



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpretation

Translation and Interpretation in English Programme

**AFRICANIZATION OR DE-AFRICANIZATION: A DESCRIPTIVE
STUDY ON TURKISH TRANSLATIONS OF ALAN PATON'S CRY,
THE BELOVED COUNTRY**

Gamze TURAN

Master's Thesis

Ankara, 2019

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KABUL VE ONAY

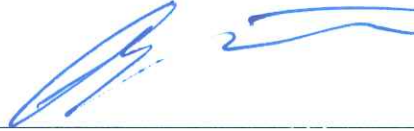
Gamze Turan tarafından hazırlanan "Afrikalılaştırma veya Afrikadışılaştırma: Alan Paton'un Ağla Sevgili Yurdum Adlı Eserinin Türkçe Çevirileri Üzerine Betimleyici Bir Çalışma" başlıklı bu çalışma, 18/06/2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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04.07.2019



Gamze TURAN

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ETİK BEYAN

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

Arş. Gör. Gamze TURAN

*To my father for making me who I am and to my grandfather whose memory will
always be with me...*

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ÖZET

TURAN, Gamze. *Afrikalılaştırma veya Afrikadışılaştırma: Alan Paton'un Ağla Sevgili Yurdum Adlı Eserinin Türkçe Çevirileri Üzerine Betimleyici Bir Çalışma*, Yüksek Lisans Tezi, Ankara, 2019.

Sömürgecilik sonrası dönem yazınında kültürün temsili oldukça büyük önem taşımaktadır. Bu temsil sayesinde sömürgecilik sonrası dönem edebiyatı yazarları kültürel kimlik yaratma ve baskın kültürlerle karşı koyma amaçlarına ulaşabilmektedir. Kültürel öğelerin aktarımında çevirinin rolünü ortaya koymak üzere Güney Afrika'nın apartheid döneminin önemli temsilcilerinden biri olan Alan Paton'un *Cry, the Beloved Country* isimli eserinin İnci Gürel (*Ağla Sevgili Yurdum*) ve Mehmet Harmanlı (*Ağla Sevgili Yurdum*) tarafından yapılan Türkçe çevirileri incelenmiştir. Paton Güney Afrika'nın o dönemdeki durumunu anlatırken hibrid bir dil ve Zulu kültürüne özgü kültürel öğeler kullanmıştır. Bu nedenle bu eserin çevirisi kültürel farklılığın aktarılması ve kültürel bir kimliğin yaratılması açısından oldukça önemlidir.

Bu kapsamda *Cry, the Beloved Country* isimli eserde bulunan kültürel öğeler Newmark'ın kategorilerine bağlı olarak kategorilere ayrılmıştır. Kültürel öğelerin çevirisinde kullanılan çeviri stratejileri Newmark ve Aixela tarafından ortaya koyulan çeviri stratejileri çerçevesinde belirlenecektir. Yazar tarafından hedeflenen kültürel farklılığın ne derecede aktarıldığını tespit etmek için belirlenen stratejiler Venuti tarafından ortaya koyulan yerlileştirme ve yabancılaştırma yaklaşımları kapsamında detaylı bir şekilde değerlendirilecektir. İki çevirinin karşılaştırılmasıyla gerçekleşen analiz sonucunda bu çalışma iki çevirmen tarafından da yabancılaştırma yaklaşımı kapsamında yer alan stratejilerin kullanıldığını ortaya koymuştur. Aynı zamanda yerlileştirme kapsamında yer alan stratejilerin de iki çevirmen tarafından belirli kültürel öğelerin aktarımında kullanıldığı da görülmüştür.

Anahtar Sözcükler

Sömürgecilik sonrası edebiyat, Sömürgecilik sonrası edebiyat çevirisi, Kültürel öğeler, Yabancılaştırma, Yerlileştirme

ABSTRACT

TURAN, Gamze. *Africanization or De-Africanization: A Descriptive Study on Turkish Translations of Alan Paton's Cry, The Beloved Country*, Master's Thesis, Ankara, 2019.

