



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

**ANALYSIS OF CULTURE-SPECIFIC ITEMS IN THE ENGLISH
TRANSLATION OF NAZIM HİKMET'S *MEMLEKETİMDEN*
*İNSAN MANZARALARI***

Nazan İşı

Master's Thesis

Ankara, 2017

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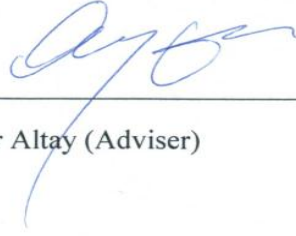
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ACCEPTANCE AND APPROVAL

The jury finds that Nazan İŒi has on the date of January 24, 2017 successfully passed the defense examination and approves her Master's thesis titled "Analysis of Culture-Specific Items in the English Translation of Nazım Hikmet's *Memleketimden İnsan Manzaraları*".



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10.02.2017



Nazan İşi

ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, Prof. Dr. Ayfer ALTAY danıřmanlıđında tarafımdan retildeđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.



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ÖZET

İşi, Nazan. *Nazım Hikmet'in Memleketimden İnsan Manzaraları Başlıklı Eserinin İngilizce Çevirisindeki Kültüre Özgü Öğelerin İncelenmesi*. Yüksek Lisans Tezi, Ankara, 2017.

Edebi eserler bir toplumun toplumsal ve kültürel yönlerini yansıtır. Kültüre özgü öğeler, farklı kültürlerin üyelerinin bilmediği kültürel bilgilerle dolu olabilen eserlerdeki kültürel ortamı ifade etmede önemli rol oynarlar. Bu nedenle edebi çeviri belirli bir kültürün tamamını veya bir kısmını farklı kültürlerden okurlara tanıttığı için bir kültürlerarası iletişim aracıdır. Bu çalışmanın amacı Nazım Hikmet'in *Memleketimden İnsan Manzaraları* adlı eserindeki kültüre özgü öğelerin İngilizce çevirisinde Lawrence Venuti'nin (1995) çeviri yaklaşımına göre yerlileştirme ve yabancılaştırma yöntemlerinin uygulanma şeklini araştırmaktır. Bu amaçla çalışmada *Memleketimden İnsan Manzaraları* (Hikmet, 2013) adlı eser ve Randy Blasing ile Mutlu Konuk tarafından çevrilmiş olan *Human Landscapes from My Country* (Hikmet, 2002) başlıklı İngilizce çevirisi karşılaştırmalı olarak incelenmektedir. Çalışmada önce çevirmenlerin kültüre özgü öğelerin çevirisinde kullandığı mikrostratejiler Eirlys E. Davies's (2010) çeviri stratejileri taksonomisine göre belirlenmektedir. Daha sonra bu mikrostratejilerin kullanımıyla Venuti tarafından önerilen makrostratejilerden hangisinin (yerlileştirme ve yabancılaştırma) ağırlıklı olarak kullanıldığı ortaya konulmaktadır. Son olarak çevirmenlerin bu kararlarının ve seçimlerinin altında yatan olası sebepler ve etkenler tartışılmaktadır. Çalışmada yabancılaştırılmış öğelerin toplam sayısının (262) yerlileştirilmiş öğelerin toplam sayısını (52) büyük bir farkla geçtiği ve dolayısıyla yabancılaştırma stratejisinin kültürel öğelerin İngilizceye aktarımda daha çok kullanıldığı bulunmuştur. Çevirmenler erek metnin okurlarının metindeki çıkarımları anlaması amacıyla kaynak metindeki öğelerin çağrışımlarını yansıtmak için çok sayıda kültüre özgü öğeyi yerlileştirmiş ancak kültüre özgü öğeleri kaynak metinden neredeyse hiç değişiklik yapmadan aktararak yabancılaştırma stratejini daha çok kullanmışlardır. Dolayısıyla Türk kültürünün farklılığı *Memleketimden İnsan Manzaraları* adlı eserin İngilizce çevirisinde yeniden yaratılmıştır.

Anahtar Sözcükler

Kültür, edebi çeviri, kültüre özgü öğeler, çeviri stratejileri, Nazım Hikmet.

ABSTRACT

İşi, Nazan. *Analysis of Culture-Specific Items in the English Translation of Nazım Hikmet's Memleketimden İnsan Manzaraları*. Master's Thesis, Ankara, 2017.

Literary pieces reflect the social and cultural aspects of a society and culture-specific items (CSIs) play a key role in reflecting the cultural setting in these texts which may be sometimes heavily loaded with culture-bound knowledge unknown to members of other cultures. Therefore, literary translation is a way of cross-cultural communication as it introduces all or part of a particular culture to readers from different cultures. The aim of this study is to explore the use of foreignization and domestication strategies in the transfer of CSIs in the English translation of Nazım Hikmet's *Memleketimden İnsan Manzaraları* based on Lawrence Venuti's (1995) translation approach. To this end, the study comparatively analyzes *Memleketimden İnsan Manzaraları* (Hikmet, 2013) and its English translation entitled *Human Landscapes from My Country* (Hikmet, 2002) translated by Randy Blasing and Mutlu Konuk. The study firstly identifies the microstrategies used by the translators in the transfer of CSIs into English based on the taxonomy of translation procedures proposed by Eirlys E. Davies (2003). It later reveals which macrostrategy proposed by Venuti (1995) (i.e. foreignization and domestication) has been predominantly employed by means of the relevant microstrategies. It finally discusses possible reasons and motives underlying the choices and decisions of the translators. As a result, the study finds out that the total number of foreignized items (262) outnumbered that of domesticated items (52) with a great difference and thus foreignizing translation strategy has been predominantly used in the transfer of CSIs into English. Although the translators have domesticated a considerable number of CSIs in the target text in order to reflect the associative meanings of the source-text items for the target readers to comprehend the relevant implications of the source text, they have predominantly adopted foreignizing translation by keeping CSIs almost unchanged in the TT. Thus, the otherness of the Turkish culture has been recreated in the English translation of *Memleketimden İnsan Manzaraları*.

Key Words

Culture, literary translation, culture-specific items, translation strategies, Nazım Hikmet.

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INTRODUCTION

I. GENERAL REMARKS

Translation is a tool of communication across languages and cultures. Indeed, translation as an activity as old as humanity itself has always served as a medium that bridges interlingual and intercultural gaps emerging from inevitable differences between linguistic and cultural systems. In this sense, translation is where such differences become more evident as it involves the transference of a text, written or spoken, between two languages, more to the point, two diverse cultures. As very concisely noted by Aixelá (1998), “in a language everything is culturally produced, beginning with language itself” (p. 57). Given the existential relationship between language and culture, it seems impossible to think of translation, which is a language-involved action, independently of culture.

Translation practices and theories are originally based on the translation of literary and sacred texts. However, early considerations on translation disregarded the role of culture in translation and dealt with mostly linguistic differences and problems. It was only toward the end of the 21st century that translation began to be acknowledged as a phenomenon that goes beyond pure linguistic transference but is a means of cross-cultural communication. In line with this change of perspective in translation studies, the role of culture also began to be given special prominence in the translations of literary texts that reflect the social and cultural aspects of a society and involves cultural indications. Therefore, literary translation is, by and large, a way of cross-cultural communication as it introduces all or part of a certain culture to readers of other societies.

During this cross-cultural communication, translators encounter words that have a specific meaning in the relevant culture. Such words have been named by various translation scholars in a variety of ways including *cultural words* (Newmak, 1988), *cultureme* (Nord, 1997), *culture-bound element* or *concept* (Nedergaard-Larsen, 1993; Leppihalme, 1997; Hagfors, 2003), *realia* (Robinson, 1997), *culture-specific items* (Aixelá, 1996; Davies, 2003), *culture-specific references* (Antonini, 2007) *culture-*

bound references (Pedersen, 2005), and *culture-specific concepts, words and collocations* (Baker, 1992). Culture-specific items (CSIs), as they are most often called in translation studies, play a key role in reflecting the cultural setting in literary texts which may be sometimes heavily loaded with culture-bound knowledge that is unknown to members of other cultures. Schäffner & Wiesemann (2001) stresses that readers of the target culture cannot always be expected to be entirely familiar with the source culture (p. 33). Therefore, CSIs most often lead to translation problems resulting from unavoidable differences especially between distant cultures since they are inextricably bound up with the culture of origin.

The translation of CSIs has long been discussed by many translation scholars such as Newmark (1988), Baker (1992), Venuti (1995), Aixelá (1996), Davies (2003), Katan (1999), and Pedersen (2005). Possible ways to transfer a CSI into the target text vary according to the predominating focal point, i.e. opting for a source-text-oriented translation or target-text-oriented translation. Accordingly, the treatment of CSIs in the translation of literary texts can be also analyzed at a micro level where each CSI is evaluated on its own merits in order to reach a macro perspective to discuss the joint contribution of CSIs to the development of either a source-culture-oriented or a target-culture-oriented text (Davies, 2003). Regarding the translation of cultural words, the most generally acknowledged classification is the dichotomy of domestication and foreignization postulated by Lawrence Venuti (1995).

Domestication refers to the instances where a text or a CSI is changed somehow to conform to the expectations of target readers in accordance with the norms of the source language and culture. Foreignization, on the other hand, refers to the instances where a CSI is imported from the source culture into the target culture to such an extent that it will appear completely unnatural and strange in the target language and culture. The key feature of Venuti's approach is the fact that it takes into account the effect of cultural factors on translation as well as the effect of translations on target readers and culture. For Venuti (1995), "a translated text should be a site at which a different culture emerges, where a reader gets a glimpse of a cultural other and resistancy" (p. 306). Accordingly, Venuti (1995) supports foreignizing translation on the grounds that a

foreignized text reflects a certain image of the foreign culture and the sociocultural features of a text produced within the context of that culture.

Nazım Hikmet, one of Turkey's most-esteemed 20th-century poets, achieved worldwide literary fame and great praise. Hikmet owes his established national and international reputation to both his artistic practices and his personal experiences. Many works of Hikmet have been translated into more than fifty languages. *Memleketimden İnsan Manzaraları*, widely attributed to be the masterpiece of Hikmet, describes the life in Turkey in the late 19th century and the early 20th century and provides a vivid image of Turkish people from different segments of the society. The novel has a unique position in Turkish literature thanks to both its aesthetic features and contextual elements. Its idiosyncratic feature is characterized by the creation of a world settled by hundreds of people directly or indirectly named throughout the novel. The first uncut translation of the novel into English titled *Human Landscapes from My Country* appeared in 2002. As indicated by its title, the novel involves a plethora of human portraits that all contributes to the creation of an overall picture of and an effective representation of Turkish society and culture in a certain period of history. As the novel reflects the socio-cultural world in which it was brought into existence, it is rich in Turkish cultural concepts that are more likely to be enigmatic for readers unfamiliar with this culture. Thus, the novel has abundant material which offers an opportunity to make a comparative analysis in terms of translation. Although Nazım Hikmet's works have been studied in many fields from literature to sociology, a literature review has shown that the number of studies on the English translations of his works is relatively low. In addition, no study has been found that deals with the English translation of Hikmet's works in terms of Venuti's (1995) approaches to translation, i.e. domestication and foreignization. The literature review has also shown that the English translation of *Memleketimden İnsan Manzaraları* has not been analyzed and studied in detail before. Thus, an in-depth analysis of the English translation of Hikmet's masterwork seems to serve well as a source to provide a macro perspective to discuss the joint contribution of the translation of CSIs to the development of either a source-culture-oriented or a target-culture-oriented text.

II. PURPOSE OF THE STUDY

The purpose of this study is to analyze the translation strategies used in the transfer of CSIs in Hikmet's *Memleketimden İnsan Manzaraları*, to explore whether the English translation of the epic novel is dominated by foreignizing or domesticating translation strategies, and accordingly to reveal whether the otherness of the Turkish culture is recreated in the English translation. To this end, the study firstly attempts to determine which microstrategies proposed by Davies (2003) have been used in the transfer of CSIs in *Memleketimden İnsan Manzaraları* into English. It later seeks to reveal which macrostrategies proposed by Venuti (1995) (i.e. foreignization and domestication) have been predominantly employed by means of the relevant microstrategies. Finally, it tries to find out possible reasons and motives of the translators for adopting the relevant strategies in dealing with the transfer of CSIs in *Memleketimden İnsan Manzaraları* into English.

III. RESEARCH QUESTIONS

In the light of the purpose of the study explained above, answers are sought to the following questions:

- 1) Which microstrategies proposed by Davies (2003) have been used in the translation of CSIs in Hikmet's *Memleketimden İnsan Manzaraları*?
- 2) Which macrostrategy proposed by Venuti (1995) has been predominantly used in the translation CSIs in *Memleketimden İnsan Manzaraları*? To what extent has the otherness of Turkish culture been recreated in the English translation of *Memleketimden İnsan Manzaraları* according to the dominance of either of these macrostrategies?
- 3) What possible reasons and motives have led the translators to use the relevant microstrategies and macrostrategies in dealing with the translation of CSIs in *Memleketimden İnsan Manzaraları*?

IV. METHODOLOGY

The study conducts a comparative and descriptive analysis in order to scrutinize the English translation of CSIs in Hikmet's *Memleketimden İnsan Manzaraları*. To this end, the study adopts the translation procedures for CSIs put forward by Eirlys E. Davies (2003) and the translation methods proposed by Lawrence Venuti (1995) during the analysis of the translation of CSIs in *Memleketimden İnsan Manzaraları*. Accordingly, seven procedures suggested by Davies (2003) serve as microstrategies and two translation methods proposed Venuti (1995) (i.e. foreignization and domestication) as macrostrategies for the purpose of the study. Davies (2003) has developed her taxonomy after a review of other translation strategies proposed by a number of theorists including Toury (1980), Venuti (1995), Newmark (1988), Aixelà (1996), Hervey and Higgins (1992), and others. Davies's strategies offer the advantage of practical implementation and being compact and clear in the formulation. They can also be ordered in terms of degrees of closeness to or distance from the source text and place on a scale ranging from foreignization to domestication (Jaleniauskiene & Čičelytė, 2009). Therefore, the study analyzes the instances of Turkish CSIs and their translations as per Davies' seven microstrategies grouped under Venuti's two macrostrategies. Accordingly, perseveration and addition are classified under foreignization whereas omission, globalization, localization, transformations and creation are classified under domestication.

Hikmet's novel *Memleketimden İnsan Manzaraları* is carefully examined for CSIs. All CSIs and their translations are located in the ST and TT and later grouped as per Davies's taxonomy of translation strategies. Recurring examples translated with the same strategies as well as those that are indefinable and unclear or do not fit in any strategy are excluded from the study. As a result, 314 CSIs in total are extracted from the novel. 209 examples fall under the preservation microstrategy and 53 under the addition microstrategy, which makes a total of 262 foreignized examples. 25 examples of each microstrategy are explained in depth and discussed comparatively with their translations in the TT in the analysis section. The remaining examples from each microstrategy (184 examples from preservation and 28 from addition) are only shown in tables and presented in the appendix section of the study for the sake of the length and

practicality of the study. Of 314 examples in total, 52 examples are composed of domesticated CSIs. 11 examples fall under the omission microstrategy, 24 under globalization, 10 under localization, and 7 under transformation; however, no example has been found under the creation microstrategy. All domesticated CSIs are explained in depth and discussed comparatively in the analysis section owing to their relatively low number. After the completion of the analysis, the results are further discussed within the framework of domestication and foreignization. Accordingly, the research questions are given answers in the conclusion section.

V. LIMITATIONS

The study is concerned with and limited to only *Memleketimden İnsan Manzaraları* (2013) written by Nazım Hikmet and its translation into English by Randy Blasing and Mutlu Konuk entitled *Human Landscapes from My Country* (2002). The study focuses on merely the said translation as it is still the only complete translation of Hikmet's *Memleketimden İnsan Manzaraları*. Furthermore, the study only deals with the translation of CSIs in the English translation of the novel.

The CSIs in the translation of the novel are located and extracted based on Davies's taxonomy of translation strategies and thus, if used, any other classification might yield different outcomes. The results of the analysis of the translation of example CSIs are discussed only with respect to Venuti's foreignizing and domesticating translation strategies.

Last but not least, *Memleketimden İnsan Manzaraları* is an epic novel and by extension characterized by the features of both poetry and prose. However, this novel is mostly recognized by the fact that it was written in free verse, tells the story of Turkey and Turkish people in a certain period of history, and in fact, creates a realistic *landscape* Turkey and its humans. Accordingly, the novel has achieved a prominence thanks to its content in which Turkey's sociocultural context is significantly reflected by Nazım Hikmet. All in all, the translation of the novel serves as a bridge to transfer the Turkish culture to the context of other cultures. Thus, the primary focus of the study is the

translation of CSIs from the perspective of foreignization and domestication rather than any other aspect such as stylistic features.

VI. ORGANIZATION OF THE STUDY

The present study is composed of two chapters apart from the Introduction and Conclusion. The Introduction presents general remarks about the topic of the study as well as the purpose and methodology of the study.

Chapter 1 provides a theoretical background and discusses the definition of culture and its relationship with language and translation. It also presents the theoretical considerations that deal with the role of culture in literary translation the light of the Cultural Turn of Translation Studies. It later discusses different characteristics of culture-specific items in literary texts and their translation. The chapter finally reviews Venuti's dichotomy of translation strategies (i.e. foreignization and domestication) and explains Davies's taxonomy of translation procedures which is used as a baseline for the analysis of the translation of CSIs in *Memleketimden İnsan Manzaraları*.

Chapter 2 focuses on Turkish author Nazım Hikmet and his novel *Memleketimden İnsan Manzaraları*. It presents a brief account of the author, a concise plot summary of the novel, and basic information about the English translators of the novel. It later analyzes the CSIs comparatively in the ST and the TT. Following the analysis of CSIs based on the microstrategies of preservation, addition, omission, globalization, localization, transformations and creation which are classified under the macrostrategies of foreignization and domestication, this chapter provides a discussion of the results of the analysis.

The last part, i.e. the Conclusion, presents a brief summary and an ultimate assessment of the study. The research questions proposed in the Introduction are also answered in line with the results obtained within the scope of the study.

CHAPTER 1

CULTURE-SPECIFIC ITEMS AND TRANSLATION

This chapter focuses on the concept of culture with respect to translation studies. Firstly, different descriptions of culture will be provided and its relation to translation will be discussed. Secondly, it will provide a general overview of the cultural turn of translation studies and cover the basics of literary translation. Following these theoretical considerations, culture-specific items (CSI) will be explored with respect to literary works and literary translation. The chapter will later deal with possible ways of translating culture-specific items, i.e. translation strategies both at macro and micro level. It will finally attempt to draw conclusions within the framework of theoretical background provided.

1.1. CULTURE, LANGUAGE AND TRANSLATION

This study primarily deals with the translation of CSIs. Thus, it seems useful first to discuss the relationship between culture and translation. Culture has been defined in a number of ways by many theorists of different disciplines who have focused on different aspects of culture. It may be a practical starting point to give a classic definition offered by Edward Tylor, the founder of cultural anthropology, 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” (p. 1). According to Riley (2007), culture is the knowledge that includes the traditions, history common sense, beliefs, values, attitudes, and language of a group (p. 36). Davies (2003) gives a brief but concise description of culture “as the set of values, attitudes and behaviors shared by a group and passed on by learning” (p. 68). In a similar vein, Axielá (1996) states that each linguistic community possesses a range of habits, value judgments, classification systems and so on which are in some cases obviously unlike and in others resembling (p. 53). This broad sense of culture has been elucidated by the American cultural anthropologist Ward H. Goodenough (1957):

As, I see it, a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members.... Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge.... We should note that culture is not a material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them. As such, the things people say and do, their social arrangements and events, are products or by-products of their culture as they apply it to the task of perceiving and dealing with their circumstances. (p. 167)

Based on these definitions of culture, we can say that culture is the sum total of what a society has built up from its very past to the present time and does not consist of necessarily concrete elements. Culture by its very nature both involves and is influenced by historical experiences, religious rituals, agricultural practices, traditions, habits, values, ideas, systems, technologies, literary and artistic works, etc. a. In essence, the culture of a society has its roots in the values and traditions of that society. However, in today's world where information and knowledge are disseminated within seconds by means of internet enabling enhanced access to a plethora of resources, it seems quite a challenging task to limit the concept of culture to one standard definition, especially in its relation to language.

The relation between culture and language is a complex one. Sapir (1921) argues that language has no existence without culture which is "the socially inherited assemblage of practices and beliefs that determines the texture of our lives" (p. 207). Providing a fitting description of how culture and language are related, Newmark (2010) considers culture as "as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (p. 94). Thus, languages exist in the context of their respective cultures, and humans use language to express various aspects of their culture. In fact, the language of a society reflects its culture, which, in turn, generates its language. Sturge (2009) points out that "language and culture filter our experiences of the world to a very great extent, evidently it will be difficult to grasp and convey experiences that take place within a different system of filters, outside our own frames of reference" (p. 67). It is apparently obvious that culture and language are fundamentally interconnected.

Given that language is considered as part of culture since language-involved actions such as communication are not globally shared but are inextricably bound up with culture, translation, where speakers of different languages (and cultures) attempt to communicate, serves a particular communicative purpose (Nord, 1997, pp. 1-2). Thus, translation is not only an interlingual phenomenon but also a means for intercultural communication. Accordingly, Vermeer (1992) clarifies the relationship between culture and translation:

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

It goes without saying that culture influences the way how members of a society see and perceive the world. This plain fact is particularly relevant to the translation phenomenon. "Situations are not universal but embedded in a cultural habitat"; thus, translators have to work through "a source text produced under a set of source-culture conditions for a source-culture audience" in order to produce a translation to be "used in a different situation determined by a different set of target-culture conditions" (Nord, 2006, p. 44). According to Aksoy (2000), translation is shaped in a way to respond to the needs and wishes of the target culture and of various groups in that culture (p. 53). Given these points, what may be intelligible for members of the source culture may sound unusual and ambiguous to members of other cultures as they do not belong to that culture and share common feelings, ideas, knowledge, and experience. As noted in Newmark's (1995) short but to the point statement, "translation is the most economical method of explaining one culture's way to another" and "translation mediates cultures"(as cited in Katan, 1999, p. 3). However, Newmark (2010), later, admits that "culture, whether it is religious, national, occupational, regional – and its reflection in language – is the main barrier to effective and accurate translation" (p. 173). It is accordingly clear that the concepts of translation and culture are causally and functionally related. As translation is not just a process of substituting words or findings equivalents but a process of transferring the whole context, culture, more specifically cultural differences and barriers, add more to difficulties in translation. In this regard, Richard Jacquemond (1992) argues that:

Translation is not only the intellectual, creative process by which a text written in a given language is transferred into another. Rather, like any human activity, it takes place in a specific social and historical context that informs and structures it... In the case of translation, the operation becomes doubly complicated since, by definition, two languages and thus two cultures and societies are involved. (p. 139)

Translation is a form of cross-cultural communication in which cultural transference is a dominant theme since it entails not only translation of words but also translation of cultural words. Cultural transference, which is the cultural interference caused by cultural differences (Zhou, 2008, p. 143), plays a key role in cross-cultural communication. Cross-cultural communication is defined as a phenomenon which focuses on the communicative activities of people from different cultural background and the essence and rules of the communicative activities (Jia, 1997, p. 563). It is communication between nations and between people from different nations as well. In cross-cultural communication, translation brings the nations and communities, thus cultures, together. While bringing the cultures together, translation also shapes cultures and contributes to the making of an identity, be it national, cultural, or group. As Muñoz-Calvo (2010) states,

Translation plays an undeniable role in the shaping of cultures, of national identities, and it is the vehicle that may make compatible the strengthening of our group identity and consequent knowledge of our own culture with the sharing and learning of other cultures; cultures and their texts becoming accessible and available to international audiences in their own language. (p. 5)

In this sense, translation is crucial to the interaction between cultures. Bhabha (1994) states “translation is the performative nature of cultural communication” (p. 228). Translation as an act of communication is not merely an interlingual exchange but also a complex practice of intercultural transfer. Translators work not only with two languages but also with two cultures and therefore, translation is a culture-bound phenomenon. Since language transfer cannot be separated from cultural transfer, culture can be seen as an encompassing framework for translation. Pagano (2000) states that “located at the crossroads of different languages, cultures and histories, the act of translation can be properly viewed as an act of cultural transference” where the translator serves as an intercultural mediator, for the original text is re-created in a new language for a new readership sharing a new cultural tradition (p. 325). In this sense, Snell-Hornby (1990) states that:

Translation is not the trans-coding of words or sentences from one language to another, but a complex form of action, whereby someone provides information on a text (source language material) in a new situation and under changed functional, cultural and linguistic conditions, preserving formal aspects as closely as possible. (p. 82)

Each individual in a society forms an identity according to the shared values and traditions in his/her society. This formed identity is the cultural identity of the individual. According to Santoyo (2010), “culture is by nature whatever makes us who we are and whatever we enjoy uniquely” (p. 14). Our experiences and values which are closely linked to our culture identify us. Readers read a book from a perspective of their own cultural identity. A translated text has always a readership which is different from the source audience. The two audiences are bound by the cultural and linguistic norms of their societies, which paves the way for the emergence of cultural differences between the original texts and their translations. Misunderstandings in an intercultural communication may mainly arise from cultural differences. Nida (1964) asserts that “differences between cultures may cause more severe complications for the translator than do differences in language structure” (p. 130). Therefore, cultural and social differences, besides linguistic ones, between two languages involved must be considered in translation (Blum-Kulka, 2000, p. 291).

It should be noted that by translation a new text is created that will be read according to a different conception of the world and within a framework of diverse perceptions (Katan, 2009, p. 91). The particularity of cultures posing an obstacle to translation has been emphasized as the same word may carry different connotations in different cultures (Vieira, 2000, p. 319). For example, Bassnett (2002) notes that even globally-renowned products can change status and sense when transferred or translated for the appeal of a new audience because of culture-bound differences in practice and belief. For example, *butter* has a set of connotations such as “whole-someness, purity and high status” in British culture (in comparison with margarine with a perceived inferior value); however, its word-for-word translation in Italian, *burro*, refers to a light-colored and unsalted dairy product, used mainly for cooking, with no association of high status as opposed to bright yellow and salted British *butter*, used as a spread on bread but less often for cooking. Hence, there is a distinction between the function and value of *butter* and *burro* based on their separate cultural contexts (pp. 27-28). Leech (1981) also

discusses connotative meaning as the communicative value a word gains based on what it refers to without being a real or main part of its meaning, and further points out that connotations can vary to a considerable extent from person to person and from culture to culture (p. 12). This case emphasizes that words are not entirely denotative and can carry a distinct meaning within their specific cultural contexts. Readers are bound to receive the meaning of a text with their own context of culture (Katan, 2009, p. 75). Given these points, readers make sense out of a text in relation to the culture they belong to, and thus, meaning changes inevitably from the source culture to target culture. Larson (1984) accordingly points out that meanings inferred from a text as well as responses given to a text are culturally conditioned (p. 436). Thus, the role of culture in interpreting messages from a text should be taken into account in translation.

The receptor audience will decode the translation in terms of his own culture and experience, not in terms of the culture and experience of the author and audience of the original document. The translator then must help the receptor audience understand the content and intent of the source document by translating with both cultures in mind. (Larson, 1984, pp. 436-437)

The more similar a pair of cultures is, the less difficult a translation will be since the languages of both cultures are most likely to have nearly equivalent terms or phrases for the many terms of culture (Larson, 1984, pp. 95-96). On the other hand, “the more distant the source and target cultures, the harder it often is to find the appropriate word” (Leppihalme, 2001, p. 139). The work of a translator may be less difficult in case of a translation between close cultures most probably because the target reader is more or less familiar with the source culture. However, different (and far) cultures have different tastes, behaviors, ways of thinking and meaning, etc. a culture-bound phenomenon may not be intelligible to the target reader whose culture has no similar traditions with the source culture. In other words, translation poses more challenges when the target and source cultures and languages do not significantly overlap. This view is underpinned by De Pedro (2002):

Interlingual translation involves not only the conversion of the linguistic component of the source text into the target language, but also a transference from the source culture to the target culture. The main task literary translators have to face is that of bringing distant or unknown cultures closer to audiences all over the world. As a rule, the bigger the cultural gap to be bridged, the more difficult the translation process will become. (p. 321)

This twofold nature of translation is well put in De Pedro's argument; however, it is still worth restating that translation is where cultural differences become more evident since it connects two languages, more to the point, two cultures. As translation requires more than a high level of proficiency in two languages involved, translators need to be familiar not only with the source and target languages but also with the sociocultural context of the text to be translated. To sum up, the points discussed under this part, there is a natural and dynamic relationship between language, culture and translation. As culture affects the way of conceiving and perceiving the world, members of a culture interpret a text in accordance with their own cultural background. Translation as a way of communication between languages is also a process of mediating between cultures, and here the task to find a middle ground between the source and target culture is for translators.

