



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**ANALYSIS OF IDIOMS AND CULTURE SPECIFIC ITEMS IN THE ENGLISH  
TRANSLATION OF YAŞAR KEMAL'S *İNCE MEMED***

Selim Ozan Çekçi

Master's Thesis

Ankara, 2018



ANALYSIS OF IDIOMS AND CULTURE SPECIFIC ITEMS IN THE ENGLISH  
TRANSLATION OF YAŞAR KEMAL'S *İNCE MEMED*

Selim Ozan ÇEKÇİ

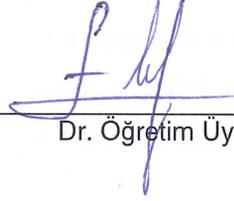
Hacettepe University Graduate School of Social Sciences  
Department of Translation and Interpreting

Master's Thesis

Ankara, 2018

## KABUL VE ONAY

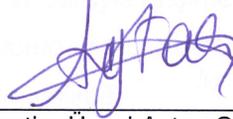
Selim Ozan ÇEKÇİ tarafından hazırlanan "Analysis of Idioms and Culture Specific Items in the English Translation of Yaşar Kemal's *İnce Memed*" başlıklı bu çalışma, 19/06/2018 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



Dr. Öğretim Üyesi Elif ERSÖZLÜ (Başkan)



Dr. Öğretim Üyesi Sinem BOZKURT (Danışman)



Dr. Öğretim Üyesi Aytaç Çeltik KALİ (Üye)

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

Prof. Dr. Musa Yaşar SAĞLAM

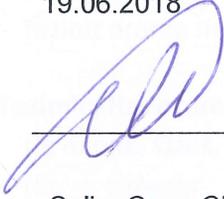
Enstitü Müdürü

## BİLDİRİM

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

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

19.06.2018



Selim Ozan ÇEKÇİ

## YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

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

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

**Tezimin/Raporumun tamamı dünya çapında erişime açılabilir ve bir kısmı veya tamamının fotokopisi alınabilir.**

(Bu seçenekle teziniz arama motorlarında indekslenebilecek, daha sonra tezinizin erişim statüsünün değiştirilmesini talep etmeniz ve kütüphane bu talebinizi yerine getirirse bile, teziniz arama motorlarının önbelleklerinde kalmaya devam edebilecektir)

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

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

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

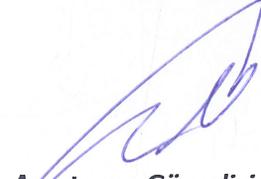
**Serbest Seçenek/Yazarın Seçimi**

23 /07/2018

  
Selim Ozan ÇEKÇİ

## ETİK BEYAN

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



**Araştırma Görevlisi Selim Ozan ÇEKÇİ**

*To my sister Pınar Çekçi,  
Architect of my life...*

## ACKNOWLEDGEMENTS

First and the foremost I would like to express my deepest gratitude to my thesis advisor Assist. Prof. Dr. Sinem Bozkurt for her invaluable contributions to this thesis. She showed me the path and steered me in the right direction whenever I need. Without her self-sacrificing efforts the present study would not be completed.

I also hereby express my deepest gratitude to my professors and colleagues at Kırıkkale University; Assist. Prof. Dr. Aytaç Çeltek Kaili, Assist. Prof. Dr. Nejla Gezmiş, Assist. Prof. Dr. Özgür Şen Bartan, Research Assistant Caner Çetiner and Research Assistant Mehtap Aral.

I would like to specially thank to my professors at Hacettepe University; Prof. Dr. Aymil Doğan, Prof. Dr. Asalet Erten, Assist. Prof. Dr. Elif Ersözlü, Prof. Dr. Sinem Bozkurt, Assist. Prof. Dr. Hilal Erkazancı Durmuş, Research Assistants Cihan Alan, Fatma Aksoy Sarkış, Sezen Ergin Zengin both through my Bachelor's Degree and Master's Degree for their support, encouragement, guidance, patience, and knowledge over the past years.

I must thank specially to Prof. Dr. Ayfer Altay, Research Assistant Mehmet Erguvan and Research Assistant Mehtap Aral for their support in my career as an academician. Only with their support I could achieve the things that I have always dreamt of.

Lastly and the most importantly I would like to thank my family; Seher Çekçi, Hasan Çekçi, Pınar Çekçi, Seda Siyamoğlu, Duru Siyamoğlu, Levent Siyamoğlu for bringing the joy to my life and being responsible for every good thing in my life.

## ÖZET

ÇEKİÇİ, Selim Ozan. *Yaşar Kemal'in İnce Memed Adlı Eserindeki Kültüre Özgü Ögelerin ve Deyimlerin İncelenmesi*, Yüksek Lisans Tezi, Ankara, 2018.

İnsanlığın ilk ortaya çıkışından bu yana kültür insanlar tarafından resimle, sözle, yazıyla, müzikle, edebiyatla ve başka birçok yolla oluşturulup bir sonraki nesle ve başka insanların oluşturduğu farklı kültürlere aktarılmıştır. Kültürden kültüre yapılan bu kültürlerarası aktarımda en sık başvurulan yöntem çeviri olmuştur. Çeviri yapıp kültürlerarası aktarımı sağlarken, iki farklı güçteki kültürün etkileşimi ve bu etkileşimin sonuçları önce 19. Yüzyılda Friedrich Daniel Ernst Schleiermacher daha sonra 1990'larda Lawrence Venuti tarafından 1995 yılında yazdığı *Translator's Invisibility: A History of Translation* kitabında incelenmiştir. Bu bağlamda görece daha güçsüz olan kültürden, daha baskın kültüre yapılan çevirilerde, güçsüz olan kültürün kültürel öğelerinin baskın kültürdeki okuyucunun beğenisi için yok edilmesi ya da törpülenmesi, güçsüz olan kültürü daha da güçsüz ve görünmez hale getirmektedir. Bu tür çevirileri Venuti Yerlileştirme olarak adlandırmış ve buna karşılık olarak da çeviri eylemi esnasında çevirmenin Yabancılaştırma yaparak baskın olmayan kültürü görünür kılması gerektiğini belirtmiştir. Bu çalışmada, Yaşar Kemal'in 1955 yılında kaleme aldığı *İnce Memed* romanı Venuti'nin Yabancılaştırma ve Yerlileştirme kavramları ışığında açıklanmaya çalışılmıştır. Roman çevirisinin hangi yönde yapıldığının saptanması amacıyla roman içerisindeki kültüre özgü öğelerin ve deyimlerin çevirileri çalışılmıştır. Bu bağlamda kültüre özgü öğeler Javier Franco Aixela'nın 1996 tarihli makalesinde sınıflandırdığı çeviri yöntemleri ışığında; deyimler ise Mona Baker'ın 1992 yılında yazdığı *In Other Words* adlı kitabında sınıflandırdığı deyim çeviri yöntemleri ile detaylı olarak

incelenmiştir. Bu incelemeler sonucunda *İnce Memed* romanının Edouard Roditi tarafından yapılan çevirisinde Türk kültürünün İngiliz-Amerikan kültürüne çevirilmesi sürecinde korunup korunmadığı; korunuyorsa da ne ölçüde korunduğu saptanmıştır.

**Anahtar Kelimeler:**

Kültüre Özgü Ögeler, Deyim Çevirisi, Venuti, Yerlileştirme, Yabancılaştırma, Çeviri, Çeviribilim, *İnce Memed*

## ABSTRACT

ÇEKÇİ, Selim Ozan. *Analysis of Idioms and Culture Specific Items in the English Translation of Yaşar Kemal's Ince Memed*, Master's Thesis, Ankara, 2018.

Since the first appearance of humanity, culture has been created and transferred to the next generation and to the other people's cultures through art, speech, writing, music, literature and many other means. The most frequently referred method, for this kind of intercultural transference from culture to culture, is translation. While conducting translation and performing intercultural transfer, interaction of two cultures with different powers and the consequences of this interaction are studied firstly by Friedrich Daniel Ernst Schleiermacher in 19<sup>th</sup> century and then in 1990's by Lawrence Venuti in his book *Translator's Invisibility: A History of Translation*. In this context, when translating from relatively less powerful cultures to more dominant cultures; destruction or eradication of cultural items of less powerful culture for the sake of dominant culture's reader's admiration make the less powerful culture further powerless and invisible. Venuti calls this kind of translations as "Domestication" and in response to this he states translator should adapt "Foreignization" and make the less powerful culture become visible. In this study, the novel of *Ince Memed* by Yaşar Kemal in 1955 is tried to be explained in the light of Domestication and Foreignization concepts of Venuti. For the purpose of detecting the tendency in the translation of the novel; translation of Culture Specific Items and Idioms are scrutinized. Within this context, Culture Specific Items are analysed in the light of Javier Franco Aixela's classification of translation methods suggested in his article dated 1996, while Idioms are examined in the light of Mona Baker's categorization of translation methods suggested for translation of idioms in her book titled *In Other Words* in 1992. As a result of these examinations in *Ince Memed's* translation by Edouard

Roditi, it is determined both whether Turkish culture is preserved or not in the process of translation into Anglo-American culture, and how much of the novel's extent is preserved.

**Key Words:**

Culture Specific Items, Translation of Idioms, Venuti, Domestication, Foreignization, Translation, Translation Studies, Ince Memed

## TABLE OF CONTENT

<b>KABUL VE ONAY</b> .....	i
<b>BİLDİRİM</b> .....	ii
<b>YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI</b> .....	iii
<b>ETİK BEYAN</b> .....	iv
<b>ACKNOWLEDGEMENTS</b> .....	v
<b>ÖZET</b> .....	vii
<b>ABSTRACT</b> .....	x
<b>TABLE OF CONTENT</b> .....	xi
<b>LIST OF ABBREVIATIONS</b> .....	xiv
<b>LIST OF TABLES AND FIGURES</b> .....	xv
<b>INTRODUCTION</b> .....	1
I.    GENERAL FRAMEWORK OF THE THESIS.....	1
II.   PURPOSE OF THE THESIS.....	3
III.  RESEARCH QUESTIONS .....	4
IV.  TEXT CHOICE .....	5
V.   METHODOLOGY.....	5
VI.  LIMITATIONS .....	7
VII.  OUTLINE OF THE STUDY.....	7
<b>CHAPTER 1: YAŞAR KEMAL’S LIFE, EDOUARD RODITI’S LIFE AND THE SUMMARY OF <i>İNCE MEMED</i></b> .....	10
1.1. YAŞAR KEMAL’S LIFE AND ITS EFFECTS ON HIS ART .....	10
1.2. EDOUARD RODITI’S LIFE .....	14
1.3. SUMMARY OF <i>İNCE MEMED</i> .....	16
<b>CHAPTER 2: THEORETICAL BACKGROUND</b> .....	20
2.1. LITERARY TRANSLATION .....	20
2.2. CULTURAL TURN.....	23
2.3. DOMESTICATION - FOREIGNIZATION APPROACHES BY LAWRENCE VENUTI .....	25

<b>CHAPTER 3: CASE STUDY: CULTURE SPECIFIC ITEMS</b> .....	34
3.1. CULTURE AND LANGUAGE.....	34
3.2. CULTURE SPECIFIC ITEMS .....	35
3.3. CLASSIFICATION OF CULTURE SPECIFIC ITEMS .....	37
Conservation.....	43
3.3.1. Repetition.....	43
3.3.2. Orthographic Adaptation .....	46
3.3.3 Linguistic (Non-Cultural) Translation .....	50
3.3.4. Extratextual Gloss.....	54
3.3.5. Intratextual Gloss .....	55
Substitution.....	59
3.3.6. Synonymy .....	59
3.3.7. Limited Universalization .....	64
3.3.8. Absolute Universalization.....	68
3.3.9. Naturalization.....	72
3.3.10. Deletion.....	77
3.3.11. Autonomous Creation .....	81
3.3.12. Other Classifications.....	85
 <b>CHAPTER 4: CASE STUDY: IDIOMS</b> .....	 88
4.1. IDIOMS .....	88
4.1.1. Using an Idiom of Similar Meaning and Form.....	92
4.1.2 Using an Idiom of Similar Meaning But Dissimilar Form .....	93
4.1.3. Translation by Paraphrase.....	95
4.1.4. Omission .....	97
4.1.5. Other Methods (Compensation).....	97
4.2. STRATEGIES FOR TRANSLATION OF IDIOMS IN <i>INCE MEMED</i> .....	98
4.2.1. Using an Idiom of Similar Meaning and Form.....	99
4.2.2. Using an Idiom of Similar Meaning But Dissimilar Form .....	102
4.2.3. Translation by Paraphrase.....	105
4.2.4. Omission .....	108
4.2.5. Other Methods .....	111

<b>DISCUSSION AND CONCLUSION .....</b>	<b>112</b>
DISCUSSION .....	112
CONCLUSION .....	116
<b>BIBLIOGRAPHY .....</b>	<b>123</b>
<b>APPENDIX 1: YAŞAR KEMAL’S BIBLIOGRAPHY .....</b>	<b>128</b>
<b>APPENDIX 2: ORIGINALITY REPORT .....</b>	<b>134</b>
<b>APPENDIX 3: ETHICS BOARD WAIVER FORM .....</b>	<b>136</b>

**LIST OF ABBREVIATIONS**

Culture Specific Item(s):	CSI(s)
Source Language:	SL
Source Text:	ST
Target Language:	TL
Target Text:	TT

## LIST OF TABLES AND FIGURES

Table 1. Aixela’s Translation Methods for CSIs.....	52
Figure 1.1 Amount of Repetition Methods Used for CSIs in <i>Ince Memed</i> .....	53
Figure 1.2. Amount of Orthographic Adaptation Methods Used for CSI in <i>Ince Memed</i> ....	56
Figure 1.3. Amount of Linguistic Translation Methods Used for CSIs in <i>Ince Memed</i> .....	60
Figure 1.4. Amount of Intratextual Gloss Methods Used for CSIs in <i>Ince Memed</i> .....	64
Figure 1.5. Amount of Synonymy Methods Used for CSIs in <i>Ince Memed</i> .....	69
Figure 1.1 Amount of Repetition Methods Used for CSIs in <i>Ince Memed</i> .....	53
Figure 1.2. Amount of Orthographic Adaptation Methods Used for CSI in <i>Ince Memed</i> ....	56
Figure 1.3. Amount of Linguistic Translation Methods Used for CSIs in <i>Ince Memed</i> .....	60
Figure 1.4. Amount of Intratextual Gloss Methods Used for CSIs in <i>Ince Memed</i> .....	64
Figure 1.5. Amount of Synonymy Methods Used for CSIs in <i>Ince Memed</i> .....	69
Figure 1.6. Amount of Limited Universalization Methods Used for CSIs in <i>Ince Memed</i> ..	73
Figure 1.7. Amount of Absolute Universalization Methods Used for CSIs in <i>Ince Memed</i>	77
Figure 1.8. Amount of Naturalization Methods Used for CSIs in <i>Ince Memed</i> .....	81
Figure 1.9. Amount of Deletion Methods Used for CSIs in <i>Ince Memed</i> .....	86
Figure 1.10. Amount of Autonomous Creation Methods Used for CSIs in <i>Ince Memed</i> ....	89
Figure 1.11. Amount of Attenuation Methods Used for CSIs in <i>Ince Memed</i> .....	93
Figure 2. Amount of Baker’s Idiom Translation Strategies Applied for <i>Ince Memed</i> .....	106
Figure 3.1. Amount of Baker’s Idiom Translation Strategies Applied for <i>Ince Memed</i> ....	121
Figure 3.2. Amount of Conservation Methods Used for CSIs in <i>Ince Memed</i> .....	123
Figure 3.3. Amount of Substitution Methods Used for CSIs in <i>Ince Memed</i> .....	124
Figure 3.4. Total Percentage Translation of Culture Specific Items in <i>Ince Memed</i> .....	129
Figure 3.5. Total Percentage Translation of Idioms in <i>Ince Memed</i> .....	129

## INTRODUCTION

### I. GENERAL FRAMEWORK OF THE THESIS

Cultures and cultural interactions have long been a field of study in social sciences. Especially competition among nations at different levels such as at literary level is dealt with in micro and macro levels along with the turns of Translation Studies such as Cultural Turn and The Globalization Turn<sup>1</sup>. Asymmetric power relations become an issue. On one hand translator's role in transposing different cultures rather than merely replacing one language system with another is discussed in detail. Globalization, on the other hand, is explained from the perspective of Translation Studies within the perspective of power relations.

There has been over 2000 years since Heraclitus stated his far-famed statement "The only thing that does not change is the change itself." It is still valid in our globalizing world. Dated from the mid-1800s with the developments in technology and transportation, the world has been facing "Globalization". The term can be explained basically as an interaction between nation-states. Started with the steam power and telegraph technologies in the 19<sup>th</sup> century, globalization has still been increasing every single day along with the improvements of internet and social media of 21<sup>st</sup> century. The world is turning into a one big town, sweeping the local and relatively minor cultures. All the world watches one sports competition at the same time live, all the youngsters at certain age from very different countries fall in love with the same young movie star or pop star. Boundaries are being lifted culturally. Although the notion of globalization was initially seen as an economic phenomenon, it affected everything in life along with cultural and

---

<sup>1</sup> These titles for the Turns are cited from the book "The Turns of Translations" by Marry Snell-Hornby

social aspects. Besides affecting life in every aspect, globalization gets mixed reactions among different groups of scholars.

The most common and well-known negative responses to globalization stem from postcolonial critics such as Edward Said. Edward Said's (Said, 2006) work titled *Orientalism* criticizes cultural representations of the East in the West, and Western perspective on the Orient. Though globalization is thought to move in multi-axis movement among cultures through any means of interactions e.g. transportation, trade, cultural and social exchanges; it is criticized heavily and found guilty for eroding underdeveloped or developing countries' culture by dominant Western culture. Getting interactions with western cultures, relatively weaker nations' cultures become weaker and weaker and might fade away in time. Translation is thought to be the backbone of this international and intercultural interaction. Therefore, practicing translation studies has great importance in identifying oppression of western countries and their utilization from globalization as a tool for oppressing less dominant cultures. Provided that this oppression is identified and examined, necessary precautions can be taken. In doing so, weaker nations and their cultures can be preserved. Although "significant differences between literary translation and post-colonial literature are obvious" (Tymoczko, 1999, p.20), and although colonizer-colonized countries de facto do not exist any longer as it was in the years before World War I, it was still a question for critics as colonizing impacts are still observable in another form. Rather than colonized and colonizer countries, one can talk about dominant cultures and less dominant cultures.

This concept of less dominant cultures versus dominant cultures has become an issue in translation studies. Succeeding its independence from Linguistics, certain turns have been experienced in translation studies through examining translation in many aspects. But it was not until Cultural Turn that the hegemony of Western or Anglo-American culture through translation is interrogated by Lawrence Venuti (1995, p.99-p.146). Anglo-American cultures' and its opponent cultures' asymmetric and hierarchical power relations are denoted such as Occident-Orient, Colonizer-Colonized, Own-Other, Developed-Developing in time. According to Venuti (1995), abovementioned uneven power relations regenerate themselves, during the process of translating from relatively weaker cultures' languages into English, the core of the culture specific items lose their essence and they are domesticated in English. In doing so, local cultural elements disappear in English and authenticity of source text is deteriorated in sacrifice of fluency for the target reader. In order to exterminate these asymmetric power relations and keep authenticity of less dominant cultures; Venuti (ibid.) has suggested translator to be "visible", and translation to be "foreignized". Keeping foreign elements in translation would be in favour of less dominant countries.

## II. PURPOSE OF THE THESIS

For the purpose of keeping authenticity of less dominant cultures, translations have to be foreignized when translated into English according to Venuti (ibid.). In this sense, translation of Turkish literature into English, focusing on the case study of translation of Yaşar Kemal's *Ince Memed*, is examined in this thesis. Turkish language is relatively less global and can be regarded as less dominant<sup>2</sup> compared to the "language of colonizers",

---

<sup>2</sup> In the list of "Top 50" Original Languages of Unesco Translationum Index, English is the most translated Language with 1266110 translations, while Turkish is 35th Language with 2880 translations. Please visit: <http://www.unesco.org/xtrans/bsstatexp.aspx?crit1L=3&nTyp=min&topN=50>

English, though it is not de facto colonization in this study. As analysing all the lexical items would bring a huge burden and would not be effective due to the fact that ordinary lexical items do not always carry elements of local culture; solely culture specific items and idioms in the source and target text are analysed in this study. In other words, translations of Culture-Specific Items and Idioms in Yaşar Kemal's *Ince Memed* and its translation are analysed in order to focus on whether the text is “domesticated” or “foreignized”.

The aim of this thesis is to analyse CSI and idioms in *Ince Memed* by Yaşar Kemal and compare it with its Turkish translation and detect whether the text is domesticated or foreignized, and decide to what extent the authenticity of the local culture inherent in *Ince Memed* has been conveyed. The second aim of this thesis is to research to what extend CSIs' translation methods by Javier Franco Aixela (1996, p.52-p.78) and Idiom translation methods by Mona Baker (1992, p.63-p.82) are applicable to the Turkish literary works by analysing a case study.

### **III. RESEARCH QUESTIONS**

1. To what extend CSI's translation methods by Javier Franco Aixela (1996) and Idiom translation methods by Mona Baker (1992) are applicable to the Turkish literary works?
2. Are culture specific items and idioms in Yaşar Kemal's *Ince Memed* domesticated or foreignized within the perspective of Lawrence Venuti's (1995) theory while being translated into English?
3. Is it possible to keep Turkish literary work foreignized while translating it into English, and keep the authenticity of the less dominated culture as Venuti (ibid.) has stated?

#### IV. TEXT CHOICE

*Ince Memed* by Yaşar Kemal is one of the most famous novels ever translated from Turkish. It is also one of the first novels to be translated from Turkish into more than 40 languages including Braille Alphabet for visually challenged people (Milliyet, www.milliyet.com.tr). The novel brought so much success to Yaşar Kemal and made him to be known around the globe. For Yaşar Kemal, it became a window to the world thanks to its translations, which made it the most translated Turkish book for three decades until Orhan Pamuk's *Benim Adım Kırmızı*. The novel's English translation created so much sensation that Yaşar Kemal for the first time in the Republic of Turkey's history became a nominee for Nobel Prize of Literature in 1973. Along with its huge success, the novel is chosen because it involves Turkish culture purely of its time in 1940s. The book has many local dialects as well as many idioms and culture specific items and gives so much information about the setting of the time. Setting is preserved as it was in the 1940s that reading the work resembles to looking into a mirror of Turkish culture in the 1930s-1940s. Besides, the work contains so many local foods, local clothing, local dialects, cultural items that might create difficulty and dilemma while translating these into English. Therefore, detection of these items is a key to find out much about book's translation strategy; Domestication or Foreignizing.

#### V. METHODOLOGY

Assuming that translation of Culture Specific Items and Idioms pose difficulty for the translators, this study tries to examine various strategies that have been adapted by prominent Translation Studies scholars. In this sense Translation methods of CSIs by Javier Franco Aixela (1996), and translation methods of Idioms by Mona Baker (1992), are explained. Aixela's (ibid.) Translation Methods for CSIs are categorized into two

main strategies; substitution and conservation with 13 different subcategories. Conservation covers the first 5 strategies while substitution covers between 6<sup>th</sup> and 13<sup>th</sup> subcategories;

1. Repetition
2. Orthographic Adaptation
3. Linguistic Translation
4. Intratextual Gloss
5. Extratextual Gloss
6. Synonymy
7. Limited Universalization
8. Absolute Universalization
9. Naturalization
10. Deletion
11. Autonomous Creation
12. Compensation
13. Attenuation

Baker's (1992) Translation Methods for Idioms are categorized in the following four strategies as:

1. Using an Idiom of Similar Meaning and Form
2. Using an Idiom of Similar Meaning but Dissimilar Form
3. Translation by Paraphrase
4. Omission

These methods are applied to Idioms and CSIs in Yaşar Kemal's *Ince Memed*. The whole novel is scanned broadly and all the CSIs and Idioms are detected and listed by categories. Three illustrative examples for each CSIs and Idioms are elaborately selected in thesis. In the examples, source text is compared to the target text. Thus, Lawrence Venuti's (1995) theory of foreignization and domestication is revealed in this study.

## **VI. LIMITATIONS**

This thesis is limited to the translation of *Ince Memed* into English by Edouard Roditi. In order to detect translator's approach in terms of translation strategies suggested by Lawrence Venuti (ibid.), Culture Specific Items are analysed in the light of CSI translation categories of Javier Franco Aixela (1996). Besides, translation strategies for translating Idioms that Mona Baker (1992) put forward are also examined. This thesis is limited to the theory of Domestication and Foreignization by Venuti (1995) and the methods suggested by Aixela's (1996) and Baker's (1992).

## **VII. OUTLINE OF THE STUDY**

This study is composed of six chapters including introduction and conclusion part. In introduction part the base theory of this thesis, Lawrence Venuti's (1995) "Domestication and Foreignizing" theory is explained, research questions are asked, methodologies suggested by Javier Franco Aixela (1996) for translation of Culture-Specific Items and Mona Baker's (1992) translation of Idioms are explained and limitations are marked out. In chapter I, *Ince Memed* is summarized. Then, Yaşar Kemal's life is studied as it is vital to perceive writer's language well and to analyse the book deeply. The years that the novel was written and the periods the novel was translated into English are scrutinized in

contemplation of determination of translation tendency. Lastly, translator Edouard Roditi's life is studied.

In chapter II, theoretical background of the thesis is studied. Respectively literary translation, literary translation theories, Cultural Turn in Translation Studies, "Domestication and Foreignizing Theory" by Lawrence Venuti (1995), are elucidated from general to specific.

Chapter III is reserved for Culture-Specific Items and the analysis of their translation in the case study. In this chapter, definition of CSIs and their translation are discussed. Thereafter, classification of CSI's according to different scholars and theorists, especially classification suggested for the translation of CSIs by Javier Franco Aixela (1996) are revealed. Certain additions to this classification are also made in this chapter considering the different CSIs in *Ince Memed*. Pie charts showing different strategies selected for different examples, considering the illustrative examples, are represented, classified, explained. Thus, totally 31 examples are illustrated.

In Chapter IV, Idioms are scrutinized and the analysis of their translations in the case study is made. Firstly, the concept of idiom is explained. Then in the light of classification of translations of idioms suggested by Mona Baker (1992) in her work titled *In Other Words*, selected idioms and their translations in *Ince Memed* are explained in detail. Since Mona Baker (ibid.) set forth 4 strategies for translation of idioms, 3 examples are illustrated for each strategy. As it is done in chapter III, pie chart showing usage percentage and tables including the examples of idioms are formed and scrutinized along with the context it is embedded in *Ince Memed*.

In Conclusion part, the main question of thesis “Is it possible to keep Turkish literary work foreignized while translating it into English, and keep the authenticity of the less dominated culture as Venuti has stated?” is answered. As a result, intended conclusion is, that the Turkish literary is mostly foreignized through the examination of CSI and Idiom translations by Aixela’s (1996) and Baker’s (1992) methods. Besides, it is examined the extent of conservation or substitution of the book’s translation in foreign and dominant culture.

## **CHAPTER 1: YAŞAR KEMAL’S LIFE, EDOUARD RODITI’S LIFE AND THE SUMMARY OF *İNCE MEMED***

### **1.1. YAŞAR KEMAL’S LIFE AND ITS EFFECTS ON HIS ART**

Yaşar Kemal was born in 1923 in Hemite village of Kadirli district in Adana as Kemal Sadık Gökçeli. Today, Hemite is situated in the city of Osmaniye. Kemal’s parents immigrated from Ernis, a village by Van Lake, due to Russian occupation of the territory in World War I. His father Sadık and mother Nigar immigrated to Çukurova escaping from this occupation. Kemal’s family was Kurdish. Therefore, despite the fact that he grew up in Turkmen village he was also fluent in Zaza, Kurdish. He was speaking Kurdish at home, Turkish at the village. Kemal’s father was a wealthy man in the village and was very fond of his son Kemal. Every year Sadık was sacrificing for the sake of his son, Kemal. One day when Kemal was around three and half years old, he fell from carriage and fainted. After his recovery his father sacrificed an animal to god and his uncle accidentally damaged Kemal’s right eye during this sacrifice ceremony. The occasion made him lose the sight of his right eye afterwards<sup>3</sup> (Kemal, 1999, p.34).