Representation of culture is considerably important in postcolonial texts. Through this representation, postcolonial authors reach their aim to create a cultural identity and resist hegemonic cultures. To investigate the role of translation in transferring cultural elements this study will analyze one of the significant works representing apartheid period of South Africa, Alan Paton's *Cry, the Beloved Country* (1948), and its Turkish Translations by Mehmet Harmancı (*Ağla Sevgili Yurdum*, 1981) and İnci Gürel (*Ağla Sevgili Yurdum*, 1986). As Paton portrays the condition of South Africa he uses a hybrid style and cultural references particular to the Zulu culture. Hence, the translation strategies applied during the transfer of these cultural items play an important role in transferring the cultural otherness and creating a cultural identity.

To that end, the cultural references in *Cry, the Beloved Country* are categorized based on Newmark's categorization of culture specific items. The translation strategies applied by the translators these references are further determined based on the translation strategies proposed by Newmark and Aixela. These strategies are further elaborated in line with Venuti's approach of foreignization and domestication to identify through which strategies and to what extent the cultural otherness intentionally created by the writer is transferred. Following the analysis conducted based on the two translations this thesis sets forth that strategies which fall under the category of foreignization are the most common strategies adopted by both translators. It was also inferred that other strategies in line with domestication were also used by two translators in transferring the cultural references.

Keywords

Postcolonial literature, Postcolonial translation, Cultural items, Foreignization, Domestication

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LIST OF ABBREVIATIONS

TT1 Target Text 1

TT2 Target Tex 2

TC Target Culture

SC Source Culture

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INTRODUCTION

The emergence of translation studies as a discipline dates back to 1970's. Although it is considered to be a distinct scientific field, it is inevitable to speak of translation studies without considering fields such as comparative literature, linguistics, history, cultural studies etc. In line with this interaction research areas of translation studies broadened after 1990's. This period titled by scholars as "Cultural Turn" signified that linguistic aspects of texts were not the sole area of analysis and culture and power relations among societies were determined as concepts effective in influencing translation process.

Venuti who was a pioneer of this turn stated that power relations between dominant and oppressed cultures determined the preference of "foreignizing" and "domesticating" methods. The latter method is favored in hegemonic cultures in order to create a fluent and transparent text, which is free of cultural elements indigenous to the oppressed culture. In this power relation, Dominant Anglo-American culture not only interfered with the methods used for translation but it also became effective in the selection process of texts that were to be translated into their culture. Hence works which consisted of less unfamiliar cultural elements were preferred and if they were unfamiliar to the target culture they were "domesticated" in order to create a fluent text.

The two methods put forward by Venuti clearly represent the clash between the colonized and the colonizer. While the colonized aims to create an identity and resist the oppressing culture of the colonizer, the colonizer refuses to transfer these elements by making them invisible through certain domesticated replacements. Translation becoming the climax of the process is critical in either introducing the suppressed culture or assimilating them and promoting the dominance of the colonizer. Thus, representation of cultural elements of colonized societies depends on the choices made before, while and after translating. The translator as well as publishing houses, ideological, social, cultural aspects all play a role in this process to a certain degree.

Within this framework translation of postcolonial works as culture bearers are of great importance for translation studies. The struggle of the colonized to create an identity abroad and the struggle of the colonizer to suppress these attempts created a zone of

conflict among these cultures. To preserve their cultural identities writers used cultural terms regarding materials, names of organizations, traditional, religious and political practices.

South African literature has significant examples for such resistance thus within this concept Alan Paton's *Cry the Beloved Country* and its two Turkish translations by Mehmet Harmancı and İnci Gürel will be analyzed within the light of the transference of cultural elements in suppressed cultures.