1.2. CULTURAL TURN OF TRANSLATION STUDIES AND LITERARY TRANSLATION

It is by now generally discussed that culture plays a key role in translation especially when it comes to inevitable differences between cultures. However, early considerations in translation studies focused mainly on linguistic differences between language pairs but partially ignored cultural differences. Until the late 1980s, translation theories and practices were linguistic-oriented and based on the concept of equivalence at either sentence or text level (Munday, 2001/2010, p. 13). However, differences between cultures may be more problematic and complicated than differences between languages as translation involves a rendering not only between two different languages but also two different cultures. In line with such considerations regarding the crucial role of culture in translation, the discipline of translation studies has undergone a shift in focus from the earlier linguistic orientation to an interdisciplinary and culture-oriented approach since the 1980s (Leppihalme, 1997, p. 1). As noted by Munday (2001/2010), linguistic theories of translation have been relegated and attention has concentrated on translation as "cultural transfer and the interface of translation with other growing disciplines within cultural studies" (p. 139). Such a shift was evolved from Even-Zohar's Polysystem Theory (1979) and elaborated by Gideon Toury (1980) (Vieira,

2000, p. 319). Building on the earlier work of Toury and Even-Zohar on literary translation, Susan Bassnett and André Levefere (1990) claim that translation is never a straightforward process: “There is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed” (p. 11). Translation is thus subject to two contexts, for the text has a position in both the source and target cultures. That major movement from “translation as text to translation as culture” (Munday, 2001/2010, p. 125) was later labelled as “the Cultural Turn of Translation Studies” by Mary Snell-Hornby (1988) who highlights “the importance of translation today in furthering rapid exchange of information and improving cultural contacts” (Vieira, 2000, p. 319). Munday (2001/2010) defines the cultural turn as “the move towards the analysis of translation from” a perspective of cultural studies (p. 124).

In line with this changing attitude from normative to descriptive studies, from a linguistic perspective to a more extensive cultural context since the 1980s, recent theories of translation have brought up the broad question of translation between cultures rather than the merely linguistic issues of fidelity to the source text (Carbonell, 1996, p. 79). Modern theories are concerned with the relationship between the conditions of knowledge production in a certain culture and “the way how knowledge from a different cultural setting is relocated and reinterpreted according to the conditions in which knowledge is produced” (Oll, 2013, p. 51). At this point, the cultural turn became a milestone in the discipline that marks the abandonment of the “scientific” linguistic approach as based on the concept of “equivalence” and the orientation from mere “text” to “culture” (Snell-Hornby, 2006, pp. 47-49). In short, the focus of translation studies has shifted from the linguistic features of the source text towards the role of culture in translation and the function of the target text in the target culture.

Translation theories traditionally originated from the translation of literary and sacred text (Jones, 2009, p. 153). Translation of literary texts has received by far the greatest attention in both theoretical and practical domains of translation studies. Chesterman and Wagner (2002) confirm that “a great deal of what has passed in translation theory” has focused on mostly literary translation that is traditionally attributed “a high status” since literary texts are viewed as “culturally important” (pp. 4, 18). Indeed, literary

translation is considered more distinguished than the overall concept of translation as if translation theories or practices were restricted to literary translation (Lambert, 1998, p. 131). In line with the developments in the final decades of the 20th century that marks a change of perspective in translation studies, the topic of culture was also given great consideration in the translations of literary texts although early discussions and debates on the translation of literature mostly focused on linguistic and aesthetic equivalence (Wittman, 2012, pp. 438-440). From this perspective, practices of literary translation “that mediate cultural difference, or try to convey extensive cultural background, or set out to represent another culture via translation” is defined by the term “cultural translation” (Sturge, 2009, p. 67). Cultural translation does not refer to a certain form of translation strategy, “but rather a perspective on translation” which focuses on how to render cultural differences of a text arising from, for example, “culturally specific items such as food or architecture” (Sturge, 2009, p. 67). Thus, literary translation is, by and large, a form of cultural translation. Bush (1998) accordingly defines literary translation as “an original subjective activity at the center of a complex network of social and cultural practices” (p. 127).

Literary texts reflect the social and cultural aspects of the life of a society and include indications of its culture, and translation is a vehicle to introduce all or part of that culture to readers of other societies. As Lefevere (1992b) notes, “translations not only project an image of the work that is translated and, through it, of the world that belongs to” (p. 125). To put it differently, translation not only reproduces the made-up world of literary works but also reflects the image of the actual world in which literary works are produced. Jones (2009) metaphorically compares literary translation to *intercultural embassy* since it bridges intercultural gaps by representing the best interests of the source writer and culture to the receiving culture (p. 157). Literary translation is the meeting place of two cultures, or even more than two cultures when some reference is made to a third culture, and it is also a form of translation where cultural transference is a crucial aspect. It is literary translation that enables different nations to reach a universal culture on a common ground (Hassan, 2011, p. 1). Literary translation is thus one of the major channels of communication and exchange across cultures. Tymoczko (1999) describes the relation between literary text and culture as follows:

A piece of literature customarily evokes its culture through consequential and telling signals or details, typically parts or aspects of the culture that are saturated with semiotic significance and emblematic of the culture as a whole [...] In this regard, such cultural elements within a literary work are metonymic evocations of the culture as a whole, including its material culture, history, economy, law, customs, values, and so on. (p. 45)

Each linguistic and cultural community has its own cultural elements or references which pose a challenge in literary translation. Some literary texts may be fairly hard to translate since they are heavily loaded with such concepts that are unfamiliar to the target reader. Literary texts sometimes imply such a large amount of culture-bound knowledge that may be nearly impossible to render the full meaning in translation. Even if the target reader has some idea of what such culture-bound knowledge refers to, they may fail to grasp its connotative meaning. In this regard, Landers (2001) describes literary translation as the most demanding type of translation, for it entails an endless series of choices and it has translators being involved in a constant creative process (pp. 4-9). Highlighting the responsibility of a literary translator as “the creator of the new work in the target culture”, Bush also (1998) states that “a published translation is the fruit of a substantial creative effort by the translator, who is the key agent in the subjective activity and social practice of translation” (pp. 128- 130). Literary translation then requires, *inter alia*, creativity and ingenuity.

In the process of literary translation, translators bearing a cultural identity carry out the task of transferring cultural and linguistic items from one culture and language into another. And literary translators are able to convey the meaning in original literary texts to the extent that they address such cultural references in translation. Leppihalme (1997) argues that “translators need to be not just bilingual but bicultural in order to fully understand the ST and to be able to transmit it to the target audience” (p. 4). In fact, literary translators are most often viewed as “communicators between cultures” (Jones, 2009, p. 156). In conclusion, literary translation can also be considered as one form of cultural transference and literary translators are assumed to be experts in cross-cultural communication who communicate ideas and reconcile cultures.

1.3. DEFINITION OF CULTURE-SPECIFIC ITEMS

This section presents a number of different definitions of culture-specific items that have been proposed by several scholars. Newmark (1988) refers to them as “*cultural words* that are easy to detect, since they are associated with a particular language and cannot be literally translated” (p. 95). According to Nedergaard-Larsen (1993), the term *culture-bound element* refers to “the non-linguistic sphere, to different phenomena and events that exist in the source language culture” (p. 209). Leppihalme (1997) also uses the term *culture-bound element* or *concept* that has an association beyond its original meaning and leads to “culture bumps”, in other words, communication problems arising from cultural differences and difficulties of comprehension (p. 326). Nord (1997) offers the term *cultureme* to describe “a social phenomenon of a culture” that is present in a particular form and function in only one of the two cultures involved (p. 34). A definition also offered by Pedersen (2005) who interprets *culture-bound references* as translation problems or “crisis points” where translators have to make active decisions when some reference is made to the source culture with no apparent equivalent in the target culture (p. 1). Baker (1992) prefers the term *culture-specific concepts* to define an abstract or a concrete source-language concept that is unknown in the target culture and refers to “a religious belief, a social custom, or even a type of food” (p. 21). Although there are a variety of ways to name such words and concepts, the present study prefers to use the term *culture-specific items* proposed by Axielá (1996). Culture-specific items (CSIs) are usually manifested in a text by means of objects and systems that are restricted to the source culture and by extension alien to the target culture (Axielá, 1996, p. 56). Axielá (1996) proposes the following definition that embodies CSI as a translation challenge depending on the nonexistence of the referred item in the receiving culture:

A CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value of the given item in the target language culture. (p. 57)

Although variations can be observed not only in the definitions of CSIs but also in the terminology, what is common in all these definitions is the focus on the fact that CSIs exist in the SL culture but not in the TL culture. Accordingly, CSIs have special meanings in the culture and language to which they belong but not necessarily in others.

Davies (2003) claims that CSIs including beliefs, customs, norms of behavior, artifacts, traditions, clothes, foods and institutions may be implicitly or explicitly presented in a text to be translated (p. 68). CSIs are noticeable in literary texts where they are used to reflect cultural settings. In this regard, CSIs are words and expressions that are peculiar to or have particular relevance in the source language and culture and thus pose a challenge to translators in rendering their source-text functions and meanings into the target text since they are most likely to be unfamiliar to the target reader.

The diversity of terms used in translation studies to name culture-specific items is also reflected in the number of categories and classifications proposed based on several criteria to further define what such items cover or include. In his paper investigating culture-related translation problems in subtitles, Pedersen (2005) suggests two categories as intralinguistic and extralinguistic culture-bound references. Intralinguistic culture-bound references involve idioms, proverbs, slang and dialects whereas extralinguistic culture-bound references are expressions which describe entities or processes outside language, and which refers to an object or concept that is identifiable to a relevant audience, as this referent is within the encyclopedic knowledge of this audience. The typical examples of extralinguistic culture-bound references include names of people, places, institutions, food and customs (Pedersen, 2008, p. 102). Axielá (1996) distinguishes two basic categories of CSIs: proper nouns and common expressions. The former refers to either conventional names that have no meaning of themselves or loaded names that evoke certain literary, historical and cultural associations such as fictional and non-fictional names, and nicknames. The latter contains the world of objects, institutions, habits and opinions which are restricted to each culture and are left out of the heading of proper nouns (p. 59). To sum up, CSIs cover a wide range of culturally-conditioned concepts that are used to identify persons, places, artifacts, etc. entities and to connote to a class of certain objects, experience, settings, situations, etc. It should be still noted that these classifications or elaborations are based on only basic interpretations of real-life instances and formulated depending on the specific characteristics of the material they have analyzed. It is also worth noting that all real-life occurrences and concrete situations in a text may not necessarily match such classifications. It would be probably the same when any of such classifications are used for the categorization of CSIs. Thus, rather than adopting a certain categorization

of CSIs, the present study attempts to make use of such elaborations or sub-categories in order to identify CSIs and to analyze the ways how they are translated.

1.4. TRANSLATION OF CULTURE-SPECIFIC ITEMS

This section deals with the translation of CSIs which is most likely to be one of the most challenging tasks awaiting a translator since they exist in a certain context of the ST and with their particular connotations. Baker admits that (1992), the most common problems in translation are posed by CSIs (p. 21). Similarly, Newmark (2010) also takes the view that culture is “the greatest obstacle to translation, at least to the achievement of an accurate and decent translation” (pp. 172-173). Thus, translators undertake a laborious task in first understanding the meaning of CSIs and accordingly transferring them into the TL.

CSIs pose a linguistic and cultural challenge for translators especially when there are no lexical equivalents for them in the target language. Hence, finding proper equivalents for CSIs may be the most troublesome step for translators. Possible strategies to overcome translational problems posed by CSIs have been studied by a significant number of scholars such as Newmark (1988), Baker (1992), Aixelà (1996), Davies (2003), Katan (1999), and Pedersen (2005). Davies argues (2003) that ongoing discussions on how to treat CSIs “invoke the distinction of two basic goals in translation (p. 69). One of these two goals is to preserve the characteristics of the source text as far as possible even if it leads to an exotic or strange effect, and the other is to adapt the source in order to produce a target text which seems normal, familiar and accessible to the target audience (Davies, 2003, p. 69). Holmes (1988) also notes that “the fact of translation, by its very nature, entails a basic dichotomy between source and target languages, literatures, and cultures” (p. 50). These two opposite concerns on translation have been defined by various, though closely related, terms (Davies, 2003, p. 69). Among these designations, domestication and foreignization formulated by Lawrence Venuti (1995) have risen to prominence as translation strategies that are mostly referred or worked on in translation studies. The key feature of domestication and foreignization dichotomy is the fact that it takes into consideration the effect of cultural factors on

translation as well as the effect of translations on target readers and culture. The next part details this taxonomy of macrostrategies proposed by Venuti (1995).

1.4.1. Macrostrategies: Domestication and Foreignization

Venuti (1998b) states that translation strategies can be divided into two major categories, one of which conforms to the values of the target-language culture with “an assimilationist approach to the foreign text” (i.e. domestication), the other of which restores the foreign text and recovers the foreign values of the source-language culture (i.e. foreignization) (p.240). Lefevere (1992a) also argues that there are only two roads open to a translator quoting the famous dictum of Friedrich Schleiermacher: “Either the translator leaves the author in peace, as much as possible, and moves the reader toward him. Or he leaves the reader in peace, as much as possible, and moves the author toward him.” (p. 149). One end of this division, foreignization, is the conservation of ST qualities as much as possible even if it results in an exotic or strange effect. On the other hand, domestication is the adaptation of ST qualities, at the probable cost of loss of information, in order to produce a text which reads naturally in the target culture. Venuti himself is in favor with foreignizing translation.

Domestication is a translation approach which adopts a transparent and fluent style in order to reduce the distancing effects of the foreign text for the convenience of the target reader, whereas foreignization intentionally violates linguistic and cultural norms of a TL in order to convey the strangeness of the foreign text (Hatim, 2001, p. 51). When a foreignizing strategy is adopted in translation, the text is likely to seem strange and unfamiliar to the target reader. On the other hand, when a domesticating strategy is employed, the text becomes more natural and familiar to the target reader. According to Venuti (1995), domesticating translation serves for the assimilation of the values of foreign cultures into the target cultural system whereas foreignizing translation enables the conveyance and reflection of the foreignness of other cultures into target cultural system (pp. 15-20).

In line with Venuti's viewpoint, Mark Shuttleworth and Moira Cowie (1999) illustrates domestication as an approach that

involves such steps as ... the conscious adaptation of fluent, natural-sounding TL style, the adaptation of TT to conform to target discourse types, the interpolation of explanatory material, the removal of SL relia and the general harmonization of TT with TL preconceptions and preferences. (p. 44)

Domesticating a text is to eliminate entirely or reduce substantially the traces of foreignness and to make the text easy to read for the target readers. According to Chesterman (1997), in domestication strategy, “SL items, particularly culture-specific items, are translated as TL cultural or functional equivalents, so that they conform to TL norms” (p. 108).

In foreignization as the opposite strategy, culture-specific items are not adapted in this way but borrowed or transferred directly (Chesterman, 1997, p. 108). Bassnett (2002) argues that foreignization maintains the foreignness and otherness of a text so that readers, by all means, recognize that the text derives from a completely different system (pp. 120-121). In the *Dictionary of Translation Studies*, Mark Shuttleworth and Moira Cowie (1999) defines foreignizing translation as

the type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original. [...] In concrete terms such a strategy would entail not only a freedom from absolute obedience to target linguistic and textual constraints, but also where appropriate the selection of a non-fluent, opaque style and the deliberate inclusion of SL RELIA [culture-bound references] [...] to provide TL readers with an “alien reading experience”. (p. 59)

Foreignizing a text is to draw elements from the source text and to make readers feel that it is a translated text. Foreignization strategy refers to the importation of ST features into the TT with minimal adaptation, thereby constantly signaling the strangeness effect emerging from cultural differences.

To put it succinctly, a domesticated text reads as if it was originally written in the target language while a foreignized text continuously reminds readers of foreignness and strangeness. In domesticating translation method, foreign features in a text are minimized to the extent that they will be conceived completely natural in the target language and cultural setting. On the other hand, in foreignizing translation method, foreign features in a text are retained in such a manner to keep the otherness of the text that the target readers will be challenged by a non-fluent and demanding reading process. The selection of a fitting strategy to translate CSIs depends on multiple factors

such as the norms of the target culture, the characteristics of the target audience, the ideology of the publishing house, etc. (Davies, 2003, pp. 69-89). Costa (2007) draws attention to the dilemma about which strategy to be adopted:

Most translators probably move between these two camps all the time. Such is the complexity of languages and cultures, that hard-and-fast rules cannot be applied to the art of translation, where one is constantly juggling with linguistic and cultural concepts which may or may not have an equivalent in the target language. (p. 118)

The strategies followed by the translator to transfer the CSIs into the target text vary according to the predominating focal point, i.e. opting for a source-text-oriented translation or target- text-oriented translation. If the translation is source-text oriented, culture-bound differences are clearly reflected in the target text; however, if the translation is target-text oriented, culture-bound differences are considerably minimized, so that the source text is more naturally blended into the target culture (De Pedro, 2000, p. 322). Accordingly, De Pedro (2000) states that

The closer translators stay to the source text, the more their readers will learn about the source culture. The farther they depart from the original, the more easily understandable the target text will be in the target culture. Finding the appropriate balance to avoid cultural misrepresentation is rarely easy, but always necessary. (p. 322)

All in all, Venuti's principles of domestication and foreignization refer to the cases where the translator needs to decide between preserving the ST elements and adapting them to the target readership (Davies, 2003, p. 69). Venuti (1995) himself is in favor of foreignizing translation and claims that

I want to suggest that insofar as foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations. (p. 20)

In addition to Venuti's taxonomy of macrostrategies, the transfer of CSIs in literary texts can also be carried out and analyzed at a micro level. The next part dwells on the microstrategies proposed by Davies (2003) for the translation of CSIs.

1.4.2. Microstrategies

In his article discussing the treatment of CSIs in Harry Potter translations, Davies (2003) proposes seven procedures for the treatment of CSIs including preservation, addition, omission, globalization, localization, transformations and creation. Prior to the comprehensive discussion and explanation of these procedures, it seems to be practical to present a brief overview of them in the table below.

Table 1. An overview of the microstrategies proposed by Davies (2003)

Preservation	Maintains either the form or the meaning of a ST item
Addition	Retains the ST item with supplementary information
Omission	Leaves out the ST item
Globalization	Conveys the meaning of the ST item with a more general term
Localization	Adapts the ST item to the target culture
Transformations	Modify the ST beyond its cultural connotation
Creation	Produces a TT item which does not exist in the ST

As seen in Table 1, some of the procedures formulated by Davies (2003) stay closer to the source text while others remain distant from the source culture. In other words, some producers attempt to reflect the otherness and foreignness of the source text item, while others give more importance to the validity and acceptability of the target text item in the target culture. Decisions on which strategy predominates in translation may depend on various factors ranging from translation traditions in a certain period or culture, text type, and target audience (Davies, 2003, p. 69). In terms of degrees of closeness to or distance from the source text, these seven procedures formulated by Davies (2003) can be placed or ordered on a scale of ranging from foreignization to domestication. To this end, the following scale has been drawn by Jaleniauskiene and

Čičelytė (2009) to rank Davies's taxonomy of translation strategies along the continuum between Venuti's foreignizing and domesticating strategies.

Figure 1. A continuum of domesticating and foreignizing translation strategies

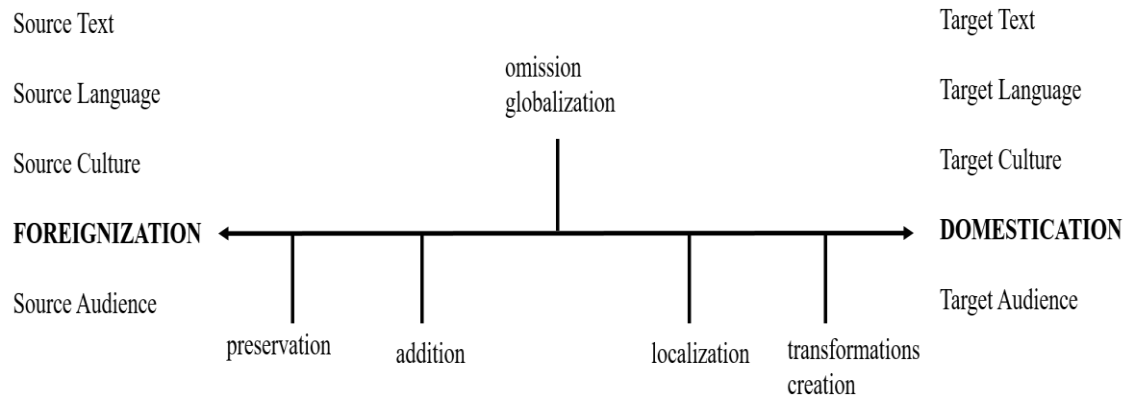


Figure 1 illustrates the distribution of Davies's strategies for translating CSIs along the continuum of the dichotomy of foreignization and domestication. At the one end of the continuum, preservation and addition obviously fall under the category of foreignizing translation because CSIs in the ST are kept in the TT as they appear in the TT. At the other end of the continuum, localization, transformation and creation fall under the category of domesticating translation because CSIs in the ST are changed into what are more familiar, thus less strange, to the target readers. Moreover, in the strategy of creation, a new CSI that is originally not present in the ST is created by the translator in a domesticated manner to conform to the TL norms. Omission and globalization are halfway between foreignizing and domesticating translation strategies (Jaleniauskienė & Čičelytė, 2009, p. 33). However, when a CSI is either omitted or globalized in the TT, it no more reflects the foreignness and strangeness of the ST in the TT. Although there is not a clear-cut classification for the strategies of omission and globalization, they can be categorized under the principle of domestication because CSIs in the ST are either deleted in a manner to make the target readers totally unaware of their existence or turned into more generalized or neutralized expressions that carry less or weaker connotations of the source culture. This model proposed by Jaleniauskienė and Čičelytė (2009) illustrates that the relation between Venuti's concepts of foreignization and domestication and Davies's seven strategies of translation. Therefore, Davies's

strategies can be categorized under the principles of foreignization and domestication. This study will employ both the principles of foreignization and domestication proposed by Venuti (1995) and the seven strategies suggested by Davies (2003) to analyze the transfer of CSIs in Hikmet's *Memleketimden İnsan Manzaraları*. The microstrategies that are analyzed under the principle of foreignization involve preservation and addition while those analyzed under the principle of domestication include omission, globalization, localization, transformations and creation. This part has dealt with the connection of Venuti's dichotomy with Davies' strategies to form the theoretical basis for the analysis of the CSIs Hikmet's *Memleketimden İnsan Manzaraları*. The next part provides a detailed description and explication of each.

1.4.2.1. Preservation

Preservation refers to the maintenance of the ST items in translations. A translator may decide to preserve a CSI in the TT when it does not have any close equivalent in the TL culture (Davies, 2003, p. 72). Preservation is the most SL-oriented strategy (Pedersen, 2005, p. 4) since it imports a foreign element from the SL into the TL. Davies (2003) distinguishes two types of preservation as formal and semantic preservation. The first refers to the preservation of the form of original items which are kept unchanged in the target text. Davies (2003) illustrates the formal preservation with examples from the French translation of Harry Potter where British words *pub* and *porridge* are exactly preserved at the expense of the loss of their connotative meanings. Davies (2005) also includes, under the heading of preservation, transliterations of names where proper nouns are written in accordance with the pronunciation and spelling rules of the TL (p. 76). The semantic preservation occurs when the actual TL cultural references are not preserved but receive a literal translation without any further explanation (Davies, 2003, p. 73). She exemplifies this procedure with the German translation of Harry Potter where the translator prefers to translate *inch*, which is a unit of measurement used by the Anglo-Saxon community, into the literary German equivalent *Zoll*. The preservation of the meaning of a cultural element may lead to loss of its other aspects such as connotations whereas the preservation of the form may lead to loss of its recognizable

meaning (Davies, 2003, p. 75). In the present study, both instances of formal and semantic preservation are analyzed under one heading of preservation.

1.4.2.2. Addition

Addition is another strategy frequently adopted in the transfer of CSIs. Davies (2003) suggests that “the translator may decide to keep the original item but supplement the text with whatever information is judged necessary” (p. 77). In other words, addition is the procedure of retaining a source culture item in the TT by inserting extra information to allow target readers to grasp, to a reasonable degree, the connotative meaning of the original item. Davies (2003) illustrates this strategy with an example from the French translation of Harry Potter where the translator inserts an explanation of *maisons*, “the house system used in British schools”, by making one character ask another for clarification (p. 77). Accordingly, translators may attempt to familiarize their readers with a foreign element by supplementing explanatory additions in the TT. In addition to the instance where translators use “a combination of preservation of the original item and addition of explanatory information”, they may also omit the original item and instead insert its explanation in order to avoid redundancy (Davies, 2003, p. 78). Hence, the addition microstrategy also includes the instances where an explication of the original ST item is provided rather than exactly keeping it in TT. Additions may be directly incorporated into the text or indirectly made accessible in explanatory footnotes, endnotes and glossaries. However, the usage of footnotes may impede the smooth flow of reading and bother readers to stop to look at the explanations in footnotes. Davies (2003) thus notes that a skilled translator may incorporate an explanatory phrase or sentence unobtrusively without disturbing the reader (pp. 77-78). The choice of how and when additions are inserted into the translation should take into consideration the expectations of the target readers (Davies, 2003, p. 78). Moreover, such explications or additions may “distort the original emphasis” and lead to an overemphasis on the translated cultural reference despite a lack of such emphasis originally in the ST (Davies, 2003, p. 80). Therefore, translators should have also a good knowledge of the background of the target reader to judge what supplementary information the text needs to involve (Davies, 2003, p. 78).

1.4.2.3. Omission

As the opposing strategy to addition, omission is the instance where a problematic CSI is left out in the ST so that the target readers are unaware of its existence (2003, p. 79). Translators may decide to omit a CSI for several reasons, for example when they are not able to find an “adequate way of conveying the original” or when they are simply unable to understand or “interpret the original” item at all (Davies, 2003, p. 80). In simpler terms, a word may be omitted when it cannot be understood at all or has no obvious equivalence in the target language. Another reason put forward by Davies is the translator’s opinion that finding any possible equivalent of a CSI may be unable to justify the effort to be made by both the translator and the target reader. Hence, a word may be omitted simply in order to avoid devoting excessive energy. Davies (2003) postulates that omission should not be necessarily considered as a radical solution or should be viewed as the last resort to handle a CSI since it may sometimes save the target reader from getting confused or distracted by a challenging or puzzling CSI. (p. 80). Omission may also be adopted to avoid unnecessary culture shocks or cultural taboos, to follow text-type and genre-related norms, to promote a political ideology, and to translate for a certain readership based on its characteristics of age, education, gender and social class (Dimitriu, 2004, pp. 165-166). Although omission may lead to the complete loss of the original reference, it may be preferable for the sake of not interrupting a smooth reading process. Davies (2003) explains this point as follows:

Sometimes the cost of finding an effective alternative for a cultural reference which is not readily transferable may be judged to outweigh the benefit which would be gained by providing one. (p. 81)

To illustrate, Davies (2003) indicates the deletion of British food *Yorkshire pudding* from the French translation of Harry Potter (p. 80). To further clarify, she provides an example where a reference made to an old-fashioned song in the original Harry Potter book is omitted in the French translation because the song, which is likely to be recognizable only to British readers old enough to remember, would not be accessible at all to the target child readers (Davies, 2003, p. 81).

1.4.2.4. Globalization

Globalization is the substitution of CSIs with more “neutral” or general” references for the purpose of making them accessible to “audiences from a wider range of cultural backgrounds” (Davies, 2003, p. 83). Globalization has recently become a popular phenomenon among translation and editing companies and “globalized” information has been considered as a key to successful communication with multicultural audiences (Davies, 2003, p. 82). Globalization seems an appropriate method of “opening up the text to a wider audience” as it is able to convey the essential meaning of a cultural reference and at the same time to avoid the inconvenience of an unfamiliar element (Davies, 2003, p. 83). Thus, a CSI, when turned into a broader concept is likely to appeal a greater number of target audiences from different cultural background. This strategy means “using a superordinate instead of a specific term: for example, a candy rather than a Mars bar” (a British chocolate bar) (Danytė, 2006, p. 205). However, when a CSI is “globalized” into a more “generic” term, it may lead to some loss of its cultural associations or characteristic attributions. Davies (2003) illustrates this disadvantage of globalization procedure with British foods translated into more general names in French. For example, when *rock cakes*, which are “small cake[s] ... with a rough surface supposed to resemble a rock into” (Collinsdictionary.com) are generalized into *des biscuits maison* (i.e. home-made cookies), or *buns* which are “small round sweet cakes” (Collinsdictionary.com) into *quelque chose à manger* (i.e. something to eat), they have lost much of their intended effect in French translation (p. 83). To sum up, when a CSI in the ST is deemed to be unknown to the target audience or there is a more plausible equivalent in the target culture, a more neutral reference is opted by preventing the target audience from dealing with a baffling referent.