During their immigration journey from Van, Kemal’s parents and family suffered from difficulties. In the course of migration, they saved a wounded orphan boy from the war and adopted him while moving to Çukurova. The family named after boy as Yusuf. However, Kemal’s step brother killed his father in front of Kemal’s eyes when the father was praying in Mosque. Kemal was four at that time. Upon his father’s assassination, his mother got married to his uncle Tahir.

---

<sup>3</sup> Unless stated otherwise, all translations from Turkish sources are mine.

Kemal was very keen on folk literature as a child. He grew up with folkloric epics, folk poetry at home and village. He wrote poems even when he was very young; he spent time with minstrels and poets of Çukurova region. His perception of literature was developed intensely at that period. At the age of nine he started school and learned how to read and write. In 1938 he graduated from Kadirli Cumhuriyet Elementary School. He then started Adana Birinci Secondary School. In those years, Kemal started to verse his first poems. His first poem “Seyhan” was published in Adana People’s House Magazine “Görüşler”. He in the meantime travelled from town to town telling Epic of Koroghlu and compile folkloric products as mourning, folk epics, ballads, songs. However, he couldn’t graduate from secondary school in his final year and started to work in 1941. He also worked as a farmhand scribe, petition writer, chief farmhand, substitute teacher, library officer, truck driver, and paddy inspector. (YKY, [www.yasarkemal.net](http://www.yasarkemal.net)).

In 1940’s he met leftist artists and writers of that time such as Abidin Dino, Arif Dino, Güzin Dino. He worked in Ramazanoğlu Library for three years between 1942 and 1944. He devoted himself reading as he was working in the library. In this period, his folkloric researches and poems were published in many magazines and newspapers in Adana, Ankara, İzmir, Gaziantep by his name, Kemal Sadık Gökçeli.

After meeting with writers in Halk Evleri<sup>4</sup>, Kemal adopted a leftist worldview. In 1943 Kemal was put into prison for the first time in his life, accused for doing leftism. He stayed in prison for 10 days. In 1944 he joined army in Kayseri Military Hospital. After military service Kemal went to Istanbul and worked there for a French company as a gas control officer for a year.

---

<sup>4</sup> Turkish institutions for public education between 1930s and 1950s, in English People’s House

Kemal returned to Kadirli after a year in Istanbul. There, he wrote his stories “Bebek” and “Dükkancı” in 1948 while working as a warden in paddy fields. His “Kızamık” and “Demir Çarık” stories followed these stories. Kemal wrote these stories while working as a petition writer in Kadirli. In those years, Kemal was a potential criminal in the eyes of state. Therefore, he was taken into custody every one or two weeks. Police seized his writings, stories whenever they find (1999, p.48).

Kemal was absolved after staying in prison for three months. He suffered in prison where the conditions were really bad (Kemal, 2004, p.309-p.310). After his release Kemal moved to Istanbul in 1950. Firstly, Kemal arrives in Ankara to visit his friends Abidin Dino, Güzin Dino and Arif Dino. Arif Dino was a close friend of Nadir Nadi, the manager of *Cumhuriyet* newspaper. Arif sent a letter to Nadi telling that he should hire Kemal, a very talented person.

Yaşar Kemal sent his “Bebek” story to Nadir Nadi. He loved the story and invited Kemal to *Cumhuriyet* newspaper’s building to meet. He also met Cevat Fehmi Başkut who was the editor in chief of *Cumhuriyet* at that time. Nadir suggested Kemal to be an interviewer and Kemal accepted. After that Kemal, went to Diyarbakır, Gaziantep and Van to conduct the interviews (Kemal 2003, p.97-p.102). Being an interviewer has been very influential on his career as a writer. Conducting his first interviews in abovementioned cities, searching his family’s traces, meeting his relatives and learning about Anatolia and people of Anatolia well were important factors. (Çiftlikçi, 1997, p.17) In his writing career, his interviews became very successful. In 1951, “Bebek” was published in *Cumhuriyet*. Due to the fact that he had many troubles in Adana and he was stigmatized as a communist, he changed his name into Yaşar Kemal when he started to work for the newspaper and he published his interviews and stories with this new name.

In 1952 Yaşar Kemal was climbing career steps. In the same year Kemal met Thilda Serrero via common friends and they got married. According to Kemal, a woman that he would marry had to know Karacaoğlan. Thilda did not only know Karacaoğlan, but she also translated some of his poems. Thilda was of Jewish origin, Turkish woman. Her grandfather, Mandel Pasha, was the chief physician of Sultan Abdulhamid II. Her father was a general manager of a bank in Istanbul. Thilda was a very intellectual woman. She knew Turkish, Spanish, English and French fluently. Thilda worked in *Cumhuriyet* as a translator. Thilda translated 17 of Kemal's works. She had invaluable contributions to Kemal's recognition in the world with her translations; for him she became a window to the world.

When Kemal and Thilda got married, Thilda was unemployed, their only income was Kemal's salary from the newspaper. Kemal really wanted to write the book he had been imagining for years. However, his salary would not let him leave his job and focus on his novel. Thus, he narrates those years as; "In 1951 when I came to Istanbul I did not have even one page of *Ince Memed*. However, it was all in my head [...] we were so poor. I asked advance payment from Cevat Fehmi and he accepted." (1999, 69). Kemal got permission to write down *Ince Memed* in 1953. He completed his masterpiece in three months because it was all in his head. Although he had refused to give his name Yaşar Kemal to the book as a writer, at the end he decided to use his name. Firstly, in 1953 and 1954 *Ince Memed* was narrated as a serial in *Cumhuriyet* newspaper and in 1955 *Ince Memed* was published as a complete book. In 1956 the book was awarded as the best novel by "Varlık" Magazine. Yaşar Kemal also awarded with a thousand liras prize. The award was phenomenal at the time. Among the choosing committee there were the most distinguished writers of time including Yakup Kadri Karaosmanoğlu, Nurullah Ataç,

Reşat Nuri Güntekin, Ahmet Hamdi Tanpınar and Suut Yetkin. In the same year Varlık Magazine organized a poll to choose the best novelist of Turkey. Readers honoured Yaşar Kemal as the best novelist. There were many pressures on Yaşar Nadi, the owner of *Varlık Magazine* about reward and consequently he stopped the reward after just one year. *Ince Memed* was firstly translated in Soviets Union and Bulgaria. Nazım Hikmet helped the book to be published in these countries. Afterwards, in 1961 the book was translated into English by Edouard Roditi. Then the book was translated into more than forty languages around the world, which makes it the second most translated Turkish novel in the world after *Benim Adım Kırmızı* by Orhan Pamuk<sup>5</sup>. After writing *Ince Memed*, alongside being a writer, Kemal continued his career as a journalist in *Cumhuriyet* until 1963. In 1963 he stopped working for *Cumhuriyet* and he started to work as a full-time writer.

Yaşar Kemal was one of the cofounders of Writers' Trade Union of Turkey in 1973. He was the first chairman of the union and the first president of PEN Writer's Association founded in 1988 (YKY, [www.yasarkemal.net](http://www.yasarkemal.net)).

On February 28, 2015, Yaşar Kemal passed away at the age of 92.<sup>6</sup>

## 1.2. EDOUARD RODITI'S LIFE

Edouard Roditi was born in Paris, France in 1910. His father being a United States citizen was a Sephardic Jewish from Istanbul. Roditi was educated in Greek and Latin Classics in Oxford, England, Charterhouse and Balliol College. He received his BA degree at the University of Chicago in the United States. He was seventeen when his first poem was published and his poems were experimental and rich with imagery. In his poems, Roditi

---

<sup>5</sup> It is translated into 60 languages all over the world (taken from Wikipedia on 23.05.18 - [https://en.wikipedia.org/wiki/My\\_Name\\_Is\\_Red](https://en.wikipedia.org/wiki/My_Name_Is_Red))

<sup>6</sup> For Yaşar Kemal's Bibliography and Awards please see the Appendix.

often objected to anti-Semitism and he used Judaic themes. He became acquainted with T.S. Eliot, James Joyce, André Breton and other leading literary figures, while living in London, Paris, and Berlin (Online Archive of California, [www.oac.cdlib.org](http://www.oac.cdlib.org)). In Paris, he took part in the surrealist movement and created the first English translation of Andre Breton's *Surrealist Manifesto*. In 1944, he was employed generally as a freelance translator, as a multilingual simultaneous interpreter at international conferences including the 1945 San Francisco Conference at which the United Nations Charter was drafted, the International Military Tribunal for War Crimes in Nuremberg, UNESCO, and at the European Common Market. During World War II and shortly after, he worked for a number of United States agencies. In the course of the Red Scare, Roditi was accused of being a communist and was later fired for being homosexual. He was an author as well as a well-established art critic and a translator. (New Directions, [www.ndbooks.com](http://www.ndbooks.com))

His books of poetry and prose include: *Thrice Chosen* (1981), *The Confessions of a Saint* (1977), *The Delights of Turkey* (1977), *Meetings with Conrad* (1977), *Emperor of Midnight* (1974), *New Hieroglyphic Tales: Prose Poems* (1968), *Dialogues on Art* (1960, 1980), *Poems 1928–1948* (1949), *Oscar Wilde* (1947), *Prison within Prison: Three Hebrew Elegies* (1941), *Poems for F.* (1934) (Bombmagazine, [www.bombmagazine.org](http://www.bombmagazine.org)).

Roditi published several volumes of poetry, short stories, and art criticism. He was also accepted as a prominent translator, and translated into English from Turkish, French, Spanish, German and Danish. For example, in 1944 he was among the first translators of Saint-John Perse in English. Besides, he also translated Robert Schmutzler's *Art Nouveau* (1964) into English. (Wikipedia, [en.wikipedia.org](http://en.wikipedia.org))

In 1961, he was offered to translate Yaşar Kemal's novel *Ince Memed*. On the condition that he gets help from her cousin, he accepted to translate. He came to Istanbul and met his cousin. Her name was Thilda Kemal. It was a great chance for him and for Yaşar and Thilda Kemal. Thilda was translator herself and was native of Turkish and English. With Thilda's considerable assistance, Roditi translated the epic novel under the English title *Memed, My Hawk*. This book helped Yaşar Kemal to be known and famed in the world. Today, *Memed, My Hawk* is still being published.

Edouard Roditi passed away in May 1992.

### **1.3. SUMMARY OF *INCE MEMED***

On the coasts of Eastern Mediterranean, Taurus Mountains rise in the southern part of Turkey. There lay fruitful lands of Chukurova and plateaus. Dikenli is one of these plateaus with five small and poor villages. Deyirmenoluk is one of these poor mountain villages where poor and orphan Memed lives with his mother Deuneh. Four other villages in Dikenli along with Deyirmenoluk are ruled by Abdi Agha. He is thought to be the only ruler and owner of these villages; even central authority has no power over there. Abdi Agha is a ruthless and relentless landlord living in Deyirmenoluk.

Memed as a boy, ploughs the fields, covered with harsh thistles, of Abdi Agha to look after his mother and himself. Every year they provide three quarter of four wheats they produce to Agha. Agha ill-treats and beats Memed as he wishes because there is no one to protect him. Memed is eventually fed up with Agha and escapes from his village at the age of eight. He tries to escape to magical village that he heard from others, where people live happily and peacefully. He takes shelter in Suleyman's home thinking he arrived in

that magical village. Suleyman accepts this young and skinny boy and gives him food and bed. As he started to live without cruel treatments he feels free and happy initially. However, he misses his village and thinks about Deuneh as he left her with no protection from cruel Agha. Even though Suleyman suggests him strongly not to visit Deyirmenoluk, Memed cannot stand idle and pays a visit to his village secretly to find out about her mother. He learns his mother is okay and returns to Suleyman's home. Abdi Agha learns where Memed hides and goes to Suleyman's house to take him back. As Memed brought back to his village along with Agha terrible days begins for him and his mother. Agha takes most of the product they produce and they live in poverty and on the brink of starvation.

Memed grows old and pays a visit to town with his close friend Mustafa for the first time in his life. He is amazed with the things he sees and he is astonished when he finds out there is no lord at town and Agha is also not the lord of the town. Then they return their village. Memed and Hathe are in love since their childhood and everybody thinks they are going to get married. However, Agha wants Hathe to marry his nephew Veli. They buy expensive gifts to dissuade Hathe from Memed. They change Hathe's mother's mind but cannot change Hathe's mind. There are lots of pressure on Hathe to marry Veli. Therefore, Memed abducts Hathe on her own accord. Agha hires Lame Ali, the most famous tracker of region, to follow and find Memed and Hathe. Lame Ali helps Agha and his men to find Memed and Hathe. Memed shoots Abdi Agha and Veli; kills Veli and injures Agha. Memed escapes to Suleyman and Hathe returns to her village. To take revenge Agha hires false witnesses and accuses Hathe saying she shot them. Hathe is imprisoned in town and Memed joins Mad Durdu's brigand band with the help of Suleyman.

In brigand band Memed shows how clever and sharpshooter he is. Mad Durdu intercepts people travelling on the mountains, robs them and make them strip totally naked. He gathers great hatred from people however he does not care. Once Mad Durdu and his band clash with gendarmes in an open field which is a very risky move for a brigand band. With the help of Memed's courage and intelligence they escape but Sergeant Rejep is injured. Memed and his friend from band Jabbar are charged to ask food from a nomad chief Kerimoghlu. Kerimoghlu welcomes them and serves them splendidly. When Memed and Jabbar return to their band they tell how well they were taken care. Mad Durdu decides to attack Kerimoghlu after hearing he has a great wealth. As Mad Durdu and his band attacks Kerimoghlu and his tribe, Memed and his friend Jabbar cannot stop themselves to help Kerimoghlu and stand up against Mad Durdu. Afterwards, Memed, Jabbar and Sergeant Rejep leave Mad Durdu's band and Memed becomes the chief of this trio. Memed, Jabbar and Sergeant Rejep go to Deyirmenoluk to find Abdi Agha and kill him. However, Agha gets news beforehand and flees to another village. Lame Ali helps them to find Agha at Aktozlu Village. While trying to kill Agha, Memed burns down a whole village and gets famous. They cannot kill Agha, leave the village and take shelter in marshes. Wounded Sergeant Rejep dies here and they burry him into marshes. Memed and Jabbar go to mountains.

While Memed and Jabbar live at the mountains, Abdi Agha takes shelter in Ali Safa Bey, an infamous agha for taking peasants lands cruelly and illegally. Abdi persuades Ali Safa that Memed is also a threat to him as he gives hope to poor peasants and he is the common enemy of all aghas and landlords. Ali Safa Bey's hired gun, Kalayji is charged with to kill Memed. Kalayji is also devil of Chichekli Village, harasses peasants to give their

lands up to Ali Safa. Kalayji sets an ambush but Memed outwits and kills Kalayji instead. As Chickekli Village is very thankful to Memed, they help him a lot.

Memed cannot stop thinking about Hathe. He changes his clothes and visits her at prison. During his visit, Memed learns that Hathe and Iraz will be transferred to another prison. He wants to ambush gendarmes and abduct Hathe and Iraz, however, Jabbar does not think it is a good idea. The difference in minds of two brigands causes a quarrel between them, Jabbar leaves Memed alone. With the help of Lame Ali, Memed does what he wants and ambushing gendarmes he takes his lover and Iraz.

After Memed abducts Hathe and Iraz long chasing starts as potent Ali Safa Bey and Abdi Agha push government to catch them. Memed and women escape for months and harbour in a cave at the top of the mountain. During this escape Hathe gets pregnant. Gendarmes look every nook and cranny and find them where they hide. Just as they finally get a chance to catch Memed, Sergeant Asim, the chief of gendarme, sees Memed's new born baby and lets them escape. There is a big pardon at Bayram but Memed is decisive to kill Abdi Agha no matter what it takes. Gendarmes follow three fugitives day and night to catch or kill. In another encounter, gendarmes kill Hathe. Iraz takes new born baby and leaves Chukurova. Even though there is a pardon and Memed would be forgiven, he rebelliously wants to kill Agha. Finally, Memed learns where Abdi Agha is hiding with the help of Lame Ali. Memed mounts his horse and gallops into town. He enters the house where Agha hides and shoots him to death.

## **CHAPTER 2: THEORETICAL BACKGROUND**

This chapter seeks to explore the Cultural Turn of Translation Studies and the concepts of Domestication and Foreignization suggested by Lawrence Venuti (1995). Within the scope of this chapter, Literary Translation, Cultural Turn in Translation Studies and Lawrence Venuti's (ibid.) Domestication and Foreignization notions will be scrutinized.

### **2.1. LITERARY TRANSLATION**

Translation is one of the most basic tools for cultural transference. Types of translation vary vastly in terms of its purpose from technical translation to medical translation, from legal translation to scientific translation, from software localization to commercial translation and so on. Literary translation is among these main types and it covers an enormous field in Translation Studies. Besides, translation of different types of literary genres, the difficulties encountered within the framework of literary translation and the translation strategies for overcoming these challenges have always been a subject of discussion. literary translation is one of the most comprehensive types of all translation categories and it covers many subfields. These subfields are varied mainly according to their genres such as prose, poetry and drama.

Although literary translation is divided into many subgenres, all of them are gathered under the name of literary translation and it is thought to be a powerful tool for cultural transference including recreation of art. Distinctive feature of literary translation is mentioned by Nobokov (Raguet, Bouvart, Christine, 1995, p.121) as; "Whether it be prose or poetry, a literary translation is always poetical in the sense that words not only convey a meaning but are also the melodic, rhythmic and harmonious medium resorted to by the poet." Nobokov underlines the artistic aspect of literary translation and points out the translator as a poet. Devy (1990) defines perception of literary translation as,

A literary translation has a double existence as a work of literature, and as a work of translation. Those who do not know the original language tend to look at it as literature, those who do know the original look at it as a secondary product of translation.

(1990, p.58)

This statement refers to the very basic problem of translator; problem of creativity and faithfulness to the source text. From this point of view, literary translator can be claimed as important as author of the source text; on condition that the target reader does not know the original language, translator's work is perceived as an original. Popovic (1970) states the literary translation as;

A translation is not a monistic composition but an interpretation and conglomerate of two structures. On the one hand, there are the semantic content and the formal contour of the original, on the other hand, the entire system of aesthetic features bound up with the language of the translation.

(1970, p.58)

In comparison to other types of translations, the important characteristic of literary translation is the importance given at aesthetics as well as linguistics. Target Language's aesthetic values, cultural elements directly influence translation. On distinct nature of literary translation, by emphasising the aesthetic aspects, Wilss (1982) claims,

In literary texts, linguistic form has not only a text-cohesive, but also an aesthetic function, it carries the creative will of the artist, and this lends the literary text an outward appearance which, in principle, can never be repeated and can therefore be realized in the TL only in analogous form.

(1982, p.76)

Most of the scholars, interested in the field, claimed uniqueness of literary translation stems from its artistic nature. Particular to literary translation, translator creates a new product according to literary tradition, stylistic preferences and aesthetic notion peculiar to target culture. Besides, these are taken into consideration while trying to keep the source text's essence. However, the main difficulties peculiar to literary translation are not always thought to stem from the proximity to source language or target language. The difficulty also arises from aesthetic and cultural differences. These differences of source and target cultures and languages include figures of speech, culture specific items, style and so on.

It can be perceived as a conflict between translating closer to source culture and translating closer to target culture. The conflict has always been at the heart of arguments on how to conduct the act of translation. Throughout the history of translation many scholars claimed that one of these two points would be a better choice to adapt in translation. However, these restricted arguments become old fashioned especially after the liberation of Translation Studies from Linguistics. Many subfields emerged with the independence of the field especially with the help of interdisciplinary studies, and Translation Studies has broadened its fields of studies enormously.

As in most of the social sciences, Translation Studies is a cumulative one, which has been going through some important steps in the course of time. Investigating translation and getting beyond the linguistic limits, provided a vision; it is not just mere units of grammar and lexical items, but it belongs to a culture and represents much more than it was thought

to be in the past. Perceiving cultural aspects of translation was a paradigm shift in Translation Studies in 1990s (S. Hornby, 2006).

## **2.2. CULTURAL TURN**

In her work, Hornby (2006, p.48) summarizes the evolution of Translation Studies, according to her the pragmatic turn of the 1970s made the emergence of Translation Studies as an independent discipline possible, it was what later became known as the “cultural turn” of the 1980s that largely established its basic profile.

After its separation from linguistics, Translation Studies were discussed by prominent scholars of the time. In their co-publication, *Translation, History and Culture*, Andre Lefevere and Susan Bassnett (1995), discard linguistic approach in Translation Studies, claiming it moved from word to text as a unit, but not beyond. Besides, they introduce cultural elements that take part in the process of translation rather than comparing the source text with the target text. Lefevere and Bassnett (ibid.) have attached great importance to culture’s role on translation. Unlike traditional linguistic approach, whereby phrase, word, sentence and text are the translational agents, in cultural approach, culture becomes the central translational agent. Culture’s role in translation is emphasized in cultural approach and translation is treated as a cultural shift. Besides, focus of the research is shifted to translated text from source text, to the translator from the author and the to receptor culture from source culture.

Comparing merely translated text with the source text does not include notion of culture truly. Instead, Bassnett and Lefevere (ibid.) go beyond language and focus on the interaction between translation and culture, on the way in which culture impacts and constrains translation and on ‘the larger issues of context, history and convention’

(Munday J. 2008, 142). According to Bassnett and Lefevere (1995), translation cannot be isolated from the impacts of the outside world. In this sense, only examining translation does not bring enough information and does not tell a lot what the urge is and what the impacts of translation are.

Although in the beginning this new approach to translation does not have any particular name, it takes its name as “Cultural Turn” from Mary Snell Hornby’s paper (1990) in the work of *Translation, History and Culture* by Lefevere and Bassnett. In the following years this compilation of studies is claimed to be a paradigm shift in Translation Studies. In accordance with this huge movement, Translation Studies’ development as a distinct discipline is seen as a success story by Bassnett and Lefevere in 1990s. Hornby asserts that the ground-breaking contributions of Lefevere and Bassnett, as seen from today’s perspective, led to a fundamental change of paradigm. Their contributions and a whole new perspective to translation paved the way for further studies in 1990s. Studying with whole new perspective widened the scope of translation studies extremely, opened new fields of study, so it granted a further and more comprehensive development of translation studies.

On the road paved by studying culture in translation, many new subfields and shifts emerged in Translation Studies as Translation as a Rewriting process, Postcolonial Translation, Feminist Translation, Gender Based Translation and so on. Following these study fields, sociology has become influential along with culture for theorists and scholars of the field. However, these developments in the field are too broad to discuss in the present study.

With the help of cultural studies in Translation Studies, Lawrence Venuti focuses on the cultural shifts and their transference associated to ideology and poetics. In 1990s the world witnessed major changes in all respects. Dissolution of Soviets Union made a way for acceleration of globalization. Anglo-American world gained the highest soft power of its history via literature in addition to new communication channels such as MTV, a music broadcasting channel, Hollywood, trends on fashion, fast food and so on. As the globalization trend was at its peak in 1990s after very important changes in the world at the beginning of the decade, studying translation and its impacts on nations became the main issue of Translation Studies. The notion of translator's invisibility and Domestication and Foreignization methods by Lawrence Venuti, are among the new shifts in Translation studies, following cultural turn in 1990s.

On the scope of this thesis, other subfields and theories emerged with the help of cultural turn in Translation Studies are not examined in detail in order not to digress from the main study field. Instead, in the following chapter, Lawrence Venuti and his Domestication and Foreignization methods will be studied in detail.

### **2.3. DOMESTICATION - FOREIGNIZATION APPROACHES BY LAWRENCE VENUTI**

Undoubtedly cultural studies make a great contribution to Translation Studies to be independent and to widen its scope more than ever before. Cultural studies move Translation Studies away from linguistic point of view and make it free and considerably wide to investigate by focusing on translation in a cultural perspective rather than focusing on the text as linguistic units free from cultural impact. However, Lawrence Venuti's (1998) studies concentrate on position and involvement of translator as well as other inputs in translation process. His works represent key trends in cultural studies in

Translation Studies in 1990s. He theorizes translation according to poststructuralist concepts of language, discourse, and subjectivity so as to articulate their relations to cultural difference, ideological contradiction, and social change (Venuti, 1998, p.340). Notwithstanding Venuti's (ibid.) works include the notion of Translator's Visibility – Invisibility, the mainstay of this thesis is his Domestication – Foreignization strategies in translation. However, Translator's Visibility-Invisibility is not discussed in detail in this study due to the scope of the thesis.

Although Venuti's (ibid.) works focus on cultural difference, ideological contradiction and social changes at the end of 20<sup>th</sup> century; these uneven power relations among languages and practical suggestions to combat with them were firstly introduced at the beginning of 19<sup>th</sup> century by Friedrich Schleiermacher.

In 1813, during the Napoleonic wars, German theologian, philosopher, and biblical scholar Schleiermacher's lecture "Ueber die verschiedenen Methoden des Uebersetzens" ("On the Different Methods of Translating") viewed translation as an important practice in the Prussian nationalist movement: it could enrich the German language by developing an elite literature and thus enable German culture to realize its historical destiny of global domination (1995, p.99).

Schleiermacher theorized translation as a tool of determining cultural difference for that nationalist agenda and for breaking the hegemony of French and English translations over German language. During Schleiermacher's times, nationalism culminated in all over the Europe due to Napoleonic wars. Nationalism in Prussia was also very high and intellectuals of the country including Schleiermacher saw the world from nationalistic point of view. For these purposes, he claimed a new translation theory based on

nationalistic and chauvinistic glance towards alien cultures, with a sense of their inferiority to Prussian culture. However, these chauvinistic glances to the other cultures include antichauvinistic respect for their differences because of the feeling that the German language is inferior to the other languages and it needs to develop to catch up with the others. Schleiermacher regarded foreignization strategy in translation as a useful tool for building a German national culture. The process in order to achieve this target is to forge a foreign-based cultural identity for a linguistic community for achieving political autonomy. In this sense Schleiermacher describes the translator as a writer:

Who wants to bring those two completely separated persons, his author and his reader, truly together, and who would like to bring the latter to an understanding and enjoyment of the former as correct and complete as possible without inviting him to leave the sphere of his mother tongue.

(Lefevere, 1977, p.74)

Lefevere's translation of Schleiermacher's description for genuine translator claims the translator should act for the good of the target reader correctly and completely as possible as in the circle of his/her mother tongue. The focus in this statement is on the target culture.

For the target reader's comprehension of writer, Schleiermacher divides translation methods into two as "Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Lefevere, 1977, p.74). Schleiermacher opts for the first method; he takes the target reader into foreign culture's boundaries and he claims that

by translation; the reader is offered to comprehend and learn foreign text, which is not solely ethnocentric but also coupled with a specific social group:

...The translator must therefore take as his aim to give his reader the same image and the same delight which the reading of the work in the original language would afford any reader educated in such a way that we call him, in the better sense of the word, the lover and the expert (“Leibhaber und Kenner/amateur et connaisseur”), the type of reader who is familiar with the foreign language while it yet always remains foreign to him: he no longer has to think every single part in his mother tongue, as schoolboys do, before he can grasp the whole, but he is still conscious of the difference between that language and his mother tongue.

(Lefevere, 1977, p.76)

Considering Friedrich Schleiermacher lived and studied in the early 19<sup>th</sup> century, by stating the educated people, who do not need to think whether the text is full of foreign elements and who do not find difficulties to comprehend foreign text, he does not mention the common people of Prussia. On the contrary, Schleiermacher refers to the educated elite of his time, claiming only with the help of educated elite, the language could develop, and so do the people follow it thereafter. Concerning this matter, Venuti explains Schleiermacher’s position as “Schleiermacher was enlisting his privileged translation method in a cultural political agenda: an educated elite control the formation of a national culture by refining its language through foreignizing translations” (1995, p.102).