Aim of the Study and Research Questions

The aim of this thesis is to identify whether the cultural elements of South African Postcolonial writing are "Africanized" in two Turkish translations of *Cry the Beloved Country* to serve the aim of the writer of creating resistance through otherness. The translations are analyzed within the concept of power relations and cultural transfer of postcolonial societies. Comparative analysis of two Turkish translations will be conducted in order to set forth the approaches adopted by the translators.

In line with the abovementioned concepts, this thesis aims to find answers to the following questions;

1. Based on Alan Paton's *Cry the Beloved Country* what is the significance of postcolonial translation in the field of Translation Studies?
2. What are the culture specific items in *Cry the Beloved Country* that might be considered problematic during the translation process?
3. In line with the approaches of Newmark, Aixela and Venuti what are the strategies preferred by the translator to convey cultural references in a postcolonial text?
4. To what extent the hybrid nature of the text is transferred.

Methodology

The case study will consist of descriptive analysis of the translation of cultural references in *Cry the Beloved Country*. The analysis will be carried out in two parts. Categorization of cultural elements will be based on Newmark's categorization. The strategies, which

are applied for smaller units, will be determined according to the strategies defined by both Aixela and Newmark. Newmark states that the first problem of these references arises due to categorization. Thus, he puts forward 5 categories in which various cultural references can be situated. In this study the categorization of Newmark will be preferred as these categories comprise cultural elements regarding ecology (names of flowers, trees, hills, animals), material culture (food, tools other artifacts), Organizations customs and ideas, gestures and habits which are of great importance for postcolonial texts in representing their own culture. Fory *Cry, the Beloved Country* in specific these elements especially falling under the categories of ecology and organizations customs and ideas are used by Paton to represent ideological, social, cultural and political conditions of South Africa in apartheid. Newmark then moves on with the translation strategies used during the transference of these references. Another scholar whose translation studies will be taken into consideration in this study is Aixela. According to Aixela, the translation process of these elements, which is subjected to “manipulation”, can be translated by using strategies which fall under two categories; conservation and substitution. These categories are further sub-divided. Aixela’s categorization has similarities with the domesticating and foreignizing put forward by Venuti within the concept of Translator’s Invisibility. According to Venuti identification of these concepts in translation will also lead to the identification of power relations between two cultures. The dominant and suppressed culture both struggle for different reasons in that the dominant culture aims to standardize the so called exotic elements and references of the suppressed culture to create a more transparent and fluent text. Hence, Venuti’s approach will be beneficial for determining the relationship between distinct cultures and the approaches of translators towards the translation of cultural elements. While the general frame will be based on Venuti’s approach, the smaller units will be analyzed according to Newmark and Aixela’s strategies.

Limitations

The case study will be based on Alan Paton’s novel *Cry the Beloved Country*. The novel will be analyzed in terms of cultural transfer among distinct culture within the postcolonial context. Paton’s novel is a significant example in representing the relationship between races and the effect of these political and social power relations in

the lives of families. *Cry the Beloved Country* was published in 1948, which was a period with political conflicts and later on resulted in apartheid. The novel is against the apartheid regime and Paton was the first white and English person to write such a novel that was against the current political conditions. This protest novel is critical as it paved the way for other writers to subject the racial discriminations of the apartheid period. Paton not only wrote about the period he also represented these relations with his hybrid writing style. The cultural differences among the characters of the book are signified through the use of Zulu expressions, traditions and materials. Due to these reasons, *Cry the Beloved Country* was selected for the analysis of the translation of cultural references in the postcolonial context.

Overview of the Thesis

The first chapter of the thesis touches upon the historical background of postcolonial literature and common themes and strategies used in postcolonial literature. The chapter also focuses on postcolonial African literature in specific. In the last part of this chapter detailed analysis on postcolonial translation is presented. Approaches, studies, methods by various scholars are set forth in order to provide a clear understanding of the field.

Chapter two consists of the theoretical background of the study. Starting with the categorization of Newmark strategies proposed both by Newmark and Aixela are further elaborated. In the last part Venuti's concepts of domestication and foreignization are explained.