1.4.2.5. Localization

This term is used as opposed to globalization. In order to avoid the loss of intended effect in the translation, translators may strictly adhere to a certain CSI rather than using “culture-free descriptions” (Davies, 2003, pp. 83-84). This technique may also be employed to ensure that translated texts appear as if they are produced in the culture of

the TL (Davies, 2003, p. 84). In simpler terms, when a CSI is localized, it does not convey the intended meaning but becomes intelligible for the target reader.

Davies (2003) exemplifies the use of localization in this way: the British dish *boiled potatoes* and *roast potatoes* become *gratin* and *pommes de terre sautées* (i.e. fried or sautéed potatoes in English) in French, and the British *Christmas cake* becomes the French *bûches de Noel* (i.e. “the log-shaped cakes traditionally served at Christmas in France” that literally corresponds to Yule log in English) (p. 84). The reason for such substitutions in translation is the goal of succeeding in appealing the target audience (Davies, 2003, p. 84). However, it should be noted that localization of a CSI with a central association with the source culture may result in a certain inconsistency since there is “a very fine line between” admissible and unreasonable localization (Davies, 2003, p. 84). Davies (2003) underscores this critical point with a reference to “Bonfire Night”, which is a traditional British occasion celebrated on November 5 with bonfires and fireworks, and gives the example of its transfer into German as “Silvester” which is “the German name for New Year's Eve” (TheLocal.de) celebrated with fireworks on December 31 (p. 85). Thus, she stipulates that it is necessary to keep the original reference to a specific time of a year in such cases in order to “avoid a potential problem of chronology” (p. 85) in the translated text.

Davies (2003) discusses that modification of proper names can also be counted in instances of localization (p. 85). For example, in order to “make a name harmonize with target language norms”, British name *Hermione* is replaced by *Hermine* in German, *Hermiona* in Polish and Czech, and *Hermelien* in Dutch. Apart from such phonological adaptation of proper names, there may also be such a “drastic” modification in the transfer of names that “a conventional name” in the ST replaced is replaced “by one more typical of the target culture”, for example, Vernon is replaced by *Wictor* and *Errol* by *Ulrik* in Norwegian (Davies, 2003, pp. 85-86). The motivation behind such modifications of proper names may be “related to target language morphological or phonological constraints” or may be just the aim “to conform better to target culture expectations of what such a name should sound like” (Davies, 2003, p. 86).

1.4.2.6. Transformations

Transformations are the instances “where the modification of a CSI seems to go beyond globalization or localization and could be seen as an alteration or distortion of the original” (Davies, 2003, p. 86). Put it in another way, transformations are cases where cultural association or allusive content of a reference is removed and takes on a new quality as they can be too puzzling for the target reader. Several factors may influence the use of transformation in translation. Before deciding “to modify the content of a text”, translators or editors evaluate “the flexibility, tolerance and willingness” of the target audience to deal with possible ambiguity associated with the unfamiliar cultural reference in the source text (Davies, 2003, p. 86). In other words, the decision to transform the content of a CSI in a text is based on the projected capacity of target reader to handle a strange or foreign reference in the text.

Davies (2003) attempts to clarify that transformations involve a change of meaning (p. 87). To exemplify, she utilizes the allusion in the original title of *Harry Potter and the Philosopher’s Stone* which is “a medieval concept” associated with powers “to change other substances into gold and to achieve an eternal life”. However, this allusive title is altered and transferred into French as *Harry Potter à l’école des sorciers* (literary, Harry Potter at the School of Sorcerers) as well as being modified in the US version as *Harry Potter and the Sorcerer’s Stone*. As a result, the French and American titles of the book have taken on a dissimilar quality without the original cultural association. Davies (2003) argues that transformation of the title of novel or film is a “widespread and longstanding tradition in literary and artistic translation” since titles that has an advertising effect to attract potential readers are generally treated in a much freer way than other parts of a text (p. 87).

Davies further points out that “tastes, aptitudes and capacities” of the target audience have a direct role in such alterations (p. 87). In addition to the target readers’ expectations, accessibility is also “a decisive factor” in the employment of such transformations (Davies, 2003, p. 87). Davies (2013) draws attention to the replacement of unwelcome names or reference into more moderate or tolerable ones, referring to the strategy called “attenuation” by Aixelá (p. 87). According to Aixelá

(1996), attenuation describes the instances when an offensive or unacceptable CSI such as slangs or swearwords is substituted by a “softer” or “more adequate” words (p. 64). Therefore, acceptability and tolerability are also key factors in the utilization of the transformation strategy. As a final remark, there is not a very clear “distinction between this category and some of the others (Davies, 2003, pp. 86-87). Thus, it may be a bit challenging to judge into which category certain modifications fall. However, transformation alters meaning to a much greater extent than localization or globalization since it provides a CSI which “has its own implications and suggestiveness” originally not intended by the ST author (Danytè, 2006, p. 209).

1.4.2.7. Creation

Creation is the last translation procedure Davies put forward. It refers to the instances where CSIs originally absent in the ST are created in the TT. Such instances are very rare in translation (Aixelá, 1996, p. 64). In simpler terms, creation is the invention of CSIs not present in the source text. Creation may be deployed by translators for a number of reasons. Davies (2003) points out that creation is used when the original form is believed to seem too strange or bizarre in the target culture, or when it is intended to render the target form more clear or intelligible for the target audience. In such an attempt, however, translators also exert themselves in order to still keep some flavor of SL. Davies (2003) illustrates this strategy with the translation of English proper names in Harry Potter such as *Pomfrey* translated as *Chips* and *Crabbe* as *Tiger* in the Italian version of Harry Potter, and *Fang* as *Crockdur* in the French translation (p. 89). Such creative attempts may be made to compensate for translational losses at other points in the text (Davies, 2003, pp. 88-89). Creation is a major strategy in poetry translation as patterns of sound effects are most unlikely to be replicated exactly where they occur in the ST and thus can be reproduced at different points of the TT. This strategy is also employed to translate humorous texts in order to compensate the losses of source-text wordplays and puns (Danytè, 2006, p. 205).

Against the theoretical background outlined above, the study has drawn the following conclusions: 1) there is no unanimity in translation studies to name CSIs and various terms are interchangeably used, 2) the selection of translation strategy is a contentious

issue depending on cultural, linguistic and ideological factors, and 3) the seven microstrategies offered by Davies (2003) can be categorized under the domestication and foreignization macrostrategies proposed by Venuti (1995). All in all, there may more microstrategies and macrostrategies that contribute to the analysis of the translation of CSIs. However, within the scope of the present study, the microstrategies of preservation, addition, omission, globalization, localization, transformations and creation that are categorized along the continuum of the foreignization and domestication macrostrategies will be used as a framework to identify CSIs and to analyze the ways how they are translated.

CHAPTER 2

BACKGROUND STUDY AND ANALYSIS

This chapter focuses on Nazım Hikmet's masterpiece *Memleketimden İnsan Manzaraları* which constitutes the corpus of the present study. It will first present a brief account of the author's life with a central focus on the influence of his life events on the evolution of his sense of art and particularly on the creation of *Memleketimden İnsan Manzaraları*. Following a general overview of the novel, a concise plot summary will be provided for the purpose of a better understanding of how Turkish history and culture deeply is embedded in the novel. The chapter will also give basic information about the English translators of the work. It will later carry out an in-depth analysis of the transfer of CSIs in Hikmet's *Memleketimden İnsan Manzaraları* into English in order to discuss the joint contribution of the translation of CSIs to the development of a foreignized or domesticated text. The chapter finally will present a detailed discussion of the results derived from the analysis of the translation of CSIs.

2.1. THE AUTHOR: NAZİM HIKMET

Nazım Hikmet (1902-1963) is one of the most outstanding figures of Turkish literature who achieved worldwide literary fame. He is an internationally renowned poet, playwright and novelist, a self-proclaimed communist, a romantic revolutionist, a defender of justice, the innovator of free verse, and a patriot who died in exile. Combining the epic verse with history and writing verse portraits of historical and contemporary characters, Hikmet is one of the pioneers of modern Turkish poetry (Arana, 2008, pp. 212-214). In addition to all these attributes, Nazım Hikmet is a master translator (Köksal, 2006, p. 63).

Nazım Hikmet was born into an aristocratic family on January 15, 1902 in Salonica (now Thessaloníki, Greece) which was then within the territory of the declining Ottoman Empire. His father Hikmet served as the Director of the Turkish Government's Press Office and as Consul General. His mother Celile, who was of Polish and

Huguenot descent, moved to Paris to study painting after getting divorced from Nazım's father. His grandfather, Nazım Pasha, was an Ottoman bureaucrat who became governor of Aleppo (Gürsel, 2008, pp. 9-11). He grew up in Istanbul and attended Galatasaray High School where he learned French and later the Ottoman Naval Academy. As a teenager, Hikmet witnessed the collapse of the Ottoman Empire and survived the liberation struggle that ended up the emergence of the Turkish Republic. Publishing his first poems at sixteen, Hikmet adopted the stanzaic form and syllabic meters of traditional Turkish folk poetry in his early works (Halman, 1969; Halman & Warner, 2011). The upheaval of World War I and the occupation of Istanbul by the Allies inspired him to start writing poems (Göksu & Timms, 1999, p. 9).

In 1920, the young poet who left Istanbul where he spent his early years of youth went to Anatolia with his friend Vâlâ Nureddin to join the Turkish War of Independence under the command of Mustafa Kemal Atatürk who advised Hikmet to write poems with a purpose (Aymaz, 2007, pp. 82-84). He served as a teacher in Bolu for a while. What they saw during their journey do not resemble their imagined pastoral village scenes (Aymaz, 2007 p. 85). Anatolia, the heartland of Turkey, was at war and under occupation, tormented by poverty, and afflicted by disease. His journey starting in Anatolia ended up in Moscow, the capital of famine-stricken Soviet Russia, in 1921 (Blasing, 2010, p. 6-7). What all Hikmet underwent throughout this journey was "traumatic for a nineteen-year-old poet from a privileged social background" (Blasing, 2010, p. 7). He spent nearly four years in the Soviet Union, studying at the Communist University of the Toilers of the East (KUTV) in Moscow where he passionately devoted himself to revolutionary and communist ideas (Halman, 1969, p. 59) and where his sense of art was slightly influenced by the artistic experiments of Russian futurists Vladimir Mayakovsky and Vsevolod Meyerhold and by the ideological vision of Lenin (Aymaz, 2007, p. 102). Hikmet married his first wife Nüzhet in Moscow in 1921. After a short time of marriage to her, Hikmet fell in love again and married a young Russian woman Lena Yurchenko in 1926 (Fuat, 2002, pp. 343-345).

When he returned to Turkey in 1925, he secretly joined the Turkish Communist Party and started to write in a local journal in Istanbul (Gürsel, 2008, p. 11). He became "a living legend" with his poems and plays (Halman & Warner, 2011, p. 85). From 1924 to

1938, Hikmet was periodically imprisoned on various charges relating to his communist sympathies (Halman, 1969, p. 62). Hikmet had his third marriage to his great love Piraye, a friend of Hikmet's sister Samiye, in 1935 (Fuat, 2002, p. 353). In 1938, at the zenith of his career, Hikmet was sentenced to twenty-five years in prison on charges of inciting military students to revolt and provoking sedition and subversive activity when he had only shared his poetry with some soldiers (Göksu & Timms, 1999; Blasing, 2010). His books were banned from publication until his release in 1950 thanks to the collective effort of Turkish intellectuals and international support campaigns. In the same year, Hikmet was announced to be among the recipients of the International Peace Prize (Halman, 1969, pp. 60-62). In 1951, Hikmet continuously feeling under threat escaped to the Soviet Union leaving his fourth wife Münevver Hikmet married in Bursa Prison (Gürsel, 2008, pp. 11-12). It cost him Turkish citizenship. Hikmet, declared as a betrayer of the nation, was stripped of his Turkish nationality in 1951 due to his communist views (Blasing, 2010, pp. 5-6). Thereupon, Hikmet became a Polish citizen (Halman, 1969, p. 62). Despite the loss of citizenship and ban on his poetry, Hikmet achieved to remain one of Turkey's best-loved poets who revealed the social realities of the new Turkish Republic in his poems. In 1960, Hikmet married his last wife, 30-year younger Vera Tulyakova (Fuat, 2002, p. 381). Hikmet died of a heart attack on June 3, 1963 in Moscow, and he was buried in Moscow's famous Novodevichy Cemetery despite his wish to be buried under a plane-tree in a village cemetery in Anatolia (Gürsel, 2008; Ertürk, 2011).

The hunger Hikmet witnessed on his journey from Istanbul to Moscow occupies a crucial role in his deviation from the norms of the poetry tradition at the time that prized quantitative meters and syllabics (Aymaz, 2007, pp. 70-73). Hikmet's poem *The Eyes of the Hungry* (Açların Gözbebekleri, 1922) in which Hikmet sought to describe the Russian famine was "the first free verse lines in Turkish literature" and "the end of meter and rhyme" as announced by Hikmet himself (Blasing, 2010, p.8). He was the first poet who exceeded the strict rules and patterns of the Ottoman poetry, abandoned the syllabic meters and began writing in free verse (Aymaz, 2007, p. 74). Ideological focus, "broken" lines, organic form, and functional metaphors and images are among the innovations Nazım Hikmet introduced to modern Turkish poetry, and "his poetry

created a new blend of lyrical, dramatic, and rhetorical elements” (Halman & Warner, 2011, pp. 85-86).

The years Hikmet spent in prison are of paramount importance in Hikmet’s fame and artistic practice. Although Hikmet already was a famous poet when he was sent prison, he “became a public figure in different sense – the embodiment of a radical political vision of justice” (Blasing, 2010, p. 3). In his 61 years of life, Hikmet lived only for 23 years in his homeland and spent 16 of these 23 years in prison where he got to know Anatolian culture and people and wrote his best poems. Hikmet’s long imprisonment is also crucial to the creation of *Memleketimden İnsan Manzaraları* which is “filled with characters based on real-life models from Bursa Prison” (Blasing, 2002, p. 9). And when Hikmet’s writings were forbidden from publication and by extension his only audience became a group of prisoners of mostly peasants, he had to reconsider his poetry and reassess his audience (Blasing, 2010, pp. 3-4). Hikmet’s years in prison led to radical changes in the manner and content of his poetry such as “a more serious tone, a simpler and more direct style, and a growing interest in the lives of common people” which all eventually turn him into “a poet of people” (Blasing, 2002, p. 9).

Hikmet maintained his revolutionary, vanguard, artistic identity throughout his life of creativity and featured both indigenously and universality in his themes (Behramoğlu, p. 274). The most determining factor in Hikmet’s poetry and literary production is, by all means, his communist identity that is composed of a pure patriotism (Aymaz, 2007, pp. 63-64). Hikmet (1996) clearly states his love of his country and nation: “For example, I, socialist poet, love my country and people just like I love my wife in flesh and bone” (p. 199, my translation). The indications of his communist identity and patriotism are also visible in *Memleketimden İnsan Manzaraları*: “Thanks be, I’m a Communist. And like all Communists, I’m a true patriot” (Hikmet, 2002, p. 452).

Nazım, as he is most often called in Turkey, had “a compelling poetic voice derived from a distinctive combination of personal and political themes, [and] a sharp focus on the actual historical world”. Regarded worldwide as “a major writer of overtly political poems”, Hikmet effectively combines “broad social themes with individual concerns in a direct and honest voice” (Arana, 2008, pp. 212-213). Hikmet, “one of the great poets of social consciousness”, touched the lives of other people, put his creative energy “at

the services of a humane vision” and created “human poems” (Hirsch, 2002, pp. 7-8). Most of his works are an autobiographical recital of his dramatic experiences including “years of imprisonment, fellow revolutionaries and inmates, exile unto death, heart failures” (Halman, 1969, p. 59). Hikmet’s poems dwell largely on folk, country, world, love of human and life, freedom and longing for Istanbul, sorrows brought by war, faith in tomorrow and revolution, peasants’ lives, and movements and formations in society and in nature (Bezirci, 2002, p. 162). In the foreword of the English translation of *Human Landscapes from My Country* published by Persea Books, American poet and critic Edward Hirsch (2002) makes a complimentary remark about the artistic talent of Nazım Hikmet:

His voice is sad and reads like a music; it is joyful and sounds like happiness. It is compassionate, lonely, heartbreaking, unashamed. It is vulnerable, and impure, at times offhanded, at times didactic. It is strikingly direct, ruthlessly honest. It is sorrowful and filled with struggle. It is plaintive and hits a note of pure feeling. To read Hikmet deeply is to be stirred up and confronted by unabashed emotion, connected to something mortally, even nakedly human. (p. 7)

Hikmet who made a living from translation during his years in prison translated Puccini’s opera *Tosca* into Turkish (Sülker, 1996, p. 263). Hikmet started to write “his great poem” *Memleketimden İnsan Manzaraları* in 1941 in Bursa Prison, and in 1942, he was assigned by the Ministry of Education to translate Tolstoy’s *War and Peace*. After he submitted the translation of the first volume of *War and Peace*, the Ministry of Education temporarily suspended the translation project. Meanwhile, he worked on *Memleketimden İnsan Manzaraları* in the morning and was engaged in translating Puccini’s *Manon Lescaut* in the afternoon. Although Hikmet put tremendous effort in translating *Manon Lescaut*, his translation was not accepted because he preferred to use new terms (Hikmet, 1991, pp. 156-158). In *Kemal Tahir’e Mapushaneden Mektuplar* (literally translated as *Letters to Kemal Tahir from Prison*), which is a collection of personal letters between Nazım Hikmet and Kemal Tahir and was first published in 1968, Hikmet describes translation as follows:

Translation does not mean making the translated text appear totally Turkish. That is, reading a translated novel, you are not to think that it has been written by a Turkish author. On the contrary, you should realize that you are reading an original piece of literature written by a certain author from a certain nation who live in a certain era. In other words, in a translation, a Russian or French writer is to speak

their own language but not Turkish. To this end, a sort of stylization is required.
(1991, p. 221, my translation)

In Hikmet's opinion, the form and content of a work must be conserved in translation which is an act to make conform to a particular style and to reflect a particular form. Hikmet believes that translation enables various languages to enrich themselves if they are not confined "within their narrow borders" and "open their doors to each other" (1991, p. 222). Hikmet also views translation as a phenomenon bound up to time and culture (Köksal, 2006, p. 71).

Halman & Warner (2001) state that "no other Turkish poet has been translated into more languages" or won greater praise in so many countries (p. 90). Hikmet's works have been translated into "more than fifty languages around the world" (Konuk, 2002, 11). Tristan Tzara, who translated some of Hikmet's poems into French, speaks of Hikmet in a commemoration ceremony held in Paris in 1964 as follows: "The life Nazım led engulfs the experiences of a large segment of mankind. His poetry exalts the aspirations of the Turkish people as well as articulating the common ideals of all nations in humanistic terms" (as cited in Halman, 1969, pp. 63-64). UNESCO declared 2002 the year of Nazım Hikmet in honor of the hundredth anniversary of his birth (Fuat, 2002, p. 6). 500,000 Turks including politicians, intellectuals, and artists, appealed to the government for the restoration of Hikmet's citizenship rights and the repatriation of his remains. However, it was not until 2009, 58 years after his death, that Turkey officially restored his Turkish citizenship (Flood, 2009). Although Hikmet's works were banned in Turkey for the most of his life, they have always been available in translation in several languages. Hikmet's poems appeared in English first in 1954 in the title simply *Poems* (Berk, 2000, p. 1435). "English translations of selected poems, including useful introductions and modest annotation, are done by Ruth Christie, Richard McKane, Talât Sait Halman, Randy Blasing, and Mutlu Konuk Blasing" (Arana, 2008, p. 214).

2.2. THE NOVEL: *MEMLEKETİMDEN İNSAN MANZARALARI*

Memleketimden İnsan Manzaraları has a unique position in Turkish literature. Hikmet himself also refers to the novel as his "masterwork" (Sertel, 1969, p. 310). Hikmet began to write this masterpiece in 1939 in Bursa Prison, sending the finished sections to

“friends and relatives for safekeeping” and continued revising it until 1950 when he was “released in a general amnesty and subsequently driven into permanent exile” (Blasing, 2002, pp. 9-10). Nazım’s correspondence with his love Piraye and friend Kemal Tahir clearly indicates that he initially designed the work to be completed in four books. However, he failed to integrate his writings into his main narrative as a whole because of either gradually worsening conditions of imprisonment or loss of thousands of lines kept by friends. Thus, Book Five seems to be an “awkward expedient of his editors to accommodate a ragbag” of Nazım’s uncompleted writings (Göksu & Timms, 1999, pp. 236-238). Although this epic novel composed of almost 20,000 lines was never published in Turkey until after Hikmet’s death in 1963, its parts were published in translation in Italy in 1960 and 1965 and in the former Soviet Union in 1962. The five books of the novel were published “in separate volumes under the editorship of his stepson, Mehmet Fuat” (Blasing, 2002, pp. 9-11). An abridged version of the epic in English was published by Persea Books in 1983 under the abbreviated title *Human Landscapes* with the translation by Randy Blasing and Mutlu Konuk Blasing. The first English translation of the entire poem was also done by Randy Blasing and Mutlu Konuk Blasing and published by Persea Books in 2002 under the title *Human Landscapes from My Country: An Epic Novel in Verse*.

The evolution of *Memleketimden İnsan Manzaraları* hinges on “the idea of writing an encyclopedia recording the lives of ordinary Turkish people” and initially called by Hikmet as ‘Meşhur Adamlar Ansiklopedisi’ (The Encyclopedia of Famous Men) (Göksu & Timms, 1999, pp. 218-219). His encyclopedia embodied a series of portraits of famous men and women “in the manner of biographical dictionaries” following an alphabetical order and constituting “an abbreviated social history” (Blasing, 2002, p. 9). In his wish to stress that ordinary people, like notable kings, poets and writers, have also an existence in the world, fall in love and suffer, Hikmet introduces these humans with the most significant moments in their lives and accompanies them from birth to death or to critical points of their lives (Gürsel, 2008, p. 172-173). When Hikmet heard the invasion of the former Soviet Union by Hitler in 1941, he made up his mind to write an epic history of the 20th century which superseded the Encyclopedia and this poem was eventually entitled *Memleketimden İnsan Manzaraları* which still incorporated most of the original portraits in its opening section (Göksu & Timms, 1999, pp. 217-219).

Memleketimden İnsan Manzaraları is a collective narration of prisoners' own stories and depicts the lives of these prisoners who run across in a train car or a prison and who tell or are told about, inter alia, the social, political, and economic issues in Turkey and in the world such as the fall of the Ottoman Empire, the Turkish War of Independence, World Wars I and II, the establishment of the Republic of Turkey, etc. In *Memleketimden İnsan Manzaraları* where Hikmet tells tales of his people, he recaptures "the historical events he considered fundamental both to the development of his country and to an understanding of the modern world" (Hirsch, 2002, p. 8). In his masterpiece, Hikmet introduces all manner of human types through a train journey from Istanbul to Ankara and moves from history to contemporary politics and war by linking all them with the lives of ordinary people (Keith, 2003, p. 78). With all these features, *Memleketimden İnsan Manzaraları* is a poem that keeps an account of the history of the past and its own time. Most fictional figures in the novel are in fact real characters Hikmet somehow recognized during his years in prison, to name but a few, Kartallı Kazım, Kambur Kerim, and Mahmut Aşer, Gabriel Péri (a famous French Communist executed by Nazis). The work is a manifestation of both Hikmet's own experience and personality, and a critical observation of the sociocultural context of his time from a prison cell. *Memleketimden İnsan Manzaraları* is a work through which Hikmet sought to compensate for his freedom unjustly stolen (Özer, 2013, p. 309).

Memleketimden İnsan Manzaraları is the work created in the most productive period of Nazım's poetry, which was enabled by the fact that he gravitated towards Anatolian people as the source material of his work (Altuğ, 1974, p. 61). With the declaration of the Turkish Republic in 1923, the country went through drastic political and social changes. Aguiar (2007) argues that Hikmet's *Human Landscapes* "revealed the bifurcated world inside the famous national modernization project of Mustafa Kemal" (p. 105). The novel reflects not only "the social world in which it was produced but also the social world which let Nazım Hikmet create himself as a poet" (Aymaz, 2007). There was a growing trend toward and an increasing interest Anatolia and Anatolian people in the Turkish literature in the Republican Period and after. This orientation among Turkish writers and artists also caught the attention of Nazım Hikmet (Aymaz, 2007, p. 55). The portrait of the then Anatolia and Anatolian people is blatantly obvious in *Memleketimden İnsan Manzaraları*. Hikmet (1996) sought to tell the story of persons

of his country living in a given historical period through the most typical representatives (p. 77, my translation). These characters are the symbols of the social class they belong to and represent the attributes of that social class (proletariat, bourgeois, peasants, landlords, etc.) by displaying particular attitudes and tendencies shaped by their social status as well as their own way of existence (Aymaz, 2007, p. 37). Özdemir (2002) notes that if all figures directly or indirectly named in the novel composed of almost 150 main characters are counted, then the number adds up to nearly three thousand (p. 125). These characters gathered up in a novel with their past and futures, sins and merits, and crimes and punishments draw a multicolored image of Turkey in the 1940s. Mutlu Konuk Blasing (2010), co-translator of *Human Landscapes from My Country*, states that the epic novel “hosts the life stories of his fellow inmates and a variety of other stories, regional idioms and folk sayings he heard from the prisoners” in Bursa Prison and presents the conversations among various characters “about everyone concerned with the course of WWII, including prisoners and guards” expressing their views of Hitler, and “Nazım’s protagonist telling of Karl Marx and his economic theories” (pp. 2-3).

Hikmet (1991) lists his objectives of writing the novel as follows: 1) the readers should have walked through the day of judgement that is bulging at the seams, 2) this narrative should have told the status quo of a certain historical period in Turkey through the people of Turkey belonging to various classes, 3) the status quo of the then world felt in Turkey should have been plainly evident in the background of the narrative, 4) answers should have been found to the questions Where do we come from? What are we now? Where are we going? (pp. 120-121, my translation). In line with Hikmet’s objectives and intentions, *Memleketimden İnsan Manzaraları* has become “a 20th comedy portraying its time and persons with a thousand virtues and infamies” (Aymaz, 2007, p. 35). On the whole, *Memleketimden İnsan Manzaraları* is an in-depth illustration of a given historical period and a vivid image of the then society.

Hikmet tightly knits events, time, space and persons together and even blends them with an autobiographical narrative method in *Memleketimden İnsan Manzaraları* (Aymaz, 2007, p. 36). Gürsel (2008) points out that the narration of the work is based on “the concretization of both a diachronic and synchronic social history by human individuals”, and thus, “the subjective history of characters coincides with the objective

history of the society they live in” (p. 15). Hikmet’s cinematographic narration is “like a moving camera” (Aymaz, 2007, p. 42) and a form of “visual arts created by words” (Altuğ, 1974, p. 66). This narrative style of Hikmet is also clearly apparent in the novel with the visualized depictions of characters and events. Most parts of the novel describe “human character immersed in a social context through multiple voices and narrative shifts influenced by modern cinema” (Arana, 2008, p. 213).

Hikmet himself distinguishes *Memleketimden İnsan Manzaraları* from mere prose or poetry and refers to it as both an “epic” and a “novel” (pp. 120-121). In his letter to Kemal Tahir in 1942, Hikmet speaks of his epic novel in free verse:

“[This] is not a poetry book. It has also elements of poetry and sometimes even technical stuff like rhymes, etc. But it has also elements of prose and drama and even movie scenarios. And what determines the character of the whole, the dominant factor, is not the element of poetry. But it’s not any of the others, either. I’m trying to say that I’ve stopped being a poet; I’ve become something else”. (Blasing’s translation appearing in the introduction of the English volume of the entire work published in 2002 by Persea Books)

Epic poetry is described as a long narrative poem, told in an elevated style, which deals with a serious subject or great events significant to the history of a culture or nation (Meyer, 2011; Harmon, 2012). Taking into consideration what has been discussed so far regarding the content of *Memleketimden İnsan Manzaraları*, this definition of epic could apply to the work but with a fundamental distinction, i.e. its form which appears to be beyond the definition of poetry as clearly stated by Hikmet. All in all, this constitutes quite a legitimate ground for classifying this masterpiece as an epic novel told in free verse.