With regard to Schleiermacher’s opinion, it is educated elite’s mission to receive foreign culture and spread it to the public for the good of nation. The best way to improve their nation is to use foreignization translation method. In those years German culture was

influenced by French culture heavily. Thus, Schleiermacher's nationalist theory of foreignization translation aims to challenge French hegemony not only by enriching German culture, but by contributing to the formation of a liberal public sphere, an area of social life in which private individuals exchange rational discourse and exercise political influence (ibid.). By foreignization method he claimed that both German culture would be independent from foreign impacts and realize itself as a unique, distinct culture while being translated into other cultures, and take the useful aspects of foreign cultures (French in his context) and enrich the German culture while translating into German. Although his concept was to influence whole nation from upper classes to the middle and lower classes and create a national literature and togetherness among people, there were some oppositions to his ideas as educating selected elites would not be enough for his abovementioned purposes. As Peter Uwe Hohendahl puts it, "although in principle the capacity to form an accurate opinion is considered present in everyone, in practice it is limited to the educated" (1982, p.51). Thus, in Schleiermacher "although the work of foreignization translation on the German language is seen as creating a national culture free from French political domination, this public space is open explicitly for a literary elite." (1995, p.109). Due to the fact that these literary elites refer to the potent nationalist elite, it utilizes foreignization for the German cultural imperialism program.

Schleiermacher was the first scholar claiming the translations should be done either in foreignization method or domesticating method in the perspective of the 19<sup>th</sup> century. His works mainly concentrated on the foreignization of translations in order to improve national culture to the contemporary nations' level and create one common German culture in Prussia eliminating differences in autonomous principalities.

Almost two hundred years later, Lawrence Venuti takes Schleiermacher's division of foreignization and domestication as a starting point for his studies and claims:

Admitting that translation can never be completely adequate to the foreign text, Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.

(Venuti, 1995, p.20)

In accordance with Venuti's explanations, the focus point of his studies is on translator and translator's position. Like that Schleiermacher stood against French language's domination over German language and culture and supported foreignization method in translation, Venuti introduces foreignization and domestication methods from the 1990's Translation Studies perspective and calls for action to stand up against Anglo-American cultural dominance over the other cultures.

In an attempt to understand the purpose of Venuti's domestication and foreignization methods; uneven power relationships, the cultural hegemony of Anglo-American culture need to be scrutinized further. In globalising world, power relations affect translation heavily. By taking into consideration that English language is a new Lingua Franca of the world and it is heavily dominant everywhere in the 21<sup>st</sup> century via publications, television and the internet, it can be assumed that the control of translation is in the hand of Anglo-American publishing industry. Especially the difference between ratio of translation from English into other languages and ratio of translation into English from

other languages is enormously big. The gap between translated books' publishing rate is illustrated in "Translator's Invisibility", as Venuti states, book production of Britain and United States increased four times since the 1950s, but the number of translations remained roughly between 2 and 4 per cent of the total... The reason of this huge gap is publishers' economic concerns on translated books. However, this trend in other countries mostly actualises oppositely (1995, p.12). For instance, publishing industry in Turkey has grown continually year by year and proportion of translations, particularly from English, still constitutes high percentage of whole book output of the industry<sup>7</sup>.

In addition to the huge gap, constraints on translator also constitute problems in Anglo-American culture. Apart from the fact that very small number of published books in contemporary Anglo-American literature is translation and the rest is enormously written originally in English, what is left for translated texts are also shaped by the public's and publishers' desires and idealized sentiments. As for Anglo-American perspective, author is the only creator of the sacred original. Author is free to state his/her feelings and opinions in writing. Hence, this expression is perceived as an original and transparent self-representation, first hand without trans-individual determinants (social, cultural, linguistic) that might impede authorial originality (ibid.).

According to Venuti, this kind of perception of author generates disadvantageous implications for translator. Translation is described as a "second-order representation" and "derivative and fake" while the foreign text is original and it is true representation of author's nature and purpose (1995, p.7). Furthermore, for this mentality, translation is required to destroy its second-order position by being transparent and translating

---

<sup>7</sup> Please see the Global Publishing Industry numbers of 2016 at:  
[http://www.wipo.int/edocs/pubdocs/en/wipo\\_ipa\\_pilotsurvey\\_2016.pdf](http://www.wipo.int/edocs/pubdocs/en/wipo_ipa_pilotsurvey_2016.pdf)

according to criteria of contemporary Anglo-American literature's predetermined translation provisions. Pursuant to these translation provisions, the translated text should be read fluently and should be easy to comprehend for target reader. Thus, translator becomes invisible for the reader and reading the translated text makes the target readers feel like they are reading something in their mother tongue – English. This type of translation denoted “Domestication” by Venuti. Thus, assuming that translator obeys these rules and satisfies the expectations, s/he is considered as a successful translator and the translated text is seen as a well-done translation. As a result, these rules and expectations govern translators' decisions while s/he translates.

Venuti's notion of domestication is rest upon Schleiermacher's opinions on translation. Domestication is defined by Venuti as a transparency of translator in translation and fluency of translation dissimulate semantic equivalence of foreign text with partial interpretation, partial to English-language values, reducing if not simply excluding the very difference that translation is called on to convey (*ibid.*, p.21). Just as the postcolonialists are alert to the cultural effects of the differential in power relations between colony and ex-colony (Munday, 2008, p.161), so Venuti complains about the domestication because it involves “an ethnocentric reduction of the foreign text to Anglo-American cultural values” (1995, p.20). Furthermore, domestication covers adherence to domestic literary canons by carefully selecting the texts that are likely to lend themselves to such a translation strategy (Venuti, 1998, p.241).

In response to domestication method that reinforces Anglo-American cultural imperialism by imposing English language as superior to the others, Venuti introduces the “Foreignization” method. Likewise, Schleiermacher's opposition to French cultural assimilation of German culture in the 19<sup>th</sup> century, Venuti protests Anglo-American

perspective on translation by defining it as “imperialistic abroad and xenophobic at home” (1995, p.17). Hereof, Venuti calls for action by stating;

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.

(ibid., p.20)

Foreignization is also Schleiermacher’s preferred method for translation. As it is mentioned before, Schleiermacher opts for the translator leaves the writer in peace, as much as possible and moves the reader toward the writer. Namely, foreignization can obstruct destructive Anglo-American cultural values towards translator and translations under the name of domestication.

As it is mentioned earlier, the aim of this study is to detect to what extent translation of *Ince Memed* into English is foreignized or domesticated via methodologies of Aixela and Baker. In this respect, in the following chapters Culture Specific Items’ definition and categorisation, translator’s approach towards them, the translation methods that are drawn by Aixela and applied by translator will be examined along with the examination of idioms, their description and classifications, translator’s approach towards idioms and translation methods that are drawn by Baker.

## **CHAPTER 3: CASE STUDY: CULTURE SPECIFIC ITEMS**

### **3.1. CULTURE AND LANGUAGE**

The concept of culture is so broad to explain in one single definition. However, it can be defined as a universal concept, and it is used in various disciplines, e.g., history, political science, anthropology, psychology, sociology, literary studies and so on. There are some aspects that keep one group of people different from other groups and these different sets of rules, life styles, languages, behaviours, beliefs, traditions etc. can be counted as culture. Larson defines culture as "a complex of beliefs, attitudes, values, and rules which a group of people share" (1984, p.431). From another perspective, Duranti defines the culture as "something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication" (1997, p.24). In his book *Keywords* Raymond Williams describes culture as "the study of relationships between elements in a whole way of life" and he divides culture's analysis from different perspectives into three terms; ideal, documentary and social. Ideal means works, lives and values; documentary refers to the intellectual in other words the actual evidence of the culture and social is the description of a depiction way of life. The social element could refer to traditions or the language (Williams, 1961, p.57-p.70).

From all the definitions it can be inferred that culture and language are so interrelated that they cannot be separated. And language plays a vital role in building and transferring culture from one generation to the other. Peter Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (1988, p.94). Considering that language has a great importance in culture and vice versa, linguistic approach of Newmark can be stated as;

I am referring to culture only in anthropological sense i.e. the way of life and environment peculiar to the native inhabitants of a particular geographical area, restricted by its language boundaries, as manifested through a single language (2010, p.173).

Although definition of culture is great in numbers, in Newmark's definition of cultural and language bond is connected after all to the translation.

### **3.2. CULTURE SPECIFIC ITEMS**

Referring to Newmark's definition of culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression; it can be assumed that each particular language has its own metaphors, habits, specialized lexicons, references, means of entertainment and their names, special systems of classifications for flora and fauna, etc. Sometimes these are completely different and sometimes overlap depending on the cultural distance. Culture in language is discussed in Translation Studies as it creates a whole new field and turn. Among many other names and definitions, Mona Baker calls cultural items in language as "culture-specific concepts", Newmark defines them as "cultural words", Christine Nord refers to them as "cultureme" (Baker, 1992, p.21; Nord, 1997, p.34; Newmark, 2010, p.173). Nonetheless, the most frequently used term for cultural entities in a language is Culture Specific Items (CSI) according to them. Nord (1997, p.34) refers to CSIs as a cultural phenomenon that is present in culture X but not present (in the same way) in culture Y. In his article on CSI and their possible strategies for their translations Aixela (1996) has referred to them as:

Culture-specific items are usually expressed in a text by means of objects and of systems of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and the description of habits equally alien to the receiving culture.

(1996, p.56)

It seems clear that translating CSIs create some difficulties in the act of translation. Cultural distance is variant; as different cultures have a small or big distance between them. Though it is not always true, in translating between two Western European cultures, CSI can create less problems as they have relatively closer cultures. However, translating from or into two very different cultures for instance, from Arabic into Eskimo is supposed to create more problems as their cultural distance is further and CSIs in one language might be rather different than another. The number of the words Eskimo use for snow and its varieties cannot be compared to number of words in Arabic language.

Aixela defines Culture Specific Items as;

...in translation 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 (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture.

(ibid., p.56)

Aixela's definition is taken into consideration in this work as his classification of translation of CSI is used. Stemming from the definition of Aixela on Culture Specific

Items, their translations are required to be explained and examined. In the following heading classification of CSI is scrutinized.

### **3.3. CLASSIFICATION OF CULTURE SPECIFIC ITEMS**

In order to make a detailed study on CSIs, they must be divided into categories and subcategories. Even though there are no strict boundaries for CSI and many distinct or alike definitions for them, Aixela's definition can be the most comprehensive and the most suitable one for this thesis;

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

(ibid., p.58)

Nonetheless, defining a CSI in a particular culture is not enough to analyse them. Some prominent scholars have come up with new classifications of CSI in order to be able to analyse and observe CSIs in particular language. Among these attempts; Espindola's, Newmark's and Aixela's classifications among many others are the mostly referred ones (Aixela, 1996, p.59; Espindola, 2006, p.49-p.50; Newmark, 2010, p.173).

Aixela (1996, p.59) proposes two categories for CSIs as Proper Nouns and Common Expressions;

*Proper Nouns*: This category includes both traditional proper names without any historical reference or special meaning by themselves and loaded names around which certain historical or cultural associations have accrued in the context of a particular culture

*Common Expressions*: This category includes terms covering the world of objects, institutions, habits and opinions restricted to each culture and that cannot be included in the field of proper names (Aixela, 1996, p.59).

Aixela's categorization for CSI covers all the CSIs and possible CSIs. However, it seems fairly general and it does not suggest detailed observable divisions for this thesis. With regard to more comprehensive and detailed division of CSI, Newmark asserts a more detailed division of CSIs. In his book titled *Translation and Culture* (2010, p.173-p.177) he simply identifies six categories for CSI as:

Ecology

Public Life

Social Life

Personal life

Customs and pursuits

Private passions

*Ecology* includes CSIs referring to geological and geographical environment, e.g., İzmir, Karşıyaka, fjord. *Public life* refers to politics, law and government, e.g., Turkish Grand National Assembly, Minister. *Social life* encompasses, occupations, economy, health and education, social welfare, e.g., Ramadan drummer, village institutes etc. *Personal life* covers clothing and housing, food, e.g., manti, paella, Turkish coffee, kebab. *Customs and pursuits* refer to various body language signs that are specific to particular culture, e.g., nodding the head backwards means rejection in Turkish culture but it has no equivalent meaning in western culture. *Private passions* include religion, music, poetry

and their different social organisations, e.g., Methodism, Rumi, Yunus Emre, the Arts Councils

Although Newmark's (ibid.) categorization is more detailed than Aixela's one, there may still arise problems in the analysis of CSIs. Because, classifying culture specific items can be very complicated, it is possible that one item fits more than one of the abovementioned categories of Newmark.

Elaine Espindola (2006, p.49-p.50) argues even more detailed classification of CSIs in her study. She proposes CSI categorisations under the following titles as;

Toponyms

Anthroponyms

Forms of entertainment

Means of transportation

Fictional character

Brazilian Legal System

Local Institution

Measuring system

Food & Drink

Scholastic reference

Religious celebration

Dialect

*Toponyms* refer to geographical names, names of place. *Anthroponyms* include all kinds of proper names and nicknames used for people. *Forms of entertainment* covers amusement in public life as parties, weddings, Zeybek for example. *Means of transportation* refers to vehicles used for transportation and movement of goods and people. *Fictional character* covers imaginary characters in literature, art and legends. As Espindola is a Brazilian citizen and her thesis is about Brazilian culture, she defines *Brazilian Legal System*, legal works and all the works related to legal system in Brazil. *Local Institution* covers institutions or organizations serving public in the areas such as work, education, health, administrative and so on. *Measuring system* refers to the numbers used in measurement of size, speed, length etc. in different cultures such as mile in the U.K, kilometres in Germany. *Food & Drink* refers to the products humankind consumes to be fed. *Scholastic reference* means garments coupled with school. *Religious celebration* means celebrations on special religious days such as Christmas in Christianity, Ramadan in Islam. *Dialect* means variation of language that displays which region the speaker is from.

Admitting Espindola's categorization of CSIs is the most inclusive among the illustrated categories, it still has references to the culture of Brazil and cannot meet the required classification for Turkish culture and *Ince Memed*. Considering that the cultural differences and culture are based on certain requirements for classifications, a new classification for CSIs is suggested in this study in the light of previous classifications. The classification of this thesis is based on the abovementioned classifications but shaped

for Turkish culture. In this context, the new classification is more applicable for *Ince Memed*. The classification consists of 10 headings as follows<sup>8</sup>;

Toponyms

Food & Drink

Proper Names and Nicknames

Clothing and Garments

Forms of Entertainment, Customs and Traditions

Religious Terms

Quantitative Terms

Taboo Words

Addressing Terms and Exclamations

Historical Figures and Institutions

*Toponym* refers to names of mountains, rivers, cities, rural areas, places in nature, towns, roads etc. e.g. Adana, Çiçeklidersi Village, Fırat, Chukurova, Aladağ. *Food & Drink* address all the edible and drinkable substances that are consumed by people for nourishment e.g. Kebab, Ayran, Quesadilla, Lavaş, Sake, Rakı, Ouzo and so on. *Proper Names and Nicknames* render names and nicknames of people as well as their professions that are used as a nickname e.g. Recep Çavuş – Sergeant Rejep, İnce Memed, Slim Memed, Hürü Ana, Ali Safa Bey and so on. *Clothing and Garments* refer to the clothing and accessories people dress and wear and this division includes small items that people use every day e.g. shalvar, veil, jacket, flat cap, rosary etc. *Forms of Entertainment, Customs and Traditions* refers to means of entertainment and customs of living, funeral,

---

<sup>8</sup> There are sometimes blurred lines between these classifications as one CSI can belong more than one category.

wedding ceremonies, kinds of dances, local musical instruments etc. such as Saz, Halay, Salsa, Davul – Zurna, Shawm and Drum, Mourning and Mawlid customs. *Religious Terms* refer to the terms related to religion e.g. Evliya, Saint, İnshallah, God Saves us, Allah korusun, Mashallah and so on. *Quantitative Terms* refers all the words related to numbers, measurement units, distances, weight, height, national currencies etc. e.g. Ten Turkish Lira, Every penny of it, Centimetres to Centimetres etc. *Taboo Words* refer to swearing words, slang words and abusive language e.g. bub, lan, namussuz, shameless bastard etc. *Addressing Terms and Exclamations* refers to the words used for addressing, yelling, shouting at other people, and this category covers the words for sigh, words for greeting and farewell and words for good wishes e.g. stay healthy, may you live long, sađlıcakla kal, may god bless you – Allah razı olsun etc. *Historical Figures and Institutions* refer to historical events, historical figures' names, institutions or nations that lived before with a historical and cultural reference to literary work e.g. Ismet Pasha, Atatürk, Kozanoghlu, French Invasion of Ottoman territory etc.

After explaining classifications, translation strategies for Culture Specific items are required to be explained and illustrated in detail. Aixela examines strategies for translating CSIs in two groups; Conservation and Substitution. These strategies can be illustrated in a chart as;

<b>Conservation</b>	<b>Substitution</b>
Repetition	Synonymy
Orthographic Adaptation	Limited Universalization
Linguistic Translation	Absolute Universalization

Extratextual Gloss	Naturalization
Intratextual Gloss	Deletion
	Compensation
	Autonomous Creation
	Attenuation

Table 1. Aixela's Translation Methods for CSIs

In the following titles Aixela's strategies will be examined in detail and three examples will be given for each<sup>9</sup>.

## **Conservation**

### **3.3.1. Repetition**

On the assumption that Aixela's methodology stands on a line between the conservation of the ST and adaption to the TL, Repetition is located at the edge of conservative side. It is the first method to be used in Conservation part among other methods. Repetition is basically leaving the CSI in TT as it is created in the ST. In this method meaning, spelling and lexis of CSIs are not changed.

Out of the 264 examples studied in the novel, Repetition strategy was used for 28 examples. The chart indicating the proportion of Repetition strategy is as follows: 15 Toponyms, 8 Proper Names and Nicknames, 2 Food & Drink, 4 Historical Figures and Institutions. Historical Figures and Institutions, Toponyms and Proper Names and Nicknames are illustrated as examples due to most of their usage.

---

<sup>9</sup> Compensation method is also used in Chapter IV for Idioms. This strategy is excluded in Chapter III as it requires a large space to illustrate, it is fuzzy to detect and as it will be shown in the following chapter.

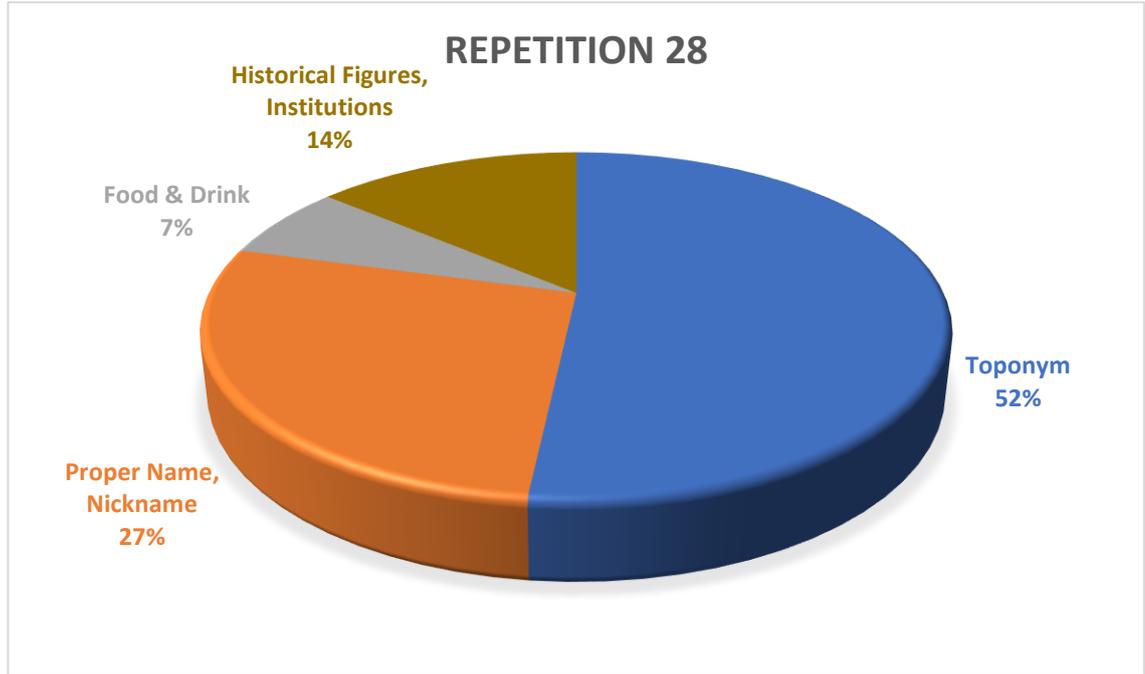


Figure 1.1 Amount of Repetition Methods Used for CSIs in *Ince Memed*

Example 1:

**Toponym**

ST	TT
<p>Aşiretler konardı oba oba. Dumanlar tüterdi oylum oylum. <b>Osmaniye Toprakkale</b> düzünü, yani Ceyhan ırmağının dağlara doğru düşen yukarı yörelerini, deniz geçesini Tecirli aşiresi yurt tutardı</p> <p style="text-align: right;">p.290</p>	<p>The tribes would pitch their tents all over the plain, the smoke of their settlements curling up to the sky. The <b>Osmaniye-Toprakkale</b> plain, along the upper reaches of the River Jeyhan, toward the mountains, was occupied by Tejirli tribe on the seaward side.</p> <p style="text-align: right;">p.246</p>

In this part of the book, writer narrates the old times of Çukurova region via an old Turkoman, Big Ismail. Big Ismail tells about the forced immigration of Turkoman migrant settlers by the Ottoman.

Osmaniye-Toprakkale is a name of the place. Translator decides to leave them as they are in Turkish. As translator leaves them as they are, he applies Repetition method.

Example 2:

### **Historical Figures and Institutions**

ST	TT
<p>Yalnız <b>Gizik Duran</b>, Kürt Reşit, Cötdelek gibi kendi başlarına buyruk eşkıyalar, ağaların kışkırtmalarına aldırmanmışlar, eşkıyalara ve ağalara karşı fakir halkı ellerinden geldiği kadar korumaya çalışmışlardır.</p> <p style="text-align: right;">p.294</p>	<p>Only a few brigands – <b>Gizik Duran</b>, Reshit the Kurd, and Jotdelek remained independent and refused to be enticed by the promises of the Aghas.</p> <p style="text-align: right;">p.249</p>

Ali Safa Bey is an infamous villain in the novel. He hires brigands to make peasants deter and leave their soil to him by force and threatening. In this part of the book after his meanly methods are narrated, some real historical characters that are famous for their courage and bravery of the region are introduced to the reader.

“Gizik Duran” is a real historical brigand in Turkey. Translator translates the other famous historical characters, however leaves “Gizik Duran” and applies Repetition Strategy.

Example 3:

### Proper Names and Nicknames

ST	TT
Cennet Karı: “Babasının düşmanları yoktu. <b>İbrahim</b> karıncayı incitmemişti.” diye cevap verdi. p.37	“His father had no enemies,” replied Jennet. “ <b>Ibrahim</b> wouldn’t have hurt an ant.” p.27

In this example, peasants living in the same village, Çiçeklidesi, with Memed, gossip about Memed’s disappearance. One peasant assumes that his father’s enemies might kidnapped him, however another peasant rejects this idea and tells how good man Memed’s father, Ibrahim, was.

“Ibrahim” is an Arabic derivation Turkish name. In English its equal is Abraham. However, translator decides to keep the proper name and adapts Repetition method.

### **3.3.2. Orthographic Adaptation**

Orthographic Adaptation is the most employed translation method for the CSIs in *Ince Memed*. Being similar with the Repetition method, in Orthographic Adaptation, translator

transfers CSI into TT only by changing the orthography of the lexical item to make it readable for TT reader.

In the book, 60 examples of Orthographic Adaptation are detected. It is composed of; 32 Toponyms, 19 Proper Names and Nicknames, 1 Clothing, Garments, 1 Religious Terms, 9 Historical Figures and Institutions. As in the Repetition, the first two mostly applied methods are Toponyms and Proper Names, Nicknames. However, unlike Repetition Method, in Orthographic Adaptation, Toponym and Historical Figures, Institutions are selected instead of Proper Names, Nicknames. The reason for choosing Historical Figures, Institutions is that it has the highest number in Orthographic Adaptation among all CSI translation methods and the reason for choosing Food & Drink is because it represents the method perfectly.

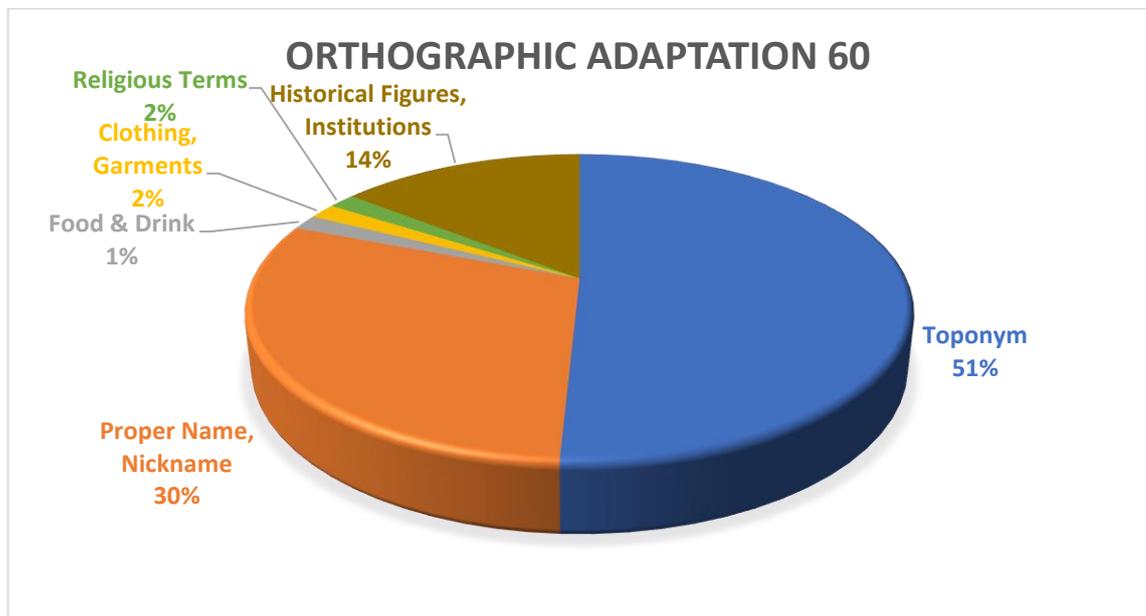


Figure 1.2. Amount of Orthographic Adaptation Methods Used for CSI in *Ince Memed*

Example 4:

#### **Historical Figures and Institutions**

ST	TT
<p>Sarı Güğümlü şerbetçi ortada dolanıyordu. Kör Hacı nal dövüyordu aşkla şevkle. Nala <b>Kozanoğlu</b> türküsü söyletiyordu.</p> <p style="text-align: right;">p.366</p>	<p>The sherbet seller with a brass ewer was wandering around and Blind Haji was lovingly and eagerly hammering horseshoes. As Memed passed his smithy he was singing the song of <b>Kozanoghlu</b> to the beat of his hammer on the anvil.</p> <p style="text-align: right;">p.310</p>

Memed desperately wants to see his lover, Hatice in prison. Therefore, for the second time he rushes into the town to see her. While going to prison, Memed experiences the downtown for the second time.

“Kozanoghlu” is a famous historical leader who stood against Ottoman and its forcing immigration policy. His story is passed through generations via Turkish folk songs (Türkü). His folkloric song is also known by public. Translator keeps CSI and only changes its orthography to make it readable to TT reader.