In the fourth chapter information regarding the author, novel and characters, publishing house and translators are presented. The examples which are provided from the novel are categorized based on Newmark's categorization. These categorized elements are subsequently analyzed in terms of the translation strategies put forward by both Newmark and Aixela. In the conclusion part, these strategies applied to the smaller units of the texts will be discussed in accordance with the concept of invisibility, foreignization and domestication put forward by Venuti. The choices of these translators will also be discussed within the light of power relations.

CHAPTER 1: POSTCOLONIAL LITERATURE

1.1 HISTORY OF POSTCOLONIAL LITERATURE

Colonialism and postcolonialism are two significant terms, which are still debated by scholars in terms of their definitions, scope, relations with other areas. These terms, which in a way represent altering or imposed ideological, economic, social, cultural aspects, are not just the concern of colonizer and colonized societies as they directly or indirectly influence nations all around the world. According to Boehmer colonialism is the process of strengthening the imperial power and it aims to conquer a certain territory and rule the natives of that certain land and improve the existing resources which are present in that land (Boehmer, 1995, p.2). Loomba, on the other hand, defines colonialism as the “conquest and control of other people’s land and goods” (Loomba, 2015, p. 20). However, this concept is not just a geographical expansion after the discoveries it is rather a concept that has long been present in the history. Loomba also touches upon the distinctions between the earlier and modern colonialism and states that within the framework of a Marxist perspective modern colonialism differs as it rebuilt the economies of the colonized and dragged them into a complicated process which resulted in exchange of resources. These exchanges included manpower and materials. While the colonized was to provide both, it also served as a market for the colonizer (p. 21).

The reason why economy is an important issue in colonialism is that colonizers boosted European capitalism by improving and changing the balances in line with their interests to grow politically and economically. This economic approach to the subject leads to a debate on the similarities between imperialism and colonialism, which in turn affects the meaning attributed to postcolonialism. The ending of colonialism and the fact that the colonized people are spread over the world creates an image that the entire world is under the effect of postcolonialism. The term is a complex one as even the post has two meanings both “temporal” and “ideological”(p.28). Thus, the starting point differs within this respect and it becomes nearly impossible to determine the starting date or the period. In a globalized world it is not possible to prevent the ideological, cultural, economic and political interactions between countries which is also in a way considered to be part of colonialism. This situation leads to questioning of the postcoloniality. The extent to which such countries were colonized differed and this difference affected the decolonization

process. While it was easier for less suppressed cultures to clear away the effects of colonialism, it was difficult for the rest (p.29). Considering postcolonialism a period which lasted after colonialism restricts its scope and by taking into consideration the remainders of the period helps us to “include people geographically displaced by colonialism” (p.30). And creating a broader perspective instead of limiting the period with certain dates and geographies in turn broadens the area of research. Apart from this clear-cut distinctions might also lead to problematic issues as the effects created in result of these social and political conditions vary from nation to nation.

Postcolonialism consists of the discussions made on the “subordination of non-western continents” by Western societies and touches upon the economic inequalities of these colonized societies. Through this concept, the anti-colonial movement is being continued and apart from representing the right of colonized societies, it signifies the cultural power of the colonized via which the western culture is influenced (Young, 2003, p.4). According to Aschroft et al., the term postcolonial refers to cultures, which were under the influence of imperial power “from the moment of colonization to the present day”. The reason behind this is that the preoccupation lasted for various years (Aschroft et al., 1989, p.2).

According to Edward Said postcolonialism is structured through the “false image of the Orient”. The features attributed to colonized societies by the West leads to a “primitive and uncivilized” perception. This viewpoint is also supported by Aschroft et al. as they state that African societies are mostly presented as “primitive” by Western writers. In line with these perspectives, Said asserts the concept of “Orientalism” which creates a border for distinction between imperial and colonized societies and serves for the aims of colonizers to create the necessary base for territorial, economic and ideological occupation. Said believes that the aftereffects of colonialism still exist in various areas. Colonizer’s aims under the concepts of civilization and enlightenment resulted in damages towards the language and cultures of the suppressed. What is remarkable here is that cultural and national differences of colonized societies were ignored by the “Orientalists” and this lead to a stereotypical writing (Hamadi, 2014, p.40).