2.2.1. Plot Summary of *Memleketimden İnsan Manzaraları*

Memleketimden İnsan Manzaraları is composed of five books. Book One Hikmet calls “Haydarpasha Station and the Third-class Carriage No. 510” introduces “proletarian scenes” and “a rich panorama of social types” (Göksu & Timms, 1999, pp. 221-222) ranging from passengers, prisoners, workers, peasants, foreigners, merchants and craftsmen to war veterans, soldiers, policeman, pimps and prostitutes. The poem starts in a spring afternoon on the steps of Haydarpasha Station in Istanbul where characters

of the almost whole range of lower-class social background are vividly portrayed in concrete and dramatic details of their lives, and some of them are passengers who are about to board the 3:45 pm train for Ankara. Throughout this part, readers gazing through the train windows witness a panoramic view of geographical and natural landscapes passengers encounter along the route from Istanbul to Ankara. Book Two “Haydarpasha Station and the Express” depicts “the bourgeois figures” and changes the focus from “the third-class train crawling up the hillside with its freight of peasants and prisoners to the elegant interior of the Anatolian Express” (Göksu & Timms, 1999, p. 223). This part deals with the passengers of the Anatolian Express which is going to depart at 7 pm, a few hours later “Third-class Carriage No. 510”, likewise heading to Ankara. But readers now meet a different cast of characters of middle or upper social classes ranging from senators and merchants to university students and doctors. Book Three “A Prison and a Hospital on the Steppe” (Göksu & Timms, 1999, p. 227) takes place in an Anatolian prison and a hospital in a town on the steppe where a vast variety of characters are depicted representing different aspects of Turkish culture and society such as politicians, intellectuals, prisoners, and peasants. This part taking the lid off sometimes miserable and other times pleasurable lives of prisoners ends with a scene of suicide committed by a doctor at night in the hospital. Book Four “Journey and Istanbul” “implies a circular structure with the train finally returning to Istanbul [and] ends with a tribute to one of the heroes of the French resistance, Gabriel Peri, [...] executed by the Nazis” (Göksu & Timms, 1999, p. 232). This part goes beyond the domestic issues of Turkey and drives the plot to the landmarks of the period harmoniously scattered over lines such as the Soviet Union, the war against the Nazis, French resistance against fascism and so on. Book Five deals with the status quo of Turkey within the context of World War II through the correspondence of a prisoner with his wife telling him of the fallout of the war, difficulties, sorrows, and strict living conditions. The book ends in Istanbul where it has started with a scene displaying Hikmet’s people fighting for life. The form and vehicle of the journey, i.e. train travel, brings such a rich variety of lives and experiences together that it enables Hikmet to depict both the vast part of Turkey’s geography and the peculiarities of Turkish society and culture through allusions to various kinds of folk tales, proverbs, popular beliefs and practices, and urban and rural life (Blasing, 2002, p. 14). After all, Hikmet provides

an eyewitness and comprehensive account of Turkish and world history until the middle of the 20th century from a narrow window of Bursa Prison and through the human portraits of all segments of society, which renders *Memleketimden İnsan Manzaraları* a personal diary and historical record at one and the same time.

2.3. THE TRANSLATORS

The translators of *Human Landscapes from My Country* are the couple of Randy Blasing and Mutlu Konuk Blasing who have translated together numerous volumes of poetry by Turkish poet Nazim Hikmet, to name but a few, *The Epic of Sheik Bedreddin and Other Poems* (1977), *Rubaiyat* (1989), and *Letters to Taranta-Babu* (2013). In his review of the English translation of the work, Keith Hitchins (2003) appreciatively remarks that “the translators have done full justice to the original” (p. 78).

Randy Blasing was born in 1943 in Minneapolis. Educated at Carleton College and the University of Chicago, he has served as a professor of English at the Community College of Rhode Island since 1988 (International who's who in poetry 2005). Blasing, a poet himself, has published numerous volumes of poetry, including *Light Years* (1977), *Graphic Scenes* (1994), *Second Home* (2001), and *Choice Words: Poems 1970-2005* (2007). His poetry is praised for its precision and control. Blasing was awarded a grant in poetry from the Ingram Merrill Foundation and a Translation Fellowship from the National Endowment for the Arts (lightmillennium.org).

Mutlu Konuk Blasing, a native of Istanbul, was graduated from the American Girls' School in Izmir, and educated at Carleton College, the College of William and Mary, and Brown University. She is also a Professor of English at Brown University. Mutlu Konuk Blasing is the author of scholarly books on American poetry such as *American Poetry* (1987), *Politics and Form in Postmodern Poetry* (1995), and *Lyric Poetry: The Pain and the Pleasure of Words* (2007). She also published a book about Nazım Hikmet under the title *Nâzım Hikmet: The Life and Times of Turkey's World Poet* (2013) and alone translated Hikmet's autobiographical novel *Life's Good, Brother* (“Yaşamak Güzel Şey Be Kardeşim”, 2013) (lightmillennium.org, brown.edu).

The couple first met Hikmet's poems after they returned from their honeymoon in Turkey to the United States in 1965. Randy Blasing began researching Turkish poets and found a volume of Hikmet's poems in French translation in a library. In an interview with Bircan Ünver that appeared in the Light Millennium, Randy Blasing states that they both enjoyed Hikmet's "fresh imagery and spirited tone" and carries on that "I wanted to translate him to see what he was saying, my French being only adequate, and Mutlu wanted to see what he would sound like in English" (Lightmillennium.org).

2.4. ANALYSIS OF THE TRANSLATION OF CULTURE-SPECIFIC ITEMS IN *MEMLEKETİMDEN İNSAN MANZARALARI*

This section focuses on how CSIs in Hikmet's *Memleketimden İnsan Manzaraları* have been treated in their translation into English. The analysis of the translation of CSIs will demonstrate which microstrategies and macrostrategies have been used in the transfer of CSIs. To this end, seven microstrategies proposed by Davies (2003) for the treatment of CSIs in translation will be categorized under two macrostrategies formulated by Venuti (1995) (i.e. domestication and foreignization). The instances where CSIs in *Memleketimden İnsan Manzaraları* have been translated into English through preservation and addition microstrategies will be analyzed under foreignization macrostrategy since they still retain the flavor of the ST, to some extent, and sound unfamiliar and exotic to the target audience as a result of the maintenance of their foreignness and otherness in the TT. The instances where CSIs in *Memleketimden İnsan Manzaraları* have been translated into English through omission, globalization, localization, transformation and creation microstrategies will be analyzed under domestication macrostrategy since they sound more familiar and intelligible to the target audience as a result of their approximation to the target language culture in the TT.

This analysis attempts to figure out how often each macrostrategy (i.e. domestication and foreignization) has been used in translation. For that purpose, all culture-specific items and their translations will be located in the ST and TT and grouped as per the Davies's taxonomy of translation strategies. Recurring examples translated with the same strategies will be excluded from the study. After the examples are analyzed and

discussed in detail, a table (Table 2) will be provided to demonstrate the number of instances where seven macrostrategies have been used in the transfer of CSIs into English and the total number of instances where foreignization and domestication macrostrategies have been adopted by the translators using the respective microstrategies. Finally, this section will present a detailed discussion of the results derived from the analysis of the translation of CSIs.

2.4.1. The cases in which Foreignization Macrostrategy has been used

Foreignizing translation refers to the conservation of ST items in the TT which, as a result, makes target audience aware that it is a translated text. As CSIs in the ST are imported into the TT with minimal adaptation, the otherness of the ST arising from cultural differences is reflected in the TT. Preservation and addition microstrategies are grouped under the category of foreignizing translation since CSIs in the ST are kept, to some extent, in the TT and by extension, the foreignness of the source culture is reflected in the TT (Jaleniauskiene & Čičelytė, 2009). Accordingly, the instances where preservation and addition microstrategies have been used in the translation of CSIs in *Memleketimden İnsan Manzaraları* are analyzed under foreignization macrostrategy. A total of 262 examples transferred into English through foreignization macrostrategy have been identified in the ST. 209 of them fall under preservation microstrategy and 53 under addition microstrategy. 25 examples of each microstrategy are discussed under their respective headings in order to illustrate how the translators use these microstrategies in different cases. The remaining examples of each microstrategy are listed and presented in tables (Table 3 and Table 4) in Appendix 1.

2.4.1.1. Preservation

Preservation refers to the retention of a CSI in the TT. There are two types of preservation as formal and semantic preservation. The first means preserving the form of a CSI in the target text. Accordingly, a ST item is either transliterated or kept unchanged in the TT. The latter means preserving the literal meaning of a CSI in the TT. Accordingly, a ST item is literally translated into the TT without any explanation

(Davies, 2003). Both formal and semantic preservation will be analyzed under the heading of preservation.

Example 1

SOURCE TEXT	TARGET TEXT
Galip Usta dokundu Fuat'ın kelepçesine: “– Allah sonumuzu ... – ürktü kendi sesinden – hayreyleye evlat,” dedi. (Hikmet, 2013, p. 19)	Master Galip touched Fuat's handcuffs: “ May God ” – his own voice scared him – “ see all ends well ,” he said. (Hikmet, 2002, p. 10)

In this example above, the translators have translated the Turkish phrase “Allah sonumuzu hayreyleye” by preserving its descriptive meaning and using a literal translation. “Hayreylemek” means that a phenomenon or a life experience yield beneficial or favorable results. This is a phrase that is commonly used by Muslims in Turkey to pray to God for helping them in hard times and letting them have the best results. There is no such saying as “may god see all ends well” in English. Adopting the semantic preservation strategy, the translators have been able both to maintain the otherness of the source culture and to convey the meaning of this religious and cultural expression to such an extent that the ST readers easily decipher what is implied by this expression based on the contextual clues.

Example 2

SOURCE TEXT	TARGET TEXT
Ve etrafa belli etmeden koydu Fuat'ın cebine elli beş kuruşundan yirmi kuruşunu . (Hikmet, 2013 p. 19)	He slipped twenty of this fifty-five kurush into Fuat's pocket. (Hikmet, 2002, p. 10)

In the example above, the word “kuruş” has been translated, namely transliterated, as “kurush” into English. “Kuruş” is a unit of Turkish currency that was introduced by the Ottoman Empire in the 17th century (Tdk.gov.tr), and this term is still in use today. Here a CSI historically belonging to the Turkish culture (i.e. kuruş) has been preserved in

translation process although it is most likely to sound unnatural and strange to the TT readers. The ST item has been exactly brought into the TT to maintain the foreignness and otherness of the text without any attempt to search for a domestic or more familiar equivalent for it. Thus, the TT readers are most likely to realize that they are reading a translation.

Example 3

SOURCE TEXT	TARGET TEXT
Babası müftüydü baskıcı Ömer'in. (Hikmet, 2013, p. 22)	The printer Omer's father had been a mufti . (Hikmet, 2002, p. 12)

In this example, the word “müftü” has been kept in the TT as it is in the ST. Müftü is an official in charge of religious affairs of Muslims in provinces and districts (Tdk.gov.tr.). Here the retention of this item may actually lead to a loss of its meaning. Preserving this religious term, translators may have relied on readers being sufficiently well-educated to have already known the meaning of the concept or well-motivated to search for its meaning.

Example 4

SOURCE TEXT	TARGET TEXT
<p>“– Ben tayyareye binemem usta, anamın vasiyeti var.”</p> <p>“– Tayyareye binme diye mi?”</p> <p>“– Hayır, karıncayı bile incitme, diye.”</p> <p>[...]</p> <p>“– Zarar yok ulan, yine de bineriz tayyareye, adam öldürmek için değil gökyüzünde püfür püfür safa sürmek için.”</p> <p>(Hikmet, 2013, p. 31)</p>	<p>“I can't get on an airplane, boss – my mother made me promise.”</p> <p>“Not to get on an airplane?”</p> <p>“No, not to hurt even an ant.”</p> <p>[...]</p> <p>“No problem, man, we'll get on airplanes anyway – not to kill people but just for the fun of breezing through the sky”.</p> <p>(Hikmet, 2002, p. 20)</p>

“Karıncayı bile incitmemek” is a Turkish idiomatic expression used in such cases where a person is so gentle and kind that she/he does not do anything to injure or upset.

Although the English culture enjoys an equivalent idiom “wouldn’t harm a fly” used in the same case, the Turkish idiom has been literally translated by preserving “ant” instead of replacing it with “fly”. Taking into consideration the context of this dialogue between the two locomotive workers, engineer Ali and fireman Ismail, this idiom alludes to killing people by throwing bombs from planes in World War I. Although, the translators have opted to retain the strangeness and unfamiliarity of the CSI by preserving it in the TT, both the contextual clue and the similarity between the Turkish and English idioms are most likely to help the target readers grasp the sense of this expression.

Example 5

SOURCE TEXT	TARGET TEXT
Bizim o tarakta bezimiz yoktur. (Hikmet, 2013, p. 37)	I’ve no cloth in that loom. (Hikmet, 2002, p. 25)

The idiomatic expression “o tarakta bezi olmamak” has been literally translated in ST. “O tarakta bezi olmamak” means not being involved in an activity or a deed (Tdk.gov.tr). The preservation of the content of this CSI has led to a complete loss of its connotation as there is no expression in English like “no cloth in that loom” which will seem quite confusing and illogical to the target culture readers. In this translation, the translators cannot rely on the readers to search for the meaning of this literal translation because this phrase is completely made up by the translators therefore almost impossible to find out the original meaning through a back-translation. Thus, this translation will appear totally puzzling and exotic to the target audience as a result of the preservation of the TT item.

Example 6

SOURCE TEXT	TARGET TEXT
Benim evde üç sığa var [...] tahkik ederim analarından çocuklar yaramazlık mı ettiler uslu mu oturdular? (Hikmet, 2013, p. 37)	I’ve got three little donkeys at home [...] I find out from their mother if they’ve been bad or good. (Hikmet, 2002, p. 26)

Apart from being the offspring of a donkey, “sıpa” is a tender and affectionate word used to refer to children in the Turkish culture. Conserving the literal meaning of this word rather than turning it into a more connected to or intelligible word for the target culture, the translators seem to have relied on the readers’ capacity for guessing its meaning from the context.

Example 7

SOURCE TEXT	TARGET TEXT
Ve fötr şapkası kafasında, sırtında paltosu ve siyah şalvarı rahat kıvrımlarıyla yayılmış. (Hikmet, 2013, p. 41)	Felt hat on his head, overcoat on his back, his black shalvars spread out in easy folds. (Hikmet, 2002, p. 26)

“Şalvar” is a loose trouser-like outfit which is one of the folk costumes of Turkey. These traditional pants are still by both women and men in particular in rural areas. The translators have kept the word almost unchanged by adapting it to the spelling rules of English.

Example 8

SOURCE TEXT	TARGET TEXT
Sazların padişahı dokuz telli curadır. (Hikmet, 2013, p. 42)	The sultan of the strings is the nine-string jura. (Hikmet, 2002, p. 30)

Cura is a stringed instrument of Turkish folk music and the smallest member of the *saz* (Turkish strings) (Kulturturizm.gov.tr). The translators have not attempted to minimize the foreignness of the text but have opted to maintain the form of the original item in the TT.

Example 9

SOURCE TEXT	TARGET TEXT
Zindankapılı Hüseyin Ağa , namidar bir adamdı bayağa. (Hikmet, 2013, p. 46)	Huseyin Agha of Zindankapi was a pretty big man. (Hikmet, 2002, p. 34)

The ST proper noun “Zindankapılı Hüseyin Ağa” has been rendered as “Huseyin Agha of Zindankapi” in TT. The translators have transliterated the ST according to the spelling rules of English by adopting preservation strategy.

Examples 10 and 11

SOURCE TEXT	TARGET TEXT
Hoşça kal gavur İzmir'i , elveda. Basri Kanlıboğaz'da Çerkez Ethem'e iltihak etti. (Hikmet, 2013, p. 61).	Farewell, heathen Izmir , goodbye. Basri joined Ethem the Circassian's gang at Bloody Gulch . (Hikmet, 2002, p. 47)

In the Ottoman Empire, various terms are used to describe non-Muslims or non-Ottoman subjects. One of the predominantly used terms was “gavur” that was not an official classification but mostly carried a pejorative connotation for those referred (Kırlı, 2005, p. 42). In the late Ottoman period, Izmir began to be called as “gavur Izmir”, i.e. “infidel Izmir”, both because of the great number of non-Muslim inhabitants and because of the dominance of the foreigners of European origin in the city's economic and socio-cultural life. This reference to “gavur Izmir” has continued to reverberate in the popular imaginary of the Turkish society (Kırlı, 2005, p. 25). Accordingly, “gavur” means infidel or heathen. The allusion in ST “gavur İzmir” has been transferred into “heathen Izmir” in the TT. Adopting the semantic preservation strategy, the translators have provided a translation that is as close as possible to the ST, thus allowing the target readers to grasp the semantic connotation of the ST allusion.

The place names in the ST have been either transliterated by the formal preservation microstrategy or literally translated by the semantic preservation. “Kanlıboğaz” is a name given to a lakeside place located around Beyşehir Lake surrounded by several mountains in Konya (Milliparklar.gov.tr) in the Central Anatolia Region of Turkey. This place name in the ST has been translated through the semantic preservation strategy since “kanlı” literally means “bloody”, and “boğaz” which means a narrow passage between two mountains (Tdk.gov.tr) has been rendered as a close equivalent “gulch” which means a narrow valley with steep sides formed by a fast stream flowing

through it (Oxfordlearnersdictionaries.com). Thus, the translators adopting the semantic preservation strategy has enabled the target readers to comprehend the descriptive meaning of the ST locality and still to sense the flavor of the original.

Example 12

SOURCE TEXT	TARGET TEXT
Tayyare piyangosu bile çıktı bir kerre bana üç ortaklık, biner lira bölüştük. (Hikmet, 2013, p. 88)	I even hit the lottery once: three of us got a thousand of liras each. (Hikmet, 2002, p. 71)

“Lira” is the national currency of Turkey as well as of several countries in the Middle East. Thus, the translators make use of the foreignization strategy as a result of preserving the original item in the ST.

Example 13

SOURCE TEXT	TARGET TEXT
Kıza imam nikahı kıy. (Hikmet, 2013, p. 104)	Have the imam marry you to the girl. (Hikmet, 2002, p. 86)

“İmam nikahı” describes an Islamic marital practice and a religious form of a marriage solemnized by an imam acting as a marriage officiant. This CSI, literally meaning “imam marriage” has been rendered into the ST with a very slight change whereby the foreignness of the source culture is preserved.

Example 14

SOURCE TEXT	TARGET TEXT
Buna rağmen Hasan Şevket rakıyı bir tek dilim beyaz peynirle içiyordu. (Hikmet, 2013, p. 113).	Yet Hasan Shevket drank his raki with a single slice of cheese. (Hikmet, 2002, p. 93)

“Rakı” is a traditional alcoholic drink in Turkey that is also famous its neighboring countries. The translators have opted to preserve the culture-specific beverage in the TT.

Example 15

SOURCE TEXT	TARGET TEXT
Besili kısrak gibi iki genç kadın. Peştemalları kızıl, kıpkırmızıydı üç etek entarileri. Feslerinde altınlar ve alevili al şalvarlarıyla. (Hikmet, 2013, p. 113).	The two women were like well-fed mares. Their sashes were scarlet, their skirts crimson. With their gold-ringed fezzes and flaming-red shalvars. (Hikmet, 2002, p. 245)

“Fes” is a traditional round red hat with a flat top worn by men in the Ottoman Empire and some Muslim countries. It was banned within the scope of the dress reform after the declaration of the Republic of Turkey. In this extract, the otherness of the Turkish culture is made much more visible to the target readers as the translators neither provide any explanations about it nor omit or replace it with another cultural item that is more common in the target culture.

Example 16

SOURCE TEXT	TARGET TEXT
Ve çok uzak çok uzaklardaki İstanbul limanında gecenin bu geç vakitlerinde kaçak silah ve asker ceketi yükleyen laz takaları . (Hikmet, 2013, p. 187).	And far away – far, far away in the Istanbul Harbor – this late at night the Laz boats loading smuggled arms and uniforms. (Hikmet, 2002, p. 158)

In this example, the word “laz” is an adjective that describes a member of a large ethnic group of southern Caucasian origin “mostly living at the eastern end of Turkey's Black Sea shore in the coastal lowlands”, especially in the eastern provinces (Sarıgil, 2012, p. 269). “Taka” is a kind of sailing boat peculiar to the Black Sea Region and mostly associated with this ethnic group, “laz people” or “the Laz” in the source culture. As Nazım Hikmet aims at creating a vivid image of Turkey with its all peoples of different

ethnicities, this reference plays a crucial role in the achievement of this objective. The ST readers will promptly feel the effect intended by this cultural reference and form, in their minds, an image of what this ST reference is or look like. Although “taka” is turned into a more neutral item in the TT, this example is analyzed under the preservation strategy as the reference to “laz” people is kept exactly as it is in ST. The CSI here is left in obscurity for the TT readers who will most probably not be able to grasp its associative quality of this item if they are not already familiar with it.

Example 17

SOURCE TEXT	TARGET TEXT
<p>Kendi seçti soyadını “Asri” diye. Ona göre asrılık komik değil. O kadar ki soyadını sonda kullanıp “Yusuf Asri” olacağıma, bilerek, isteyerek başta kullandı “Asri Yusuf” oldu.</p> <p>(Hikmet, 2013, p. 300)</p>	<p>He chose the last name “Modern”. For him, modernity was no joke. So that instead of using his last name last, as “Yusuf Modern”, he chose to put it first and became “Modern Yusuf.”</p> <p>(Hikmet, 2002, p. 256)</p>

The treatments of the proper names in *Memleketimden İnsan Manzaraları* include examples of both types of preservation, i.e. formal and semantic. The nicknames in a literary text, no doubt, play a pivotal role in creating the desired and vivid images of persons. The original name “Yusuf Asri” or “Asri Yusuf” has been rendered as “Yusuf Modern” or “Modern Yusuf” in the TT. “Asri” means contemporary and modern. The translators have opted to recreate the descriptive meaning of this personal name here rather than its form as the name contains an obvious descriptive element which takes a significant part in creating the portrait of the said person.

Examples 18 and 19

SOURCE TEXT	TARGET TEXT
Sordu Çopur İhsan : “– Lakin efendi ağa , 31 Mart'ta tevatür işler olmuş. Sen bahriye askeriyydin o zaman, değil mi hele?” (Hikmet, 2013, p. 300)	Pockmarked Ihsan asked: “But, effendi agha , there are a lot of contradictory reports about March 31. You were in the navy back then, right?” (Hikmet, 2002, p. 256)

In this example, the proper name “Çopur İhsan” has also received a literal translation as “Pockmarked Ihsan”. “Çopur” is used to describe a face covered with small scars and marks caused by smallpox (Tdk.gov.tr). Thus, the translation here seems to recreate the descriptive element of the nickname.

The ST item “efendi ağa” has been left unchanged in the TT. Both “efendi” and “ağa” are titles frequently used in the Ottoman Empire. “Efendi” is a title used to refer to literate and lettered persons while “ağa” is used to refer to members of the upper class of the Ottoman society, for example, for the rich and prominent people of a village or town (Pakalın, 1983, pp. 21, 505). The translators have chosen to manifest the culturally different nature of the ST, and thus, both titles will appear exotic to the target audience as result of their retention in the TT.

Example 20

SOURCE TEXT	TARGET TEXT
Selam verdi komisere Hüseyin Yavuz ve Şerif Beye: “– Merhaba beyzadem ,” dedi. (Hikmet, 2013, p. 403)	Huseyin Yavuz greeted the Commissioner and hailed Sherif Bey: “Hello, Beyzadé .” (Hikmet, 2002, p. 340)

The ST item “beyzadem” has been exactly brought into the TT. “Beyzade” is a compound word that consists of two separate titles, “bey” and “zade”. “Bey” is a male title used to refer the head of small Turkic tribes as well as military officials and statesmen (Pakalın, 1983, p. 213) and “zade” means “sons”. “Beyzade” is an Ottoman title given to the sons of the “beys” who received the title of Prince (Pakalın, 1983, p.

227). In the example above, the ST item “beyzadem” that literally means “my beyzade” as result of the Turkish possessive suffix “-m”, is used to convey esteem or respect to the addressed person. The translators may have opted to retain this culture-specific title most probably because there is no obvious equivalent of the title in English.

Example 21

SOURCE TEXT	TARGET TEXT
Erzurumlu ülemadan Ayetullah Efendi bembeyaz sarığı, heybesi ve simsiyah sakalıyla ihtiyar-ı gurbet edip memleketinden gelir bu Akdeniz şehrine 1315'de (1899). (Hikmet, 2013, p. 404)	Ayatollah Effendi of the ulema of Erzurum with his snow white turban, carpetbag and jetblack beard takes the trouble to fare from his homeland and comes down to this Mediterranean city (1899). (Hikmet, 2002, p. 340)

The ST item “ulema” and proper name “Ayetullah Efendi” have been transliterated in the TT. The concept of “ulema” literally means “those who have knowledge” or “those who know” (Gleave, 2004, p. 703) refers to a scholarly class in a Muslim country that governs the society according to Islamic principles and rules and the main duty of the members of this class is to serve God and to educate people (Kodaman, 2007, p. 9). In this extract, the otherness of the Turkish culture is made much more visible to the target readers as the translators provide no explanations about “ulema” and retain the proper name in the ST. Preserving the original referent, the translators may have relied on readers’ being sufficiently well-educated to have already known the meaning of the concept or well-motivated to search for its meaning.

Example 22

SOURCE TEXT	TARGET TEXT
Gayet güzel saz çalar Mustafa Şen. (Hikmet, 2013, p. 511)	He plays the saz like a pro. (Hikmet, 2002, p. 440)

“Saz” is a general name given to stringed instruments of Turkish folk music like *cura*, *bağlama* and *tar* (Tdk.gov.tr.) The translators have opted to retain this CSI in the TT.

“Saz” most probably does not seem familiar or natural to the target readers who are thus actively aware that they are reading a translated text.

Example 23

SOURCE TEXT	TARGET TEXT
<p>“– Neden olacak, baklava börek yemekten bıkmışlar da ondan.” (Hikmet, 2013, p. 511)</p>	<p>“Why? Because they got tired of eating baklava, that’s why?” (Hikmet, 2002, p. 440)</p>

“Baklava” is a renowned desert mostly acknowledged to be of Turkish origin. It is made of very thin layers of pastry filled with crushed peanuts, walnuts, almond, etc. and first baked in the oven and later soaked in sweet syrup. The translators who seem to have trusted on the widespread popularity of this traditional desert outside the borders of Turkey opted to retain it in the ST.

Example 24

SOURCE TEXT	TARGET TEXT
<p>“–Sizin mezhepte karılar ortaklama kullanılır” dedi, “Kızılbaşlık gibi bir şey, bu...” (Hikmet, 2013, p. 524)</p>	<p>“In your faith” he said, “women are used in common – something like the Kizilbash, eh?” (Hikmet, 2002, pp. 451-452)</p>

“Kızılbaş”, literary meaning “crimson head”, is a name given originally to the members of the Şafavid dynasty (1501–1736) in Persia (today Iran) as they wore red caps. However, it was later used to refer to the followers of Shia sect, one of the major branches of Islam. It has been used a derogatory term to describe especially the Alevis (a broader term) as by Sunnite Turks since the Ottoman era (Crowfoot, 1990, pp. 305-309). “Kızılbaşlık” refers to the trend or movement of this religious group. The translators transliterated and preserved this CSI in TT, thus making the foreignness of the source culture much more visible to the target readers who are most likely to be challenged by this unfathomable concept.

Example 25

SOURCE TEXT	TARGET TEXT
<p>Bir, bir buçuk saat sonra Köprü'deydi Fuat, İstanbul'un göbeğinde sayılır, gördü Galata Kulesi'ni, Haliç'i, Süleymaniye'yi. (Hikmet, 2013, p. 530)</p>	<p>An hour and a half later he stood on the Bridge, at the heart of Istanbul: he saw the Galata Tower, the Golden Horn, the Suleymaniye Mosque. (Hikmet, 2002, p. 457)</p>

In this example, the ST tells of three best-known landmarks located in Istanbul which can be seen from the Bridge (the bridge in the ST refers to “Galata Bridge”). “Galata Kulesi”, which is a tower located on the north side of “Haliç”, has been literally transferred as “Galata Tower” in the TT. The translators have adopted both formal and semantic preservation as the form of the first word of the proper noun “Galata” has been kept unchanged and the second word “kule” has received a literal translation. As this landmark will be still exotic to the target audience if they have not been already familiar it, its transference into the TT is considered under the preservation microstrategy.