Example 5:

### **Food & Drink**

ST	TT
<p>Bir gün bir haber geldi ki beni öldürmeye ahdetmiş. Köye doğru çetesiyle geliyor.</p>	<p>One day news then reaches me that he has sworn to kill me and is about to raid our</p>

Yaa hatun kızım, çetesiyle geliyormuş. Benim için diyormuş ki, onun kanını <b>şerbet</b> gibi içeceğim diyormuş.  p.298	village with his band. Yes, my daughter! He's sworn to drink my blood like <i>sherbet!</i>  p.253
---	---

Memed tries to kill Abdi Ağa for the second time. He drives Ağa into a corner. Afterwards, Memed sets fire to house where Ağa hides and a whole village burns down by mistake. Ağa then survives and takes cover at Ali Safa Bey's house. He tries to persuade Ali Safa Bey and his wife to pursuit and kill Memed.

Abdi Ağa exaggerates about Memed and tells Ali Safa Bey's wife that Memed is crazy and wants to drink Ağa's blood like sherbet, a cold drink that was commonly consumed in Ottoman period. It is usually drunk today's Republic of Turkey generally at religious meetings like Mawlid. Translator does not change the word with the cultural item that target readers are familiar, instead keeps it. However, translator writes the word "sherbet" by orthographic adaptation.

Example 6:

### Toponym

ST	TT
Kamışlığa <b>Küçük Çınar</b> köyü üstünden indiler. Gün batarken yağmur da dindi.	They rode down to the reed bed from above the village of <b>Küçük Chinar</b> . As the sun was setting the rain ceased

p381	p.322
------	-------

Memed's companion Cabbar leaves him, as he wanted to abduct Hatice from gendarme (in some parts of the book Turkish word "jandarma" is translated as gendarme, in other parts it is translated as "police". The word "jandarma" refers to local armed forces in rural areas.) The illustration above tells how Memed travelled to set up an ambush to gendarme to abduct Hatice. Küçük Çınar literally means "Little Plane Tree". However, the translator translates it to TT only by changing the orthography to make it readable for TT reader. These changes refer to the sounds and letters that can only be symbolized with two sounds or that are not available in English like "ş, ç, ğ".

### 3.3.3 Linguistic (Non-Cultural) Translation

Linguistic or Non-Cultural Translation refers to translation of CSI belonging to Source Culture that is already known by Target Culture via pre-translations. To apply this method, TT readers have to know that the translated CSI does not belong to their own culture, however they aware that the item belongs to the source text.

Out of the 264 examples studied in the novel, Linguistic Translation strategy was used for 45 examples. The strategy is applied for 9 Toponyms, 19 Proper Names, Nicknames, 1 Food & Drinks, 4 Clothing, Garments, 2 Entertainment, Custom, 1 Religious Terms, 3 Quantitative Terms, 1 Taboo Words and 5 Historical Figures, Institutions examples. Linguistic Translation covers 50% of (in other words 3 of total 6) Quantitative Terms data in the novel. Thus, Quantitative Terms is chosen to be illustrated. At the same time, Proper Names, Nicknames are at the highest usage percentage in all CSI translation methods.

Besides, Clothing, Garments represent the method perfectly. Therefore, Proper Names, Nicknames and Quantitative Terms are chosen to be example of Linguistic Translation.

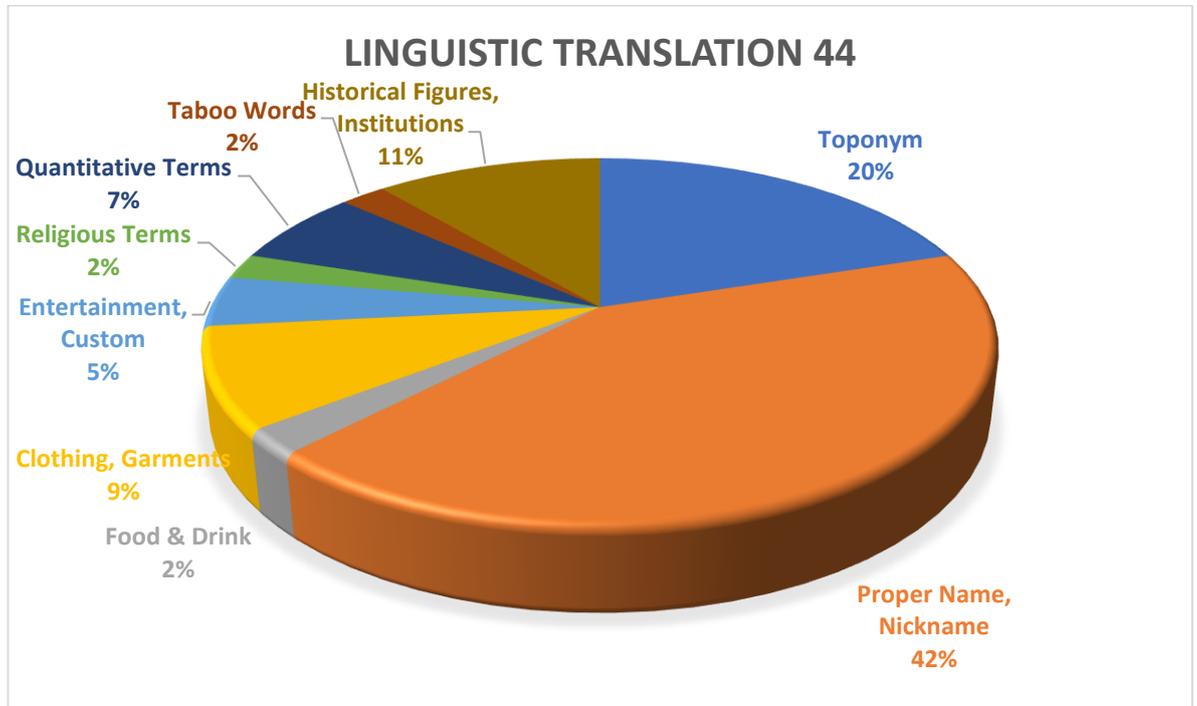


Figure 1.3. Amount of of Linguistic Translation Methods Used for CSIs in *Ince Memed*

Example 7:

### Quantitative Terms

ST	TT
<p>Bir Donattı Fahri Efendi, tam <b>yirmi liralık</b> donattı. Amma benden <b>on lira</b> aldı.</p> <p>Varsın alsın, kınalı kızım için değil mi, malım da gitsin, canım da...</p>	<p>He expressed it so beautifully, Fahri Effendi did, it sounded like <b>twenty liras</b>.</p> <p>But he only took <b>ten liras</b> from me. Let him have them! Isn't it all for my girl? Let all my money go, all my life too.</p>

p.154	p.131
-------	-------

After Hatice is slandered and imprisoned unfairly, her mother visits her in search for a chance to save her daughter. Therefore, she goes to a petition writer to file a document to show the court. The mother tells Hatice that she made the petition writer write so well that she will be absolutely free after the twenty Liras worth petition.

Lira is the currency of the Republic of Turkey. It can be easily confused with Repetition method due to Lira is not changed in TT. However, in Repetition method, it is not compulsory for TT reader to know whether CSI belongs to their own culture or source culture. Dollar or Euro could have been translated easily with Linguistic Translation strategy as they are more well-known currencies than Turkish Lira. Due to the fact that Lira is a known currency and even though it is not known it can be inferred from the text, translator decides to translate “On Lira” as “Ten Liras” and “Yirmi Lira” as “Twenty Liras” and embraces Linguistic Translation method.

Example 8:

### Clothings and Garments

ST	TT
İkinci gün, yataktan ölü gibi kalktı Hatçe. Alnına <b>kara bir yazmayı</b> çeke çeke bağlamıştı. Yüzü mum rengini almıştı. Donuk, sapsarı. Bu haberden sonra, Hatçe	Two days later Hatche rose from her bed, pale as a corpse. She had bound a <b>black kerchief</b> around her head. Her face was waxen and still. Everyday her condition

iflah olmadı. Gün günü daha sarardı, daha zayıfladı.  p.225	deteriorated and she became increasingly pale and weak.  p.154
---	--

When Hatice is in prison she receives numerous news about Ince Memed day by day and she follows the news. Then, she hears that Ince Memed is shot to death. After she gets the news, she has no joy in her life, and becomes so weak and feeble. She mourns for Ince Memed.

“Yazma” is an item that women wear generally in rural areas and it represents and symbolizes many things. In some parts of Turkey bounding a black kerchief is a symbol of mourning after death. Here, translator uses “kerchief” for “yazma”. TT reader knows that the garment does not belong to their culture but belongs to Turkish or an orient culture. Thus, by translating “yazma” as “kerchief” translator applies Linguistic Translation strategy.

Example 9:

### **Proper Names and Nicknames**

ST	TT
Sonra döndü, Rüsteme sordu:  “Kim izleyecek izi?”  “ <b>Topal Ali</b> var.”	Then he turned to Rustem and asked:  “Who can track them down?”  “There is <b>Lame Ali</b> .”

<p>Birkaç ses:</p> <p>“<b>Topal Ali</b>, eğer gönlü isterse, yağmur olmasın isterse, kuru toprağı, kayayı, kuşu bile izler,” dedi.</p> <p>p.105</p>	<p>There was a chorus of approval. All agreed that if he felt like it, rain or no rain, on dry ground or on rocks, <b>Lame Ali</b> would be able to follow even the track of a bird.</p> <p>p.86</p>
---	--

Lame Ali is one of the main characters of the book. His character is introduced to the reader for the first time at this stage. Memed abducts love of his life Hatice from village, after, villain of the book, Abdi Ağa wants her to marry his nephew. Abdi Ağa wants to track down Memed to find out where they are and to take his revenge. Therefore, he hires the most talented tracker of the area, Lame Ali.

Translation of Turkish word “Topal” into English is “Lame”. Ali is an oriental name that is already a prior knowledge of TT reader. Thereby, there is no new cultural transfer via Linguistic Translation. Instead, a prior knowledge of TT reader retranslated as conservation to ST.

### 3.3.4. Extratextual Gloss

Extratextual Gloss is the easiest CSI to detect and distinguish from other CSIs. There are certain ways to embrace this method in translation action; using endnote, footnote, glossary, commentary, writing in italics or writing in parenthesis.

In Ince Memed Extratextual Gloss strategy is not found. In the novel there are some CSIs written in italics, however they are not counted as Extratextual Gloss as they do not have any explanation using footnote, endnote, commentary or glossary. Translator, used all the other strategies that Aixela suggested except from this one.

### **3.3.5. Intratextual Gloss**

Intratextual Gloss is the closest method to Extratextual Gloss. It is almost the same, but it does not give a footnote, write in italics or do any methods that Extratextual Gloss does. Instead, in Intratextual Gloss Method gloss is explained in translation without disturbing the reader to be read fluently. TT reader reads translation and gets information about CSI without stopping to check footnotes or checking on elsewhere to learn what the CSI means. In the book, some CSIs are classified as both Intratextual Gloss and Extratextual Gloss at the same time. Translator decides to translate CSI both in italics and makes some explanations to make the reader understand meaning of CSI.<sup>10</sup>

In the book, 20 Intratextual Gloss methods are applied to CSIs. This method applied to 1 Toponym, 1 Proper Name, Nickname, 1 Food & Drink, 7 Clothing and Garments, 4 Forms of Entertainment and Customs, 1 Religious Terms, 1 Taboo Words, 1 Addressing Terms and Exclamations, 2 Historical Figures and Institutions. Clothing and Garments and Forms of Entertainment and Customs are chosen to illustrate the method, as they totally constitute 58% of the method.

---

<sup>10</sup> This double classification makes ambiguity in quantities. However, there is no mistake in numbers as some CSIs are counted twice for each of the methods. On this ambiguity Newmark states “it may be difficult to classify all the CSIs found in the literary work according to categories, and the same word may belong to several categories (Newmark 2010, 173)

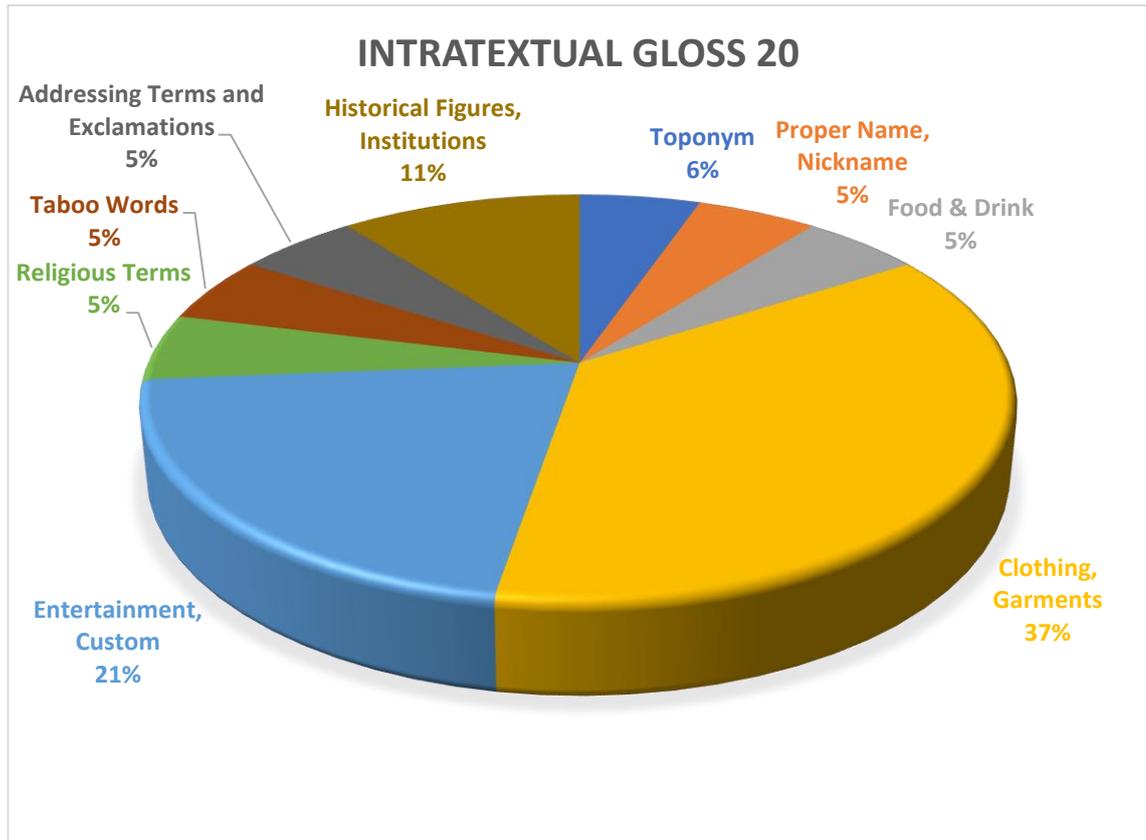


Figure 1.4. Amount of Intratextual Gloss Methods Used for CSIs in *Ince Memed*

Example 10:

**Forms of Entertainment and Customs**

ST	TT
Köyü bir uçtan bir uca dolaştı. Çocuklar bir gübrelığın üstünde <b>köküç</b> oynuyorlardı.	He wandered from one end of the village to the other. The children were playing <b>köküç</b> , an Anatolian game, on a manure heap.
p.24	p.16

Memed escapes from Değirmenoluk village to find a town that is told to him as heaven. He travels days and nights without stop. Finally, he finds a village and thinks it is the one. However, this village is a village at the other end of the mountain. Süleyman Emmi welcomes him and tells him to go and see the village, meet other boys and play if he wants. While Memed is travelling in the village he sees boys playing Köküç and joins their game.

Köküç is a game played in countryside of the southern part of Turkey. Translator adopts two methods, both Extratextual Gloss by writing it in italics and Intratextual Gloss by writing a short explanation “an Anatolian game” into text.

Example 11:

### Clothing and Garments

ST	TT
<p>Kara perçemlerini tekrar çıkarıp döküyor alnına. Öyle bırakıyor. <b>Şalvarı</b> da yeni. Şalvarı iki yıl önce almıştır ya, giymemiştir. İlk olarak giyiyor</p> <p>p.63</p>	<p>He pulled the black locks down over his forehead again and left them like that. His <b>shalvar, loose Turkish trousers</b>, also were new. He had bought these trousers two years before but had never yet tried them on and was now wearing them for the first time.</p> <p>p.51</p>

After Abdi Ağa finds out where Memed hides and brings him back to village, a lot of torture begins for Memed and his mother. Ağa makes great pressure on them, taking three quarters of what they produce for themselves. After years Memed becomes a young skinny man as he is not nourished enough during all these years. As Memed becomes a young man, he and his friend want to visit town. Therefore, Memed wears his precious clothes and combs his hair.

As in the most cases of Intratextual Gloss, once a CSI is described or explained to the TT reader, it is not explained again and again. As for the shalvar, it is explained at page 63, and in the coming pages it is not explained again as Turkish trousers. Instead it is left as “shalvar” or it is translated as trousers, naturalization method was used. In addition to Intratextual method, Repetition is also applied for “shalvar” in the following examples.

Example 12<sup>11</sup>:

### **Forms of Entertainment and Custom**

ST	TT
<p>Topal Ali:</p> <p>“Duydun mu İnce Memed,” dedi. Memed gözleri apaydınlık güldü.</p> <p>“Yook.”</p> <p>“Ne yok? Sen de...”</p> <p>“Vallahi yok.”</p>	<p>“Have you heard, Memed?” asked Lame Ali.</p> <p>Memed laughed with bright eyes. “No.”</p> <p>“Didn’t I tell you what kind of man Big Osman was in Chicekli valley? Ali Saip Bey has come from Ankara and</p>

<sup>11</sup> This example of “bayram” can also be counted in the Repetition Method.

<p>Ali:</p> <p>“Dur öyleyse...”</p> <p>“Söyle.”</p> <p>“Demedim mi sana Çiçeklidesinde Koca Osmanı? Ali Saip Bey Ankaradan gelmiş, büyük <b>bayramda</b> af çıkacakmış.”</p> <p>p.428</p>	<p>announced that the pardon will be proclaimed at the big <i>bayram</i>.</p> <p>p.363</p>
---	--

Memed, Hatice and Iraz escape from gendarme for a long time after Memed abducts them. Because they are outlaw and they take a stand against the most powerful villains, colonel and gendarme pursuit them without ceasing. At this point, Lame Ali brings great news for Memed and the women. He tells, there will be an amnesty at bayram, so Memed and the women will be forgiven.

The notion of “Bayram” is a Muslim religious festival after Ramadan month or after the feast of sacrifice. Translator decides to keep the original and writes it in italic to show the cultural item belongs to the source culture.

### **Substitution**

#### **3.3.6. Synonymy**

Synonymy method for translating CSIs is less frequently applied than Absolute Universalization, Limited Universalization, Naturalization and Deletion. In synonymy

method, translator basically resorts to some kind of parallel or synonymous reference in order to avoid repeating CSI. Synonymy is the first method in Substitution column of translation methods of CSIs. It is the closest one to Conservation. However, it does not keep the original. Thereby, the method is classified as Substitution.

Synonymy method is applied 5 times in the book. This method is applied to 2 Addressing Terms and Exclamations, 1 Proper Name, Nickname, 1 Food & Drink, 1 Forms of Entertainment and Customs. Addressing Terms and Exclamations and Entertainment, Customs are chosen to be illustrated. Addressing Terms and Exclamations is chosen for being the most frequently used method; Proper Names, Nicknames and Entertainment, Customs are chosen because they are not as commonly used as in the other methods as it is in Synonymy.

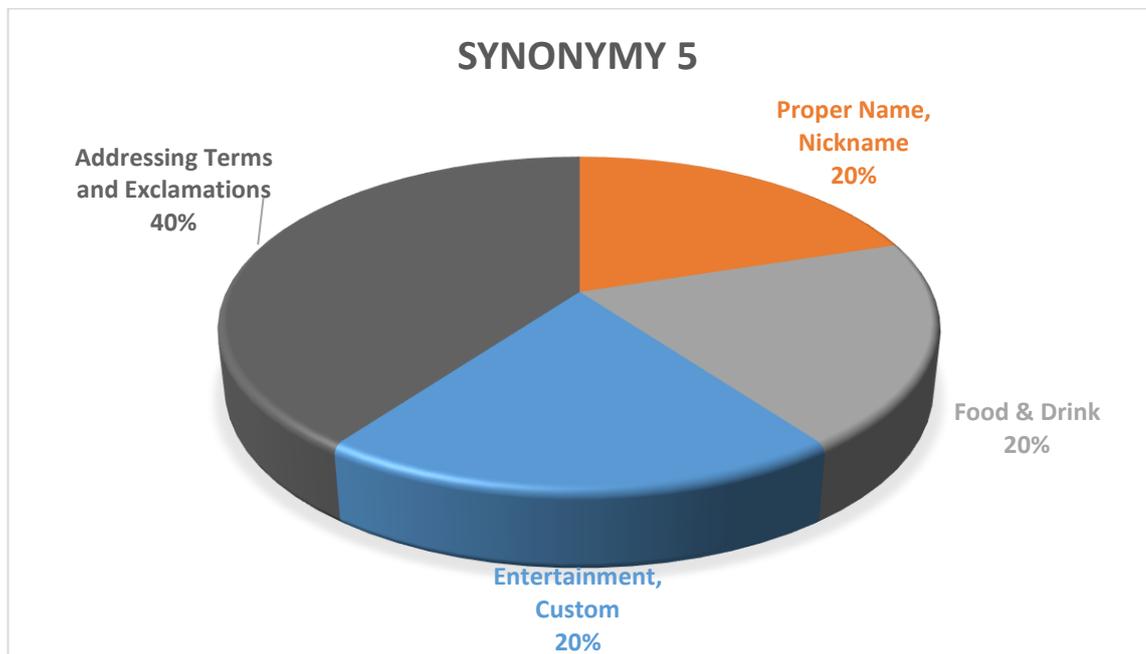


Figure 1.5. Amount of Synonymy Methods Used for CSIs in *Ince Memed*

Example 13:

### Addressing Terms and Exclamations

ST	TT
<p>Memed cevap vermeden kalktı. Gözleri hala ihtiyarın üzerindeydi. Onlar ayağa kalkınca ihtiyar da gözlerini açtı.</p> <p>“Demek gidiyorsunuz ha?” diyerek sordu.</p> <p>Memed hayranlıkla:</p> <p>“<b>Sağlıcakla kal!</b>”</p> <p>Mustafa</p> <p>“<b>Sağlıcakla kal!</b>”</p> <p style="text-align: right;">p.70</p>	<p>Memed rose without answering. He still stared at the old man, who, as they rose, opened his eyes.</p> <p>“So you are going, are you?” he asked.</p> <p>“<b>May you live long,</b>” replied Memed with wonder in his voice. Mustafa <b>echoed his words.</b></p> <p style="text-align: right;">p.58</p>

Memed becomes a young man and for the first time in his life, he wants to travel town with his friend Mustafa. While they are travelling to the town, they meet an old man, who, in following pages, turns out to be an old legendary brigand. As they talk, the old brigand asks them questions and explains the old times of their village, Değirmenoluk, and how the villain, Abdi Ağa, was a loser in the past and begged to him.

“Sağlıcakla kal” is a wishing clause in Turkish, literally meaning “stay healthy”. It is uttered at the end of conversations, as an alternative to good-bye. Translator decides to translate this CSI as “May you live long” which is more common in target culture. In the

second phrasing, translator avoids translating the same sentence. Instead, it is translated as “echoed his words.” Therefore, translator adopts Synonymy method for this CSI.

Example 14:

**Proper Names and Nicknames**

ST	TT
<p>Süleyman geldi İnce Memedin başucuna dikildi. Çarığı bağlayışını seyrediyordu. Memedin elleri, çarık bağlamaya alışkın eller... Öyle gösteriyor. Kaytanları taktı taktı, getirdi arkadan düğümledi.</p> <p>Süleyman:</p> <p>“Bre <b>İnce Memed</b>,” dedi, “sen çarık bağlama ustasıymışsın.”</p> <p style="text-align: right;">p.25</p>	<p>Süleyman stood beside Memed and watched him as he tied them. The boy’s hands were used to the tying of sandals, that was clear. He knew how to pull the laces tight and to knot them behind the leg.</p> <p>“<b>Young Memed</b>, you’re a master at tying sandals,” said Süleyman.</p> <p style="text-align: right;">p.17</p>

At first parts of the novel, Memed escapes from his village, Çiçeklidesi, and takes shelter in Süleyman’s home. Süleyman sees that the boy is very poor with very old worn out sandals and makes new sandals for Memed.

“İnce” normally means “Slim” in English. After Memed’s name is used several times as Memed in TT, translator uses a new word as “Young Memed”. Thus, instead of repeating

the same name again and again, translator uses some other name synonymous to the original CSI and applies Synonym Method.

Example 15:

**Entertainment, Custom**

ST	TT
<p>Bu sırada tüfeği çaprazlama boynuna takmış, sallanarak Sefil Ali içeri girdi. Doğru <b>saza</b> gitti. Duvardan aldı. Olduğu yerde oturup <b>saza</b> düzen vermeye başladı.</p> <p>p.355</p>	<p>Poor Ali then came strolling by with his gun slung over his shoulder. He went straight to the <i>saz</i>, took it from the wall, sat down where he was, and began to tune <b>the instrument</b>.</p> <p>p.301</p>

Memed and Cabbar prepare to clash with Kalaycı who is man of Ali Safa Bey, Abdi Ağa's friend. Kalaycı is also the enemy of Big Osman and his village Çiçeklidersi. During preparation, Memed and Cabbar stay at a local minstrel and brigand, Aşık Sefil Ali. Writer explains the minstrel tradition in Anatolia by narrating Aşık Sefil Ali.

Saz is a traditional Turkish stringed musical instrument. It is common in and around Anatolia. Extratextual Gloss is adopted by writing it in italics in first illustration, In the second illustration, translator both explains the instrument and avoids using "saz" for the second time; adopts both Intratextual Gloss and Synonymy methods.

### 3.3.7. Limited Universalization

Limited Universalization method takes part in Substitution column of translation methods of CSIs chart. When the CSI is not known well in target culture or it is inappropriate or too obscure, translator decides to use more appropriate or more usual CSI belongs to source culture for translating. By doing so the method is applied (Aixela, 1996). Instead of finding an equivalent word in target culture, translator uses another CSI that belongs to source culture again yet that is more widely used.

Limited Universalization method is used 7 times in the book. It consists of 1 Food & Drink, 1 Religious Terms, 1 Addressing Terms and Exclamations and 4 Historical Figures and Institutions. Addressing Terms and Exclamations, Historical Figures and Institutions and Food & Drink are chosen as illustrative as they constitute majority of the method.



Figure 1.6. Amount of Limited Universalization Methods Used for CSIs in *Ince Memed*

Example 16:

### Historical Figures, Institutions

ST	TT
<p>Diyorlar ki Abdi köylerde, sopayla döve döve adam öldürürmüş. Beş köyün hükümeti, <b>padişahı</b> Abdi imiş. Astığı astık, kestiği kestik... Vay bre keçi sakallı Abdi! Abdi Ağa olmuş ha!</p> <p>p.67</p>	<p>They say Abdi has killed man in the villages, beating them with his stick. He's become the lord of the five villages, <b>Sultan</b> Abdi, answerable to nobody. Think of old goat-bearded Abdi as an Agha!</p> <p>p.55</p>

Memed and a friend of him from Değirmenoluk village want to visit town for the first time. They meet a famous, old brigand on their way. The brigand tells them that he used to know Abdi Ağa very well and he was a big loser. He surprises when he is told that Abdi Ağa becomes a villain and despot at his villages and over their inhabitant peasants.

The CSI “padişah” is Persian derivation Turkish word. Used for the emperor of Ottoman Empire. It is also used metaphorically for the people who think themselves as great and untouchable. The word “padişah” is translated as Sultan in the book. Sultan is an Orient originated English word and it is used both source and target cultures. Translator could have used “padishah” which is a lesser-known borrowed word, but “Sultan” is chosen as it is widely known and it is already an English word.