Colonial literature is described by Boehmer as writing of colonial experiences and viewpoints, “written generally by metropolitans, but also by creoles and indigenes during

colonial times” (Boehmer, 1995, p.2). Colonialist literature was written by Europeans about the suppressed cultures and colonized lands from an imperialist perspective. It benefited from the theories advocating the exceptionality of European culture. The language of these literary works followed a similar path and aimed to mediate the relationship between the colonizer and the colonized. On the other hand, it will be too narrow to consider postcolonial literature a writing that came into existence after colonial literature. It can be defined as a literary genre, riotously examining the colonial relationship. It is a form of resistance to colonial view points and for the decolonization process it also takes part in reconstructing the meanings determined by the colonizers. This reconstruction process changed the discourses, which were in favor of colonization and excluded the existing formats and themes of the colonizer. This type of writing can also be titled as nationalist writing in its early stages. These aims to create a new discourse or to reshape the existing one signifies that colonized societies aim to participate in the globalized world by acting as “historical agents” (p.3). To define postcolonial literature through its periodical or territorial existence after colonial literature would be disregarding aims and focus areas of this type of writing.

The generalizations regarding postcolonial literature become problematic as colonialism influences a huge part of the world. Many countries across the world were either partly or completely under the hegemony of such power. These countries meet on a common ground as they all struggle to change the image created by the West and lay emphasis on their cultural differences. Differences exist in terms of styles, themes, cultural elements but the reaching point creates a bond.

As stated by José Martí literature is very significant in the existence process of a society and “it is only when a great work of literature exists that the unity of the people that is the nation can itself be thought to exist”. Through literature, postcolonial writers serve for a political change of the colonial circumstances (Szeman, 2003, p.1). These literary works affect the reality of the nations and establish the necessary background for the formation of this reality considering their existence. Apart from mirroring the previous social, political evolutions, postcolonial writers believe that literature is a way to introduce and construct traditions, identities and cultures of nations. For writers such as Martí the role attributed to postcolonial literature is crucial in the re-establishment of nations. Szeman expresses this relationship between nation and literature as follows;

“Literature and the nation are conceptualized as being mutually dependent on one another in a way that gives to the writing of national literature an urgency and importance that it has perhaps entirely lost in the West” (Szeman, 2003, p.2)”.

As cited by Szeman, Boehmer puts forward two stages of nationalist literature, which exists, in the world of postcolonialism. The first stage existed in the term between world wars. Woodrow Wilson was a pioneer of this first stage as he asserted that every individual is to have his or her own right to self-determination (Szeman, 2003, p.24). Hence, with this understanding objections towards colonialism rose before the Second World War. The second stage after the Second World War was more intense and in terms of writing, literature was considered part of this revolution through which nations were established by constituting cultural identities. Nationalist literature overlap with postcolonial literature but, on the other hand, they differ in various ways. Nationalism within this context can be considered the early phase of postcolonial literature (p.24).

Despite the territorial and national differences, what postcolonial writings have in common is the theme of resistance. Resistance is used for preserving the harmony and independence of a society against hegemonic powers. The common ground of this type of writing is that apart from their unique territorial features and traditions they all experienced a process of colonization and expressed themselves by highlighting the differences from the general presumptions of hegemonic powers. These are the features, which make them exclusively postcolonial (Aschroft et al, 1989, p.3).