A total of 209 examples transferred into English through preservation strategy have been identified in the TT. 191 of them include proper nouns which have been either transliterated by the formal preservation strategy or literally translated by the semantic preservation strategy. 25 examples have been explained and discussed in order to illustrate how preservation strategy has been used by the translators in different cases. The remaining 184 examples are presented in Table 3 in Appendix 1.

2.4.1.2. Addition

Addition means retaining a source culture item in the TT by inserting extra information to allow target readers to understand, to a reasonable degree, the meaning of a CSI. Through this strategy, a CSI may be both preserved and supplemented with explanatory information in the TT or may be totally omitted and replaced by an explanation in order to refrain from redundancy.

Example 1

SOURCE TEXT	TARGET TEXT
<p>Arabi öğrenemedi, Farsî öğrenemedi. Ahmediye kitabında cennet kapılarına bakıp – tıpkısıydı bunlar Dolmabahçe kapısının – başladı nakışlar çizmeye (Hikmet, 2013, p. 11).</p>	<p>He couldn't learn Arabic; he couldn't learn Persian. But he took one look at the Gates of Heaven in the Book of Ahmet – they were just like the doors of Dolmabahtce Palace – and started to draw designs. (Hikmet, 2002, p. 19)</p> <p>Book of Ahmet: title of four books recounting Mohammed's life, one dating from the fourteenth century, two from the fifteenth, and the fourth from the eighteenth. (Glossary, p. 465).</p>

“Zat-ı Ahmediye” is one of the names used to refer to the Prophet of Muslims that means the personality of the holy prophet (Luggat.com). As explained in the glossary by the translators, “Ahmediye kitabı” tells the life of Mohammed and was written by Muslim Scholar Ahmed Mürşidi in the 18th century (Melek & Demir, 2014, p. 251). This title may not be familiar to contemporary ordinary Turkish readers; however, the TT text reader is likely to interpret the allusive content in the ST thanks to the additional information in the glossary.

Example 2

SOURCE TEXT	TARGET TEXT
<p>Arabi öğrenemedi, Farsî öğrenemedi. Ahmediye kitabında cennet kapılarına bakıp – tıpkısıydı bunlar Dolmabahçe kapısının – başladı nakışlar çizmeye (Hikmet, 2013, p. 11).</p>	<p>He couldn't learn Arabic; he couldn't learn Persian. But he took one look at the Gates of Heaven in the Book of Ahmet – they were just like the doors of Dolmabahtcé Palace – and started to draw designs. (Hikmet, 2002, p. 19)</p>

The ST makes an allusion to Dolmabahçe Palace in Istanbul. The translators have inserted “palace” into the TT in order to clarify what this proper noun refers to. Thus, the original item has been both preserved and supplemented with additional information for a better understanding of the TT readers.

Example 2

SOURCE TEXT	TARGET TEXT
Göztepe istasyonunda çit olmaz. Ve ekser zaman oturur hep aynı sırada tek başına bir harem ağası (Hikmet, 2013, p. 27).	The Goztepe station is deserted, except for a black eunuch of the Harem sitting by himself always on the same bench. (Hikmet, 2002, p. 17)

The ST item “harem ağası” has been rendered as “black eunuch of the Harem” in the TT. “Harem” means a sacred place where families of the Ottoman sultans lived and “harem ağası” was the head of “harem” who were responsible for guarding women in “harem”. “Eunuch” is the English word for “harem ağası”. These male servants in the Ottoman harem were divided into two groups: White Eunuchs and Black Eunuchs. As the castration of men is prohibited by the Islamic law, white eunuchs were selected either from slaves from European countries or boys taken from Christian families. Black slaves usually from Sudan and Ethiopia were recruited into “harem” as they were believed not to harm women because they were castrated at an early age. Chief eunuchs of the harem, namely “Kızlar Ağası”, were formerly selected from white eunuchs until the 16th century when a black eunuch was appointed as the chief eunuch. From then on until the end of the reign, the position of “Kızlar Ağası” was held by black slaves and thus was referred to as the “Chief Black Eunuch”. (Demir, 2003, pp. 84-85). Although the ST does not particularly refer to a white or black eunuch, “black” is directly inserted in the TT where the ST item “harem” is kept unchanged. This addition of “black” does not obviously provide explanatory information about “eunuchs” but rather leads to an overemphasis on the translated cultural reference despite a lack of such emphasis originally in the ST. However, the motivation behind this addition may be associated with the position of “chief eunuch” occupied by black slaves.

Example 4

SOURCE TEXT	TARGET TEXT
<p>Bavulu keten kılıflı bir yolcu gibi - böyle postaya değil - binnek Semplon'a Sirkeci'den Vagonli'de yatmak. (Hikmet, 2013, p. 30).</p>	<p>To get on the Simplon Express at Sirkeji Station – not this mail train – like a passenger with a linen-covered suitcase! To sleep in the <i>wagon-lit</i>. (Hikmet, 2002, p. 19)</p>

In this example, “Semplon” refers to the fast train which departs from Istanbul to Simplon, the word “posta” is a name given to the vehicle which carries mails (Tdk.gov.tr), and Sirkeci is the name of the train station. All three items are both retained and supplemented with additional information in the ST.

Example 5

SOURCE TEXT	TARGET TEXT
<p>Kadir gecesi, dedi Aliş, kadir gecesi curayı alıp helaya gireceksin. (Hikmet, 2013 p. 43)</p>	<p>On the Night of Revelation, Alish said, on the 27th of Ramazan, you'll take the jura ad go to the bathroom. (Hikmet, 2002, p. 31) Night of Revelation: night the Koran was revealed. (Glossary, p. 466).</p>

In the example above, while transferring the source-text item “Kadir gecesi” into English, a description of this item has been added to the TT. As also indicated in the glossary, the Night of Revelation that corresponds to the twenty-seventh night of Ramadan marks the revelation of the Quran to Prophet Muhammad according to the Islamic belief. The translators seem to have been motivated by the need to make the text more accessible or understandable to the target text and the desire to familiarize target readers with this foreign religious reference.

Example 6

SOURCE TEXT	TARGET TEXT
<p>Vagonların kırk kişilikse de yapısı seksen Memet yüz Memet yüklü hepsi. [...] Trenler gidiyor Memetçik dolusu.</p> <p>Memetçik, Memet.</p> <p>(Hikmet, 2013, p. 48)</p>	<p>The cars are made for forty people each, but each holds eighty, and hundred Mehments. [...] The trains roll on, packed with Mehments. Mehments, poor Mehments.</p> <p>(Hikmet, 2002, p. 36)</p>

“Memetçik” or “Memet” is a proper name that refers to Turkish soldiers and implies love, compassion and sympathy. The history why the Turks call soldiers and “Mehmet” or “Mehmetçik” dates back to a battle in Tripoli in 1912 where a soldier named “Mehmet” died (Mehmetcik.org). This name is preserved as it is in TT, and “poor” is added to compensate for the Turkish diminutive suffix. This CSI which is easily comprehensible to the Turkish readers is most likely to be not readily available to the target readers; however, its connotative meaning describing soldiers can still be deciphered by means of many repetitions and contextual clues. Translators seem to have been motivated by the need to make the text more accessible or understandable to the target text and the desire to familiarize target readers with this foreign religious reference.

Example 7

SOURCE TEXT	TARGET TEXT
<p>Hoşça kal gavur İzmir'i, elveda. Basri Kanlıboğaz'da Çerkez Ethem'e iltihak etti. (Hikmet, 2013, p. 61).</p>	<p>Farewell, heathen Izmir, goodbye. Basri joined Ethem the Circassian's gang at Bloody Gulch. (Hikmet, 2002, p. 47)</p> <p>Ethem the Circassian: guerrilla gang leader who first worked with the nationalists but then impressed with his power, established his own army, which the Liberation Army defeated in 1921. (Glossary, p. 466).</p>

As explained in the Glossary, “Çerkez Ethem” was a militia leader who first cooperated with the national army in the Turkish War of Independence but later revolted against the authority of the Turkish Grand National Assembly and thus was stripped of his citizenship and sent into exile on the grounds of treason (Bilmez, 2011, pp. 106-107). The ST reference has been preserved and supplemented with additional information in the TT. The translators may have been motivated by the need to make this reference more accessible or intelligible to the target text and the desire to familiarize target readers with the historical background to this reference.

Example 8

SOURCE TEXT	TARGET TEXT
<p>Beşibiryerdelere merak eden Basri doldurdu yalnız bu çeşitle kemeri. (Hikmet, 2013, p. 61).</p>	<p>Basri favored big five-in-one gold coins and filled his belt only with those. (Hikmet, 2002, p. 47)</p>

“Beşibiryerde” is a name given to a kind of gold jewelry which consists of five 22-karat gold coins weighing 83.45 grams and 51.1 mm in diameter (Altinzen.com) The five gold coins usually strung on a red ribbon or gold chain are worn especially by women as necklace; however, in this extract from the ST, five gold coins are strung on the belt of a man, Basri. This CSI has been transformed into “big five-in-one gold coins” in the TT. This translation is a combination of both preservation and addition strategies since “beşibiryerde” has been both literally translated as “five-in-one” and supplemented with additional information “big” and “gold coin” in order to allow the target audience to understand, to a reasonable degree, the connotative meaning of the original item.

Example 9

SOURCE TEXT	TARGET TEXT
<p>“Kambur felek,” diye düşünüyor, “kambur felek”. (Hikmet, 2013, p. 68).</p>	<p>“Fate”, he thinks, “cruel, hunchbacked Fate”. (Hikmet, 2002, p. 53)</p>

“Kambur” literally means “hunchback/hunchbacked” and “felek” refers to destiny, fate, luck, heaven, world and universe (Tdk.gov.tr) and is metaphorically used in some expressions such as “kambur felek”. In the source culture “kambur felek” is an idiomatic expression used to refer unfortunate, unfit and bad luck or fate. In the TT, this culture-specific expression has been transferred into “cruel, hunchbacked fate”. In the target culture, “fate” is not described as “hunchbacked” in such a context but rather as awful, dreadful, terrible, grim, tragic, cruel, etc. Thus, the translators have opted to retain the meaning of “kambur” and also attempted to make this cultural referent more intelligible to the target reader by inserting “cruel” into the TT. This example is analyzed under the addition microstrategy as the translation involves both the semantic preservation of “kambur” which still sounds unnatural and bizarre to the target audience and the addition of “cruel” which clarifies the connotative meaning of the ST expression.

Example 10

SOURCE TEXT	TARGET TEXT
Halim Ağa: “– Paşam,” dedi, “Allahın emri dörde kadar . İzin ver şeriatın hükmü yürüsün yine.” (Hikmet, 2013, p. 104).	Halim Agha said: “Pasha, God has willed up to four wives . Give leave so religious law rules.” (Hikmet, 2002, p. 85)

Firstly, the addition of “wives” has been made into the TT for the purpose of better understanding and clarification. In Islam, Muslim men used to be allowed to marry up to four women as indicated by a verse in the Koran (Ateş, 1997, p. 305). Secondly, “şeriat” referring to Islamic law (Tdk.gov.tr) has been omitted in the TT and replaced with an indication of the ST item. Davies (2003) argues under the addition category that when the explanatory information makes the original item redundant, it may be then omitted (p. 78). It is clear that the purpose of the replacement of “şeriat” is to convey the descriptive meaning of the original item; however, this extract still imparts a visible flavor of the source culture due to the unfamiliarity of the religious references as well as other ST elements “Pasha” and “Agha”. Thus, it seems fair to analyze this translation

under the addition microstrategy on the grounds of the insertion and explication made in the TT.

Example 11

SOURCE TEXT	TARGET TEXT
<p>Hep gavur padişahlarının taştan suretleri. O vakitler demir yokmuş anlaşılana olsa, onlar da Atatürk'ünküler gibi demirden dökülürdü. (Hikmet, 2013, p. 101).</p>	<p>Lots of heathen sultans carved in stone. I guess iron didn't exist back then; if it did, they'd be cast iron like Atatürk's. (Hikmet, 2002, pp. 82-83) Ataturk, Mustafa Kemal (1881-1938): Turkish general and founder and first president (1923-38) of the Republic of Turkey. (Glossary, p. 465)</p>

The ST makes allusions to Mustafa Kemal Atatürk, the founder of the Republic, is also the most recognized figure of the Turkish War of Independence. The ST allusions have been preserved in the TT and supplemented with the most identifying information on him in the glossary. Thus, the ST allusions have been made more accessible and familiar to the TT readers.

Example 12

SOURCE TEXT	TARGET TEXT
<p>Beş yüz asker kaçağı ve yeşil bayrağıyla Delibaş girdi şehre. (Hikmet, 2013, p. 186)</p>	<p>One morning Delibash entered the city with his green flag and five hundred deserters. (Hikmet, 2002, p.157) Delibash, Mehmet: guerrilla leader who switched from the nationalist side to the religious fiction, gathered deserters around him, and battled the Liberation Army near Konya in 1920 before he was killed in 1921. (Glossary, p. 465)</p>

The ST proper noun “Delibaş” has been transliterated as “Delibash” and supplemented with explanatory information in the glossary. As indicated in the glossary, Mehmet Delibaş led an uprising against the government. The translators have opted to provide additional information about this person in order to help the target readers better understand the background of the event told in the ST.

Example 13

SOURCE TEXT	TARGET TEXT
<p>“–Yavrum, masal olur mu? Haşa!.. Destan denildi, duymadın mı? Köroğlu da mı yaşamamış? Tahir'le Zühre de mi yalan? (Hikmet, 2013, p. 192).</p>	<p>“Son, how can you say it’s a story? God forbid! It’s an epic, didn’t you hear? Didn’t Koroghlu live? And are Tahir and Zuhre lies? (Hikmet, 2002, p. 162) Koroghlu: warrior hero of popular folk epic by the same name. (Glossary, p. 466)</p>

In this example, Köroğlu, the well-known character of a Turkish folk epic, is transliterated in the TT, and the allusion to him is supplemented with introductory information in the glossary to make this allusion more intelligible to the target reader.

Example 14

SOURCE TEXT	TARGET TEXT
<p>“–Yavrum, masal olur mu? Haşa!.. Destan denildi, duymadın mı? Köroğlu da mı yaşamamış? Tahir'le Zühre de mi yalan? (Hikmet, 2013, p. 192).</p>	<p>“Son, how can you say it’s a story? God forbid! It’s an epic, didn’t you hear? Didn’t Koroghlu live? And are Tahir and Zuhre lies? (Hikmet, 2002, p. 162) Tahir and Zuhre: the Romeo and Juliet of Turkish folklore. (Glossary, p. 466)</p>

As creatively explained in the glossary, Tahir and Zühre are two famous lovers of a Turkish folk story. The translators have preserved the ST allusion by adding explanatory information to introduce these culture-specific figures to the target audience.

Example 14

SOURCE TEXT	TARGET TEXT
<p>“– Karagöz'e benzemiyor okudukları şey.”</p> <p>“–Niye Karagöz geldi aklımıza?”</p> <p>(Hikmet, 2013, p. 199).</p>	<p>“They don’t seem to be reading Karagoz stories.”</p> <p>What made you think of the shadow play?” (Hikmet, 2002, p. 168)</p>

“Karagoz” is one of the heroes of a traditional Turkish tale which is told by means of a shadow play. Shadow play is a form of storytelling and display where the shadows of flat jointed puppets are projected onto a lighted screen and the audience watches this play from the other side of the screen. Such shows originated in East Asia and became popular in London and Paris in the 18th and 19th centuries (Oxforddictionaries.com). Therefore, the translators seem to have attempted to familiarize the target reader with this puppet character and traditional form of storytelling by supplementing the text with explanatory information.

Example 16

SOURCE TEXT	TARGET TEXT
<p>Tabur imamı mevzideki biricik silahsız adam ölülerin adamı, kibleye doğru kırılmış bir söğüt dalı dikerek durdu boyun büküp el kavuşturup sabah namazına.</p> <p>(Hikmet, 2013, p. 229)</p>	<p>The division chaplain – the only unarmed men there, the man of the dead – has planted a broken willow branch in the direction of Mecca, bowed his head, folded his hands, and started sunrise prayers.</p> <p>(Hikmet, 2002, p. 194)</p>

According to the Muslim religion, “kible” refers to the direction of the Kaaba which is the holy building at Mecca and Muslims turn towards this direction when they are praying. In this example, the denotative meaning of this word is inserted into the ST by the translators who seem to have attempted to both retain the foreignness of the text and to make it more accessible to the target audience at the same time.

Example 17

SOURCE TEXT	TARGET TEXT
<p>“– Bizim İstiklal Marşında aksayan bir taraf var, bilmem, nasıl anlatsam. Akif, inanmış adam. Fakat onun ben inandıklarının hepsine inanmıyorum.” (Hikmet, 2013, p. 230)</p>	<p>“There is something off our national anthem, I don’t know how to say it. The poet Akif is a believer. But I don’t believe everything he does.” (Hikmet, 2002, p. 195) Akif: Mehmet Akif Ersoy (1873-1936): author of the Turkish National Anthem. (Glossary, p. 445)</p>

As explained in the Glossary, Mehmet Akif Ersoy is the poet who wrote the national anthem of the Republic of Turkey, “İstiklal Marşı” (literally “Independence March”). ST reference to the poet Akif has been supplemented with “poet” in the TT as well as additional information in the Glossary in order to make the ST reference more accessible and clear to the target audience.

Example 18

SOURCE TEXT	TARGET TEXT
<p>Güldü sarı kurt gözleri Kartallı Kazım’ın, herhalde birçok sefer böyle gülmüştür Hoca Nasreddin’in de gözleri. (Hikmet, 2013, p. 238)</p>	<p>Kazim’s wolf-eyes smiled as Nasreddin Hodja must have smiled many times. (Hikmet, 2002, p. 202) Nasreddin Hodja (1208-1284): legendary Anatolian humorist now part of Turkish folkore. (Glossary, p. 466)</p>

The ST alludes to Nasreddin Hoca, a famous folkloric figure in Turkey. His name is rendered as a transliteration into the ST. Supplementary information is provided as an extratextual addition in the glossary by the translators who may have been motivated by the desire to familiarize the target readers with the source culture.

Example 19

SOURCE TEXT	TARGET TEXT
Babası orman memuruymdu ve hem de hafız . (Hikmet, 2013, p. 284)	His father was a forester and knew the Koran by heart . (Hikmet, 2002, p. 242)

“Hafız” is a term used by Muslims to refer to a person “who knew the entire Koran by heart” (Tkd.gov.tr). In this example, explanatory information about what is meant by the word “hafız” is inserted in the ST by omitting the word itself.

Example 20

SOURCE TEXT	TARGET TEXT
Çok tarhana içildi. (Hikmet, 2013, p. 284)	They ate lots of <i>tarhana</i> soup. (Hikmet, 2002, p. 242)

“Tarhana” is a traditional Turkish soup which is a dried mixture of flour, yogurt and a variety of vegetables and herbs. Adding “soup” here, the translators have both retained the foreignness of the text and allowed the readers to grasp the meaning of the original item.

Example 21

SOURCE TEXT	TARGET TEXT
<p>Sordu Çopur İhsan: “– Lakin efendi ağa, 31 Mart'ta tevatür işler olmuş. Sen bahriye askeriydin o zaman, değil mi hele?”</p> <p>(Hikmet, 2013, p. 300)</p>	<p>Pockmarked Ihsan asked: “But, effendi agha, there are a lot of contradictory reports about March 31. You were in the navy back then, right?”</p> <p>(Hikmet, 2002, p. 256)</p> <p>March 31st Affair: in 1909, certain reforms during the second Constitution disturbed reactionary and fundamentalist factions who encouraged by Sultan Abdul Hamid and the English, incited the people and part of the army to revolt, the Movement Army was called in to put down the uprising.</p> <p>(Glossary, p. 466)</p>

The ST reference “31 Mart” refers to an incident or a revolt that broke out on 31 March 1325 according to the Rumi calendar (official calendar of the Ottoman Empire) and marked one of the most significant events during the period of “İkinci Meşrutiyet” (Aysal, 2016, p. 15). This event is thus called as “31 Mart Olayı”, i.e. “31 March Incident”. The ST reference to a historical incident which is most likely to be recognizable to readers of the source culture has been retained in the TT and explained in the glossary in order to explicate the historical background of this specific date to the target readers.

Example 22

SOURCE TEXT	TARGET TEXT
<p>Kadınlar hasta aç kurtlar gibi geldiler, geçtiler ağaçları, toprağa çömeldiler. Görünmeyen saçları, ve kucaklarında biçare çocuklar gibi yufkalarıyla bakraçları.</p> <p>(Hikmet, 2013, p. 315)</p>	<p>The women came like sick hungry wolves. They squatted on the ground beyond the trees, their hairs tucked under scarves and loaves of bread and yogurt pots in their leaps like helpless children.</p> <p>(Hikmet, 2002, p. 269)</p>

“Bakraç” is a small bucket made mostly from copper. This item is used to store liquids such milk, yogurt, water, molasses, etc. (Naldan, 2014, p. 782). Although the ST does not necessarily refer to “yogurt” as the substance inside, “bakraç” is clarified as “yogurt pots” which seem to be more explicit to the target readers.

Example 23

SOURCE TEXT	TARGET TEXT
<p>Alamanya'yla iş yapıyorlar Meşrutiyetten beri.</p> <p>(Hikmet, 2013, p. 403)</p>	<p>They’ve done business with Germany since the Constitution.</p> <p>(Hikmet, 2002, p.345)</p> <p>Constitution: in 1908, Sultan Abdul Hamid II reinstated the 1876 Constitution, and general elections were subsequently held to convene Parliament, which became known as the “Second Constitution.” (Glossary, p. 465)</p>

“Meşrutiyet”, exactly corresponding to “constitution” in English, describes both a form of government and a period when this type of governances was adopted by the Ottoman Empire. It is referred to as the first and second constitutional period. This CSI which is clearly explicit to the Turkish readers is explained in the glossary so that the target readers are able to better make sense of it.

Example 24

SOURCE TEXT	TARGET TEXT
Bir, bir buçuk saat sonra Köprü'deydi Fuat, İstanbul'un göbeğinde sayılır, gördü Galata Kulesi'ni, Haliç'i, Süleymaniye'yi . (Hikmet, 2013, p. 530)	An hour and a half later he stood on the Bridge, at the heart of Istanbul: he saw the Galata Tower, the Golden Horn, the Süleymaniyé Mosque . (Hikmet, 2002, p. 457)

In this example, Süleymaniye as the name of the mosque, which was named after Sultan Süleyman and is located on the south side of “Haliç” (see. Example 15), has been preserved and supplemented with additional information in the TT most probably in order make this landmark more explicit to the target audience. As its transference into the TT involves a combination of both preservation of the original items and one addition of explanatory information, this example is discussed under the addition microstrategy.

Example 25

SOURCE TEXT	TARGET TEXT
Cerrahpaşa'nın önünde durdu şoför. (Hikmet, 2013, p. 537)	The driver stopped at the Jerrah Pasha hospital . (Hikmet, 2002, p. 463)

In this example, the ST item “Cerrahpaşa” has been transferred to “Jerrah Pasha hospital” in the TT. “Cerrahpaşa” has been transliterated in the TT and “hospital” is inserted into the TT in order to help the target readers comprehend the implication of “Cerrahpaşa” which is quite clear to the ST readers.

A total of 53 CSIs transferred into English through addition strategy have been identified in the TT. Out of 53 addition instances, 22 have been directly integrated into the TT. 31 have been supplemented with additional information by the translators in the glossary at the end of the English translation of *Memleketimden İnsan Manzaraları*. 25 examples have been explained and discussed in order to illustrate how addition strategy

has been used by the translators in different cases. The remaining 28 examples are presented in Table 4 in Appendix 1.

2.4.2. The cases in which Domestication Macrostrategy has been used

Domesticating translation refers to the adaptation of ST items to the target culture even if it leads to a probable loss of information. When a CSI is domesticated, it becomes more natural and familiar to the target reader and by extension, the foreignness of the source culture is considerably reduced or entirely eliminated in the TT. Omission, globalization, localization, transformation and creation microstrategies are grouped under the category of domesticating translation (Jaleniauskienė & Čičelytė, 2009) since CSIs in the ST no more reflect the foreignness and strangeness of the source culture in the TT. A total of 52 CSIs transferred into English through domestication macrostrategy have been identified in the ST. 11 of them fall under omission microstrategy, 24 under globalization, 10 under localization, and 7 under transformation. No example has been found under creation microstrategy. All the domesticated examples are discussed in detail under their respective headings in order to illustrate how the translators use each microstrategy.

2.4.2.1. Omission

Omission is the deletion of a CSI in the TT so that the target readers will be totally unaware of its existence. A CSI may be omitted for several reasons such as the lack of an equivalent term in the target language and the inability to interpret the meaning of the original item. Although the omission of an ST item may result in the complete loss of the original reference, it may ensure a smooth reading process for the target audience.

Example 1

SOURCE TEXT	TARGET TEXT
<p>Hatice, Pîrâye, Pîrâyende. Benim karım. Bu babiste realite umrumda değil... 939'da İstanbul'da tevkifanede başlanıp biten bu kitap ona ithaf edilmiştir. (Hikmet, 2013, dedication page)</p>	<p>Hatijé, Pirayé. My wife. Here facts don't count... This work, begun in 1939 at the Istanbul House of Detention as completed is dedicated to her. (Hikmet, 2002, dedication page)</p>

Piraye is the great love of Nazım Hikmet as he calls her and his third wife. Nazım Hikmet was in correspondence with Piraye while he wrote *Memleketimden İnsan Manzaraları* in prison. “Pîrâyende” has been omitted so that the target readers are left unaware of its existence. The female name “Pirayé” which actually means embellishment or ornament in the Ottoman Turkish, and “Pîrâyende” means embellisher or adorer (Luggat.com). Nazım Hikmet emphasizes his love “Pîrâye” repeating her name. This word may have been omitted either because it functions as both a proper noun and a common noun and accordingly, the translators have deemed unnecessary to repeat it or because the translators may not have been able to interpret the original connotation.

Example 2

SOURCE TEXT	TARGET TEXT
<p>Galip Usta dokundu Fuat'ın kelepçesine: “– Allah sonumuzu... – ürktü kendi sesinden – hayreyleye evlat,” dedi. (Hikmet, 2013, p. 19)</p>	<p>Galip touched Fuat's handcuffs: “May God” – his own voice scared him – “see all ends well,” he said. (Hikmet, 2002, p. 10)</p>

In this example, “evlat” is a term of address used by the elderly to call those who belong to the same age group as their own children (Tdk.gov.tr). The translators have omitted

this word as they may have considered this omission would not lead to a serious loss of meaning.

Example 3

SOURCE TEXT	TARGET TEXT
Recep bağırdı: “– Burası sabahçı kahvesi mi, otel odası mı be? Delikanlı uyan.” (Hikmet, 2013, p. 25)	Rejep yelled: Hey, you! Is this an all-night coffeehouse, a hotel? Wake up!” (Hikmet, 2002, p. 16)

In this example, this word “delikanlı” has been omitted and there is neither explicit nor implicit information in the TT. “Delikanlı” is a form of address to call young people reaching adulthood. It seems that this word may have been deleted because it has no obvious equivalent in the TT.

Example 4

SOURCE TEXT	TARGET TEXT
Dağlarda rastladı eşkıyalara ekmek ve katık verdi. (Hikmet, 2013, p. 59)	He met with bandits in the mountains and gave them bread. (Hikmet, 2002, p. 45)

“Katık” refers to such foods as cheese, olives and so on eaten with bread. This word also means “ayran” (Tdk.gov.tr) which is a beverage made by mixing yogurt and water and optionally salt. However, in this example, this word is most likely to refer to its first connotation. The motivation behind this omission may be the lack of an equivalent concept in English.

Example 5

SOURCE TEXT	TARGET TEXT
Mamafî doğru dedin birader . (Hikmet, 2013, p. 56)	But, you’re right. (Hikmet, 2002, p. 43)

“Birader” literary means “brother”; however, in this example, it is used as a form of address such as “buddy” or “dude”. The translators may have thought that this omission would not result in a significant loss of meaning.

Example 6

SOURCE TEXT	TARGET TEXT
Atlıya bak, atlıya. Güzel beygir maşallah . (Hikmet, 2013, p. 71)	Hey, look at that rider – nice horse, too. (Hikmet, 2002, p. 56)

In the source culture, “maşallah” is a religious expression used as a manifestation of admiration and appreciation for a person, an object or an animal just as in the ST. “Maşallah” that is a word of Arabic origin literally means “everything happens if Allah wishes” and is uttered by Muslims as a complimentary remark that means “How wonderful, may God save you from the evil eye” (Yaşaroğlu, 2003, pp. 104-105). This CSI has been omitted in the TT most probably due to the lack of an equivalent concept in English.