Example 17:

### Addressing Terms and Exclamations

ST	TT
<p>Memed:</p> <p>Öleceği hiç aklımdan geçmiyordu.”</p> <p>Cabbar:</p> <p>“Söylüyordu,” dedi. “Zaten her zaman söylerdi.”</p> <p>Memed:</p> <p>“<b>Muradına erdi mi ola?</b>” diye sordu.</p> <p>Cabbar:</p> <p>“Onun neci olduğu, ne yüzden eşkıya çıktığı, nereli olduğu bilinmezdi. Bilmem muradına erdi mi?”</p> <p style="text-align: right;">p.284</p>	<p>“Poor Sergeant!” murmured Memed.</p> <p>“I’ve never thought he was going to die.”</p> <p>“He knew he was dying. He was saying so all the time.”</p> <p><b>“I wonder if he died at peace with the world.”</b></p> <p>“Nobody knew what he was, where he came from, why he ever became a brigand. Who knows if he died in peace?”</p> <p style="text-align: right;">p.240</p>

In Memed’s, Recep Çavuş and Cabbar’s journey, Recep Çavuş is shot in one of the conflicts and dies. In this part, Memed and Cabbar are talking about Recep Çavuş.

“Muradına ermek” is a Turkish saying which means “attain one’s desire” in English. Instead of translating the meaning of Turkish cultural saying, translator uses “die at peace” and applies Limited Universalization method.

Example 18:

### **Food & Drink**

ST	TT
<p>Atın dizgisini anasının eline verdi, böğürtlen çalısının gölgesine gitti. Çıkını açtı. Soğan vardı. Tuz da vardı. <b>Ayran</b> torbasına küçük küçük, mucuk dedikleri sinekler çokuşmuştu. Bir tasa da ayran doldurdu.</p> <p>p.51</p>	<p>Placing the reins in his mother's hands, he sat in the shadow of the blackberry brambles, opened bundle, and found onion, salt and yoghurt. From the bag containing <b>yoghurt water</b> was dripping. Tiny flies, like midges, were all over it. He filled a bowl with its contents.</p> <p>p.41</p>

After Memed escapes from Değirmenoluk, he is brought back to his village by Abdi Ağa. He and his mother are punished severely by Ağa. Memed and his mother try to continue their life in harsh conditions. They work really hard to earn their bread. This text takes place in break time of one of their hard-working sessions.

Memed eats the food that his mother brought to him. In his bundle there is “Ayran”, a cold served refreshing Turkish drink made of yoghurt, salt and water. Yoghurt is a Turkish oriented food and it is now in English language too. Translator feels like “Ayran” is hard to be known by target culture. Thereby, the translator decides to use more common CSI that belongs to source culture and uses “Yoghurt” in replacement of “Ayran”. Besides he adds additional word “water” to make CSI comprehensible for TT reader.

### **3.3.8. Absolute Universalization**

Absolute Universalization is the most commonly used strategy in Substitution column. The method has also the biggest diversity of the CSI groups. It is the only one that contains all groups of CSIs. Absolute Universalization basically resembles Limited Universalization. However, it is applied many more times than Limited Universalization. In Absolute Universalization, differently from Limited Universalization, CSIs belonging to target culture is used in exchange for CSI in source culture, or any foreign connotations are deleted. Translator sometimes deletes any foreign connotations and adds better-known CSI of TT, instead CSI belonging to ST.

Absolute Universalization is the second most preferred method among all the methods in both Conservation column and Substitution Column, and it is the most applied method in Substitution column. Absolute Universalization is applied 50 times in the novel and it consists of 2 Toponym, 3 Proper Name, Nickname, 6 Food & Drink, 9 Clothing, Garments, 6 Entertainment, Custom, 4 Religious Terms, 1 Quantitative Terms, 5 Taboo Words, 9 Addressing Terms and Exclamations, 4 Historical Figures, Institutions. As for Addressing Terms and Exclamations, Entertainment, Custom and Clothing, Garments have the biggest proportion in Absolute Universalization method, they are chosen to illustrate the method.

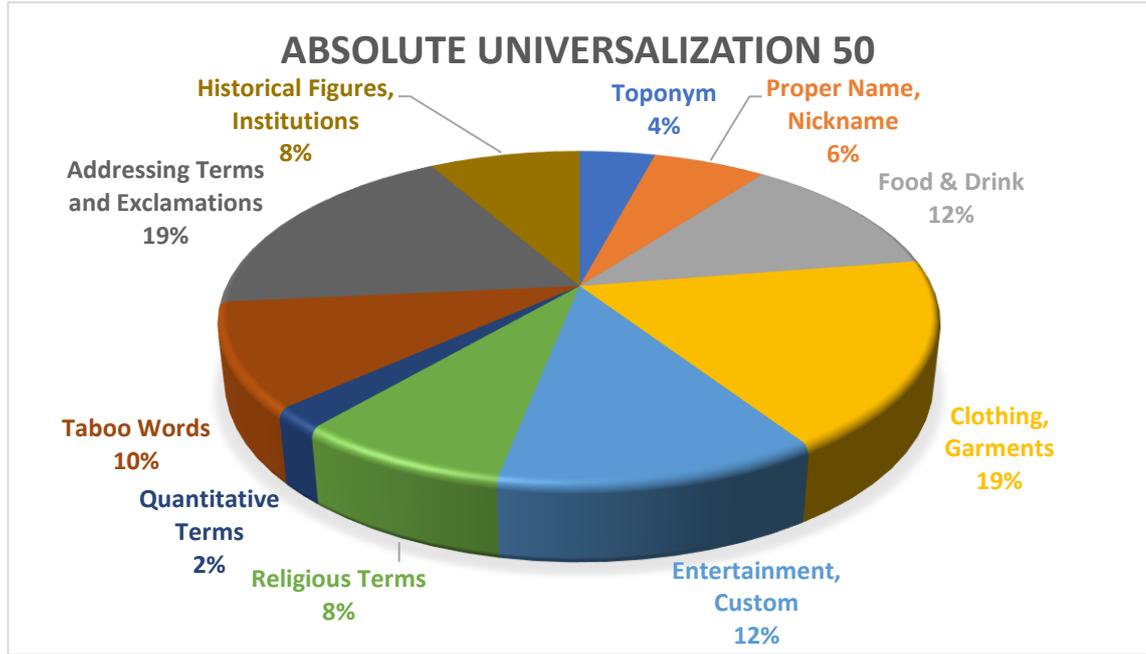


Figure 1.7. Amount of Absolute Universalization Methods Used for CSIs in *Ince Memed*

Example 19:

**Clothing and Garments,**

ST	TT
<p>Hatçe öylece durmuş anasına bakıyordu. Kadının ayakları parça parça yırtılmış, tırtıkları arasına toz dolmuştu. Saçları tozdan aklaşmış boynundan aşağı bir çamurlu ter yürümüştü. Kaşları, kirpikleri gözükmüyordu. Yırtık, kirlili <b>fistanı</b> bacaklarına dolanmıştı.</p> <p style="text-align: right;">p.222</p>	<p>The woman's feet were covered with cuts that were caked with dust from the road. Her hair was white with dust and muddy sweat ran down her neck. Her eyebrows and lashes were concealed by the dust. A torn and dirty <b>skirt</b> hung around her legs.</p> <p style="text-align: right;">p.182</p>

Maligned Hatice is kept in prison. Her mother visits her; she walks from her village to prison in town to see her daughter. The mother is in such a poor condition. Here, her appearance is described.

The word “fistan” refers to one-piece woman’s dress in Turkish and it is generally worn by the woman living in rural areas. However, the word is translated into TT with losing its local connotation. The CSI lost its cultural reference. Besides its meaning is changed from one-piece dress to skirt. Therefore, by doing so, translator adopts Absolute Universalization method.

Example 20:

**Forms of Entertainment and Custom**

ST	TT
<p>Rıza yirmi birine bastı. Fidan gibi. Dal gibi. Sakarköyün içinde onun gibi ata binen, cirit oynayan, nişan atan, <b>halay çeken</b> yok. Ama, ana da oğul da rahat değiller... Yüreklerinde onulmaz dertleri var.</p> <p>p.207</p>	<p>When Rıza was almost twenty-one, he was tall and slender, like a healthy plant. No boy in Sakar village could ride a horse, throw a javelin, hit the mark, <b>dance in a ring</b> as Rıza could. But mother and son were both unhappy. In their hearts they nourished incurable woes.</p> <p>p.167</p>

Iraz is Hatice's friend from prison. In this chapter of the novel, her story is narrated. She is a widow with one young boy named Rıza. They have inherited fertile lands but her husband's family do not let them have and use them. Instead Iraz and his son work for somebody else's lands for very little income. They resist and ask from the relatives what they deserve and in a conflict Rıza, the only child of Iraz, is killed. In this part, Iraz tells Hatice, how good and successful boy his son was.

“Halay” is a Turkish traditional dance. In this type of dance people are connected hand in hand and form a kind of ring. The dance can be slow or fast depending on its region. Translator decides to translate the word literally and deletes the original CSI of ST. Thus, he adapted Absolute Universalization Method. In addition to Absolute Universalization, this CSI can also be counted as Intratextual Gloss, as the CSI is explained in the TT.

Example 21:

### Addressing Terms and Exclamations

ST	TT
<p>Memed, bir gün Süleyman'a geldi dedi ki:</p> <p>“Süleyman Emmi, böyle dur dur ne olacak? Benim canım sıkılıyor. Boşuna ekmek yiyorum.”</p> <p>Süleyman:</p>	<p>One day Memed went to Süleyman and said: “Uncle Süleyman, how long this will last? I'm bored, eating your bread for nothing!”</p> <p>“Wait awhile, what's the hurry? We'll find work for you, <b>my boy</b>.”</p>

<p>“Dur hele. Acelen ne? Sana da iş bulunur <b>bre İnce Memed.</b>”</p> <p>p.25</p>	<p>p.17</p>
---	-------------

At first part of the book, Memed is fed up with Abdi Ağa’s tortures and escapes to another village. He is sheltered in Süleyman Emmi’s home. Memed asks for some work to do to help Süleyman Emmi and his wife for maintaining life and for showing he is not a “freeloader”.

“My boy” is an expression generally heard in western culture. Though the expression is used frequently in western community, it is not as usual in Turkish culture as in western community. Translator decides to eliminate an Addressing Terms and Exclamations word “bre”, that has no specific meaning. In addition to elimination of “bre” Turkish connotation, translator changes “İnce Memed” to “my boy”, more frequently used western expression.

### **3.3.9. Naturalization**

Naturalization method for translating CSIs refers to deleting any foreign connotation and inserting domestic elements of target culture. In Naturalization, translator changes the originality and authenticity of text and sacrifice them for the sake of fluency and comprehensibility of reading. Besides, in Naturalization method, the impact of target culture is the most obvious and influence of source culture on CSI translation is eradicated

to a large extent. Readers feel like they are reading something written in their mother tongue. Edouard Roditi, translator of *Ince Memed*, embraces this method limitedly.

Naturalization, like Absolute Universalization, contains many kinds of CSI. For the classification of 1 Food & Drink, 1 Clothing, Garments, 2 Entertainment, Custom, 2 Religious Terms, 2 Quantitative Terms, 3 Taboo Words, 2 Addressing Terms and Exclamations and 2 Historical Figures, this strategy was preferred. Classifications of Entertainment, Custom, Quantitative Terms and Religious Terms are chosen to be illustrated as they have the highest percentages among all other translation methods of CSIs (Taboo Words are excluded as they are often illustrated in other strategies).

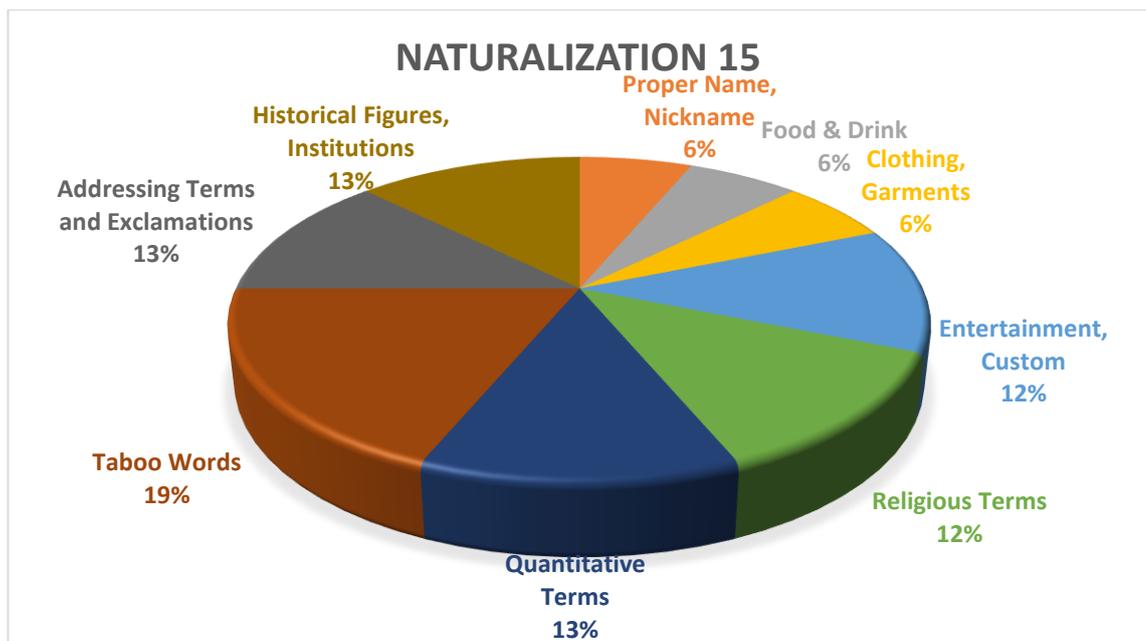


Figure 1.8. Amount of Naturalization Methods Used for CSIs in *Ince Memed*

Example 22:

### Quantitative Terms

ST	TT
----	----

<p>Çukurovanın en zengin adamını seçer, bir çetesiyle ona bir mektup yollardı. Şu kadar para isterim diye. Mektubu alan zengin adam, hemencecik istenilen parayı gönderirdi. Kimden ne kadar para istemişse eşkıyalığı süresince, <b>santimi santimine</b> almıştı.</p> <p>p.69</p>	<p>Ahmet would carefully choose the richest man in Chukurova and send him a letter by one of his band saying: “I want so much money.” Immediately the rich man, receiving the letter, sent whatever money was demanded. However much he asked of anyone during all his years of brigandage, Ahmet always obtained <b>every penny</b> of it.</p> <p>p.56</p>
---	---

Memed and his friend travel to town for the first time. They met an old man, it is implicated to the reader he is an old famous brigand Ahmet but Memed and his friend do not understand that, that was the legendary man they had always heard about. Ahmet is introduced to the reader with his legendary history.

In the book there are several approaches for the translation of Quantitative Terms CSIs. The most preferred method is Linguistic Translation and the second most preferred method is Naturalization. In naturalization translator deletes the word “santimi santimine”; “santim” means centime in English. In addition, “santimi santimine” literally means “for centime to centime”. However, metrical system is not used in the USA. Thus, translator prefers to naturalise the term and deletes any foreign substance. Moreover, translator adds “every penny of it” which covers the meaning perfectly but is not found in source culture. Penny is not a Turkish currency, but it is the currency of United States

and United Kingdom. Implanting foreign CSI and deleting the source CSI method refers to Naturalization. In doing so, translator embraces Naturalization method.

Example 23:

**Forms of Entertainment and Custom**

ST	TT
<p>Bir <b>türkü</b> duyulur... Gecede başka türlü, gündüzde başka türüdür. Çocuk söylerse başka tatta, kadın söylerse... Genç söylerse başka türlü olur, yaşlı söylerse... Dağda söylenirse başka, ovada, ormanda, denizde başka türüdür. Hep ayrı ayrı tattadır. Sabahleyin başka, öğle, ikindin, akşamlayın başkadır.</p> <p style="text-align: right;">p.63</p>	<p>If someone sings a <b>folk song</b> at night, it does not sound as it does in daytime. If a child sings it, or a woman, it also sounds different, or if the singer is young or old, if it is sung on the mountain or in the plain, in the forest, or on the sea. Sung in the morning, at midday, in the afternoon, in the evening, each time is different.</p> <p style="text-align: right;">p.52</p>

Memed and Hatice are lovers since their childhood. They love each other and they think that they are going to get married. In this part of the novel, Memed prepares with his best clothes to see Hatice. He feels awesome, weather is awesome, and life is awesome at this part. To narrate the atmosphere, writer enriches the text by adding this “Türkü” part.

Almost every culture has its own kind of cultural elements such as dancing, types of songs, the way of mourning, the way of celebrating and so on. “Türkü” is a Turkish kind folkloric song. In English it can be transferred as “Türkü”. However, translator feels like

it would not be comprehensible for the TT reader. Thus, translator applies Naturalization Method and translates the word as “a folk song” by eliminating Turkish essence.

Example 24:

### Religious Terms

ST	TT
<p>Sefil Ali:</p> <p>“Bırak sarhoşu yıkılana kadar gitsin.”</p> <p>Cabbar:</p> <p>“Bırak sarhoşu ama, Memed yiğit adam, iyi adam. Bu dağlar Memed gibisini görmemiştir. Bir daha görmez de. <b>Nur parçası adam. Evliya...</b>”</p> <p>p.357</p>	<p>“There is nothing you can do,” said Poor Ali.</p> <p>“Perhaps,” said Jabbar. “But Memed is a fine man, a good man. There’s never been a man like Memed on these mountains, nor will there ever be another like him. <b>He’s fine fellow, a saint....</b>”</p> <p>p.302</p>

After long longing for Hatice, Memed decides to kidnap her from gendarmes. Memed’s fellow Cabbar thinks that this action is so risky that it is insane. He thinks Memed would never succeed in kidnapping. Thus, he complains about his crazy plan to Poor Ali, one of their hosts and friend.

In the words “Nur parçası adam. Evliya...”, “Nur” means “light” particularly used in religious context. The first sentence is translated literally as “he is a piece of light.”. The word “Evliya” is actually Arabic derivation Turkish word. It is equivalent to

Christianity's notion of "Saint". Therefore, translator omits source culture's CSI and adds a CSI belonging to target culture and embraces Naturalization method.

### **3.3.10. Deletion**

In translating CSIs, there are points where translator feels the CSI is too obscure to translate or wouldn't be allowed to publish. In addition, there are some other situations when translator thinks, the reader would not understand the CSI, or the CSI is unacceptable on stylistic or ideological grounds. In the novel, deletion method applied mostly to the terms with no exact reference in target language and when omitting the term would not change meaning or lose the sense significantly. Deletion method is not the rarest method that is applied among Substitution column. It is the second closest method in Substitution column, which means the more application of it to CSIs, the further to the Source culture and the closer to Target culture.

Deletion method is applied 27 times in the book. It is applied in the following classifications of CSIs: 2 Toponyms, 4 Proper Name, Nickname, 2 Food & Drink, 2 Clothing, Garments, 4 Religious Terms, 2 Taboo Words, 7 Addressing Terms and Exclamations, 1 Historical Figures, Institutions. Addressing Terms and Exclamations and Proper Names, Nicknames are chosen in order to illustrate as they have the majority in proportional division.

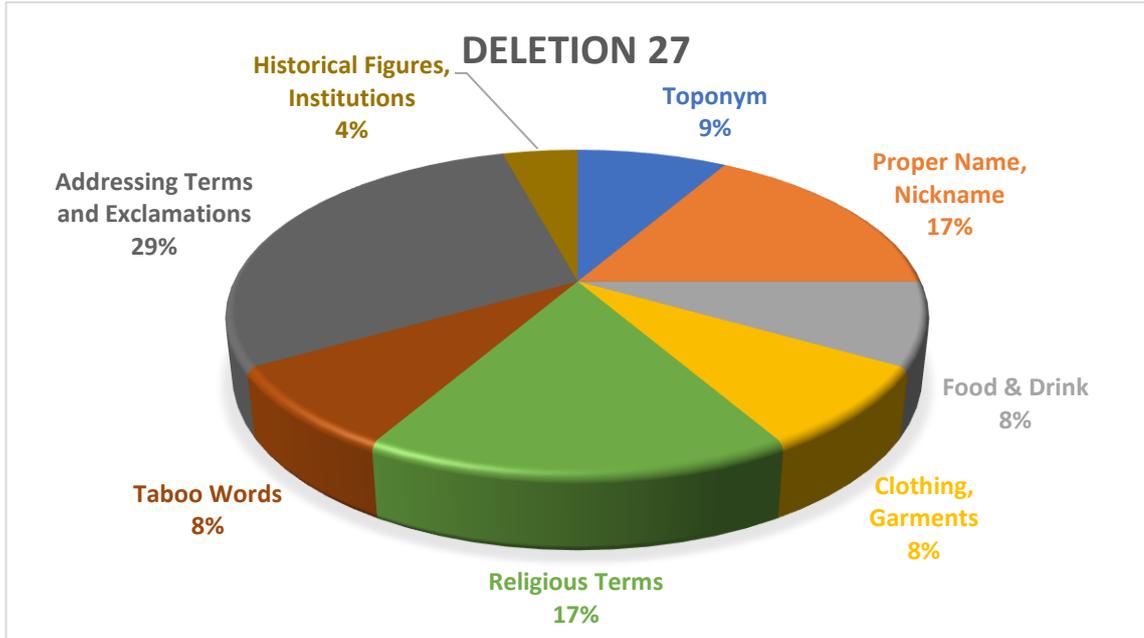


Figure 1.9. Amount of Deletion Methods Used for CSIs in *Ince Memed*

Example 25:

**Addressing Terms and Exclamations**

ST	TT
<p>Recep Çavuş dişlerin sıkarak Topal Alinin gözlerinin içine baktı:</p> <p>“O izci deyyusu sen misin? <b>Ulan</b> hiç Allahtan korkmadın mı? Kuldan haya etmedin mi?” diye bağırdı.</p> <p>p.255</p>	<p>Grinding his teeth Rejep stared into Lame Ali’s eyes. “Are you the dog who tracked our Memed down? Have you no fear of God, man? Have you no shame?”</p> <p>p.215</p>

Memed, Cabbar and Recep Çavuş enter dreadful battles against gendarmes and Deli Durdu respectively. Recep Çavuş gets deadly injured. While he is trying to survive, they meet Topal Ali. Recep Çavuş gets angry with him because in the past Lame Ali tracked down Memed and Hatice to bring him to Abdi Ağa and he is the reason of everything.

Turkish word “Ulan” is a slang word, it is often insolent term used for addressing other people and for starting harassment. It is more like “bub” in American English. Translator decides to eliminate the “Ulan” word. Therefore, Deletion method is applied for this CSI.

Example 26:

**Proper Names and Nicknames**

ST	TT
<p>Durdu dayanamadı, içindekini dışarıya vurdu:</p> <p>“Ohhooo, bre İnce Memed, Süleyman <b>Kahya</b> seni bize arkadaş değil, erkanıharp göndermiş. Karışma böyle işlere!”</p> <p style="text-align: right;">p.157</p>	<p>Durdu could control himself no longer and gave vent to his feelings. “I see, Süleyman didn’t bring you to us as a comrade, but to be our chief of staff. Mind your own business!”</p> <p style="text-align: right;">p.133</p>

Memed shots Abdi Ağa and his nephew and escapes from his town. He takes shelter in Süleyman. Süleyman introduces him to his acquaintance, brigand Deli Durdu and his band. After Memed joins Deli Durdu’s band as a young fellow, he starts to give his own

opinion. His opinions are not accepted easily because Memed is still too young and quite new member of the gang. There are some oppositions to him to save his own mind to himself.

The word “Kahya” in Turkish refers to “butler” in English. In the novel Süleyman mostly called as Süleyman or takes nickname of Uncle. However, in this context one of the brigands calls him as butler i.e. “Kahya” to mock Memed. Translator feels the term is unnecessary and omits the CSI in translation. Therefore, translator applies Deletion method for this CSI.

Example 27:

**Addressing Terms and Exclamations**

ST	TT
<p>Zehir gibi acı, kahırlı çocukluğu toptan geliyordu aklına... “Abdi ölümü hak etmiştir. Hele varalım köye.”</p> <p>Cabbar dürttü:</p> <p>“<b>Heeeyyy Memed!</b> Gene ne daldın?”</p> <p>Memed:</p> <p>“Hiç,” dedi, utanarak.</p> <p>“Hakkın var,” dedi.</p>	<p>Like a bitter poison his wretched childhood all came back to him. “Abdi has deserved his death,” he concluded. “If only we can reach the village!”</p> <p>Jabbar nudged him. “Dreaming again?”</p> <p>“It’s nothing,” said Memed.</p>

p.231	p.196
-------	-------

Ince Memed, Cabbar and Asım Çavuş want to catch Abdi to kill him. After they learn the location of Abdi, they travel across the fields of thistles. Memed dreams of taking his revenge. Cabbar nudges him and asks if there is any problem.

“Hey” is a way of shout or call out another person to attract his/her attention in Turkish culture. Here translator decides to eliminate “Heeeyyy Memed!” from the novel. Thus, translator applies Deletion strategy.

### **3.3.11. Autonomous Creation**

Autonomous Creation strategy is rarely applied to CSIs. In this method translator decides to place some non-existent cultural reference in ST because it would attract the reader’s attention and it would be interesting. It is basically Deletion of CSI of Source culture and making up with whole new idea, completely different from ST.

Autonomous Creation is applied 4 times in *Ince Memed*. The strategy is preferred for CSIs classifications as follows: 1 Proper Name, Nicknames, 1 Religious Terms, 1 Taboo Words, 1 Addressing Terms and Exclamations. Addressing Terms and Exclamations and Taboo Words are chosen for illustration.

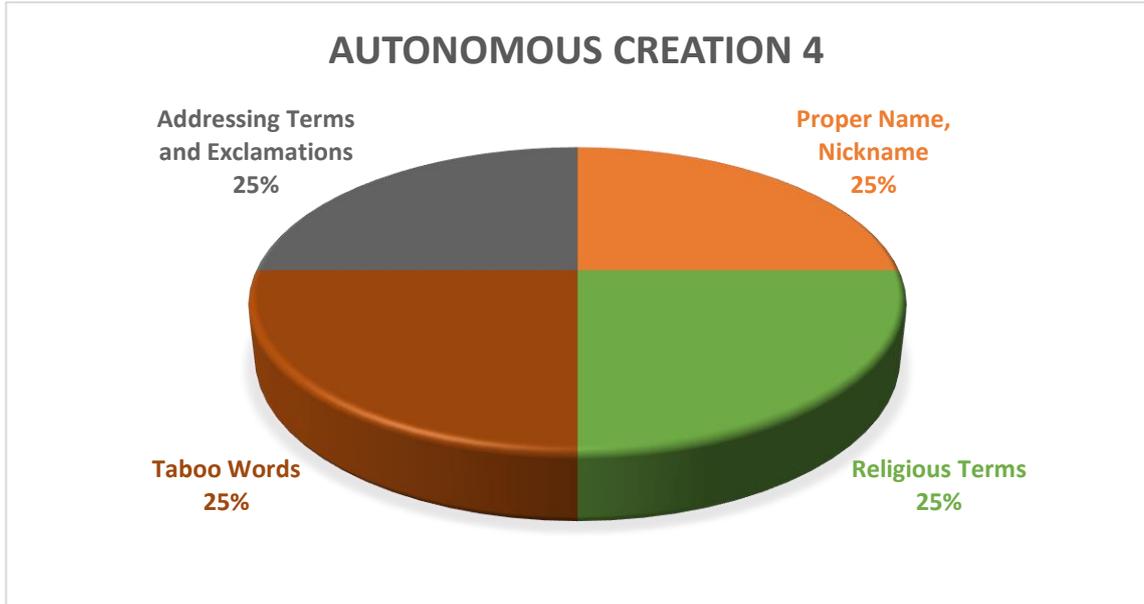


Figure 1.10. Amount of Autonomous Creation Methods Used for CSIs in *Ince Memed*

Example 28:

**Addressing Terms and Exclamations**

ST	TT
<p>Gözle kaş arası azığı beline bağladı, keçileri önüne kattı. Başından yağlanmış eski şapkasını çıkardı keçilerin üstüne doğru fırlattı:</p> <p>“Alloooş bre.” dedi. “Yaşasın.”</p> <p style="text-align: right;">p.28</p>	<p>Memed gobbled it down, fastened the bag of food around his waist in the twinkling of an eye, and was off, herding the goats ahead of him. Snatching his old cap off his head, he threw it after the goats. “<b>Get on there! This is fun!</b>”</p> <p style="text-align: right;">p.20</p>

At the first parts of the book, Memed escapes from his village and takes shelter in Hüseyin's home. He wants a job and he is charged with shepherding. Memed becomes so happy and plays with the goats with his joy. While playing, he expresses his joy with local kids' dialect.