Postcolonial writing went through several changes over time and as the language of the colonizer was dominant in the early stages of this literature most of the literary works were produced by the colonizers such as settlers, travelers. Nevertheless, these type of texts produced by people who were “representatives” of imperialism cannot be considered efficacious as such exotic cultures can’t be represented fully or objectively by an outsider. Even though the characteristics of land, tradition and language are presented to great extent the subjectivity which favors imperial power by asserting concepts such as ‘metropolitan’ or ‘colonial’ was clearly seen. Statement on the objectivity of these texts will serve as nothing other than an attempt to cover up the imperial discourse (Aschroft et al, 1989, p.5). Neither complete nor subjective representation is possible by an outsider

apart from commonly-held information experiences during, after colonialism and consequences. These attempts might also turn into misrepresentations of the natives.

Although the start was given by the advocators of imperial power natives started carrying the flag in postcolonial writing in the second phase. The important thing, which should be noted in this second phase, is that natives conducted writing process based on the permissions of imperial power. While natives started writing in the language of the hegemonic power, they stated that this created a space for them in a privileged class that promotes education required for the formation of the mentioned works. The works, which are produced in the early years of postcolonialism lack full representation of anti-imperialism. The text in this period thus come into existence under a rule that sets forth limitations for distinct perspectives. The freedom and improvement of this genre required annulment of these rules and elimination of the pressures upon language. Interfering with these rules applied by the imperial power is crucial in improving and creating a new path for postcolonial literature (Aschroft et al.,1989, p.6).

It can be inferred that writing process of postcolonial literature started with challenges and struggles for the natives. In the early years of emergence settlers or outsiders which were producing such works were not subjected to such patronage by the imperial power they rather self-censored the works either consciously or unconsciously. On the other hand, natives who were capable of representing their nations, creating identities and altering the image created by the West were interrupted and were not permitted to carry the writing process independently.

Colonized societies had the possibility to write about their culture and traditions by ignoring the “frame” shaped by the colonizers and stepped outside the borders created through imperialism. As opposition to colonial discourse postcolonial writing showed that their languages, ideologies, traditions existed long before period of colonization. These texts differ from colonial texts, as they have no aim in presenting any society (including Western) based on stereotypes (Hamadi, 2014, p.44).

An important aspect, which comes to mind when we discuss colonialism, postcolonialism, is hybridity. According to Ashcroft, hybridity stems from the zones established through colonization and it leads to formation of new transcultural forms (Raj, 2014, p.125). Postcolonial literature in this sense emerges from hybridity and it provides

numerous styles, forms and types, which prevents generalizations and universalizations. With hybridity audiences step outside the limits set forth through dichotomies and discover that there are endless relationships within and outside the text. Hybrid texts are filled with tensions and collisions but this nature of these texts create more “transformative possibilities” for both the reader, author and other agents (p.126). In line with this Raj states that;

“Postcolonial literature is a —shift from the cultural as an epistemological object to culture as an enactive, enunciatory site. Unfurling cultural, epistemological, aesthetic and literary constructs is the flesh and blood of any literature that attempts to subvert colonial/neocolonial/hierarchical categorical frameworks. It reveals the ambivalence at the source of traditional discourses on authority and enables a form of subversion founded on that uncertainty, that turns the discursive conditions of dominance into the grounds of intervention”(p.127).

In the writing process of these texts writers benefit from both the culture in which they are born and the alien culture by which they are influenced. The clash of the identities of both cultures, which can be referred to as, colonized and the colonizer in a postcolonial concept produces new forms styles and concepts.

Societies introduced to the language of the colonizer have command of both languages thus, they can create literary works in both languages. With this regard, hybridity is beneficial as it both enables the writers of the suppressed cultures to reach wider audiences and add linguistic and cultural elements to the texts to represent their differences from Western cultures. This concept can be considered as an escape from the domineering rules set forth by the imperialists. It does not completely ignore the existence of such colonial power but rather it is used by the writers as a tool to signify their very own existence. Boehmer touches upon this situation as follows;

“To conceive an independent national identity, postcolonial writers concentrated on developing a symbolic vocabulary that was recognizably indigenous—or at least other to European representation— and yet at the same time intelligible within a global grammar of postwar politics” (Boehmer, 1995, p.179).