Example 7

SOURCE TEXT	TARGET TEXT
Tayyare piyangosu bile çıktı bir kerre bana üç ortaklık, biner lira bölüştük. (Hikmet, 2013, p. 88)	I even hit the lottery once: three of us got a thousand of liras each. (Hikmet, 2002, p. 71)

The Turkish Aeronautical Association, which was established in the early years of the Republic of Turkey, was granted with many sources of income for training pilots and airplanes and buying airplanes. “Tayyare Piyangosu”, literary meaning “airplane lottery”, was one of the ways of raising money for the Association that was guaranteed a monopoly of running “Tayyare Piyangosu” in 1926 (Tunçay, 1993, p. 137). In this example, this CSI has been translated simply as “lottery” in the ST by omitting its reference to the Aeronautical Association.

Example 8

SOURCE TEXT	TARGET TEXT
İlkönce küfretti. Sonra elham okumak geldi içinden. (Hikmet, 2013, pp. 191-192).	First, he swore. Then he felt like praying. (Hikmet, 2002, p. 162)

“Elham”, also known as “Fatiha” in Turkey, is the first section of the Koran recited as a prayer on several occasions and religious rituals. The translators have omitted this word and provided an overall sense of the word in the ST.

Example 9

SOURCE TEXT	TARGET TEXT
Bu kış İstanbul kırıldı açlıktan. İstanbul dersem, sahici İstanbul. Bir de kış yaptı mübarek , bir de ayaz, bir de diz boyu kar (Hikmet, 2013, p. 507).	Hunger hit Istanbul hard this winter –and when I say ‘Istanbul’, I mean the real Istanbul. And what a winter! Freezing winds, knee-deep snow. (Hikmet, 2002, p. 436)

The ST item “mübarek” has been deleted in the TT and there is neither explicit nor implicit information in the TT. “Mübarek” that literally means holy and sacred is a common expression used to refer to rhapsodize over the things, objects or phenomena that is liked, appreciated and approved just as it is used in this extract. The translators may have opted to omit this cultural expression because of the lack of an equivalent term in the source culture and the inability to find an adequate way of conveying the original item.

Example 10

SOURCE TEXT	TARGET TEXT
“– Neden olacak, baklava börek yemekten bıkmışlar da ondan.” (Hikmet, 2013, p. 511)	“Why? Because they got tired of eating baklava, that’s why? (Hikmet, 2002, p. 440)

“Börek” is a savory pastry filled with cheese, potato, ground meat, spinach, etc. In Turkish culture, the foods “baklava” and “börek” are widely renowned dishes. When subsequently used, they connote to an idea of affluence as the two dishes are not easily affordable at one and same time. Thus, the deletion of “börek” has resulted in a loss of original connotation.

Example 11

SOURCE TEXT	TARGET TEXT
Dosdoğru hamama gitmeli,, dedi. “Şöyle bir göbek taşına yatıp” (Hikmet, 2013 p. 529)	I should head straight to the baths,” he thought, “and just lie back on the stone... ” (Hikmet, 2002, p. 456)

Turkish baths (hamam), a well-known part of the Turkish culture, refer to a public place where people go to wash or have a hot. “Göbek taşı”, literary meaning “tummy stone”, is a stone, mostly marble, platform in the center of Turkish baths. This raised surface on which people lie face downwards is heated by the hot water running under it. The ST item has rendered simply as “stone” probably due to the lack of an equivalent term in source culture and the inability to find an adequate way of conveying the original item.

2.4.2.2. Globalization

Globalization is the replacement of a CSI with a more neutral or generic term in order to reach and attract a wider readership. When a CSI is globalized into a more general term or a superordinate, it may lead to some loss of the cultural associations or characteristic attributions of the original item.

Example 1

SOURCE TEXT	TARGET TEXT
Galip Usta, tuhaf şeyler düşünmekle meşhurdur: “ Kaat helvası yesem her gün” diye düşündü 5 yaşında. (Hikmet, 2013, p. 11)	Master Galip, is famous for thinking strange thoughts: “If I could eat sugar wafers every day,” he thought when he was 5. (Hikmet, 2002, p. 3)

“Kaat helvası” or “kağıt helvası”, literary meaning “paper helva” is a round and flat sweet that is traditionally sold by street vendors and consists of wafers sandwiched together with soft nougat (Goldstein, 2015, p. 743). “Kağıt helvası” has been turned into a more general name as “wafers” which are thin and rectangular sweetened biscuits (Collinsdictionary.com). Thus, this CSI has been globalized to reach a wider audience.

Example 2

SOURCE TEXT	TARGET TEXT
Babası müftüydü baskıcı Ömer'in. Evin içinde kuka tesbihler, kılaptan seccadeler, el yazma müzehhep mushafları hattat Osman'ın; fakat bir tek han hamam tapusu bir tek konsilit, bir tek Hicaz demiryolu tahvili yoktu. (Hikmet, 2013, p. 22)	The printer Omer's father had been a mufti. He had coconut-wood rosaries in the house, gold-thread prayer rugs, and gilt volumes hand-lettered by the calligrapher Osman, but no single deed to any property , a single savings bond, or a single Hejaz Railway share. (Hikmet, 2002, pp. 12-13)

“Han hamam sahibi olmak”, literally “to own han (inn) and hamam (bath)” is an idiomatic expression in Turkish and means possessing many properties and being wealthy. “Han hamam tapusu”, referring the deed of these buildings, has been turned into a more generic name as “deed to any property”. Thus, the translators have made it more intelligible for the target readers.

Example 3

SOURCE TEXT	TARGET TEXT
Marksimze her Allahın günü otuz yıl ceza giydirecekler. (Hikmet, 2013, p. 22)	He passes out thirty-year sentences for Marxism daily . (Hikmet, 2002, p. 12)

The expression “her Allahın günü” (literally meaning “every day of Allah/God” has been translated as a more general term “daily” into English. Although this translation neutralizes the religious content of this cultural expression, it still gives its essential meaning. Thus, the translation here does not disturb the smooth flow of reading as a result of the globalization strategy.

Example 4

SOURCE TEXT	TARGET TEXT
Babası müftüydü baskıcı Ömer'in. Evin içinde kuka tesbihler, kılaptan seccadeler, el yazma müzehhep mushafları hattat Osman'ın; fakat bir tek han hamam tapusu bir tek konsilit, bir tek Hicaz demiryolu tahvili yoktu. (Hikmet, 2013, p. 22)	The printer Omer's father had been a mufti. He had coconut-wood rosaries in the house, gold-thread prayer rugs, and gilt volumes hand-lettered by the calligrapher Osman, but no single deed to any property, a single savings bond, or a single Hejaz Railway share. (Hikmet, 2002, pp. 12-13)

The phrase “müzehhep mushaf” has been rendered as “gilt volume” in the TT. “Müzehhep” literally corresponds to “gilt” in TT. However, the word “mushaf” means the Koran, whereas the word “volume” is only an edition of any publication. This transformation of “mushaf” into “volume” eliminates the cultural and religious sense of the ST item. As the Koran is the holy book of Muslims, this translation leads to a loss of meaning in TT. The globalization strategy has been adopted as a result of this translation of the CSI into a more common concept; however, it has resulted in a change in the meaning of the original item.

Example 5

SOURCE TEXT	TARGET TEXT
Recep bağırdı: “– Burası sabahçı kahvesi mi, otel odası mı be? Delikanlı uyan.” (Hikmet, 2013, p. 25)	Rejep yelled: Hey, you! Is this an all-night coffeehouse , a hotel? Wake up!” (Hikmet, 2002, p. 16)

Turkey is famous for its coffee culture and tradition which dates back to the Ottoman Era when this tradition was expanded. In the Ottoman Empire, several places selling coffee were called by different names such as *esnaf kahvesi* (i.e. shopkeepers’ coffeehouse), *âşıklar kahvesi* (i.e. lovers’ coffeehouse) and *esrarkeşler kahvesi* (i.e. junkies’ coffeehouse) (Taştan, 2009, p. 68). People could drink tea, coffee, etc. and play backgammon, domino, billiard, etc. in coffeehouses served as a place for socialization and communication for a wide range of socio-cultural classes of the Ottoman society. Today, the number of coffeehouses has decreased and they have been replaced by modern cafes. In the source culture, “*sabahçı kahvesi*” refers to a public place which opens in the morning or is open until the morning. It has been transferred into “all-night coffeehouse” in the TT where all-night describes a place which opens through the night and a coffeehouse is a restaurant which serves coffee (Oxfordlearnersdictionaries.com). Thus, the original ST item with cultural associations has been replaced by a more general item.

Example 6

SOURCE TEXT	TARGET TEXT
Bu fıstığın altında bir kadın yeldirmesi sarı çamaşır asıyordu. (Hikmet, 2013 p. 27)	Under this pistachio, a woman in a yellow dress hangs out clothes. (Hikmet, 2002, p. 16)

In the example above, the word “yeldirme” has been turned into a more generalized term as “dress” in the TT. “Yeldirme” is a kind of loose outerwear women wear together with a headscarf instead of a full-body cloak (Tdk.gov.tr). This overall is

usually worn by women from lower social classes living in rural areas (Göktaş, 1990, p. 29). Although the more generic and culture-free term “dress” conveys the essential meaning and function of the CSI and enables reaching a wider audience, it fails to transfer its cultural associations that may automatically spring to the minds of the target readers.

Example 7

SOURCE TEXT	TARGET TEXT
Remil öğretmek istemiş padişahlardan biri şehzadesine. (Hikmet, 2013, p. 38)	One of the sultans wanted to teach his son how to tell fortunes . (Hikmet, 2002, p. 26)

“Remil”, is a method of saying what will happen in the future using patterns of sand, soil or rock (Tdk.gov.tr). This cultural practice was very common among the public in the Ottoman Era. The Ottoman Palaces also enrolled Muslim scholars to serve as an augur or soothsayer (Evliya Çelebi, 1996, pp. 225-226). The translators have opted to turn it into more common term as “tell fortune” to make it more comprehensible to the target readers.

Example 8

SOURCE TEXT	TARGET TEXT
Bir çınar altı şöyle. Etrafta in cin top oynuyor . İndirdim kadını arabadan. (Hikmet, 2013, p. 39)	Under a nice plane tree. Not a soul around . I took her out of the car. (Hikmet, 2002, p. 28)

In the source culture, the ST expression “in cin top oynuyor” refers to a deserted or desolate place. This idiomatic expression has been transferred into “not a soul around” in the TT. One of the denotative meanings of “soul” is person (Oxfordlearnersdictionaries.com). Accordingly, the TT expression means that “there is no person in that place”. The original expression has been translated into a more neutral or common expression which is more accessible and comprehensible to a wide range of readers.

Example 9

SOURCE TEXT	TARGET TEXT
Memedin ayağında yarım çarıklar . (Hikmet, 2013, p. 50)	The shoes on their feet are tattered and torn. (Hikmet, 2002, p. 37)

The ST item “çarık” has been turned into “shoes” in the TT. “Çarık” is a rawhide moccasin-like footwear. This cultural footwear made from a single piece of rawhide dried with salt in the shade was widely used by the early Anatolian civilizations and also became the most widespread and acceptable footwear worn by peasants (Kuru & Paksoy, 2008, p. 823). The ST item has been replaced with a superordinate word in the TT which will sound very natural and familiar to a wide range of readers from different cultural backgrounds.

Example 10

SOURCE TEXT	TARGET TEXT
On bir mecidiye verip sivil elbise aldı Yenicami' den. (Hikmet, 2013 p. 60)	He paid eleven silver coins in Yenijami and bought civilian clothes. (Hikmet, 2002, p. 46)

“Mecidiye”, a subunit of the Ottoman currency, is a silver coin that is worth 1/5 of one lira (Tdk.gov.tr). In this example, the translators have translated it as “silver coin” by using a superordinate instead of a specific item.

Example 11

SOURCE TEXT	TARGET TEXT
“– Bir gün dedi ki makinist dayısı Kerim'e: Ambardan silah çalıp bana getir gavura karşı koyan zeybeklere göndereceğim.” Ve ambardan silah çaldı Kerim [...] Ertesi gün Lefke köprüsünü atıp zeybekler	One day his engineer uncle told Kerim: “Steal me some guns from the warehouse. I'll send them to the guerrillas fighting the enemy.” [...] The next day, when the guerrillas threw up the Lefke bridge and

<p>gelince Eskişehir'e dayısı Kerim'i elinden tutup verdi onlara. Ve işte o günden sonra - bu güne kadar - kahraman bir türküdür ömrü Kerim'in.</p> <p>(Hikmet, 2013, p. 64)</p>	<p>entered Eskisehir, Kerim's uncle took him by hand and delivered him to them. And from that day to this, Kerim's life has been a heroic song.</p> <p>(Hikmet, 2002, p. 50)</p>
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The original item “zeybek” is a traditional and cultural name that refers to the male fighters who were from the Aegean Region of Turkey, struggled against injustices faced by the public and tried to change unlawful actions of the government in the Ottoman Empire. They earned a deep respect from the public and were attributed as folk heroes (Önal, 2014, p. 2). The word “zeybek” also refers to a form of folk music and dance named after “zeybeks”. In this example, this CSI has been rendered as “guerrillas” that refer to “a member of a small independent group taking part in irregular fighting, typically against larger regular forces”. Although there is a semantic similarity between “guerrilla” and “zeybek”, the translation is free from cultural associations and characteristic attributions, and by extension, this cultural and historical reference has lost much of its intended effect in the TT.

Example 12

SOURCE TEXT	TARGET TEXT
<p>Halim Ağa biliyor, Arabüzengi kitabından aklında kalmış.</p> <p>(Hikmet, 2013, p. 104)</p>	<p>Halim Agha knew – he remembered reading it in a fairy tale.</p> <p>(Hikmet, 2002, p. 86)</p>

“Arabüzengi” is a female character of a folktale telling the story of Persian Shah Ismail “Arabüzengi” is a woman who disguised herself as a man and has a fight with Shah Ismail who at the end of this fight realizes that “Arabüzengi” is a woman. “Arabüzengi” helps Shah Ismail in finding his love Gülizar and joins him in this quest. After many adventures, Shah Ismail marries “Arabüzengi” (Köse, 1994, p. 27). The ST item “Arabüzengi kitabı”, literally meaning the book of Arabüzengi”, has been translated as “fairy tale” in the TT. Although the original item has been turned into a global name

which has no cultural associations, it thus sounds more natural to the TT readers who just enjoy a fluent reading process.

Example 13

SOURCE TEXT	TARGET TEXT
Besili kısrak gibi iki genç kadın. Peştemalları kızıl, kıpkırmızıydı üç etek entarileri. Feslerinde altınlar ve alevili al şalvarlarıyla ... (Hikmet, 2013, p. 113).	The two women were like well-fed mares. Their sashes were scarlet, their skirts crimson. With their gold-ringed fezzes and flaming-red shalvars. (Hikmet, 2002, p. 245)

“Peştemal” is a traditional clothing item that looks like waist apron. It is a long and wide woven fabric (Tdk.gov.tr) women wear around the waist especially over “üç etek entari”. In the Ottoman era, it was worn as part of the daily outfit but today is worn on special occasions or folkloric dance shows. This CSI has been replaced with a more general clothing item “shash”, literally meaning “kuşak” in Turkish, which is “a long strip of cloth worn around the waist or over one shoulder, especially as part of a uniform”. Although a “peştemal” reaches from the waist to just above or below the knees, a “sash” covers only the waist. Thus, in the TT, there is a change in the appearance of the original item. Thus, the translators have replaced the ST item with a more general item widely known in several cultures in order to avoid the inconvenience of an unfamiliar item.

Example 14

SOURCE TEXT	TARGET TEXT
Besili kısrak gibi iki genç kadın. Peştemalları kızıl, kıpkırmızıydı üç etek entarileri . Feslerinde altınlar ve alevili al şalvarlarıyla ... (Hikmet, 2013, p. 113).	The two women were like well-fed mares. Their sashes were scarlet, their skirts crimson. With their gold-ringed fezzes and flaming-red shalvars. (Hikmet, 2002, p. 245)

“Üç etek entari”, literally meaning “three-skirt dress”, is a traditional garment made of three separate skirts divided by waist-high slits into three panels (Görünür & Ögel, 2006, p. 60). Like “peştemal, “üç etek” was also worn by peasant women but now is worn on special occasions or folkloric dance shows. This cultural item of clothing has been turned into a broader concept “skirt” in the TT in order to make the text accessible to wider audience.

Example 15

SOURCE TEXT	TARGET TEXT
<p>Sen de çoktan unutmuşundur [...] Galatasaray'ı dönünce orda İş Bankası'nın eşiğinde sızdığımızı, ben rakıdan sen kokainden. (Hikmet, 2013, p. 116).</p>	<p>Yo, too, have forgotten [...] passed out under the bank sign at the corner of Galatasaray – me from raki you from cocaine. (Hikmet, 2002, p. 96)</p>

In the ST the original item “İş Bankası” is the first and the biggest national bank in the Republic of Turkey which was established by Mustafa Kemal Atatürk’s directives. In the TT, it has been rendered as “the bank sign” which does not indicate the name of the bank itself. The translators have used a superordinate term instead of preserving the proper name, thereby transferring the main quality of the CSI to the readers from different cultural backgrounds.

Example 16

SOURCE TEXT	TARGET TEXT
<p>Bizi yedi kat yerin dibinden alıp sırtında götürürken zümrüdü anka kuşu budumuzdan et kesip veririz. Sonra Kafdağı'na ulaştık mıydı kuş unutulur biz buraya say-i zatimizle çıktık, deriz. (Hikmet, 2013, p. 135).</p>	<p>As the phoenix bird lifts us from the depths of hell, we feed him flesh cut off our thighs. But when we reach the summit of the mountain, we forget the bird and say our own sweat got us here. (Hikmet, 2002, p. 113)</p>

The ST reference “Kafdağı” has been replaced with a more generic word in the TT. Mountains are used as a major symbol in most pieces of Turkish folk literature. According to a myth, “Kafdağı”, one of the prominent elements of the Turkish mythology, is the mother of all six thousand six hundred seventy-three mountains God created from navy-blue ore brought by an angle to anchor the earth. No one can go to this mountain where there is no concept of time and the famous mythical bird “Simurgh” (Zümrüdü Anka in Turkish) lives, and under which demons and dragons exist (Seyidoğlu, 2005, pp. 46-47). In the source culture, this mythical mountain is known to be unreachable just as mentioned in this extract. This imaginary place has been rendered only as “the summit of the mountain” in the TT. Thus, the translators may have felt that this CSI is unknown and involves alien implications for the TT readers; therefore, they have opted to replace it with a more generic word.

Example 17

SOURCE TEXT	TARGET TEXT
Güler yüzlü, şişman ve beyaz takkesi biraz derbeder. (Hikmet, 2013 p. 168)	Fat and jolly, his white hat slightly askew. (Hikmet, 2002, p. 456)

“Takke” is a special sort of hat knitted from a thread or sewed from a thin fabric in the shape of semi-sphere (Tdk.gov.tr). “Takke” was also banned like “fes” within the scope of the dress reform after the declaration of the Republic of Turkey. The name as well as the hat itself is of Arabic origin, and is generally identified with the Islamic culture. In the TT it is globalized into a superordinate term “hat” which does not reflect the cultural aspect of “takke”.

Example 18

SOURCE TEXT	TARGET TEXT
Belki sonradan öldü, belki de şehit düştü daha o zaman. (Hikmet, 2013, p. 225)	Maybe he died later, maybe he fell in battle back then. (Hikmet, 2002, p. 231)

“Şehit” is someone who dies for a sacred or religious belief (Tdk.gov.tr). According to the Islamic belief, “şehit” is viewed holy and accorded the greatest respect. Its counterpart in English is “martyr”; however, the idea of being “şehit” does not necessarily require dying on a battlefield. This cultural concept has been rendered as “fell in battle” in the TT. “To fall in a battle” means to die while fighting in a battlefield and is free from cultural and religious associations. Thus, this culture-loaded item has been turned into a more neutral rendering in the TT.

Example 19

SOURCE TEXT	TARGET TEXT
<p>“– Bizim İstiklal Marşında aksayan bir taraf var, bilmem, nasıl anlatsam. Akif, inanmış adam. Fakat onun ben inandıklarının hepsine inanmıyorum.” (Hikmet, 2013, p. 230)</p>	<p>“There is something off our national anthem, I don’t know how to say it. The poet Akif is a believer. But I don’t believe everything he does.” (Hikmet, 2002, p. 195)</p>

The ST item “İstiklal Marşı” has been translated as “national anthem” in the TT. “İstiklal Marşı”, literally “Independence March”, is the national anthem of the Republic of Turkey written by Mehmet Akif Ersoy. The translators have turned this reference into a broader concept that still conveys its essential meaning instead of formally or semantically preserving it in the TT in order to appeal a great number of target audiences.

Example 20

SOURCE TEXT	TARGET TEXT
<p>Bir yanı deniz derya bir yanı yemyeşil ormanlık, bir yanı gayya kuyusu bir yanı bizimle başlayan dünya. (Hikmet, 2013, p. 245)</p>	<p>On one side, the wide-open sea; On the other, the greenest forest. On one side, the pit of hell; On the other, the World that begins with us. (Hikmet, 2002, p. 207)</p>

“Gayya kuyusu” is used as an idiomatic expression that describes either a complex or complicated situation or a very obscure circumstance (Tdk.gov.tr). “Gayya kuyusu” is a word depicting hell images and borrowed from sacred books and this concept emphasizes the eternal sinfulness of mankind and his abandonment in the world (Korkmaz, 2005, p. 133). “Gayya kuyusu” is also believed to be a pit or a stream in the hell (Tdk.gov.tr). It is the deepest level of hell where sinful persons suffer physical and mental torment (Güneş, 2010, p. 128). This concept is translated as “the pit of hell” which conveys the essential meaning of the original item. Thus, instead of using a specific name or religious referent, the translators have chosen a more neutral and global item to prevent the target readers from dealing with unfathomable referents.

Example 21

SOURCE TEXT	TARGET TEXT
Vakit öğleye yakın. Isındı biyamotları . (Hikmet, 2013, p. 271)	It’s almost noon. The grass is warm. (Hikmet, 2002, p. 231)

“Bıyamotu” is a name given to a herb or a plant also known as “meyan kökü” (i.e. liquorice) (Dağlı, 2014, p. 503). It has been turned into a generic name “grass” in the TT. Thus, any alien implication of the original item has been omitted in the TT.

Example 22

SOURCE TEXT	TARGET TEXT
Kadınlar hasta aç kurtlar gibi geldiler, geçtiler ağaçları, toprağa çömeldiler. Görünmeyen saçları, ve kucaklarında biçare çocuklar gibi yufkalarıyla bakraçları. (Hikmet, 2013, p. 315)	The women came like sick hungry wolves. They squatted on the ground beyond the trees, their hairs tucked under scarves and loaves of bread and yoğurt pots in their leaps like helpless children. (Hikmet, 2002, p. 269)

“Yufka” refers to traditional Turkish flat bread which is a very thin and circular sheet of dough. In the TT, it has been translated into a more common and familiar concept

“loaves of bread” which conveys the essential meaning and function of the item and at the same time avoid the inconvenience of an unfathomable element.

Example 23

SOURCE TEXT	TARGET TEXT
Erzurumlu ülemadan Ayetullah Efendi bembeyaz sarığ , heybesi ve simsiyah sakalıyla ihtiyar-ı gurbet edip memleketinden gelir bu Akdeniz şehrine 1315'de (1899). (Hikmet, 2013, p. 404)	Ayatollah Effendi of the ulema of Erzurum with his snow white turban , carpetbag and jetblack beard takes the trouble to fare from his homeland and comes down to this Mediterranean city (1899). (Hikmet, 2002, p. 340)

“Sarık” is a type of headwear worn by members of the “ulema” class in the Ottoman Empire as well as other Muslim countries. It is a long piece of cloth tightly wrapped around the head and Prophet Muhammad is reported to have worn a white one (Bozkurt, 2009, pp. 152-153). This ST item has been transferred into “turban” in the TT. “Sarık” is the Turkish word for turban which has different uses and associations in Turkey. “Turban” is a simple elegant headdress worn by Muslims and some Asian people as well as Oriental Christians and Jews, and the style of wrapping the turban varies between nationalities and tribes (Glassé, 2001, p. 459). Accordingly, “turban” is a more general and common name and likely to be better known than “sarık”; therefore, the translation in this extract is analyzed under the globalization microstrategy.

Example 24

SOURCE TEXT	TARGET TEXT
Giritli kahveci Rumca bir pilak koydu gramofona. (Hikmet, 2013, p. 506)	The Cretan owner of the coffeehouse put a Greek record on the gramophone. (Hikmet, 2002, p. 435)

“Rumca” is the dialect of the modern Greek used by the *Rums*. The term *Rum* is used by the Turks to refer to Orthodox people of Greek origin living in Anatolia in the Ottoman Empire. This term “derives from the term ‘Roman’, the people of the Eastern Roman

Empire” (Ergül, 2012, p. 630). The *Rums* was one of the majority groups creating the multicultural identity of the Ottoman Empire and lived mostly on the Aegean Coast of Anatolia until the population exchange in the first years of the Republic of Turkey. The ST term “Rumca” defining the dialect spoken by an ethnocultural group rather than the Greeks in Greece has been turned into a more common and familiar term “Greek” which is in fact not a dialect but a language and far from the original cultural associations. As a result, some characteristics attributed to this cultural referent have been lost in translation; however, it prevents the target readers from dealing with an alien or unfamiliar referent.

2.4.2.3. Localization

Localization is the substitution of a CSI by another reference of the target culture. As a result, the TT appears as if it is produced in the culture of the TL. When a CSI is localized in the TT, it does not convey the original meaning but becomes intelligible to the target reader.

Example 1

SOURCE TEXT	TARGET TEXT
Zaten üç yıl sonra tekaüt ve Kulaksız'da bakkal . (Hikmet, 2013, p. 33)	He retired three years later anyway and opened a corner store in Kulaksız. (Hikmet, 2002, p. 22)

“Bakkal” is defined as a place where food, drinks and etc. are sold. Bakkals holding a major place in the history source culture were once the only stores where people could shop for necessities as there were no supermarkets. They are generally run by one of the locals in the neighborhood. The original item has been turned into “corner store” in the TT. Corner stores the target culture is the local version of these places where almost everything from groceries to newspapers is sold. The translators have opted to make use of a cultural equivalent that is related to the target culture instead of using a culture-free description.

Example 2

SOURCE TEXT	TARGET TEXT
“– Besmelesiz çıkarma elbiseni. Her işin başı besmele. Elbiseni periler alır düğün yaparlar.” (Hikmet, 2013, p. 41)	“Don’t ever undress without asking God’s blessing . All things need God’s blessing. Or the demons steal your clothes and raise Cain all night.” (Hikmet, 2002, p. 29)

In this example, the word “besmele” has been transformed into “God’s blessing”. “Besmele” is the opening verse of the Koran, which means “In the name of God, the Most Gracious, the Most Merciful” (Gad, 2007, p. 217). According to Islamic belief, humans should say “besmele” before being involved in any act to praise and glorify God in the hope that God may help and bless them. “Blessing” describes “God’s help and protection or a prayer asking for this” (Oxfordlearnersdictionaries.com). The translators have opted for a culturally equivalent term in the TT rather than preserving its form of meaning or using a culture-free description. Thus, the translation appears more familiar and accustomed to the target readers since the CSI has been localized.

Example 3

SOURCE TEXT	TARGET TEXT
Bir altmış paralık herif , sarhoş Şerif dağıtınca kerhanede onun ağzını bumunu kahretti. (Hikmet, 2013, p. 47)	When a two-bit punk , the drunk Sherif, flattened his nose at a whorehouse, he was finished. (Hikmet, 2002, p. 34)

In the source culture, “altmış paralık herif” that literally means “a buster worth of sixty money” is used as a derogatory expression to describe an idle person, i.e. a layabout or a loafer who misbehaves and disturbs other people. In the target culture, “two-bit punk” is used to refer to “a young, badly-behaved, and inexperienced hoodlum” (Urbandictionary.com). The adjective “two-bit” means “not good or important” and the noun “punk” means a young man or boy who behaves in a rude or violent way (Oxfordlearnersdictionaries.com). The ST expression has been replaced with another

expression that is closely connected to the target culture. Instead of using culture-free descriptions, the translators have opted to eschew the loss of effect in the TT and have recreated the effect of the ST cultural referent.