In Turkish, "Alloş bre" has no meaning at all. The term cannot be found in Turkish Language Association's webpage (TDK, www.tdk.gov.tr). It can be understood that the term refers to expression of joy of Memed as a kid. Translator decides to delete this term and creates something new, with no equivalent but autonomous meaning from the Source culture's CSI; "Get on there! This is fun!"

Example 29:

#### Addressing Terms and Exclamations

ST	TT
<p>Önlerinden bir ses: "Teslim olun," diye bağırdı.  Durdu: "Al sana Kara Mustan," dedi. "Bu da senin olsun..."  Kara Mustan bir dana gibi böğürerek yere düştü.  p.170</p>	<p>On the other side a voice called out: "Surrender!"  Durdu raised his gun. "<b>I've enough of you</b>, Black Mustan," he cried. "This one is for you!"  Black Mustan fell to the ground, beloving like a calf.  p.144</p>

Deli Durdu and his brigands clash with peasants and gendarmes. Kara Mustan is one of the band's archenemies. Durdu is shot and he wants to take his revenge from shooter, Kara Mustan. Finally, Durdu shoots Kara Mustan to death.

Turkish saying "Al sana" can be translated into English as "Take it!" or "Here!". Translator decides to translate the saying as "I've enough of you" and creates autonomously. Thus, translator applies Autonomous Creation method.

Example 30:

### Taboo Words

ST	TT
<p>Deli Durdu Recep Çavuşun bu sözlerine güldü:</p> <p>“Kurşun sıkacak halin var da neden başkalarına sıkamazsın?..”</p> <p>Recep Çavuş Memedi göstererek:</p> <p>“Şu bir karış çocuğa dua oku,” dedi. “O olmasaydı <b>halimiz dumandı.</b>”</p> <p style="text-align: right;">p.170</p>	<p>Durdu laughed at Sergeant Rejep's outburst. “If you are in a state to fire, why don't you fire at enemy rather than at me?”</p> <p>Rejep pointed to Memed. “You can thank your stars for this fellow. If it hadn't been for him, <b>we'd all be lost by now.</b>”</p> <p style="text-align: right;">p.144</p>

After Memed joins Deli Durdu's brigand band, he gets into several troubles and conflicts with gendarmes and peasants. Durdu acts like a crazy person and jeopardizes himself and

his band. In one of these conflicts the band is saved by Memed's courage and intelligence. Thus, Recep Çavuş praises and defends Memed.

Direct translation of Turkish saying "Halimiz duman" into English is "our situation is smoke" which does not have a proper meaning. However, it refers to slang; "we are busted". Translator decides to create autonomously and does not use the slang.

### **3.3.12. Other Classifications**

#### 3.3.12.1. Attenuation

Although Attenuation method considered as a part of other strategies towards CSI translation, it seems to be the most promising strategy of those left out of Aixela's (1996) classification. Aixela defines his Attenuation method as:

"replacement, on ideological grounds, of something 'too strong' or anyway unacceptable, by something 'softer', more adequate to target pole written tradition or, to what could in theory, be expected by readers." (ibid.)

Attenuation method is applied relatively less than other "classified" strategies in *Ince Memed* because it contains little 'obscene' or 'too strong' CSIs, and these CSIs are mostly translated directly, without moderation. As it can be inferred from the meaning of method, Attenuation is applied to Taboo Words 2 times. Therefore, Taboo Words are chosen to illustrate.

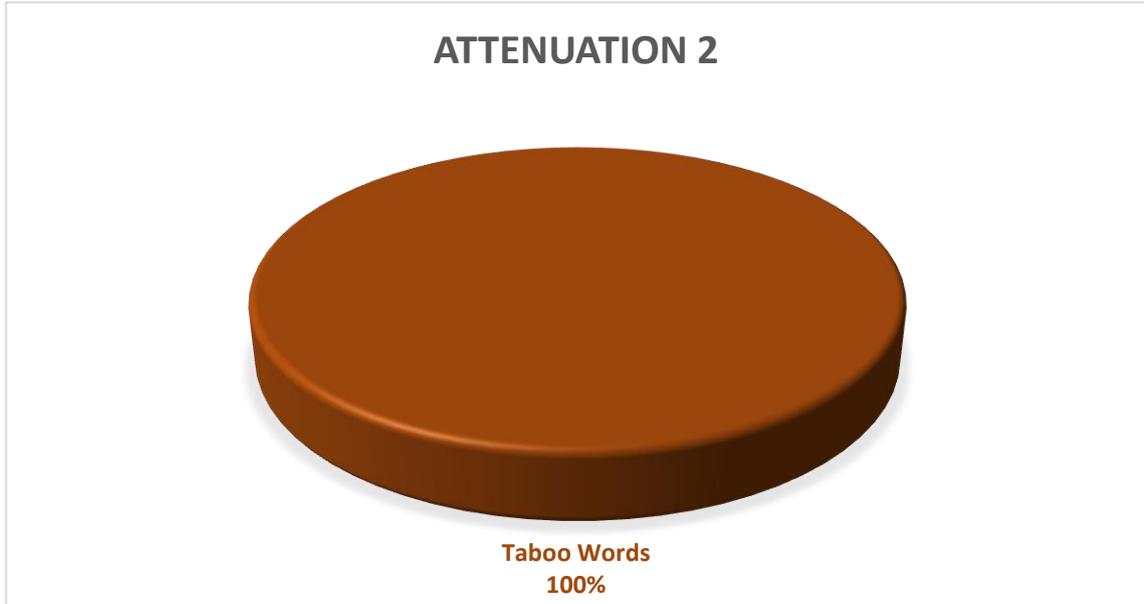


Figure 1.11. Amount of Attenuation Methods Used for CSIs in *Ince Memed*

Example 31:

Taboo Words

ST	TT
<p>Memed:  “<b>Siktir et</b> bre Cabbar kardaş,” dedi. “Sefil Alinin dediği gibi... Hangi günü gördük akşam olmamış.”</p> <p style="text-align: right;">p.355</p>	<p>“<b>Well,</b>” said Memed, “as Poor Ali says, ‘Have we ever seen a day that was not followed by night?’”</p> <p style="text-align: right;">p.301</p>

Memed and Cabbar kill Kalaycı and all the members of his band, they hide in Poor Ali’s home. Kalaycı is Ali Safa Bey’s man and Memed, Cabbar and Poor Ali talk about possible reactions that Ali Safa Bey might take. Cabbar fears that Ali Safa Bey will try to take his

revenge for Kalaycı. However, Memed notes that they shouldn't be afraid of him and let Ali Safa Bey try his best.

Turkish swearing word "siktir et" can be translated as "screw it". However, translator decides to omit slang word and insert "well" instead, to make text softer. Therefore, translator uses Attenuation strategy for this CSI.

Considering that CSIs in Ince Memed are analysed in the light of the Aixela's methodology, the following chapter will focus on the other cultural elements of language: idioms.

## **CHAPTER 4: CASE STUDY: IDIOMS**

### **4.1. IDIOMS**

Languages are the identities of their speakers' cultures. Languages show perception of the world of its speakers. Besides, they show the way people think, live, feel, act under certain situations. As language cannot be thought apart from the culture, culture cannot be thought apart from language too. Culler (1976) claimed, languages contain concepts, which differ radically from those of another, since each language organizes the world differently. Thereby, it can be concluded that analysing language differences brings about an invaluable source for analysing cultural differences. As this work is focused on the cultural differences and their transfer via translation, analysing components of language generate a golden source of determining Domestication or Foreignization strategies. In analysing language and culture, there are certain subcategories to scrutinize; and along with Culture Specific Items, idioms are representative elements of culture. Idioms are referred to as a group of words established by usage as having a meaning not deducible from those of the individual words according to Oxford Dictionary (Oxford Dictionary, [en.oxforddictionaries.com](http://en.oxforddictionaries.com)). According to Ömer Asım Aksoy (1997), idioms are described as rigid lexical bundles or sentences, within a special construct; and mostly having different sense from their lexical meaning, they express a notion or a situation in an attractive way. Idioms are culture specific, linguistic expressions used in daily language. Therefore, in conveying cultural ambience, idioms carry great importance. In Longman Dictionary idioms are defined as "a fixed group of words with a special different meaning from the meaning of the separate words" (Idoce Online, [www.ldoceonline.com](http://www.ldoceonline.com)). Thus, idioms are not supposed to be divided or changed as they lose their identity of idiom. According to Baker (1992, p.63) "idioms are frozen patterns

of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components”. Thus, idioms can be claimed as solid units of language; they cannot change their forms, they cannot be omitted and nothing can be added into them. As the people of various cultures have produced the idioms uniquely for a long time in history, they are accepted as they are. Unless indicated otherwise like joking or wordplay, Baker (ibid., p.63) claimed five points about unity and invariability of idioms as follows;

1. Idioms' word order i.e. syntax cannot be altered. The words regulation is fixed and cannot be changed e.g. the idiom “It is raining cats and dogs” (means it rains heavily) would be spoiled if it is uttered as “It is raining dogs and cats”
2. There cannot be any omission or deletion from idioms. Removing a word would also spoil the idiom. Idiom “When pigs fly” (means something impossible to happen) cannot be verbalised as “When fly” or “Pigs fly”. One omission can make the idiom completely meaningless.
3. Adding a word to an idiom e.g. “A piece of cake” (means a job very easy to do) cannot be formed as “A thin piece of cake”. The idiom might still be meaningful to the reader in case of addition but it cannot be counted as an idiom anymore as its unity is changed.
4. A word in an idiom cannot be changed with another synonymous word e.g. the idiom “Speak of the devil” (refers to coming across to a person at the same time you are just talking about) cannot be identified as an idiom if it is changed to “Speak of the Satan” or “Talking about the devil”.

5. The grammatical structures of an idiom cannot be changed e.g. “To cost an arm and leg” (refers to something extremely costly) cannot be verbalised as “To cost arms and legs”.

One of the main problems for translators in translating idioms is to detect whether an expression is an idiom or not. It creates difficulties in detecting idiom as they sometimes have a literal meaning and sometimes metaphorical meaning. Translators may need access to a native speaker or open sources in SL in order to confirm that an expression is an idiom or not. By accessing open sources, translators can observe an idiom in its context.

Once an idiom is identified and comprehended by translator, next step is to decide how to transfer and translate it. Culler (1976, p.21) states that languages contain concepts, which differ radically from those of another, since each language organizes the world differently.

An idiom in one language may not have any equivalent idiom in target language. While one language expresses an idea in an idiom with two words, another culture may express it in five words idiom or the target culture may not have an idiom for expression of SL’s idiom at all. English idiom “Take care of yourself” has no direct equivalence in Turkish language. It is translated into Turkish as “Kendine iyi bak.” (backtranslation is “Look after yourself well.”) As it is seen in the illustration, Turkish translation has got three words while the English idiom has four. Alternatively, English idiom that is used at the end of formal mails and e-mails “Yours Sincerely” is translated into Turkish as “Saygılarımla” (backtranslation is “with my respects”). Sometimes even though idiom of SL and idiom of TL have the similar lexical meanings, their connotations or the context

they are generally generated do not match. English idiom “Cat got someone’s tongue” refers to somebody speechless. In Turkish “Dilini kedi mi yuttu?” refers to “Has cat eaten your tongue?” and its translation is equivalent in lexical level and their senses are close. However, the Turkish version, not always, is generally used for children to make them speak more on a subject. In some cases, both SL idiom and TL idiom have the same meaning and form. For example, “To kill two birds with one stone” refers to solve two problems with one move and its Turkish equivalent “Bir taşla iki kuş vurmak” has the same meaning and form. English idiom “Stick your nose into something” can also be shown as an example with its equivalent in Turkish “Bir işe burnunu sokmak” and both idioms have the same meaning as to interfere.

Although different cultures arise similar awareness in similar social situations and may create semantically similar idioms, word for word translation of idioms may create problems for readers in TL in most cases on one hand. On the other hand, sense for sense translation of idioms may make the source works authenticity is lost in many cases too. For the most parts, idiom of SL has no equivalent in TL. However, as translator cannot and should not omit the idiom as it causes great loss in the meaning, the idiom must be transferred. Direct translation of the words of an idiom does not mean anything and it creates incoherency in most cases. Translation of sense mostly changes the originality of the work. In as much as translation of idioms pose difficulties, Baker (1992) suggests 4 strategies for translation of idioms. They are categorized as;

1. Using an idiom of similar meaning and form
2. Using an idiom of similar meaning but dissimilar form
3. Translation by paraphrase
4. Omission

These categories are explained and examples are given in the following headings.

#### 4.1.1. Using an Idiom of Similar Meaning and Form

Cultural gap between nations is directly effective in language gap. Similar cultures or the cultures having a close or common history may create similar expressions in their own language. Similarity in language leads to similarity in culture specific items, common expressions and idioms. Occasionally these similarities in idioms refer to equivalence both in meaning and in lexical level. This strategy is applicable when idiom of source language has roughly the same meaning as the idiom of target language along with the same or similar lexical items. This kind of match in meaning and lexical items of two different languages' idioms occurs seldomly. Although it is hard to detect, finding this kind of match is the best way to translate an idiom, as it both does not spoil the original idiom, without losing sense, and it still creates meaningful and flawing equivalence for target reader.

1<sup>st</sup> Example (English into Turkish):

Source Text:

“A lot of people in this business think they have to **stab** each other **in the back** to succeed.”. (Cambridge Dictionary [www.dictionary.cambridge.org](http://www.dictionary.cambridge.org))

Target Text:

“İş dünyasındaki birçok insan başarılı olmak için **birbirlerini arkadan vurmak** zorunda olduklarını düşünüyor.”

“To stab someone from his back” means to betray someone who trusts you. In Turkish “birini arkadan vurmak” means betraying someone who trusts you. The example’s back translation is the same as the original. The mentioned idiom does not lose its words or meaning at all as the both language have the same idiom.

2<sup>nd</sup> Example (Turkish into English):

Source Text:

“Ne bilirim kızım. Böyle yapacağını o melunun aklımdan bile geçmezdi. Aklımın köşeciğinden. Keşki... Kızıma deyim, koca köy **yandı kül oldu**. Faki Fıkara çırılçıplak açıklarda kaldı.” (Kemal, 2005, p.298)

Target Text:

“How could I know, my daughter? It never entered my mind that the wretch would do such a thing. A whole village **burned to ashes!** The poor people left naked in the open!”

Translation of “yandı kül oldu” means it burned and turned to ashes. Both Turkish and English idioms mean something is burned and finished, collapsed. They both use the same and similar words to express same meaning.

#### **4.1.2 Using an Idiom of Similar Meaning But Dissimilar Form**

Admitting using an idiom of similar meaning and similar form for translation can be the most suitable for keeping the sense and respecting the source work, generally it is not possible to detect these kinds of idioms. However, different cultures may have idioms with similar meanings. Different languages have different grammatical and syntactic rules, which makes it hard to find a lexical equivalent of the idiom between languages. Thus, encountering different cultures’ idioms with similar meaning is more often than

coming across with both similar meaning and form. It is still a good strategy in most cases to be followed by translator as it still keeps the source work's sense. Because, in TT an idiom is used as it is in ST; and additional explanation or omission are not used. As most of the languages have a saying for similar situations they live in everyday life, it is easy to find an idiom in TL with an equivalent meaning.

1<sup>st</sup> Example (English into Turkish):

Source Text:

“I meet her **once in a blue moon.**”

Target Text:

“Onunla **ayda yılda bir** buluşurum.”

English idiom *once in a blue moon* refers to something that happens rarely. Turkish equivalent idiom refers to the same meaning. However, back translation of “ayda yılda bir” is “once in a month or a year”.

2<sup>nd</sup> Example (Turkish into English):

Source Text:

**Uzun lafın kısası**, ayrıldık ve her şey bitti.

Target Text:

**To make a long story short**, we broke up and everything is done.

Direct translation of “uzun lafın kısası” is “short form of a long word” and it is used to tell something long briefly, or to tell the essence of what is meant. English idiom “to make a long story short” has the same meaning. However, “story” is mentioned in English

idiom while “word” is used in Turkish one. In translation, an meaningfully equivalent English idiom is used even though it’s form is different that Turkish idiom.

#### 4.1.3. Translation by Paraphrase

As stated in Baker’s *In Other Words* translation by paraphrase is by far the most common practice of translating idioms when a match cannot be found in TL or it seems inappropriate to use an idiom in TL due to differences in stylistic preferences of SL and TL (Baker, 1992, p.74). The distance between cultures generally determines the distance of languages and items of languages (e.g. idioms). Thus, in the act of translation it is not always possible to find an idiom with similar meaning and form, or finding an idiom in TL with similar meaning but dissimilar form. In these cases, translators most frequently use translation by paraphrase. In this way the essential meaning of SL’s idiom is not lost but it is transferred to target reader. Besides, it would still sound natural to the target audience and still keep the essence of source language. These positive aspects of translation by paraphrase make it the single most referred strategy in translation of idioms when there is no equivalent idiom in TL.

Example 1 (English into Turkish)

Source Text:

John decided to cancel beach plan with his close friends because he was **feeling under the weather** for two days.

Target Text:

John iki gündür **kendini kötü hissettiği** için yakın arkadaşlarıyla yaptığı sahil planını iptal etmeye karar verdi.

English idiom “to feel under the weather” means feeling not very well or slightly feeling unwell. Its direct translation into Turkish is “kendini havanın altında hissetmek” and this translation would mean nothing and spoil the text in Turkish as it has no equivalence. Instead translation by paraphrase into target language both keeps the intended message and essential meaning and would create meaningful target text for its reader. Thus, translating “feeling under the weather” as “kendini kötü hissetmek” (feeling oneself unwell) is the best possible solution as there is no equivalent idiom in Turkish.

#### Example 2 (Turkish into English)

Source Text:

Çabuk abime **haber uçurun**, belediye zabıtalari gelmek üzere!

Target Text:

**Send message** to my brother **secretly and quickly**, municipal police are about to come!

Turkish idiom “haber uçurun” means sending a message urgently and secretly. And the idiom’s direct translation into English is “let this news fly”. However, this direct translation would not reflect the intended meaning and make the originality lost of the text. Besides the TT would be spoiled and TL readers would not understand the text. As there is no equivalent idiom in English, translator decides to translate the idiom by paraphrase. By doing so, both the meaning of ST is kept and target reader would understand the text, and the unity of the text is not spoiled.

#### 4.1.4. Omission

Occasionally, idioms are omitted in TL as it can happen to plain lexical items too. This may occur because there is no close match of an idiom in target language; idiom's meaning cannot be easily paraphrased in TL or because of the stylistic reasons.

Example 1 (Turkish into English)

Source Text:

Dursun:

“Bildiğim yok ya bacı, yüreğim öyle hükmediyor.”

Döne:

“Dillerine **kurban olayım** kardaş senin,” diye yalvardı. ... Döne onu uğurlarken: “Bir umudum sende kaldı kardaş...” dedi. (Kemal, 2007, p.39)

Target Text:

Dursun “No, sister, but my heart tells me he isn't dead. I'll look for him. I'll find him.”

“My only hope is you brother,” said Deuneh... (Kemal, 2005, p.29)

In Turkish, “kurban olmak” means sacrifice oneself to somebody or something. It is mostly used for begging and pleading. Here the translator omits Turkish idiom for stylistic reasons or for keeping the fluency of the text, and applies Omission strategy.

#### 4.1.5. Other Methods (Compensation)

Compensation method is not illustrated as a separate single heading among Baker's classification of translation methods for idioms. Baker (1992, p.78) explains in detail what compensation method is as “this means one may either omit or play down a feature

such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target text”. Besides applicable to idioms and idiomatic expressions, this strategy can be applied to other language elements for reproducing the source text effect in somewhere else in TL to keep the meaning. Due to the fact that this method is applicable for all the other elements of language, and it would take too much space, it is not illustrated.

In the following heading translation strategies of idioms in *Ince Memed* will be examined in detail to give a clue about translation strategies mostly used in the novel.

#### 4.2. STRATEGIES FOR TRANSLATION OF IDIOMS IN *INCE MEMED*

In the novel of *Ince Memed* 297 idioms are detected. Along with the originals in the ST, translations in the TT are compared within the framework of Baker’s classification. After the translations are analysed, three prominent examples for each translation strategy of idioms are illustrated. In the following titles, each strategy will be exemplified.

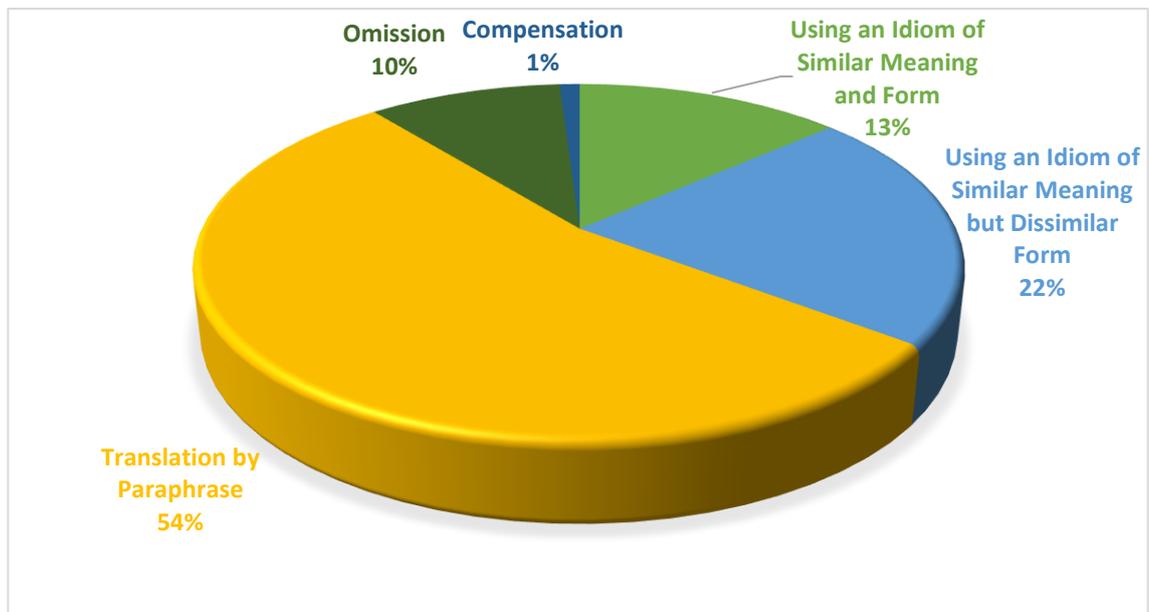


Figure 2. Amount of Baker’s Idiom Translation Strategies Applied for *Ince Memed*

#### 4.2.1. Using an Idiom of Similar Meaning and Form

Rarely, both TT and ST have an idiom with the similar meaning and form. In this case, translators mostly prefer the most suitable and applicable method as using an idiom with same meaning and form.

##### Example 1

ST	TT
<p>Memed, ortada dimdik, bir hışım gibi duruyordu. Küçük gövdesi büyümüş, dev kesilmişti. Korkunçlaşmıştı. Evdeki kadınlar ağlaşıyorlardı. İki çocuk rüzgarda dal gibi titreşiyordu.</p> <p>Ne kadar geçtiği belli değil. Çavuş geldi. Umutsuz umutsuz:</p> <p><b>“Her köşe bucağı aradım, yok” dedi.</b></p> <p style="text-align: right;">p. 242</p>	<p>Memed stood there in the middle of the room, overcome by his anger. His slim body seemed to have acquired gigantic proportions. His expression was terrifying, and all the women of the house were weeping, while the two boys trembled like leaves in the wind.</p> <p>The Sergeant soon returned and reported gloomily: <b>“I’ve searched every nook and cranny. He isn’t here.”</b></p> <p style="text-align: right;">p.205</p>

To take his revenge and to kill Abdi Ağa, Memed invades Abdi Ağa’s house. However, Ağa has already left the house to his kids and wife. Çavuş, Memed’s fellow, searches everywhere for Abdi Ağa but he fails to find him. When Memed cannot find Ağa at his house, he hesitates whether to kill Ağa’s kids or not.

The translator preferred using an idiom with same meaning and form in this example. “Köşe bucak aramak” and “search every nook and cranny” have the same meaning. “Köşe” means “nook”, “bucak” means “cranny” and verb “aramak” means “search”.

Example 2:

ST	TT
<p>Kumandandan azar üstüne azar işitiyordu. Asım Çavuş o hale gelmişti ki başını kaldırıp da çarşının içinden yürüyemiyordu. Utanıyordu. Aleyhinde, öyle çok dedikodu oluyordu ki, bunların çoğunu kulaklarıyla duyuyordu.</p> <p>“İnce Memed dedikleri de,” diyorlardı, “el kadar çocuk. <b>Parmağına takmış koca Asım Çavuşu, oyum oyum oynatıyor.</b>”</p> <p>Asım Çavuş hırsından patlıyordu.</p> <p>p.411</p>	<p>He received reprimand after reprimand from his chief and was so ashamed that he could no longer hold his head up as he walked through the market. Some of gossip about him had reached his ears. “Memed’s just a slip of a boy, <b>but he can twist this big Sergeant around his little finger.</b>”</p> <p>Sergeant Asım felt deeply humiliated.</p> <p>p.348</p>

Asım Çavuş drives Memed, Iraz and Hatice into a corner at a cave, at the top of mountain. However, Çavuş releases them as he sees Memed and Hatice’s baby. Afterwards, everybody in the town centre including his chief makes fun of him and reprimands him as he lost to Memed.

The translator preferred using an idiom with same meaning and form in this example. “Parmağına takıp oynatmak” and “twist someone around your little finger” have the same meaning; to persuade someone to do anything you want, usually because they like you so much (Cambridge Dictionary, dictionary.cambridge.org).

Example 3:

ST	TT
<p>Ölümüne yanmıyorum Ali Safa Bey. <b>Bir ayağım çukurda.</b> Bugün değilse yarın. Dünyaya direk kakacak değilim. Yarın bir tane daha çıkar, o da senin tarlanı dağıtır. Öbür gün bir tane daha... Daha da daha... Daha!.. Ben bundan korkuyorum işte...”</p> <p>p.388</p>	<p>I’m not worried about my death, Ali Safa Bey, <b>I’ve already one foot in the grave.</b> If not today, then tomorrow. No one lives forever. But tomorrow another man of the same kind will arise and distribute your fields too. The next day, another and then another and another! That’s what I’m afraid of.”</p> <p>p.329</p>

Abdi Ağa escapes from his own village to town to be safe from Memed. He scares to death ever because everyday people bring news from the mountains and Memed and his band. Abdi Ağa understands he cannot escape from Memed even in town centre. Therefore, he decides to take shelter in Ali Safa Bey’s house. He tries to persuade Ali Safa Bey and his wife to have an attitude against Memed. He tries to make them pity him and help him.

The translator preferred using an idiom with same meaning and form in this example. “Bir ayağı çukurda olmak” and “Have one foot in the grave” both have the meaning of being near death through old age or illness (Oxford Dictionary, en.oxforddictionaries.com).

#### 4.2.2. Using an Idiom of Similar Meaning But Dissimilar Form

It is more frequent to observe an idiom with similar meaning but dissimilar form between ST and ST than finding an idiom with similar meaning and form. Thus, it is applied more than the first strategy by the translator. Below, the strategy is illustrated with three different examples from *Ince Memed*.