Apart from their similarities postcolonial texts differed in some ways and they were categorized into four models that aimed to provide reference of this research area. The first model consisted of the nationalist writing that aimed to signify the characteristics of a national or regional culture. The second one concerns the races that reaches “the common racial inheritance in literatures of the African diaspora”. Comparative models on the other hand clarify the cultural, linguistic characteristics of various postcolonial writings. The last one which is a more comprehensive comparative model concerns issues such as ‘hybridity and syncreticity’ (Ashcroft et al, 1989, p.14).

1.2.COMMON THEMES AND STRATEGIES IN POSTCOLONIAL WRITING

Although the literary works of the postcolonial period differ in terms of culture, nation and language they also have common features. While the process was experienced in different ways their experiences coincide as they, were once all ruled by a hegemonic power and aimed/aim to create a cultural identity by rioting these rules.

One of the main themes of these works is “celebration”. For the nations that fought the dominance over years, independence is a significant concept. Another theme is the effect of dominating cultures on the life of the natives. The change, which occurs after the settlement of the colonizers, is depicted in these writings to signify how their lives altered through colonization. It is a widely known fact that imperial powers aimed to benefit from the workforce, land, resources of these nations and this in turn lead to migration. The exile theme is quite common in this type of writing as it demonstrates the issue of displacement. For those people who had to leave their homelands due to the above-mentioned reasons some of the literary works subjected houses and lands which were “demolished or constructed” by the colonizers. Some of the works subjected the arrival of the colonizers and their discoveries of the land with the guidance of a native (Ashcroft et al., 1989, p.26, 27).

Theme is not the only common feature of postcolonial works they also have similarities in style and word plays. “Allegory, irony, magic realism, discontinuous narratives” are commonly used features by postcolonial writers (Ashcroft et al, 1989, p.27). Through these similarities colonized societies accomplished to establish both a world of their own

and a common world for all the suppressed cultures. These linguistic and stylistic features assert that language is an important issue in constructing identities. The common themes and forms symbolize the shared historical pasts and feelings despite the distinctions of societies.

Postcolonial writers aimed to nativise the subject via their preferences on “lexical, syntactic, discursive and rhetorical levels”. As it will be presented in the next chapter these works are approached as translations in that the writers of these works translate their own cultures to the colonizers language and present it to others for translation to other European or Non-European languages. While structuring these texts they use strategies like “direct transfer, hybridization and loan translation”. Native words are generally used by the writers either by providing an explanation within the chapter or via a glossary at the end or with no additional explanation. Postcolonial writings also contain calques and neologisms that lead to creation of new forms and distort the general norms of the colonizers language (Kalpana, 2017, p.14).

Codeswitching is another significant strategy used by postcolonial writers. This process might occur through the usage of “pidgin and Creole forms”. This practice represents the discourse among classes and it portrays the hierarchy through the use of language. (Ashcroft et al,1989, p.175). The use of such feature also influences the position of the author. Barnett touches upon this issue with the following sentences;

“Overcoming English by owning it; writing in it, but still maintaining a freed linguistic fidelity to a native or first tongue, positions the author in the politically powerful role as both author and translator” (Barnett,2014, p.4).

Another strategy put forward by Ashcroft et al. is “syntactic fusion”. Through this strategy the general rules and norms of colonizers language are ignored and the text is structured with grammatical deviations. The use of “nouns as verbs, metonymic use of adjectives, use of double comparisons, deviations in the tenses, structuring sentences without interrogatives, use of pronouns in accusative forms” and other various irregular use of grammatical features are used in this strategy (Ashcroft et al, 1989, p.68).