Example 4

SOURCE TEXT	TARGET TEXT
<p>Sen Süleymaniyelisin oğlum Ahmet, Çınar dibinde iki mars bir oyunla yenip bücürü, kalk sıra kahvelerin önünden yürü, çeşmeyi geç, mektep bahçesi, medreseler, orda, Harbiye Nezareti'nin arka duvarında siyah çarşafı bir kadın çömelip yere darı serper güvercinlere.</p> <p>(Hikmet, 2013, pp. 191-192).</p>	<p>Ahmet, my boy, you're from Suleymaniye. Beat shorty with two gammons under the plane tree, get up, walk down the row of coffeehouses, pass the fountain, the schoolyard, the seminaries, and right there, behind the War Ministry a woman in a black cloak will be squatting down and scattering corn for the pigeons.</p> <p>(Hikmet, 2002, p. 162)</p>

In the source culture, “medrese” is a name given to an educational institution where generally sciences appropriate to the rules of Islam were taught (Tdk.gov.tr) in the Ottoman Era. All medreses were closed in accordance with a law regulating education system enacted in 1924 after the declaration of the republic. “Medreses” are nowadays only historic and touristic places. In the target culture, “seminary” is “a college where priests, ministers or rabbis are trained” (Oxfordlearnersdictionaries.com). The original item has been replaced by another cultural item which is more connected to the target readers in order to eschew the loss of effect and meaning.

Example 5

SOURCE TEXT	TARGET TEXT
<p>“–Yavrum, masal olur mu? Haşa!.. Destan denildi, duymadın mı? Köroğlu da mı yaşamamış? Tahir'le Zühre de mi yalan? (Hikmet, 2013, p. 192).</p>	<p>“Son, how can you say it’s a story? God forbid! It’s an epic, didn’t you hear? Didn’t Koroghlu live? And are Tahir and Zuhre lies? (Hikmet, 2002, p. 162)</p>

In the source culture, “haşa” is an exclamatory statement used when a situation or behavior is not absolutely accepted or when talking about an unholy possibility (Tdk.gov.tr). In the target culture, “god forbid” is used “to express a fervent wish that something does not happen” (Oxforddictionaries.com). Although there are nuances between the ST and TT items, the translators may have tried to recreate the effect of the ST item by replacing it with a statement more related to the readers of the target culture.

Example 6

SOURCE TEXT	TARGET TEXT
<p>Tabur imamı mevzideki biricik silahsız adam, ölülerin adamı, kibleye doğru kırılmış bir söğüt dalı dikerek durdu boyun büküp el kavuşturup sabah namazına. (Hikmet, 2013, p. 229)</p>	<p>The division chaplain – the only unarmed men there, the man of the dead – has planted a broken willow branch in the direction of Mecca, bowed his head, folded his hands, and started sunrise prayers. (Hikmet, 2002, p. 194)</p>

“Tabur imamı” is a title given in the Ottoman Era to a military officer who was engaged in religion services in a battalion such as providing religious information to soldiers and performing burying and praying rituals (Arslan, 2003, p. 305). The mission of the “Division Chaplain” is to coordinate religious support to soldiers (Stewart.army.mil) and “chaplain” is a “priest or other Christian minister who is responsible for the religious needs of people in a prison, hospital, etc. or in the armed forces”

(Oxfordlearnersdictionaries.com). The original item has been turned into a more connected to or intelligible term for the target culture, as such, the TT appears as if it was produced in the target language culture.

Example 7

SOURCE TEXT	TARGET TEXT
<p>“– Dert varmış içerimde. Bu dert beni böyle yer gider. ”</p> <p>“– Aldırma, iyi olursun.”</p> <p>“– İnşallah.”</p> <p>(Hikmet, 2013, p. 359)</p>	<p>“Had this trouble inside me... It just keeps eating at me.”</p> <p>“Don’t worry, you’ll get well.”</p> <p>“God willing.”</p> <p>(Hikmet, 2002, p. 307)</p>

In the example above, the expression “İnşallah” has been translated as “God willing” into English. “İnşallah” is an expression that means if God wants it to happen (Tdk.gov.tr). This word is used to express a wish or hope and can be literally translated as “I hope” or “hopefully” into English. The expression “God willing” is “used to say that you hope that things will happen as you have planned and that there will be no problems” (Oxfordlearnersdictionaries.com). Both expressions are used to say that you hope something happens in the way you want. Thus, an expression of the Turkish and Islamic culture has been replaced by an expression belonging to the Christian culture. This example could be construed as localization as “God willing” is the cultural and functional equivalent of “İnşallah”. As a result, the use of “God willing” reduces the traces of foreignness and makes the text easy to read for the TT readers by conforming to the TL norms.

Example 8

SOURCE TEXT	TARGET TEXT
<p>Evlenirler kadının portakal bahçeleri ve 20 bin dönüm toprağıyla beraber.</p> <p>(Hikmet, 2013, p. 404)</p>	<p>He marries her, along with her orange groves and 5 thousand acres of land.</p> <p>(Hikmet, 2002, p. 346)</p>

The ST expression “20 bin dönüm toprağı” has been translated as “5 thousand acres of land” in the TT. “Dönüm” is an old unit of area that was used in the Ottoman Empire but is still used mostly in rural areas. It is equivalent to 1000 m² (Tdk.gov.tr). “Acre” is an American unit of area (Oxfordlearnersdictionaries.com). 20 thousand (bin) dönüm is equal to 4942 acres (Convertunits.com), roughly 5 thousand acres. Units of measurement are also culture-bound references. The conversion of the source culture unit into the target culture unit allows the target readers to better make sense of the referent which would otherwise sound unnatural and unfamiliar.

Example 9

SOURCE TEXT	TARGET TEXT
Papeli bayıldık, dört yüz gram leblebi aldık. (Hikmet, 2013, p. 508)	Laid down the dough and bought four hundred grams of chickpeas (Hikmet, 2002, p. 437)

In this example, the word “papeli” has been modified into “dough” by replacing the Turkish CSI with the English one. “Papeli” is an old-fashioned slang word for one-lira paper money (Tdk.gov.tr). “Dough” is also an old-fashioned slang word for money in slang. The ST item has been brought into the natural setting of the target culture through the use of a cultural referent that is strongly connected to the target culture so that the TT appears as if it was produced in the target language.

Example 10

SOURCE TEXT	TARGET TEXT
Sende iki okka akıl var mı Ramiz? (Hikmet, 2013, p. 509)	Use your ounce of brains . (Hikmet, 2002, p. 439)

The ST expression “iki okka akıl” has been modified into “ounce of brains” in the TT. “Okka” is a Turkish unit of weight equal to 1,282 kilograms (Tdk.gov.tr) However, this term is used as a sarcastic expression to criticize or stigmatize a person who looks unwise or act stupidly. “Ounce” is also a unit of measurement “equal to 28.35 grams”,

and “ounce of something” is used “especially with negatives” and means “a very small quantity of something” (Oxfordlearnersdictionaries.com). Accordingly, the TT expression figuratively refers to a very small amount of intelligence. Thus, the ST cultural expression has been replaced by another expression of the target culture that conforms to the expectations of the target readers and makes the text appear as if it was produced in the cultural setting of the target language.

2.4.2.4. Transformations

Transformations cover the cases where a CSI is modified beyond globalization or localization. When a CSI is transformed in the TT, its cultural association or allusive content is removed or distorted and by extension, the original item takes on a new quality as it can be too puzzling for the target reader.

Example 1

SOURCE TEXT	TARGET TEXT
<p>“–Kesmeli yeryüzünde tek mil çiftları. Tez gel bre Hitler Amca nerdesin?” (Hikmet, 2013, p. 24)</p>	<p>“All the Jews in the world should be butchered wholesale, What’s keeping you, Uncle Hitler? Come quick!” (Hikmet, 2002, p. 29)</p>

“Çıfit” is a vulgar word used to refer to Jewish people in the Ottoman Era and metaphorically means “extremely stubborn” (Oral, 2010, p. 21). This colloquialism has been replaced by a standard and inoffensive term “Jews” in TT. The substitution of unwelcome words or reference into more moderate or tolerable ones is also an instance of transformation (Davies, 2003). Accordingly, the translators have opted to transform this ST reference into a softer term which is more acceptable by and accessible to a wider target audience.

Example 2

SOURCE TEXT	TARGET TEXT
“– Besmelesiz çıkarma elbiseni. Her işin başı besmele. Elbiseni periler alır düğün yaparlar. ” (Hikmet, 2013, p. 41)	“Don’t ever undress without asking God’s blessing. All things need God’s blessing. Or the demons steal your clothes and raise cain all night.” (Hikmet, 2002, p. 29)

The ST mentions a religion-based belief according to which if people are involved in any activity before reciting God’s name (besmele), then they will face an unexpected or dreadful result. The ST statement “elbiseni periler alır düğün yaparlar” literally means “fairies (or nymphs) take your dress and hold a wedding”. In the source culture, “peri” defines an imaginary creature with magic powers who is mostly believed to be female. On the contrary, a “demon” is an evil spirit (Oxfordlearnersdictionaries.com) and exactly corresponds to “şeytan” in Turkish. The TT expression “raising Cain” means “causing trouble or creating an uproar” and alludes to a biblical account (also told in the Koran) which describes how Cain kills Abel (two sons of Adam and Eve) in anger and is cursed by God (Phrases.org.uk). The original content has been distorted in the TT. The TT expression has taken on a dissimilar association without the original cultural association and thus, the TT has its own implications and suggestiveness.

Example 3

SOURCE TEXT	TARGET TEXT
Babası müftüydü baskıcı Ömer'in. Evin içinde kuka tesbihler , kılaptan seccadeler, el yazma müzehhep mushafları hattat Osman'ın; fakat bir tek han hamam tapusu bir tek konsilit, bir tek Hicaz demiryolu tahvili yoktu. (Hikmet, 2013, p. 22)	The printer Omer’s father had been a mufti. He had coconut-wood rosaries in the house, gold-thread prayer rugs, and gilt volumes hand-lettered by the calligrapher Osman, but no single deed to any property, a single savings bond, or a single Hejaz Railway share. (Hikmet, 2002, pp. 12-13)

In this example, the item “tesbih” has been transformed into “rosary” by distorting the original reference in the ST. “Tesbih” is a circular string of usually thirty-three or ninety-nine beads made of various materials (Tdk.gov.tr). It is used as a prayer robe to recite certain religious words by repeating them for each bread in order to praise and glorify Allah in Islam. “Rosary” is also a string of beads used by some Roman Catholics for counting prayers” (Oxfordlearnersdictionaries.com). Accordingly, both objects are used as prayer beads. However, “Rosary” consists of a different number of beads strung on a commonly knotted robe that starts with a cross or crucifix (Miller, 2002, p. 1). Instead of replacing “tesbih” with a more general term as prayer robe or prayer beads, the translators have opted to transform the ST item into a dissimilar item in the TT. The referential content of this object is removed and takes on a new quality in the ST. Thus, this transformation has altered the allusive meaning of the CSI to a much greater extent than localization or globalization because it provides a CSI which conveys its own implications and suggestiveness. However, it may plunge the target readers into confusion as to why an object belonging to Christianity is referred to in a setting totally surrounded by the Islamic culture.

Example 4

SOURCE TEXT	TARGET TEXT
Sarı Seyfettin, Adapazarı’nda bir Çerkez köyü muhtarı . (Hikmet, 2013, p. 41)	Blond Seyfettin, the mayor of Circassian village in Adapazari. (Hikmet, 2002, p. 29)

In the administrative form of the source culture, “muhtar” is the head of a village or a quarter in a city that is chosen by the residents of that village or quarter to be responsible for carrying out their affairs (Tdk.gov.tr). In the target culture, “mayor” is the head of the government of a town or city, for instance, “the Mayor of New York” (Oxfordlearnersdictionaries). “Muhtar” and “mayor” refers to a different status as “mayor” corresponds to “belediye başkanı” in the target culture and describes a higher-ranking official. Thus, the original content of the CSI has been altered and made more accessible to the target audience.

Example 5

SOURCE TEXT	TARGET TEXT
Bizi yedi kat yerin dibinden alıp sırtında götürürken zümrüdü anka kuşu budumuzdan et kesip veririz. Sonra Kafdağı'na ulaştık mıydı kuş unutulur biz buraya say-i zatimizle çıktık, deriz. (Hikmet, 2013, p. 135).	As the phoenix bird lifts us from the depths of hell, we feed him flesh cut off our thighs. But when we reach the summit of the mountain, we forget the bird and say our own sweat got us here. (Hikmet, 2002, p. 113)

The ST referent “zümrüdü anka kuşu” is a mythical bird in post-Islamic Turkish mythology that is generally known as Anka in Arabian mythology, Simurgh in Persian mythology, Garuda in Hindu mythology, and Phoenix in Greek mythology (Güler, 2014, p. 63, 68). This mythical bird believed to live on the summit of the mythical mountain “Kafdağı” is mentioned as a symbolic name in tales, folk stories, poems, epics, legends, etc. According to a myth, the bird lives as long as one thousand seven hundred years. She set herself on fire when she realizes that she would die, but she was reborn from her ashes. Thus, it symbolized rebirth and eternity (Güler, 2014, p. 68). The cultural and mythical referent in the ST has been transformed into the “phoenix bird” in the TT. The “zümrüdü anka” is often equated with “phoenix bird” of Greek origin as it is commonly known in the West (Güler, 2014, pp. 63, 68). There are analogs between these two mythical birds. Phoenix a legendary bird that lives five or six centuries “being consumed in fire by its own act, and rising in youthful freshness from its own ashes and often regarded as an emblem of immortality or of the resurrection” (Gove, 1964, p. 1699). Thus, this translation goes beyond globalization and localization because it is neither turned into a more generic culture-free name nor a more specific culture-bound referent in the TT and because the TT has taken on a new connotation different from the originally intended one.

Example 6

SOURCE TEXT	TARGET TEXT
<p>Sağda birinci nefer sarışındı, ikincisi esmer, üçüncü kekemeydi, fakat bölükte yoktu onun üstüne şarkı söyleyen. Dördüncünün yine mutlak bulamaç istiyordu canı. (Hikmet, 2013, p. 228).</p>	<p>The first soldier on the right is blond, the second dark and the third stutters – but no one in the company can sing like him. The fourth is craving buckwheat soup again. (Hikmet, 2002, p. 193)</p>

“Bulamaç” means liquid dough and covers the type of sweet or savory dishes of such texture (Tdk.gov.tr). It has been transformed into “buckwheat soup” that is made of buckwheat and optionally such ingredients as pork, carrot, onion, potatoes, fresh herbs, bay leaves, etc.(Cooking.nytimes.com). The ST item had been changed into a totally different dish which is made of different ingredients. Thus, the original referent has taken a new quality as it can be too puzzling for the target audience.

Example 7

SOURCE TEXT	TARGET TEXT
<p>Demokratlıkta İngilizden ileri gitmeye lüzum yok, anane kuvvetine bakın heriflerde. Biz mevlut okumayı unuttuk. (Hikmet, 2013, p. 236)</p>	<p>There is no reason to outdo the English in democracy. Just look at their sense of tradition. And we’ve forgotten how to read the Prophet’s Nativity Hymn. (Hikmet, 2002, p. 120)</p>

“Mevlut” is a name given to both the literary text that tells the birth and life of Prophet Muhammad and the religious rituals in which this text are recited as a hymn (Tdk.gov.tr). “Nativity” refers to “the birth of Jesus Christ, celebrated by Christians at Christmas” and “a picture or a model of the baby Jesus Christ and the place where he was born” (Oxfordlearnersdictionaries). Thus, “nativity” is strictly and merely related to the birth of Jesus Christ. However, “prophet” is “a person sent by God to teach the people and give them messages from God” according to the Christian, Jewish and

Muslim religions (Oxfordlearnersdictionaries). Accordingly, “prophet” refers to both Prophet Muhammad and Jesus Christ. There are several Christian hymns that address the nativity of Jesus Christ is mostly referred to as hymn of the Nativity (Goarch.org). The ST item “mevlut” has been transformed into “Prophet’s Nativity Hymn” in the TT that is far from the original connotative meaning and by extension takes on a new quality as it may be interpreted as a hymn of the birth of either prophet, namely Muhammad and Jesus, depends on the cultural and religious background of the target readers.

2.4.2.5. Creation

Creation refers to rare instances where a CSI originally absent in the ST is introduced in the TT. No instance of creation has been encountered in the English translation of *Memleketimden İnsan Manzaraları* analyzed within the scope of the present study.

A total of 314 example CSIs have been extracted from *Memleketimden İnsan Manzaraları*. A comparative and descriptive analysis have been conducted on how they have been translated by means of microstrategies proposed by Davies (2003) which are categorized under Venuti’s dichotomy of foreignization and domestication. Now that the analysis of the example CSIs has been completed, the results derived from the analysis will be discussed and interpreted in detail in the next section.

2.5. DISCUSSION

The present study attempts to analyze the English translation of CSIs in Nazım Hikmet’s *Memleketimden İnsan Manzaraları* on the basis of Venuti’s dichotomy of foreignization and domestication. To this end, a total of 314 CSIs extracted from *Memleketimden İnsan Manzaraları* have been analyzed in depth in the light of seven microstrategies proposed by Davies (2003) for the treatment of CSIs. This section will provide a general evaluation and discussion of the results obtained with regard to how the extracted CSIs have been translated into English by means of the respective microstrategies and macrostrategies.

For the purpose of this section, a table is drawn in order to demonstrate the results of the analysis above. Table 2 shows the number of the instances where each microstrategy has been used and the total number of instances where foreignization and domestication macrostrategies have been adopted by the translators using the respective microstrategies.

Table 2. The result of the analysis of translation of CSIs in *Memleketimden İnsan Manzaraları*

Macrostrategies	Microstrategies	Number of the instances
Foreignization	Preservation	209
	Addition	53
	Total	262
Domestication	Omission	11
	Globalization	24
	Localization	10
	Transformation	7
	Creation	0
	Total	52
The sum total of the instances		314

As seen in Table 2, out of 314 CSIs in total, 209 have been transferred through preservation microstrategy and 53 through addition microstrategy, which makes a total of 262 foreignized examples. On the other hand, the remaining 52 CSIs have been domesticated in the TT including 11 instances of omission, 24 instances of globalization, 10 instances of localization, and 7 instances of transformation. No instance of creation microstrategy has been encountered in the translation analysis of CSIs in *Memleketimden İnsan Manzaraları*. Based on these results, the use of foreignization macrostrategy in the transfer of CSIs in *Memleketimden İnsan Manzaraları* into English has outnumbered the use of domestication macrostrategy with a great difference.

As indicated by the figures above, preservation is by far the most frequently used microstrategy in the transfer of CSIs in the ST into the TT. Preservation is the

maintenance of either the form or the meaning of a ST item in the TT (Davies, 2003). The high number of the CSIs transferred through preservation into English necessarily results from the nature of the ST which is characterized by the fact the novel, as implied by its name *Human Landscapes from My Country*, is a created world on its own settled by hundreds of humans directly or indirectly named throughout the novel. Out of 209 ST items preserved in the TT, 191 are proper nouns most of which refer to a person and the rest of which refer to a geographical place or an entity. These proper nouns have been either transliterated, if necessary to conform to the pronunciation and spelling rules of English, by formal preservation or literally translated by semantic preservation to help target readers to grasp their connotative meaning. Thus, the fact that preservation has outnumbered other microstrategies is the natural outcome of the idiosyncratic content of the ST.

Addition is the second most frequently used microstrategy in the transfer of CSIs in the ST into the TT. Addition is the insertion of supplementary information on a CSI which can be either retained or omitted in the TT. Such additions can be directly integrated into the TT or indirectly made available in explanatory footnotes, endnotes and glossaries. Out of 53 addition instances, 22 have been directly integrated into the TT. The translators of *Memleketimden İnsan Manzaraları* Randy Blasing and Mutlu Konuk have avoided footnotes but included a glossary at the end of the English version of the novel. This glossary first provides a factual account of the historical and social background of the novel with the most striking incidents of the relevant era. It later involves an alphabetical list of 31 ST items which are concisely explained. 20 of these items listed in the glossary are real personalities who were either personally known to Nazım Hikmet or became renowned for their social status and role. The remaining 11 items include cultural concepts, historical incidents and folktale heroes. Therefore, addition microstrategy has been adopted by the translator in order to make ST items more accessible and familiar to target readers.

Globalization is the third most frequently used microstrategy in the transfer of CSIs in the ST into the TT. Globalization is the replacement of a ST item with a more general or neutral term. 24 CSIs globalized in the TT include common expressions such as foods, clothing terms, religious and mythical concepts which are peculiar to the Turkish

culture. As a result of the globalization of these CSIs, they have been made accessible to a wide range of multicultural readership.

Omission is the fourth most frequently used microstrategy in the transfer of CSIs in the ST into the TT. Omission is the deletion of a CSI to leave readers unaware of its existence. 11 CSIs omitted in the TT are mostly common expressions apart from two proper nouns. The omission of these items may lead to a complete loss of the original meaning and reference. However, the most main and obvious reason for omitting these items is the lack of an English equivalent of these terms and the lack of an adequate way to convey the original item.

Localization is the fifth most frequently used microstrategy in the transfer of CSIs in the ST into the TT. Localization is the substitution of a CSI with another item specific to the source culture. 10 CSIs localized in the TT involve common expressions, in particular, religious concepts. The choice to adapt these items to the target culture has been clearly motivated by a concern to restore the informative implication of the original concepts.

Transformation is the sixth most frequently used microstrategy in the transfer of CSIs in the ST into the TT. Transformation is the alteration of a CSI beyond globalization or localization. 7 CSIs items have been translated into English by means of transformation microstrategy. The original content of these items has been modified in the TT, and the TT expression has taken on a new quality different from the original cultural association. As a result, the TT has its own implications and suggestiveness.

As the last microstrategy, creation is the introduction of a TT item which does not exist in the ST. Such instances are rarely encountered and may be aimed at compensating for losses at other points of a text (Davies, 2003). No instance of creation has been found in the English translation of *Memleketimden İnsan Manzaraları*.

Consequently, the translation of CSIs in the ST results in two main approaches to translation, i.e. foreignization and domestication. In other words, CSIs reflected in a literary text are either foreignized or domesticated in the translated text (Venuti, 1995). According to the results of the data analysis, 262 of 314 CSIs extracted from *Memleketimden İnsan Manzaraları* have been rendered into the TT through

foreignization macrostrategy whereas 52 have been translated through domestication macrostrategy. To sum up, this chapter covers an in-depth analysis of the transfer of CSIs in Hikmet's *Memleketimden İnsan Manzaraları* into English in order to discuss the joint contribution of the translation of CSIs to the development of a foreignized or domesticated text. In the next part, the present study attempts to draw conclusions and provide reasonable answers to the research questions in the light of the results of the analysis.

CONCLUSION

The present study aims to analyze the translation strategies used in the transfer of CSIs in Hikmet's *Memleketimden İnsan Manzaraları* in order to determine whether the English translation of the epic novel is dominated by foreignizing or domesticating translation strategies, and accordingly to reveal whether the otherness of the Turkish culture is recreated in the English translation. To this end, it carries out a comparative analysis of Nazım Hikmet's *Memleketimden İnsan Manzaraları* (2013) and its English translation entitled *Human Landscapes from My Country* (2002) done by Randy Blasing and Mutlu Konuk in terms of the translation of CSIs. There are a considerable number of Turkish CSIs scattered on the pages of the novel which may be challenging for readers from outside the Turkish culture. In the light of the theoretical framework discussed in the first chapter, the study scrutinizes the translation of CSI in the ST into the TT to determine which microstrategies proposed by Davies (2003) have been used in the transfer of CSIs in *Memleketimden İnsan Manzaraları* into English. Based on the number of the instances where each microstrategy has been used, the study reveals which macrostrategies proposed by Venuti (1995) (i.e. foreignization and domestication) have been predominantly employed by means of the relevant microstrategies.

Within the scope of the study, a total of 314 CSIs have been identified in the ST. In the analysis chapter, the translation of the extracted examples has been comparatively analyzed and discussed as per the seven microstrategies classified under foreignization and domestication macrostrategies. As a result, the study has sought answers to the research questions posed in the Introduction and come up with the relevant answers based on the data analysis conducted. The answers to the research questions are restated and concisely discussed as follows:

- 1) Which microstrategies proposed by Davies (2003) have been used in the translation of CSIs in Hikmet's *Memleketimden İnsan Manzaraları*?

Davies (2003) has proposed seven procedures to deal with the translation of each CSI individually on its own merits to reach a global understanding of whether a translated

text is source-culture oriented or target-culture oriented. These seven procedures used as microstrategies for the purpose of the study include preservation, addition, omission, globalization, localization, transformations and creation. Out of 314 CSIs extracted from the ST, 209 have been transferred into English through preservation microstrategy, 53 through addition, 24 through globalization, 11 through omission, 10 through localization, and 7 through transformation, respectively. However, there is no example translated through creation microstrategy.

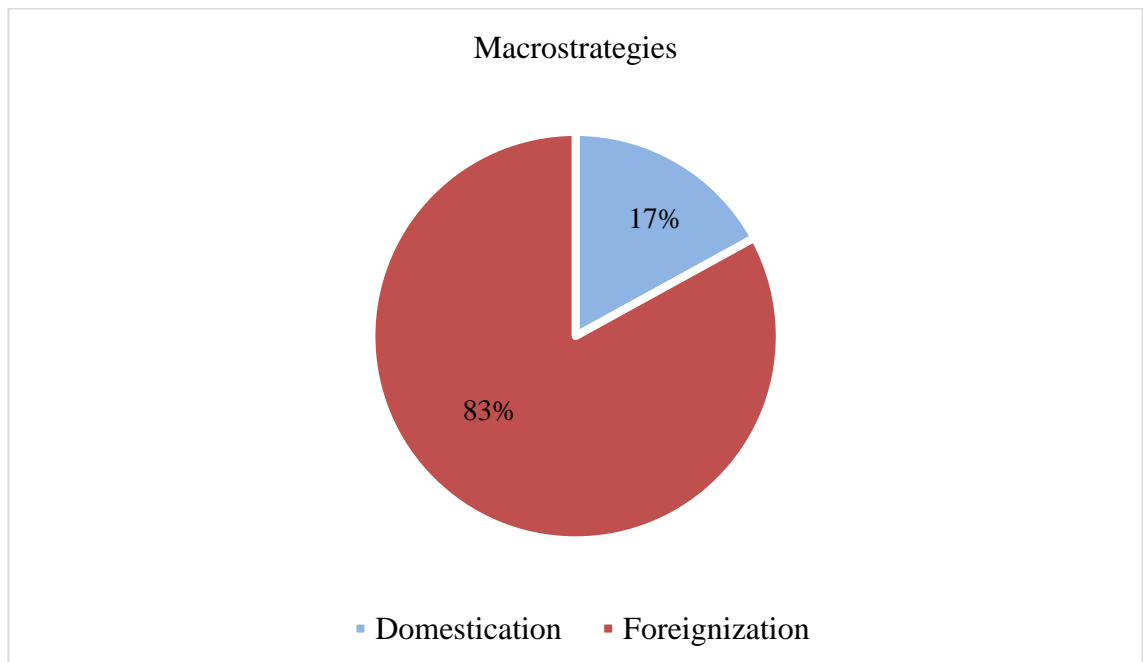
Davies's taxonomy of translation strategies helps determine certain tendencies in rendering the CSIs in *Memleketimden İnsan Manzaraları* into English. The range of these tendencies gives prominence to two opposing goals: to recreate the original background of the source culture in a fairly convincing manner or to make this background accessible and comprehensible to a multicultural readership (Davies, 2003). The translation of each CSI serves for the achievement of either goal. In this regard, a translated text is best assessed by considering the contribution of CSIs to an overall textual effect (Davies, 2003). The results of the analysis of the translation of CSIs based on Davies's microstrategy serves well to acquire a global understanding of whether the translation of all CSIs contributes to the emergence of a foreignized or domesticated text.

- 2) Which macrostrategy proposed by Venuti (1995) has been predominantly used in the translation CSIs in *Memleketimden İnsan Manzaraları*? To what extent has the otherness of Turkish culture been recreated in the English translation of *Memleketimden İnsan Manzaraları* according to the dominance of either of these macrostrategies?

When CIS in a literary text is translated according to foreignization approach, the foreignness of the ST and the peculiarities of the source culture are retained and recreated in the TT and thus, readers of the TT are constantly reminded that they are reading a piece of literature originating from a different system and culture. On the other hand, when CIS in a literary text is translated according to domestication approach, the cultural otherness of the ST and the foreign values of the source culture are assimilated in the TT and adapted to the norms of the target language and culture for

the convenience of the readers of the TT who enjoy a fluent and natural reading process. Both foreignization and domestication macrostrategies have been utilized in the transfer of CSIs; however, the number of foreignized and domesticated items is not equal. Out of 314 CSIs in total extracted from the novel, 262 are composed of foreignized examples while 52 are domesticated examples. It seems quite practical to express these figures in percentage in order to provide a convincing answer to this research question. Based on these results, a percentage distribution of the use of foreignization and domestication macrostrategies is presented in the figure below.