Example 4:

ST	TT
<p>Memed Topala başıyla, “düş önüme,” diye bir işaret yaptı. Topal Yürüdü. Memed atı doldurdu, bir top toz içinde köyden çıktı. Homurtulu kalabalık arkasından bakakaldı. <b>Donup kaldı.</b> Tutup kesseydiniz, hiçbirinden kan akmazdı.</p> <p style="text-align: right;">p.434</p>	<p>With the nod of his head Memed ordered Lamé Ali to follow him. Then, spurring the horse, he galloped off the swirl of dust. The murmuring crowd remained staring after them, <b>all the villagers as still as statues.</b></p> <p style="text-align: right;">p.368</p>

Towards the end of the book there is a big amnesty at “bayram”. Memed and all the other convicts are to be forgiven. Memed returns his village. People at his village humiliate Memed because he does not kill Abdi Ağa. Memed loses his nerve and rides his horse to kill Abdi Ağa.

Turkish idiom “donup kalmak” means “freeze the fear” or “petrify” which has the same meaning of “being still as statue”. Although they have the same meaning, they are in dissimilar form. Thus, the translator preferred using an idiom with same meaning but dissimilar form in this example.

Example 5:

ST	TT
<p>Memed:  “Yakında gördün mü anamı?” diye yeniden sordu.  İsmail:  “İyiler dedik ya, iyiler canım... Durun size gavur dinliyi anlatayım. Gavur dinli senin eşkıyalara karıştığını duyunca... <b>eteklerini ateş aldı.</b>”  p.236</p>	<p>“Have you seen my mother lately” Memed asked again.  “ They’re all right, I’ve told you. Let me tell you about that infidel. When he heard you’d joined the brigands, <b>he just locked himself up.</b>”  p.200</p>

After Memed's join to the brigands, he pays a visit to his town. A villager reports him the latest news. He tells about Abdi aga and how miserable he is.

Turkish idiom "etekleri tutuřtu", means being very worried or getting anxious with scare. Writer of the book uses the idiom in different words and in a different style by saying "etekleri ateř aldı." They both have the same meaning. In translation, the translator uses another idiom "lock someone up" in English with the same meaning of "state of anxiety and fear". However, even though their meanings are the same in ST and TT, their forms and literal meanings are different. Thus, the translator preferred using an idiom with same meaning but dissimilar form in this example.

Example 6:

ST	TT
<p>Dikenlidüzünden karı yara yara gelen atlı jandarma soluk soluğaydı:</p> <p>"Çavuşum gördük," dedi. "İzinin üstünden çalı çekiyordu. Dağa yukarı çekiyordu. Bizi görünce kaçtı. Hiç kurşun sıklmadı. Ama izi yitmez. Çalı çekse de yitmez. Karın yüzünü buz bağlamıştır. Çalı çekmek <b>para etmez</b>. İze baktık, iz eski iz."</p> <p style="text-align: right;">p.415</p>	<p>Ona day a mounted policeman, breathless with excitement, brought news. "Sergeant, we've seen him," he said. "He was going up to the top of mountain. When he saw us, he ran off without firing a shot. But his trail cannot be missed, even if he drags blackthorn over it. The surface of the snow is frozen, and dragging blackthorn <b>is now of no avail</b>."</p> <p style="text-align: right;">p.351</p>

Memed, Iraz and Hatice escape from gendarmes and try disappearing without trace. After long and successful disappearance, gendarme finally finds Memed's trail and starts to track it down to get Memed and the women. Memed tries his best to erase his footprints after he comes down from mountain to get food for Hatice and Iraz. He understands that he cannot erase his footprints on the ice. Gendarmes see him and his footprints.

Turkish idiom "Para etmez" means there is no worth to make an effort on something, it is in vain. English idiom "of no avail" has the same meaning but dissimilar form from the Turkish one. Thus, in this example the translator preferred using an idiom with same meaning but dissimilar form.

#### 4.2.3. Translation by Paraphrase

Translation by paraphrase is the most adopted strategy among all the strategies put forward by Baker. It does not only keep the original's meaning but also helps the TT reader to comprehend the ST. Although the strategy constitutes the half of all the strategies, it is illustrated with three examples below.

Example 7:

ST	TT
Cabbarın ağzından <b>çıt çıkmadı</b> . Yüzü asıldı. Sefil Ali de konuşmadı. Zaten karışmazdı bu işlere.	<b>Not a word came</b> from Jabbar, whose face fell. Poor Ali was silent too. In any case he never meddled in this kind of business.

<p>Memed işi çaktı. Oralı olmadı. Cabbarın yüzü asılırsa asılsın. O kimseden yardım beklemiyordu. Ya herro, ya merro demişti.</p> <p style="text-align: right;">p.375</p>	<p>Memed sensed what Jabbar's silence meant, but he pretended not to notice. Let Jabbar disapprove! He didn't expect anyone's help. Come what might, his mind was made up.</p> <p style="text-align: right;">p.319</p>
---	--

Memed plans to abduct Hatice and Iraz from gendarmes at the Çukurova plain. Cabbar thinks it is too risky and they would be get killed in during the action and refuses to join Memed in this crazy plan. Memed is decisive and does not change his mind.

Turkish idiom “çıt çıkmamak” means being in complete silence. Instead of using another English idiom for this meaning, translator paraphrased the Turkish idiom and translated it as “not a word came” and used Translation by Paraphrase.

#### Example 8

ST	TT
<p>Hayvanın yanında dört beş leylek dolanıyordu. Leyleklere daldı. Eliyle de karıncaların yolunu kesti. Karıncalar ellerinin üzerinden geçtiler.</p> <p><b>Canını dişine taktı.</b> Önce, uzandığı yerden kalktı oturdu.</p>	<p>Four or five storks walked around in a nearby field. He stared at them. Then he cut across the path of an advancing army of ants with his hand. The ants simply crawled over it. <b>He made desperate effort</b> and sat up.</p>

p.50	p.39
------	------

Memed spends sometime in the nature after he returns his village and suffer from Abdi Ağa's cruelty. He works to death and when he finds a time, he dreams in the nature.

Turkish idiom “canını dişine takmak” means working very hard by showing great effort. Translator does not use and English idiom for this idiom, instead he translated it by paraphrasing the meaning.

#### Example 9

ST	TT
<p>Önce <b>allem eder kallem eder</b>, yoksulluk yüzünden, babasının elinden çıkmış toprakları köylüden geri alır. Toprak elde etme hilesini bulmuştur artık. Doymaz.</p> <p style="text-align: right;">p.292</p>	<p><b>Thanks to a lot of legal quibbles</b>, he managed to obtain from the villagers the return of the lands which his father had once been forced by poverty to sell. This success whetted his appetite and he began to use all sorts of other tricks to obtain new lands. His appetite became truly insatiable.</p> <p style="text-align: right;">p.248</p>

Ali Safa Bey is introduced to the reader at this part. His story is narrated. He graduates from Faculty of Law, he tries to find a job as a lawyer. However, thereafter, he changes

his mind and returns to his town. He tries to take back the lands that once belonged to his father, by unfair methods.

Turkish idiom “allem edip kalem etmek” is explained and paraphrased in TT. Thus, the translator preferred translation by paraphrase in this example.

#### 4.2.4. Omission

As it can be inferred from the meaning of strategy, omission is basically omitting an idiom from ST while translating into TT. Below, the strategy is illustrated with three examples.

Example 10:

ST	TT
<p>Kadın: “Kim bu?” diye hayretle sordu.</p> <p>Yaşlı adam: “Bir Tanrı misafiri,” diye cevap verdi.</p> <p>Kadın: “Misafirin hiç de böylesini görmedimdi,” diye <b>bıyık altından gülümsedi.</b></p> <p style="text-align: right;">p.16</p>	<p>“Who’s that?” asked the woman, surprised.</p> <p>“One of Allah’s guests,” replied old man.</p> <p>“I’ve never seen a guest of that kind,” the woman answered, smiling.</p> <p style="text-align: right;">p.9</p>

Memed, as a boy, escapes from his village and takes shelter in Süleyman’s house. Süleyman and his wife accept him. This is the first time they meet at the door of Süleyman’s house when Memed knocked the door exhaustedly.

Turkish idiom “bıyık altından gülmek” means smiling at somebody with an effort to hide it from that person. In the translation, idiom is omitted and it’s meaning is restricted to smiling. Thereby, translator used Omission strategy.

Example 11:

ST	TT
<p>Döne, bugünden sonra, ağlaya ağlaya <b>yataklara düştü</b>. Ateşler içinde yandı. Köyün genç kızları da ona yardım ettiler. Döne birkaç gün sonra yataktan kalktı. Gözleri kan çanağına dönmüştü. Alnına da beyaz bir bez bağlamıştı.</p> <p style="text-align: right;">p.38</p>	<p>That day Deuneh took to bed and wept. She had a butning fever. The young girls of the village nursed her, and after some days she rose from her sickbed, he eyes all bloodshot. She tied a white cloth around her forehead as a sign of mourning.</p> <p style="text-align: right;">p.28</p>

After Memed’s escape, Deuneh cannot hear a news from her son for a long time. She searches Memed in every possible spot but she is unable to find him. As a result, she feels so sorry that she gets sick and falls into bed.

Turkish idiom “yataklara düşmek” means one being so ill sor sad that s/he cannot be strong enough to stand and falls to bed. In English the idiom similar for this kind of situation is “sick in bed” or “be flat on one’s back”. However, translator did not use an English idiom when translating, instead he omitted the idiom and reduced it’s meaning by stating just “took to bed”.

Example 12:

ST	TT
<p>Her Őeye karŐın, Ali Safa, Bekir Efendi vurulduktan sonra bile Karadut k�y�nden bir karıŐ toprak alamadı. Kalaycı k�ye gelemiyordu. <b>EŐkıya deĐil, her yanı ateŐ olsa,</b> Karadut k�yl�s� adam yerine koymuyordu Kalaycıyı. �ekinmiyordu ondan.</p> <p style="text-align: right;">p.315</p>	<p>But even after shooting of Bekir Effendi, Ali Safa was still unable to wrest another yard of land from the villagers of Karadut. Kalayji could no longer enter the village. For all his shooting, the villagers of Karadut did not look upon Kalayji as a brigand or even as a man, and were utterly unafraid of him.</p> <p style="text-align: right;">p.268</p>

Ali Safa Bey, another villain and the protector of Abdi AĐa, wants to take Karadut village’s fruitful lands. He hires Kalayji’s gun to serve him and terrify the peasants and take their lands. However, Kalayji is not successful against Memed and he loses his reputation as a cruel man.

Turkish idiom “her yanı ateŐ olsa...” means he is not scary at all and in English it can be translated word for word as “even though he is made of fire...”. The idiom has very similar meaning and supplementary to the rest of text. However, as there is no exact translation for it and translating the idiom word for word would impact the fluency, translator decides to omit it.

#### 4.2.5. Other Methods

##### 4.2.5.1. Compensation

###### Example 13

ST	TT
<p>Hatçe: “Vay teyzeciğim vay!” dedi. “Gözleri kör olasıcalar.”</p> <p>Iraz: “Köyün yakışığıydı,” diye inledi. “Hepsini öldürsem çok muydu?”</p> <p>Hatçe: “<b>Vay anam vay!</b>” dedi.</p> <p style="text-align: right;">p.216</p>	<p>“Oh, my poor aunt! May they all be struck blind!”</p> <p>“He was the pride of the village,” moaned Iraz. “Is it too much if I kill them all?”</p> <p><b>Hatche showed her sympathy.</b></p> <p style="text-align: right;">p.176</p>

Hatice is imprisoned after Abdi Ağa maligns her. In prison she meets Iraz, whose son is killed unfairly. Iraz tries to take her revenge from the killers of her son and she ends up in prison. Iraz and Hatice become close friends and they tell each other their stories.

Turkish idiom “vay anam vay!” is an ironic or humorous expression for showing sorrow or distress and its equal in English is “woe is me!”. Instead of translating the idiom directly, translator compensates it by writing gesture of character. Thereby, in this case by omission and paraphrasing the translator applies compensation.

## **DISCUSSION AND CONCLUSION**

### **DISCUSSION**

In Chapter 3 and in Chapter 4 consecutively Culture Specific Items and Idioms in *Ince Memed* have been analysed. The reason for analysing Idioms and Culture Specific items is to reveal cultural transference between Turkish and Anglo-American Cultures and determine the translator's tendency towards Domestication or Foreignization, the methods put forward by Lawrence Venuti in the 1990's. Since Idioms and Culture Specific Items are deeply connected with culture in language; they are utilized in seeking cultural transfer. In the light of selected examples, the translator's approach towards intercultural transference is desired to be detected.

In Chapter 3, the second Case Study is concentrated on Culture Specific Items in *Ince Memed*. Primarily, Culture Specific Items in *Ince Memed* are classified before translation strategies are detected for analysis considering the Turkish culture. In this sense, CSIs in the novel are categorized as; Toponym; Food, Drink; Proper Name, Nickname; Clothing, Garments; Entertainment, Custom, Tradition; Religious Terms; Quantitative; Taboo Words; Addressing; Historical Figures, Institutions. After that, Translation of Culture Specific Items are analysed with the strategies put forward by Aixela. Aixela introduces two main categories in translation of CSIs; substitution and conservation. As it can be inferred from their name, substitutions on one hand are basically changing CSI with closer reference to TT reader or with distant reference to ST; conservation on the other hand mainly keeps the CSI's meaning and/or form close to ST while translating for TT reader. Aixela's further division of conservation and substitution is composed of 12 strategies. Conservation includes 5 strategies and Substitution covers 7 strategies.

In *Ince Memed*, totally 264 Culture Specific Items are detected. These detected CSIs are classified as Conservation and Substitution initially. Afterwards CSIs' translation is divided into 12 strategies and analysed. Under Conservation column, strategies constitute 152 of total 264 CSI translations. These strategies are applied, from the closest to ST to the relatively less close to ST, Repetition strategy is issued for 28 times, Orthographic Adaptation for 60 times, Extratextual Gloss for none, and Intratextual Gloss for 20 times.

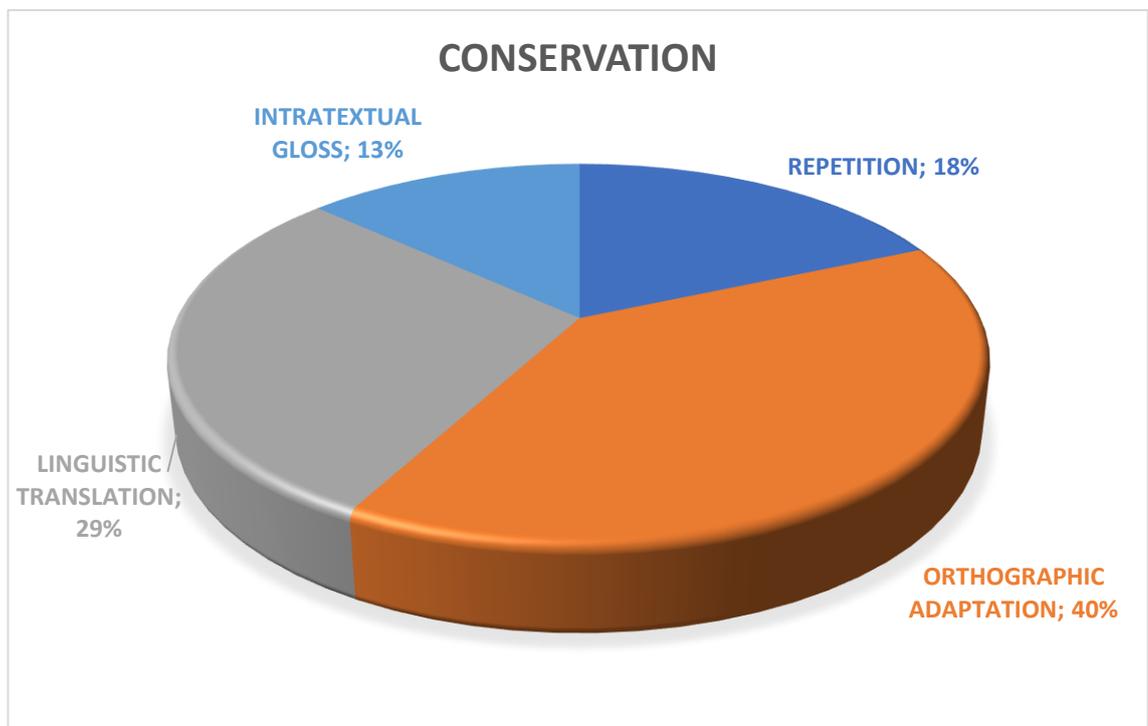


Figure 3.2. Amount of Conservation Methods Used for CSIs in *Ince Memed*

In Substitution column of CSI translation strategies, there are seven strategies. They are totally applied 112 times. These 112 applications are classified under 7 categories of Aixela, from closer to ST to closer to TT and/or free translation. 112 substitutions cover the strategy of Synonymy for 5 times, Limited Universalisation for 7 times, Absolute Universalisation for 50 times, Naturalization for 15 times, Deletion for 27 times, Autonomous Creation for 4 times, and Attenuation for 2 times. There is one exception of

Aixela's strategies that is not illustrated in this study, compensation. Because the strategy is already used for idioms and it is very blurry to detect one CSI is translated according to this method or not.

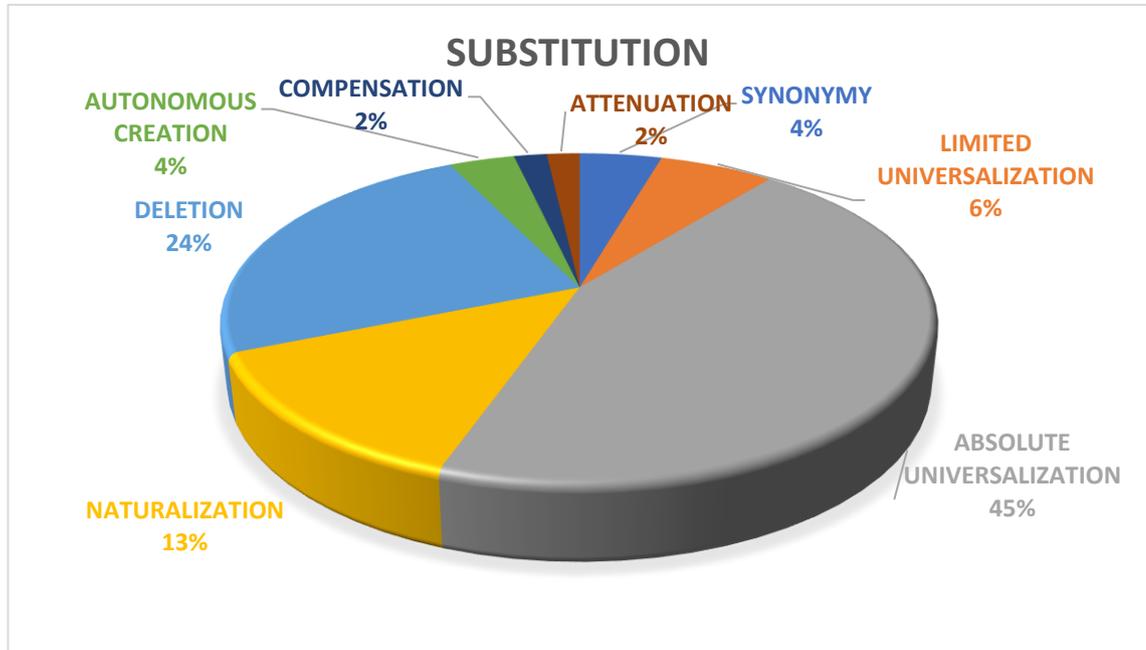


Figure 3.3. Amount of Substitution Methods Used for CSIs in *Ince Memed*

In total, 152 of 264 CSIs are translated according to Conservation Strategies and 112 of CSIs are translated in accordance with Substitution Strategies. The percentage of Conservation usage makes up 58, while Substitution application constitutes 42. In the light of this imbalance of strategy utilizations, the tendency of translation of *Ince Memed* towards domestication or foreignization can be determined in Venuti's sense. In this study, because the nature of utilization; substitution corresponds to domestication while conservation corresponds to foreignization. Venuti supported that translations should be performed without eradicating less dominant culture's essence -in this study Turkish- into dominant culture -which is Anglo-American. He has called the opposite type of this translation as "Domestication". Besides in today's world, domestication method is

applied more than foreignization method in favour Anglo-American literature world. He has called for action the translators of other languages to prevent and stop inequality between dominant culture and less dominant culture. Because, by means of foreignization method, less dominant culture can be visible and have a voice in Anglo-American world.

In Chapter 4, the first Case Study is based on the analysis of Idioms in *Ince Memed*. Translation of Idioms are analysed within the framework of Mona Baker's classification for Translation of Idioms. Idioms are translated in various paths. These paths are changed according to cultural distance between source culture and target culture. Assuming source culture is close to target culture, the translator can easily use similarities and adopt the first method suggested by Baker. Thereby translator can use another idiom in TT with the same meaning and form. Given that this thesis grounds on a Turkish novel, *Ince Memed*, and its English translation; the distance between Turkish Culture and Anglo-American culture does not let translator use the first method put forward by Baker easily.

In *Ince Memed*, totally 297 idioms are detected. Detected Idioms' translations are classified into four main categories of Baker, respectively; Using an idiom with same meaning and form, Using an idiom with same meaning but dissimilar form, Translation by paraphrase, Omission and one sub-category Compensation. Thirteen examples have been chosen to illustrate translation strategies for idioms put forward by Baker. Three examples are illustrated for each of four strategies and one example is illustrated for sub-category, Compensation. As Baker (1992, p.78) mentions in her book, the mostly applied strategy is translation by paraphrase and the strategy constitutes more than half of the whole idiom translations in our case with 160 times. Using an idiom with same meaning but dissimilar form follows Translation by paraphrase with 65 different examples. After that, using an idiom with same meaning and form is applied for 40 times for translation

of idiom. In *Ince Memed* Omission strategy is applied 29 times and lastly Compensation is applied for 3 times in the book. The percentage of range of translation of idioms is illustrated as follows:

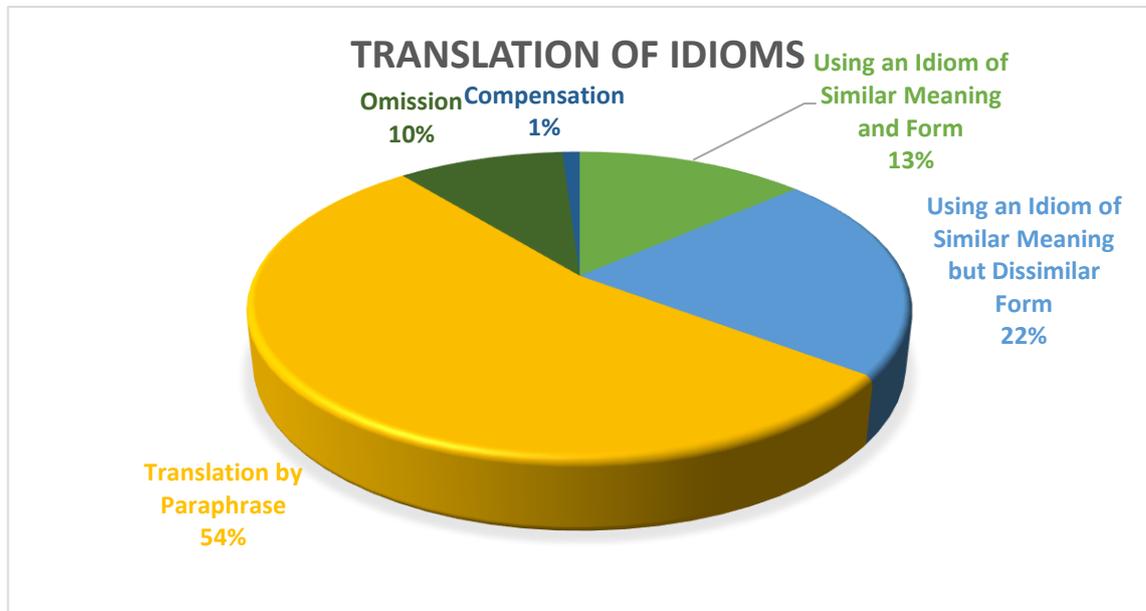


Figure 3.1. Amount of Baker's Idiom Translation Strategies Applied for *Ince Memed*

## CONCLUSION

Translation is regarded as one of the most powerful tools for intercultural exchanges. Regarding translators as important mediators between languages and cultures, load them with a charge of intercultural communicator naturally. Acknowledging cultural exchanges are inevitable in today's ever-growing and globalising world, possible consequences can be both positive or negative depending on the perspective. On one hand from hegemonic and dominant culture, which is Anglo-American at the present time, translation can be seen as a tool for promoting their culture as the standard at the cost of swallowing all the other local cultures. On the other hand, relatively less dominant

cultures are wrestling with the idea of being swallowed by eradicating their cultural essence and by making their own specific cultures resembling one “great” culture.

To that end, this thesis primarily aims to identify and analyse abovementioned unequal and unfair relationship through examination of translations of CSIs and Idioms in *Ince Memed*. CSIs’ translations are analysed with the methodology put forward by Javier Franco Aixela. As for Idioms, their translations are analysed in the light of Mona Baker’s methodology. With the data gathered from analysing cultural items of language, novel of *Ince Memed*’s translation into English is evaluated to reveal whether it is domesticated or foreignized in the light of Lawrence Venuti’s concept.

Considering research questions of this study, the first two questions is concerned with Venuti’s idea of domestication or foreignization and the third question is concerned with CSI’s translation methods by Javier Franco Aixela and Idiom translation methods by Mona Baker;

1. To what extend CSI’s translation methods by Javier Franco Aixela and Idiom translation methods by Mona Baker are applicable to the Turkish literary works?
2. Are culture specific items and idioms in Yaşar Kemal’s *Ince Memed* domesticated or foreignized within the perspective of Lawrence Venuti’s theory while being translated into English?
3. Is it possible to keep Turkish literary work foreignized while translating it into English, and keep the authenticity of the less dominated culture as Venuti has stated?

In the first step, this study has arrived at the conclusion on the matter of utilization of Aixela’s (1996) and Baker’s (1992) strategies. Primarily, the first question is addressed.

Since the case studies in Chapter 3 and Chapter 4 are centred on CSIs, Idioms and their translation methods' application to the novel of *Ince Memed*, the extents of Aixela's methods' application on CSIs and Baker's methods' application on Idioms in *Ince Memed* can shed a light on the matter of other Turkish literary works. Regarding the 1<sup>st</sup> question, Aixela's and Baker's methods are fully applicable to Turkish literary works as they are applicable to the other cultures and Turkish literary cannot be thought apart from other cultures' and countries' literature.

Lawrence Venuti and his concept of Domestication or Foreignization are deeply scrutinized in Chapter 2. In his studies, Venuti concentrates on hegemony and ideology on translation. Thus, in comparison of Turkish ST and English TT, his studies are taken as a theoretical background of this thesis. Venuti's works provided the required theoretical base as it covers imbalanced power relations between unique and relatively minor cultures against major, hegemonic culture. In this study, relatively minor or less powerful culture refers to Turkish culture, while the hegemonic culture referring to Anglo-American culture.

Venuti's approach not only helps to identify clearly the power struggle in cultural transfer, but also helps to uncover tendency of translation of cultural items and detect whether the translation is domesticated or foreignized. In a language many things can be referred to as cultural. However, there are some items in languages more intensely connected with culture. In this study, cultural items refer to Culture Specific Items and Idioms. Culture Specific Items' translations are categorised by Javier Franco Aixela's methodology into two main ends; conservation referring to foreignization method, and substitution referring to domestication method of Venuti.

Aixela divides Conservation method (Foreignization by Venuti's term) into five as "repetition, orthographic adaptation, linguistic translation, extra-textual gloss, and intra-textual gloss". Additionally, Aixela divides Substitution method (Domestication by Venuti's term) into "synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation".