Figure 2. A percentage distribution of the use of foreignization and domestication macrostrategies



As it is clearly evident in the figure above, the use of foreignizing translation (83%) has outnumbered the use of domesticating translation (17%) with a great difference. Thus, foreignization macrostrategy has been predominantly used in the transfer of CSIs in the ST into the TT. Accordingly, the English translation of the ST is target-culture oriented and thus a foreignized text. Considering the nature and content of *Memleketimden İnsan Manzaraları*, it is not a surprising result. The dominance of foreignization over domestication is based on the peculiarity of the novel which is qualified by a record number of proper nouns. Thus, there seems no other alternative rather than preserving

such references in the TT if they are not left out by means of omission which leads to the complete loss of the original effect, intention, meaning, purpose, etc. of the ST.

Lawrence Venuti himself is in favor with foreignizing translation. According to Venuti (1995), domesticating translation serves for the assimilation of the values of foreign cultures into the target cultural system whereas foreignizing translation enables the conveyance and reflection of the foreignness of other cultures into target cultural system (pp. 15-20). Venuti's approach to translation has been discussed and questioned by several translation scholars. The superiority of foreignizing translation as postulated by Venuti (1995, 1998a, 1998b) has been established and proven by the results of the present study.

When a CSI in the ST refers to the names of people, places, organizations, etc., the translators have opted to either preserve them in TT with the minimum of adaptation or to supplement them with explanatory information in the TT to facilitate readers' familiarity with such references. However, when a CSI is too distant from and unfamiliar to the target culture, the translators benefit from domestication macrostrategy including omission, globalization, localization and transformation. Therefore, considering the small but significant number of the domesticated examples, it is not justifiable to say that the otherness of the Turkish culture has been entirely recreated in the TT. However, as indicated by the considerably high percentage (83%) of the foreignized items, the otherness of the Turkish culture has been, to a great extent, recreated and reflected in the TT. Therefore, the cultural peculiarities of *Memleketimden İnsan Manzaraları* is retained and reflected in the English translation *Human Landscapes from My Country*, for the majority of the CSIs in the ST are kept almost unchanged and imported into the TT and the flavor of the original culture is imparted to the receiving culture. As the translators have opted to stay closer to the ST, the target readers, in one way or another, learn about the source culture. Accordingly, readers of the TT who continually encounter alien references and items belonging to the Turkish culture journey through a Turkish epic and human encyclopedia of nearly five-thousand pages.

- 3) What possible reasons and motives have led the translators to use the relevant microstrategies and macrostrategies in dealing with the translation of CSIs in *Memleketimden İnsan Manzaraları*?

Nazım Hikmet's masterpiece *Memleketimden İnsan Manzaraları* was translated into English by the couple of Randy Blasing and Mutlu Konuk Blasing who have also translated several other works of Nazim Hikmet. The translators were provided with help by Hikmet's stepson, Mehmet Fuat, during the translation process (Translators' Preface, *Human Landscapes from My Country*, 2002). The fact that the novel was translated by two translators, one from the source culture and the other from the target culture, seems to have helped, to a great extent, the successful completion of the work.

The choices and motives of translators are based on their own knowledge and experience of the languages and cultures languages and cultures they are translating from and into. It should be noted that translation decisions of and strategies used by a translator "cannot be expected to be fully systematic" since decision-making of a translator can be either "differently motivated in different problem areas" or "unevenly distributed throughout an assignment within a single problem area" (Toury, 2000, p. 208). The changes resulting from the decision-making process in translating activity bear the marks of translators who are also conditioned by their own sociocultural context just as the target audience of a translation who has a cultural frame different from that of the original (De Pedro, 2000, p. 321). Before giving an answer to this question, it should be underlined that the answer to be given to this question is just based on the results of the in-depth analysis of the translation of CSIs. The possible reasons and motives of the translators for using the respective macrostrategies and microstrategies are separately evaluated in order to draw justifiable, albeit inevitably partially, inferences and to provide a reasonable answer to this question.

The translators have opted for foreignizing translation in the transfer of 262 CSIs in total. 209 examples fall under the preservation microstrategy and 53 under the addition microstrategy. Out of 209 ST items preserved in the TT, 191 are composed of proper nouns such as the names of persons, places and institutions. The other preserved items include religious concepts and positions, idiomatic expressions, clothing items, foods and beverages, units of currency, and other cultural references. The translators may

have opted for preservation microstrategy as either they may have relied on target readers' being sufficiently well-educated to be already familiar with these cultural references or well-motivated to search for their meanings or they may not have found any obvious equivalent of such references in English.

The translators have opted for addition microstrategy in the transfer of 53 CSIs into the TT. They have directly integrated 22 CSIs into the TT and provided an explanation for 31 CSIs in the glossary. 20 of these items refer to real personalities and the rest includes cultural concepts, historical incidents and folktale heroes. The most visible reason and motive of the translators for using addition strategy may be the need to make ST items more accessible and intelligible to target readers, to familiarize them with such references of the source culture, and to help them interpret their allusive contents.

The translators have opted for domesticating translation in the transfer of 52 CSIs in total. The translators have opted for globalization microstrategy in the transfer of 24 CSIs in the TT. The globalized items are common expressions such as foods, clothing terms, religious and mythical concepts which are peculiar to the Turkish culture. The translators may have globalized these cultural references in order to reach a wider audience from different cultural backgrounds, to make them more intelligible to target readers, and not to disturb the smooth flow of reading, to avoid the inconvenience of an unfamiliar item.

The translators have omitted 11 CSIs items from the TT. The omitted items are mostly common expressions apart from two proper nouns. The most probable reason and motive behind the translators' decision may be the lack of an equivalent term in the source culture and the inability to find an adequate way of conveying the original item.

The translators have adopted localization microstrategy in the transfer of 10 CSIs in the TT. They are common expressions, in particular, religious concepts. The translators adapting these items to the target culture may have been motivated by a concern to make such references appear more familiar and natural to target readers and to eschew the loss of effect originally created by a cultural referent in ST.

The translators have used transformation microstrategy in the transfer of 7 CSIs items in the TT. The translators' probable reason and motive may be the need to make these cultural references more acceptable by and accessible to a wider target audience. The translators have not used creation microstrategy in any instances.

To conclude, the purpose of the study is to analyze the translation strategies used in the transfer of CSIs in Hikmet's *Memleketimden İnsan Manzaraları*, to explore whether the English translation of the novel entitled *Human Landscapes from My Country* is dominated by foreignizing or domesticating translation strategies, and accordingly to reveal whether the otherness of the Turkish culture is recreated in the TT. To this end, the study has firstly sought to determine which microstrategies proposed by Davies (2003) have been used in the transfer of CSIs in *Memleketimden İnsan Manzaraları* into English. It has later revealed which macrostrategies proposed by Venuti (1995) (i.e. foreignization and domestication) have been predominantly employed by means of the relevant microstrategies. Finally, it has attempted to find out possible reasons and motives of the translators for adopting the relevant strategies in dealing with the transfer of CSIs in *Memleketimden İnsan Manzaraları* into English.

As a result, the study has concluded that the CSIs in *Memleketimden İnsan Manzaraları* have been transferred into English predominantly by foreignizing translation and therefore, the otherness of the Turkish culture has been, to a great extent, reflected in the English version of the novel. Accordingly, the target readers are continually reminded that they are reading a piece of literature originating from a different culture. The study has also argued that a variety of possible reasons and motives may have been influential in the translators' choices and decisions to adopt one or another of the strategies. However, the translation of CSIs is a challenging process of decision-making and selection which is influenced by several factors ranging from translation traditions and norms of the target culture, policies of publishing houses, and expectations of target readers to the nature and kind of the source text.

The translation of CSIs has been addressed and discussed by several translation scholars who have proposed their own ways to deal with them in translation based on a variety of criteria. Some have opted for domesticating CSIs for the convenience of the target text and culture whereas others have favored foreignizing them for the sake of the

source text and culture. All in all, the issue of CSIs has been of concern to translation scholars and will continue to be so as long as there is an interaction between different languages and cultures.

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APPENDIX 1

List of the Culture-specific Items

Table 3. The remaining cases where preservation microstrategy has been used

	SOURCE TEXT	TARGET TEXT
1.	Abdürrahim Efendi	Abdurrahim Effendi
2.	Adviye Hanım	Adviyé Hanum
3.	Afyon – Ahırdağları	Afyon – Stable Mountains
4.	Ağızkara – Söğütlüdere mntıkası	The region of Black Mouth – Willow Creek
5.	Ahmet Haşım	Ahmet Hashim
6.	Ahmet Onbaşı	Corporal Ahmet
7.	Ahmet Şentürk	Ahmet Shenturk
8.	Akarçay	Running Brook
9.	Akhisar, Söğütler Köyü	Willows Village in Akhisar
10.	Akıntıburnu	Current Point
11.	Akşehir	Akshehir
12.	Alaeddin	Aladdin
13.	Aleddin Tepesi	Aladdin Peak
14.	Alevî köyü	Alevi village
15.	Ali Paşa	Ali Pasha
16.	Altıgözler Köprüsü	Six Eyes Bridge
17.	Arabacı Selim	Driver Selim
18.	Arapkirli Ali	Arab Ali
19.	Arhaveli İsmail	Ismail from Arhavé
20.	Arıburnu	The Bee Point
21.	Armaşa'nın altında Başdeğermişler	Mill Center below Armasha
22.	Aşçıbaşı Mahmut Aşer	Cook Mahmut Asher
23.	Âtîfet	Atifet
24.	Aydınlı Ömer	Omer from Aydın
25.	Ayı İbrahim	Bear Ibrahim
26.	Ayşe	Aysha
27.	Ayyaş Kadir	Drunk Kadir

28.	Aziz Bey	Aziz Bey
29.	Babacafer	Babajaffer
30.	Bakkal Sefer	Grocer Sefer
31.	Balcı Remzi Efendi	Honeyseller Remzi Effendi
32.	Basri Şener	Basri Shener
33.	Başçavuş Hasan	Sergant-Major Hasan
34.	Bay Şekip Aytuna	Mr. Şekip Aytuna
35.	Bayan Emine	Bayan Emine
36.	Bekir Usta	Master Bekir
37.	Bethoven Hasan	Beethoven Hasan
38.	Beyoğlu	Beyoghlu
39.	Bozöyük	Brown Hill
40.	Bulgur Pilavı Süleyman	Bulgur Pilaf Suleyman
41.	Burhan Özedar	Burhan Ozedar
42.	Bursa'nın şarkında Aksu	Whitewater east of Bursa
43.	Büyük Çobanlar Köyü	Great Shepherds Village
44.	Büyük Hanım	Grandma
45.	Büyük Millet Meclisi	Grand National Assembly
46.	Caddebostan	Jaddebostan
47.	Caddebostan,	Jaddebostan
48.	Cazibe Hanım	Jazibé Hanum
49.	Celâl	Jelal
50.	Cemilânım	Jemilé Hanum
51.	Cihanbeyli Ovası	Jihanbeyli plain
52.	Çağatayca	Chaghatai
53.	Çamlıca Tepesi	Chamlıja Hill
54.	Çankırlı Durmuş	Chankiri Durmush
55.	Çapa	Chapa
56.	Çerkes'in Kabak Köyü'nde	Squash Village near Cherkesh
57.	Çerkeşli Tenekeci Müslim	The tinsmith Muslim from Cherkesh
58.	Çiftehavuzlar	Chiftehavuzlar
59.	Çingen Aliş Usta	Gypsy Master Alish
60.	Çolak İsmail	One-Arm Ismail
61.	Çopur Ekrem	Pockmarked Ekrem

62.	Çukurova	Chukurova
63.	Çukurören	Chukuroren
64.	Değirmendere	Millstream
65.	Deli Erzurumlu	Crazy Erzurum
66.	Demir Ali	Iron Ali
67.	Dereboğazı	Streamford
68.	Dümelli Memet	Memet from Dumel
69.	Dürzadelerin çobanı	Durzadé's shepherd
70.	Emin Efendi	Emin Effendi
71.	Emin Ulvi Açıkalm	Emin Ulvi Achikalın
72.	Emirgan Korusu'nda	Emirgan Woods
73.	Erenköy, İçerenköy	Erenkoy, Upper Erenkoy
74.	Ermeni Sagamanyan	Safamanian from Armenia
75.	Eski Hisar	Old Fort
76.	Eskici Raif Ağa	Secondhand-shoe dealer Raif Agha
77.	Esrarkeş Aptül	Junkie Aptul
78.	Fatma Hocanım	Fatma Hanum
79.	Fotika	Fotika
80.	Galip Usta	Master Galip
81.	Garson Mustafa	Waiter Mustafa
82.	Gebze istasyonu	Gebzé Station
83.	Gökler Dağı	Sky Mountain
84.	Göztepe İstasyonu	Goztepé station
85.	Guraba	Gureba
86.	Güllü Hanım	Rosie Hanum
87.	Güzelim Dağları	The Beauty Mountains
88.	Hacı Nuri Bey	Haji Nuri Bey
89.	Hasan Kılıç	Hasan Kilich
90.	Hasan Şevket	Hasan Shevket
91.	Hatçanım	My Hatché
92.	Hatice Kadın	Hatijé
93.	Haydarpaşa gGrı	Haydar Pasha Station
94.	Hereke istasyonu	Hereké Station
95.	Hıdırlık Tepesi Şimali	Hidirlik Hill

96.	Hikmet Alpersoy	Hikmet Alpersoy
97.	Höyükler	This Hoyukler
98.	Hüseyin Yavuz	Huseyin Yavuz
99.	İlyas Kaptan	Captain İlyas
100.	İpsiz Recep	Loose Rejep
101.	İstanbul Bakımevi	Istanbul Nursing Home
102.	İzmirli Ali Onbaşı	Corporal Ali from Izmir
103.	Kadıköy	Kadikoy
104.	Kadri Pehlivan	Wrestler Kadri
105.	Kalamış Koyu	Kalamish bay
106.	Kalaycı Şaban Usta	Tinsmith Shaban
107.	Kambur Kerim	Hunchback Kerim
108.	Kapalıçarşı	Covered Bazaar
109.	Karahisar	Black Fort
110.	Karahisar	Black Fort
111.	Karapazar	Black Market
112.	Kartallı Kâzım	Kazım from Kartal
113.	Kastamonulu İbrahim	Ibrahim from Kastamonu
114.	Kavaklıdere Şarabı	The Poplar Creek Wine
115.	Kemankeşzade	Kemankeshzadé
116.	Kesikbaş Kalesi	Severed Head Fortress
117.	Kızılkilise	Red Church
118.	Kızıltoprak İstasyonu	Kiziltoprak Station
119.	Kızılı Kahve	Kizli Coffeehouse
120.	Kirezce, Sapanca	Kirezje, Sapanja
121.	Kocaeli	Kojaeli
122.	Kocamustafapaşa	Kojamustafapasha
123.	Kocatepe	Kojatepé
124.	Kolhozular	Kolkhoz
125.	Koyunzade Şerif Bey	Koyunzadé Sherif Bey
126.	Kömürtepe	Coal Hill
127.	Kunduracı Rıfat	Cobbler Rifat
128.	Mahkum Halil	Prisoner Halil
129.	Marangoz Ali	Carpenter Ali

130.	Menşevikler	Mensheviks
131.	Meral Çayı	Fawn Creek
132.	Metristepe	Trench Hill
133.	Mihran	
134.	Muharrir Halil Bey	Writer Halil Bey
135.	Mustafa Suphi	Mustafa Suphi
136.	Mustafa Şen	Mustafa Shen
137.	Müddeimuaviniydi Fehim	Assistant D.A.
138.	Mürettip Şahap Usta	Typesetter Shahap
139.	Nar Dağı	Pomegranate Mountain
140.	Nurettin Eşfak	Nurettin Eshfak
141.	Nuri Cemil	Nuri Jemil
142.	Nuri Öztürk	Nuri Ozturk
143.	Osman Necip	Osman Nejip
144.	Pilot Yusuf	Pilot Yusuf
145.	Rauf Bey	Rauf Bey
146.	Refik Başaran	Refik Basharan
147.	Ressam Ömer Paşa	Painter Osman Pasha
148.	Saray Meydanı	Palace Square
149.	Sarı Seyfettin	Blond Seyfettin
150.	Selimiye Kışlası	The Selimiye Barracks
151.	Selimşahlar Çiftliği	Selim Shah Farm
152.	Sivaslı Ahmet Paşa	Ahmet Pasha from Sivas
153.	Sobacı Hakkı Usta	Stove-maker Hakki
154.	Soğanlıdere, Çanakkale,	Onion Creek, Chanakkalé,
155.	Sümerbank	Sumer Bank
156.	Şaban Reis	Captain Shaban
157.	Şahende Hanım	Shahendé Hanum
158.	Şerif Ağa	Sherif Agha
159.	Şevki Bey	Shevki Bey
160.	Şevkiye	Shevkiye
161.	Şükrü	Shukru
162.	Tahsin Hoca	Tahsin Hoca
163.	Taşkışla	Tashkishla

164.	Teğmen Ali	Lieutenant Ali
165.	Telsizci Vedat Çavuş	Radio Operator Sergeant Vedat
166.	Tercüman Mansur	Translator Mansur
167.	Tınaztepe	Hay Peak
168.	Tokatlıyan	Tokatlian
169.	Topçu evvel mülazımı Hasan	Artilleryman First Lieutenant Hasan
170.	Tophane Caddesi	Tophane Street
171.	Türk-Demirspor Kulübü	The Turkish-Ironspor Club
172.	Türkistanlı Ahmet	Ahmet from Turkestan
173.	Ukraynalı Yurçenko	Yurchenko from Ukraine
174.	Ulu Cami	The Grand Mosque
175.	Uzun Çarşı	Long Market
176.	Yahşihan, Sille nahiyesi	Yahshihan, Sile township
177.	Yarımca İstasyonu	Yarimja station
178.	Yayalar köylü Kazım Ağa	Kazim Agha from the village of Yayalar
179.	Yedişhitler Kayası	Seven Martyrs' Rock
180.	Yemiş İskelesi	Fruit Wharf
181.	Yenicami	Yenijami
182.	Yüzbaşı Rifat	Sergant Rifat
183.	Zindankapı	Zindankapi
184.	Ziraat Bankası	Bank of Agriculture

Table 4.The remaining cases where addition microstrategy has been used

1.	ST	“Yani, Abdülhamit'e tahtından indirilmesi.” (Hikmet, 2013, p.304)
	TT	“It means telling Abdul Hamid he’s been deposed.” (Hikmet, 2002, p.260) Abdul Hamid II (1842-1918): made Sultan in 1876, he closed Parliament in 1878 and ruled as an absolute despot until he was deposed in 1909. (Glossary, p. 465)
2.	ST	Toprak Mahsulleri Ofisi şefinin gelmesi bekleniyor. (Hikmet, 2013, p. 408)
	TT	They waited for the head of the Agriculture Office . (Hikmet, 2002, p. 350) 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)
3.	ST	Balkan Harbinde gitti. (Hikmet, 2013, p. 14)
	TT	He fought in the Balkan War . (Hikmet, 2002, p. 5). Balkan War: in 1912 and 1913, the peoples of Bulgaria, Greece, Macedonia, Serbia, Montenegro, and Albania successfully fought the Ottoman Empire for their independence. (Glossary, p. 465)
4.	ST	Enver Paşa sofuydu biraz hele muhadderatı İslamiye bahsinde. (Hikmet, 2013, p. 157)
	TT	Enver Pasha , a bit of fanatic when it came to Muslim womanhood. (Hikmet, 2002, p. 132). Enver Pasha (1881-1938): Turkish general and statesman. (Glossary, p. 466)
5.	ST	Sabah imtiyaz sahibi Mihran kaleminde Tevfik ... (Hikmet, 2013, p. 308)
	TT	Morning owner Mihran Tevfik , clerk at... (Hikmet, 2002, p. 264). Fikret, Tevfik (1867-1915): Turkish poet known for his social criticism. (Glossary, p. 466)
6.	ST	Gökalp lüzumundan fazla hantaldı. (Hikmet, 2013, p. 145)
	TT	Gokalp was too clumsy. (Hikmet, 2002, p. 122) Gokalp, Ziya (1876-1924): Turkish sociologist and man of letters. (Glossary, p. 466)
7.	ST	Ahmet Haşim 'in şiirleri niye olmasın? (Hikmet, 2013, p. 199)
	TT	Why won't be the poems of Ahmet Hashim? (Hikmet, 2002, p. 168) Hashim, Ahmet (1883-193): Turkish formalist poet. (Glossary, p. 466)

8.	ST	İnönü lüzumundan fazla inatçı ve perhizsever (Hikmet, 2013, p. 145)
	TT	Inonu too stiff and rigid. (Hikmet, 2002, p. 122) Inonu, Ismet (1884-1973): Turkish general and second president (1983-50) of Turkey. (Glossary, p. 466)
9.	ST	O dallara astılar ölüsünü Ali Kemal 'in (Hikmet, 2013, p. 92)
	TT	They hung Ali Kemal's body from one of those branches. (Hikmet, 2002, p. 75) Kemal, Ali (1867-1922): Turkish journalist lynched during the War of Independence. (Glossary, p. 466)
10.	ST	Zaten bizde halkın bir garip hayranlığı var şairlere Namik Kemal 'den beri. (Hikmet, 2013, p. 236)
	TT	But ever since Namik Kemal , we Turks have had a strange admiration for poets. (Hikmet, 2002, p. 200) Kemal, Namik (1840-1888): Turkish poet imprisoned and exiled for his liberal views. (Glossary, p. 466)
11.	ST	Cesurdu Topal Osman 'i bile şaşırtacak kadar. (Hikmet, 2013, p. 340)
	TT	His bravery surprised even Lame Osman . (Hikmet, 2002, p. 290) Lame Osman (1883-1923): head of Atatürk's security forces, who had an anti-Atatürk Representative from Trabzon killed and was killed in retaliation. (Glossary, p. 466)
12.	ST	Nasıl sustu, neden sustu Dolores İbarruri Passionaria? (Hikmet, 2013, p. 399)
	TT	How and why did Dolores Ibarruri La Passionaria fall silent? (Hikmet, 2002, p. 342) La Pasionaria, Dolores Ibarruri (b.1895): Marxist Spanish orator and writer, in exile from 1939 to 1977. (Glossary, p. 466)
21.	ST	Paris'de Gabriel Peri 'nin yanında olmak. (Hikmet, 2013, p. 447)
	TT	In Paris, alongside Gabriel Peri now. (Hikmet, 2002, p. 384) Peri, Gabriel (1902-1941): French Communist journalist and politician executed by the Nazis for his activities in the Resistance. (Glossary, p. 466)

22.	ST	Gazetenin ismi 'Sabah', efendi ağa, 10 Rebiülahır 1327. Numero 7038. (Hikmet, 2013, p. 303)
	TT	The paper is <i>Morning, Morning</i> , effendi agha, dated '10 Rebiulahir 1327', number 7038. (Hikmet, 2002, p. 259) Rebiulahir: fourth month of the Arabic calendar. (Glossary, p. 466)
23.	ST	Hala Sultan Reşat renkli bir oyuncak gibidir hatırasında Basri'nin. (Hikmet, 2013, p. 58).
	TT	Sultan Reshat still shines like bright toy in Basri's memory. (Hikmet, 2002, pp. 44-45) Sultan Reshat (1844-1918): succeeded Sultan Abdul Hamid in 1909. (Glossary, p. 466)
24.	ST	Hikayei Mustafa Suphi ve Arkadaşları. (Hikmet, 2013, p. 207)
	TT	The Story of Mustafa Suphi and His Comrades. (Hikmet, 2002, p. 175) Suphi, Mustafa (1883-1921): Turkish journalist who founded the Turkish Communist Party in Baku in 1920 and was subsequently assassinated. (Glossary, p. 466)
25.	ST	Talat Paşa lüzumundan fazla kabadayı ve cahil... (Hikmet, 2013, p. 146).
	TT	Talat Pasha too ignorant and crude... (Hikmet, 2002, p. 122) Talat Pasha (1874-1921): Turkish general and statesman opposed to Abdul Hamid's regime. (Glossary, p. 466)
26.	ST	Tanya , sen asılan partizan, ben hapiste şair. (Hikmet, 2013, p.462)
	TT	You're the hanged partisan, Tanya , and I'm the poet in prison. (Hikmet, 2002, p. 397). Tanya: code name of Zoe Kosmodemianskaya (1923-1941), celebrated Russian partisan executed by the Nazis. (Glossary, p. 466)
27.	ST	Londra bankaları ve Venizelos 'la beraber yürüdüler fethetmeye Türk milletinden Anadolu'yu (Hikmet, 2013, p. 262).
	TT	Together with Venizelos and London bankers, fought to take Anatolia from the Turkish people. (Hikmet, 2002, p.223) Venezilos, Eleutherios (1864-1936): Greek statesman who fought in the Balkan War and in Turkey in 1918. (Glossary, p. 466)

28.	ST	Ve Beyaz Rus ordularının iplerini çeken, Vrangel 'in, Kolçak'ın, Denikin'in, Alaman, İngiliz, Japon kapitalistleriydi. (Hikmet, 2013, p. 262)
	TT	<p>And those who pulled the strings pf the White Russian armies, of Vrangel, Kolchak, Denikin, were German, Japanese and English capitalists. (Hikmet, 2002, p. 223)</p> <p>Vrangel (1878-1918): White Russian general who, along with General Denikin (1872-1947) and Admiral Kolchak (1874-1920), fought the Bolsheviks. (Glossary, p. 466)</p>

APPENDIX 2

Originality Report



HACETTEPE ÜNİVERSİTESİ
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YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

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

Tarih: 09/02/2017

Tez Başlığı / Konusu: **Nazım Hikmet'in Memleketimden İnsan Manzaraları** Başlıklı Eserinin İngilizce Çevirisindeki Kültüre Özgü Öğelerin İncelenmesi

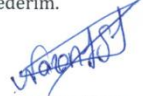
Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam **116** sayfalık kısmına ilişkin, **09.02.2017** tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 7'dir.

Uygulanan filtrelemeler:

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- 2- Kaynakça hariç
- 3- Alıntılar hariç
- 4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç

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Gereğini saygılarımla arz ederim.


09/02/2017

Adı Soyadı: Nazan İşi
Öğrenci No: N13225768
Anabilim Dalı: Mütercim Tercümanlık
Programı: İngilizce Mütercim Tercümanlık
Statüsü: Y.Lisans Doktora Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.


(Prof. Dr. Ayfer Altay)



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT**

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

Date: 09/02/2017

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Department: Translation and Interpreting
Program: English Translation and Interpreting
Status: Masters Ph.D. Integrated Ph.D.

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(Prof. Dr. Ayfer Altay)

Analysis of Culture-Specific Items in the English Translation of Nazım Hikmet's Memleketimden İnsan Manzaraları

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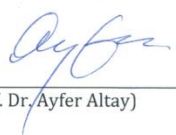
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APPENDIX 3

Ethics Board Waiver Form

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU
HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA	
Tarih: 09/02/2017	
Tez Başlığı: Nazım Hikmet'in Memleketimden İnsan Manzaraları Başlıklı Eserinin İngilizce Çevirisindeki Kültüre Özgü Öğelerin İncelenmesi	
Yukarıda başlığı/konusu gösterilen tez çalışmam:	
<ol style="list-style-type: none"> 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, 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 Kuruldan 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.	
 09/02/2017	
Adı Soyadı: Nazan İşi	_____
Öğrenci No: N13225768	_____
Anabilim Dalı: Mütercim Tercümanlık	_____
Programı: İngilizce Mütercim Tercümanlık	_____
Statüsü: <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.	_____
<u>DANIŞMAN GÖRÜŞÜ VE ONAYI</u>	
 _____ (Prof. Dr. Ayfer Altay)	
Detaylı Bilgi: http://www.sosyalbilimler.hacettepe.edu.tr	
Telefon: 0-312-2976860	Faks: 0-3122992147
E-posta: sosyalbilimler@hacettepe.edu.tr	



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK**

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

Date: 09/02/2017

Thesis Title: **Analysis of Culture-Specific Items in the English Translation of Nazım Hikmet's *Memleketimden İnsan Manzaraları***

My thesis work related to the title/topic 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, 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 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.


09/02/2017

Name Surname: Nazan İşi
Student No: N13225768
Department: Translation and Interpreting
Program: English Translation and Interpreting
Status: Masters Ph.D. Integrated Ph.D.

ADVISER COMMENTS AND APPROVAL



(Prof. Dr. Ayfer Altay)