In addition to Aixela's methodology for analysing translation of CSIs, Mona Baker's four main strategies give us a clue on translation strategy. Mona Baker as mentioned in Discussion part, proposes four main strategies for translation of idioms; Using an idiom with same meaning and form, Using an idiom with same meaning but dissimilar form, Translation by paraphrase, Omission and one sub-category Compensation. Omission and Compensation strategies for translation of Idioms can be claimed to close methods to Domestication since they destroy ST's meaning and form. Additionally, using the first three strategies of Baker can be regarded as an attempt to preserve ST's form and/or meaning.

Accordingly, analysing abovementioned various strategies for both CSIs' translation and Idioms' translation enable this study to find out direction of Translation of *Ince Memed*. In respect to Culture Specific Items, taking into consideration the 58-percentage usage of Conservation versus 42-percentage usage of Substitution gives us undeniable clues about the method embraced in the translation of novel of *Ince Memed*. In respect to Idioms, 11 percent usage of Omission and Compensation methods jointly; versus the usage of Using an idiom with same meaning and form, Using an idiom with same meaning but dissimilar form, Translation by paraphrase together constitutes 89 percent. These data also help us

to uncover the method of translation of novel of *Ince Memed*.

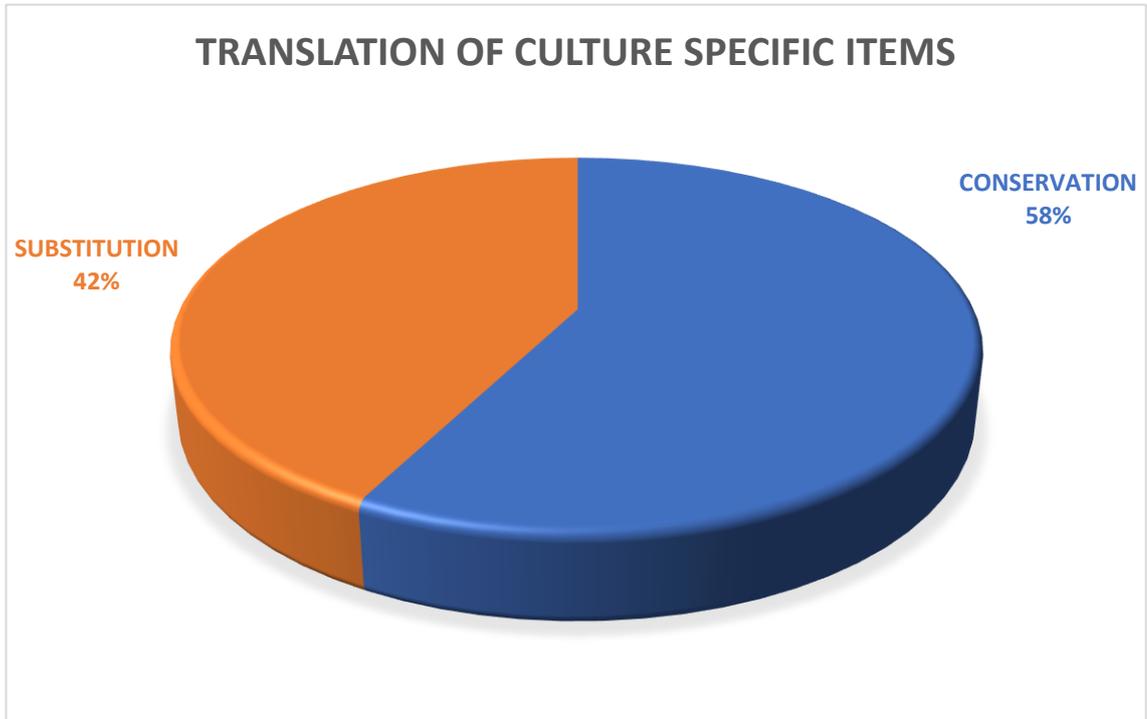


Figure 3.4. Total Percentage Translation of Culture Specific Items in *Ince Memed*

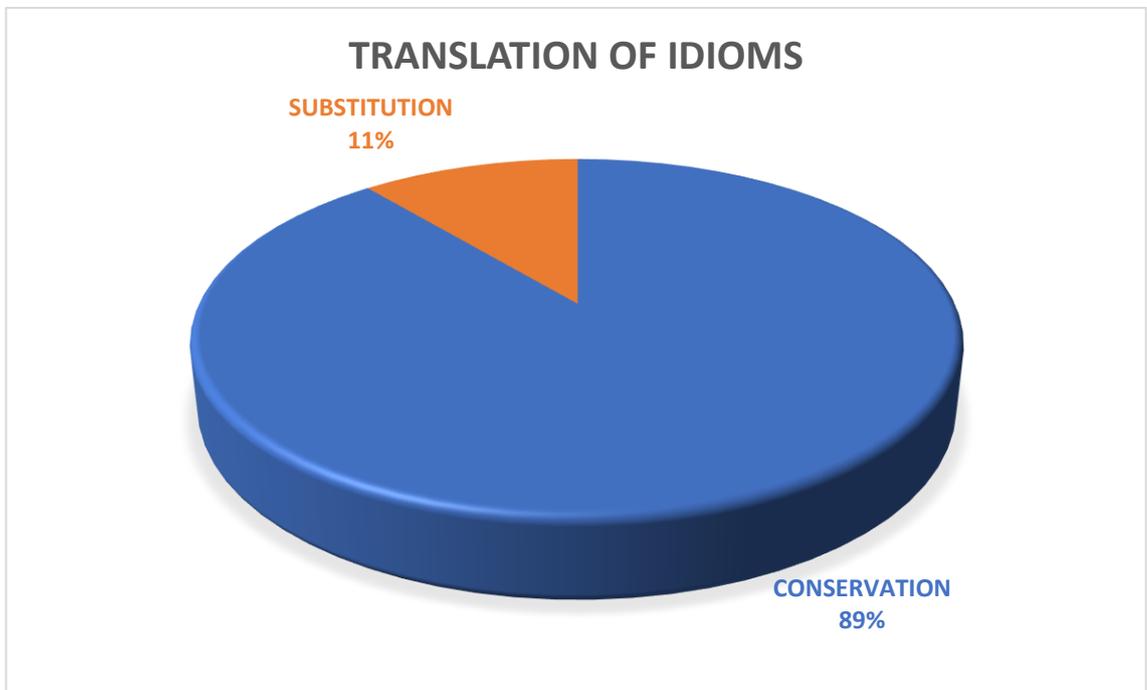


Figure 3.5. Total Percentage Translation of Idioms in *Ince Memed*

Regarding the 2<sup>nd</sup> question, it is obvious from the findings that the novel of Ince Memed is “Foreignized” while being translated into English Language. Turkish cultural elements, originality of the novel, ST’s essence and representation of Turkishness are all preserved while translating into Anglo-American culture.

Besides, Turkish literary works can be foreignized while translating into English. Translator does not apply domestication method, which is basically an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home. In this case Turkish novel is not transformed into something within the Anglo-American cultural values. Instead, Translator applied Foreignization method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (Venuti, 1995, p.20). In this context, Edouard Roditi used Foreignization method and sent the Anglo-American reader abroad, to Turkey and made them feel the text they are reading is a foreign text including foreign cultural elements.

Based on the answer to the first research question as the novel of Ince Memed is Foreignized while translating into Anglo-American culture, the third research question is also addressed at the same time.

The answer for 3<sup>rd</sup> research question stems from the first answer. The novel of *Ince Memed* is Foreignized. Thus, it is possible to keep Turkish literary work foreignized while translating into English Language and naturally Anglo-American literature.

As a result, considering intercultural exchange is a must in today’s world, and uniqueness and values of Turkish culture need to be well preserved in this inevitable, obligatory and unequal intercultural exchange through translation; Foreignization method of Venuti is

applied to the translation of novel of *Ince Memed*, and it is detected by means of Aixela's and Baker's methodologies on Culture Specific Items and Idioms. The purpose of this study is fulfilled with the answer of Foreignization is applied in translation of the novel of *Ince Memed*.

All in all, this thesis used case studies to reveal the translation tendency of *Ince Memed* towards Domestication and Foreignization. Consequently, the translation method is determined as Foreignization method of Venuti. This thesis is based on one case study. Thus, further studies are required to have an extended perspective on Domestication and Foreignization in Turkish Literature.

## BIBLIOGRAPHY

- Aksoy, O. A. (1997). *Atasözleri ve Deyimler Sözlüğü*. İstanbul: İnkılâp Kitabevi.
- Baker, M. (1992). *In Other Words: A Coursebook on Translation*. London and New York: Routledge.
- Barnstone, W. (1993). *The Poetics of Translation, History, Theory, Practice*. Newhaven and London: Yale University Press.
- Bassnett, S., & Lefevere, A. (1995). *Translation, History and Culture*. London: Cassel.
- Bassnett, S., Trivedi, H. (1999) *Postcolonial Translation: Theory and Practice*. London, New York: Routledge Press.
- Bourdieu, P. (1990). *The Logic of Practice* (R. Nice, Trans.). Standford: Standford University Press. (Original work *Le sens pratique*, published 1980 Paris: Minuit)
- Cambridge Dictionary (n.d.). Retrieved from <https://dictionary.cambridge.org/dictionary/english/stab-someone-in-the-back>
- Çiftlikçi, R. (1997). *Yazar, Eser, Üslup*. Ankara: Kültür ve Turizm Bakanlığı Yayınları.
- Culler, J. (1987). *Saussure* (Second revised edition). London: Fontana Press.
- Devy, G. N. (1990) *Translation Theory. An Indian Perspective: Bombay Literary Review*.
- Duranti, A. (1997). *Linguistic Anthropology*. Cambridge: Cambridge University Press.
- Edouard Roditi by Bradford Morrow. Retrieved: 10.09.2018, from <http://bombmagazine.org/article/428/edouard-roditi>

Edouard Roditi Papers, 1910-1992. (n.d.). Retrieved from

<http://www.oac.cdlib.org/findaid/ark:/13030/ft5j49n8ft>

Edouard Roditi papers, 1910-1992. (n.d.). Retrieved: 16.09.2017, from

<http://www.oac.cdlib.org/findaid/ark:/13030/ft5j49n8ft/>

Edouard Roditi. (n.d.). Retrieved: 05.09.2017, from

<http://www.ndbooks.com/author/edouard-roditi/>

*English Translation*, Manchester: St Jerome.

Espindola, E. (2005). *The use and abuse of subtitling as a practice of cultural*

*representation: Cidade de Deus and Boyz 'N the Hood*. Unpublished

Doctoral Dissertation. Universidade Federal de Santa Catarina,

Florianópolis.

Franco Aixelà, Javier (1996). Culture-specific items in translation. Román Álvarez and

Carmen A. Vidal (eds). *Translation, Power, Subversion*. (pp. 52-78).

Clevedon: Multilingual Matters.

Hohendahl, P. E. (1982). *Literary Criticism and The Public Sphere* (R. L. Smith and H.

J. Schmidt, Trans.). Ithaca, New York: Cornell University Press.

Idiom (n.d.). Retrieved from <https://www.ldoceonline.com/dictionary/idiom>

Kemal, Y. (1955/2007). *İnce Memed*. İstanbul: Yapı Kredi Yayınları.

Kemal, Y. (1961/2005). *Memed My Hawk*. (E. Rouditi, Trans.). New York: New York

Review Books.

Kemal, Y. (1999). *Yaşar Kemal Kendini Anlatıyor - Alain Bosquet ile Görüşmeler*. İstanbul: Adam Yayınları.

Kemal, Y. (2003). *Bu Diyar Baştan Başa* (1. Baskı). İstanbul: Yapı Kredi Yayınları.

Kemal, Y. (2004). *Baldaki Tuz*. İstanbul: Yapı Kredi Yayınları.

Larson, M. L. (1984). *Meaning-Based Translation: A Guide To Cross-Language Equivalence*. Lanham and New York: University Press of America.

Lefevre, A. (1975). *Translating Poetry: Seven Strategies and A Blueprint*. Assen: Van Gorcum.

Lefevre, A. (1977). *Translating Literature: The German Tradition*. Assen: Van Gorcum.

Lewis, R. D. (2015). *When Cultures Collide: Leading Across Cultures; A Major New Edition of The Global Guide*. Boston, MA: Brealey.

Milliyet. (2007, February 14). İnce Memed 60, romanı ise 50 yaşında! Retrieved from <http://www.milliyet.com.tr/ince-memed-60--romani--ise-50-yasinda--pembenar-detay-kultursanat-965756/>

Munday, J. (2008). *Introducing Translation Studies: Theories and Applications*. Routledge: New York and London.

ND, New Directions, Edouard Roditi. Retrieved: 08.08.2017, from <http://www.ndbooks.com/author/edouard-roditi/>

Newmark, P. (1988). *A Textbook of Translation*. London: Pergamon.

Newmark, P. (1988). *Approaches to Translation*. Prentice Hall, Hemel Hempstead.

- Newmark, P. (2010). *Translation And Culture*. B. Lewandowska-Tomaszczyk (Ed.), *Meaning in Translation* (pp. 171-182). Frankfurt: Peter Long GmbH.
- Nord, Christiane. (1997). *Translating as a Purposeful Activity: Functionalist Approaches Explained*. Manchester: St. Jerome.
- Open Journal of Modern Linguistics, (n.d.). Retrieved: 12.10.2017, from <http://www.scirp.org/journal/ojml>
- Oxford Dictionaries (n.d.). Retrieved from [https://en.oxforddictionaries.com/definition/have\\_one\\_foot\\_in\\_the\\_grave](https://en.oxforddictionaries.com/definition/have_one_foot_in_the_grave)
- Oxford Dictionary (n.d.). Retrieved: 27.04.2018, from <https://en.oxforddictionaries.com/definition/idiom>
- Popovic, A. (1970). *The Concept of Shift of Expression in Translation Analysis*, The Hague, in Holms, J. *The Nature of Translation*, Mouton.
- Raguet, Bouvart, Christine. (1995) "*Vladimir Nabokov: The Translator's Perplexity in a Maze of Languages*", in *Cross-words: Issues and Debates in Literary and Non-Literary Translating*. University of Liege.
- Said, E. W. (2006). *Orientalism*. Brantford, Ont.: W. Ross MacDonald School, Resource Services Library.
- Snell, Hornby, M. (1995). *Translation Studies. An Integrated Approach*. Amsterdam: John Benjamins.
- Snell-Hornby, M. (2006). *Turns of Translation Studies: New Paradigms or Shifting Viewpoints?* Philadelphia: John Benjamins Publishing Company.

Tymoczko, M. (1999). *Translation in a Post-Colonial Context: Early Irish Literature in*

Unesco Index Translationum (n.d.). Retrieved: 16.05.2018 from

<http://www.unesco.org/xtrans/bsstatexp.aspx?crit1L=3&nTyp=min&topN=50>

Venuti, L. (1992). Introduction. In Venuti, L. (Ed.). *Rethinking Translation, Discourse, Subjectivity, Ideology*. London & New York: Routledge.

Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*, London: Routledge.

Venuti, L. (1998). *The Scandals of Translation: Towards an Ethics of Difference*. New York: Routledge.

Venuti, L., & Baker, M. (2012). *The Translation Studies Reader*. New York: Routledge.

Wikipedia - Édouard Roditi online Retrieved: 25.05.2018 from

[https://en.wikipedia.org/wiki/Édouard\\_Roditi](https://en.wikipedia.org/wiki/Édouard_Roditi)

Wikipedia (2018, June 08). My Name Is Red Retrieved from

[https://en.wikipedia.org/wiki/My\\_Name\\_Is\\_Red](https://en.wikipedia.org/wiki/My_Name_Is_Red)

Williams, R. (1961). *The Long Revolution*. London: Chatto & Windus.

Wilss, W. (1982). *The Science of Translation: Problems and Methods*. Narr: Tübingen.

Yaşar Kemal – YKY, (n.d.). Retrieved: February 2, 2018 from

<http://www.yasarkemal.net/eng/bio/index.html>

Yaşar Kemal Awards Prizes (n.d.). Retrieved: 23.09.2017, from

<http://www.yasarkemal.net/eng/awards/index.html>

## **APPENDIX 1: YAŞAR KEMAL'S BIBLIOGRAPHY**

### **1.1. Stories**

Sarı Sıcak, (Yellow Heat and other stories) İst.: Varlık, 1952

Bütün Hikâyeler, (Collected short stories) İst.: Cem, 1975

Kalemler, İst.: YKY, 2016

Beyaz Pantolon, İst.: YKY, 2016

### **1.2. Novels**

İnce Memed, (Memed, My Hawk. A novel in four parts) 1. c., İst., 1955; 2. c., İst., 1969; 3. c., İst., 1984; 4. c., 1987

Teneke, (The Drumming-Out) İst.: Varlık, 1955

Orta Direk, (The Wind from the Plain) İst.: Remzi, 1960

Yer Demir Gök Bakır, (Iron Earth, Copper Sky) İst.: Güven, 1963

Ölmez Otu, (The Undying Grass) İst.: Ant, 1968

Akçasazın Ağaları/Demirciler Çarşısı Cinayeti, (The Agas of Akchasaz Trilogy /Murder in the Ironsmiths Market) İst.: Cem, 1974

Akçasazın Ağaları/Yusufçuk Yusuf, (The Agas of Akchasaz Trilogy / Yusuf, Little Yusuf) İst.: Cem, 1975

Yılanı Öldürseler, (To Crush the Serpent) İst.: Cem, 1976

Al Gözüm Seyreyle Salih, (The Saga of a Seagull) İst.: Cem, 1976

Allahın Askerleri, (God's Soldiers) İst.: Milliyet, 1978

Kuşlar da Gitti, (The Birds Have Also Gone: Long Stories) İst.: Milliyet, 1978

Deniz Küstü, (The Sea-Crossed Fisherman) İst.: Milliyet, 1978

Hüyükteki Nar Ağacı, (The pomegranate on the Knoll) İst.: Toros, 1982

- Yağmuncuk Kuşu/Kimsecik I, (Kimsecik I - Little Nobody I) İst.: Toros, 1980
- Kale Kapısı/Kimsecik II, (Kimsecik II - Little Nobody II)İst.: Toros, 1985
- Kanın Sesi/Kimsecik III, (Kimsecik III - Little Nobody III) İst.: Toros, 1991
- Fırat Suyu Kan Akıyor Baksana,(Look, the Fırat River is Flowing with Blood) İst.: Adam, 1997
- Karıncanın Su İçtiği, (Ant Drinking Water) İst.: Adam, 2002
- Tanyeri Horozları, (The Cocks of Dawn), İst.: Adam, 2002
- Çıplak Deniz Çıplak Ada, İst.: YKY, 2012
- Tek Kanatlı Bir Kuş, İst.: YKY, 2013

### **1.3. Poem**

- Bugünlerde Bahar İndi, İst.: YKY, 2010

### **1.4. Epic Novels**

- Üç Anadolu Efsanesi,(Three Anatolian Legends) İst.: Ararat, 1967
- Ağrıdağı Efsanesi, (The Legend of Mount Ararat) İst.: Cem, 1970
- Binboğalar Efsanesi, (The Legend of the Thousand Bulls) İst.: Cem, 1971
- Çakırcalı Efe, (The Life Stories of the Famous Bandit Çakırcalı) İst.: Ararat, 1972

### **1.5. Interviews**

- Yanan Ormanlarda 50 Gün, (Fifty Days in the Burning Forests) İst.: Türkiye Ormancılar Cemiyeti, 1955
- Çukurova Yana Yana, (While Çukurova Burns) İst.: Yeditepe, 1955
- Peribacaları, (The Fairy Chimneys) İst.: Varlık, 1957
- Bu Diyar Baştan Başa, (Collected reportages) İst.: Cem, 1971
- Bir Bulut Kaynıyor, (Collected reportages) İst.: Cem, 1974
- Röportaj Yazarlığında 60 Yıl, İst.: YKY, 2011

Çocuklar İnsandır, İst.: YKY, 2013

Neredesin Arkadaşım, İst.: YKY, 2014

Yağmurla Gelen, İst.: YKY, 2014

### **1.6. Experimental Works**

Ağıtlar,(Ballads) Adana: Halkevi, 1943

Taş Çatlasa, (At Most) İst.: Ataç, 1961

Baldaki Tuz, (The Slat in the Honey) (1959-74 newspaper articles) İst.: Cem, 1974

Gökyüzü Mavi Kaldı, (The Sky remained Blue) (a collection of folk literature), in collaboration with S. Eyüboğlu

Ağacın Çürüğü: (The rotting Tree) (Articles and Speeches), (compiled by Alpay Kabacalı) İst.: Milliyet, 1980

Yayımlanmamış 10 Ağıt, (10 Unpublished Ballads) İst.: Anadolu Sanat, 1985

Sarı Defterdekiler: (Contents of the yellow notebook) (Collected Folkloric works, (prepared by Alpay Kabacalı) İst.: Yapı Kredi, 1997

Ustadır Arı, (The expert bee )İst.: Can, 1995

Zulmün Artsın, (Increase your oppression)İst.: Can, 1995

Binbir Çiçekli Bahçe, İst.: YKY, 2009

Bu Bir Çağrıdır, İst.: YKY, 2012

### **1.7. Children's Books**

Filler Sultanı ile Kırmızı Sakallı Topal Karınca, (The Sultan of the Elephants and the Red-Bearded Lame Ant) İst.: Cem, 1977

### **1.8. Translations**

Ayışığı Kuyumcuları(Moonlight Jewelers) (A. Vidalie; with Thilda Kemal), İst.: Adam, 1977<sup>12</sup>

### **1.9 Awards**

1955 - "Seven Days in the World's Largest Farm" reportage series, Journalist's Association Prize

1956 - Varlik Prize for Ince Memed (Memed, My Hawk)

1966 - Ilhan Iskender Award for the play adapted from his book with the same name, Teneke (The Drumming-Out)

1966 - The International Nancy Theatre Festival - First Prize for Teneke (The Drumming-Out)

1974 - Madarli Novel Award for Demirciler Çarşısı (Murder in the Ironsmith's Market)

1977 - Paris, Choix du Syndicat des Critiques Littéraires pour le Meilleur Livre Etranger pour Terre de Fer, Ciel de Cuivre (Yer demir, gök bakir).

1978 - Paris, Prix du Meilleur Livre Etranger pour L'Herbe qui ne meurt pas (Ölmez otu).

(Prize for the Best foreign Novel , Paris – for The Undying Grass)

1979 - Paris, Choix du Grand Jury des Lettres pour La légende des Mille Taureaux (Binbogalar Efsanesi).

---

<sup>12</sup> <http://www.yasarkemal.net/eng/bibli/index.html>

1982 - Paris, Prix Mondial Cino del Duca decerné pour contributions a l'humanisme moderne

1984 - Paris, Commandeur de la Légion d'Honneur de France

1984 - Istanbul, Sedat Simavi Foundation Award for Literature.

1986 - The Orhan Kemal Novel Prize for Kale Kapısı (Castle Gate)

1988 - TÜYAP Book Fair Public Award

1988 - Paris, Commandeur des Arts et des Lettres.

1991 - Strasbourg, Laurea Honoris Causa, Université des Sciences Humaines

1992 - 11. TÜYAP Book Fair Honorary Author

1992 - Antalya, Laurea Honoris Causa, Université d'Akdeniz

1993 - Ministry of Culture Grand Prize

1994 - Rüştü Koray Award by the Political Scientists' Association.

1995 - Copenhagen, Morgenavissen Jylàand-Pòsten Award.

1996 - Turkish Publisher's Association - Freedom of Thought Prize

1996 - Perpignan, Prix Méditerranée Etranger pour La voix du sang (Kanin Sesi).

1996 - Barcelona, Premi Internacional de Catalunya

1996 - New York, Hellman-Hammett Award for Courage in Response to Repression,  
Human Rights Watch

1997 - Percoto, Premio Nonino per l'Opera Omnia.

1997 - Uppsala, Kenne Fant Foundation for Liberty of Speech and Opinion Award.

1997 - Oslo, Norwegian Authors Union Freedom of Expression Prize.

1997 - Frankfurt a/Main, Friedenspreis des Deutschen Buchhandels

1998 - Berlin, Laurea Honoris Causa, Frei Universitat.

1998 - Bordeaux, Prix Ecureuit de Littérature Etrangère.

2002 - Bilkent University Honorary Doctorate

2003 - Z. Homer poetry Award

2003 - Savanos Prize (Thessalonika-Greece)

2003 - Turkish Publisher's Association Lifetime Achievement Award

2008 - Presidential Culture and Arts Grand Awards

2011 - Turkish Journalists' Association Special Honours Award

2011 - Grand Officier Dans l'Ordre National de la Légion d'Honneur Award

2013 - Armenia's Krikor Naregatsi Medal<sup>13</sup>

---

<sup>13</sup> <http://www.yasarkemal.net/eng/awards/index.html>



HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU

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

Tarih: 09/06/2018

Tez Başlığı : Yaşar Kemal'in *İnce Memed* Adlı Eserindeki Kültüre Özgü Ögelerin ve Deyimlerin İncelenmesi

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 126 sayfalık kısmına ilişkin, 25/07/2018 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 9'dur

Uygulanan filtrelemeler:

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

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

Gereğini saygılarımla arz ederim.

26.07.18

Tarih ve İmza

**Adı Soyadı:** Selim Ozan Çekçi  
**Öğrenci No:** N14229923  
**Anabilim Dalı:** Mütercim Tercümanlık  
**Programı:** İngilizce Mütercim Tercümanlık – Yüksek Lisans

**DANIŞMAN ONAYI**

UYGUNDUR.

  
Dr. Öğr. Üyesi Sinem Bozkurt  
(Unvan, Ad Soyad, İmza)



HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
MASTER'S THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
ENGLISH TRANSLATION AND INTERPRETING DEPARTMENT

Date: 09/06/2018

Thesis Title : Analysis of Idioms and Culture Specific Items in the English Translation of Yaşar Kemal's İnce Memed

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 25/07/2018 for the total of 126 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 9%.

Filtering options applied:

- Approval and Declaration sections excluded
- Bibliography/Works Cited excluded
- Quotes excluded
- Match size up to 5 words excluded

I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

26.07.18

Date and Signature

Name Surname: Selim Ozan Çekçi

Student No: N14229923

Department: English Translation and Interpreting

Program: English Translation and Interpreting MA

**ADVISOR APPROVAL**

APPROVED.

Assist. Prof. Dr. Sinem Bozkurt  
(Title, Name Surname, Signature)



HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

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

Tarih: 23/07/2018

Tez Başlığı: Yaşar Kemal'in İnce Memed Adlı Eserindeki Kültüre Özgü Ögelerin ve Deyimlerin İncelenmesi

Yukarıda başlığı gösterilen tez çalışmam:

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

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

Gereğini saygılarımla arz ederim.

25.07.2018  
Tarih ve İmza

Adı Soyadı: Selim Ozan Çekçi  
Öğrenci No: N14229923  
Anabilim Dalı: İngilizce Mütercim Tercümanlık  
Programı: İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans  
Statüsü:  Yüksek Lisans  Doktora  Bütünleşik Doktora

**DANIŞMAN GÖRÜŞÜ VE ONAYI**

Dr. Öğr. Üyesi Sinem Bozkurt  
(Unvan, Ad Soyad, İmza)

Telefon: 0-312-2976860

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

Faks: 0-3122992147

E-posta: [sosyalbilimler@hacettepe.edu.tr](mailto:sosyalbilimler@hacettepe.edu.tr)



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

HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
ENGLISH TRANSLATION AND INTERPRETING DEPARTMENT

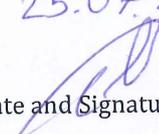
Date: 23/07/2018

Thesis Title: Analysis of Idioms and Culture Specific Items in the English Translation of Yaşar Kemal's Ince Memed  
My thesis work related to the title above:

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

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

I respectfully submit this for approval.

25.07.2018  
  
Date and Signature

Name Surname: Selim Ozan Çekçi  
Student No: N14229923  
Department: English Translation and Interpreting  
Program: English Translation and Interpreting MA  
Status:  MA  Ph.D.  Combined MA/ Ph.D.

**ADVISER COMMENTS AND APPROVAL**

  
Asst. Prof. Dr. Sinem Bozkurt  
(Title, Name Surname, Signature)