It can be construed that apart from the themes of postcolonial writings writers also aimed to show their power through their stylistic features. Breaking the general rules of the

hegemonic language is also a way of resistance and by using the hegemonic language along with native words, the culture and the tradition of colonized societies reach their goals of addressing wider audience and creating an awareness on their experiences, traditions, cultures. The common objectives of the postcolonial writers paved the way for generalizations of certain themes and stylistic features. They use similar patterns and forms to distort the rules and reject the impositions of dominant language. The main concern in this respect should be the need to touch upon how the traces left by imperial powers in politics, economics are tackled and discussed through writing and how it is related to changing the language which is imposed by the colonial power (Ashcroft et al, 1989, p.28).

1.3.POSTCOLONIAL WRITING IN AFRICA

Africa which was also once under the rule of the imperial powers is of significant importance in the field of postcolonial literature. With their unique culture and style, African writers empowered and supported the rise of postcolonial writing. Through the the subjects handled in their works and hybrid languages and practices of grammatical deviations, these writers signify the “otherness” of their cultures.

Africa is a large continent, which has diverse languages and societies producing literary works both in oral and written discourse. The scope of this literature not only consists of literary works of people living on the continent but also migrant Africans. Similar to other nations literatures African literature went through stages over time. It first started as an oral literature and proceeded to “pre-colonial, colonial and postcolonial literature” respectively (Tikumah, 2013, p.4,5).

As Africa was called the oral continent, the alphabet and the printing press were considered alien by the society. The oral tradition prevailed over years gained acceptance and when the written works were presented by the colonizers African writers duty was to regenerate this practice and advocate the richness of it. The importance of orality in African literature is expressed by Neil ten Kortenaar as follows;

“Orality, meaning both oral communication and the memory of that communication, is frequently regarded not just as the repository of African values and traditions but as a medium that is itself essentially African, regardless of

content. Even critical discussion of African writing has tended to value orality as the bearer of tradition and of the cultural expression of the unschooled majority, and therefore as the premier sign of Africanness and cultural authenticity” (Kortenaar,2011, p.2).

Thus orality within this respect is not merely considered a form of transference but rather a representation and a crucial part of unique African culture. This tradition was carried on by African authors through putting the stories of oral tradition on paper or depicting orality via stylistics practices. The existence of this practice can be seen in Achebe’s novels written in a style, which reflects oratory narrative (Kortenaar, 2011, p.3). This partial switch from orality also enabled these writers to reach wider audiences and expressing thoughts and feelings via texts broadens the horizons and perspectives reciprocally.

During the period of colonization colonizers attempted to translate African oral literature. This attempt produced texts from the colonizers point of view and African writers not fond of this situation decided to translate their own oral literature (e.g. *The PalmWine Drinkard* by Amos Tutuola) (Bandia, 1998, p. 317). After colonization, writers who were supporters of anti-colonialism started to produce literary works. E.C. Hayfor was a pioneer in this field with the book titled *Ethiopia Unbound: Studies in Race Emancipation*. This book was considered the first African literary work produced in English. This was a turning point in African literature and various African writers produced literary works of different types and genres that were thematically similar. The main themes of these works were “liberation, political independence and cultural emancipation” (Tikumah, 2013, p.12).

Though African writers preferred to write in English, they did not accept the standard English and regarded it as the language of the dominant forces. The ideology of anti-colonialism, which predominated African societies lead to a shift from oral to written literature in African societies. As stated by Gikandi postcolonial writing in Africa differed from other colonized nations. Firstly because it presented the background and situation of Africa and secondly because it had a crucial influence in the decolonization process of African nation. It is assumed that the aesthetic of this nation stemmed from the tradition and the aspiration to this tradition in such a colonial world (Amoko, 2010, p.14).

In the postcolonial period, universities and schools were empowered and this increased both the production and quality of literary works. Some of the writers gained international acclaim and in 1986 Wole Soyinka became the first African writer to win the Nobel Prize for Literature. In compliance with the previous periods African postcolonial writing depicts the conflict between historical background and present condition of Africa, between tradition and modernity, between foreign and native, between socialism and capitalism (Tikumah, 2013, p.12).

One of the most important concepts in modern African literature is the relationship between the rural and urban. In modern nationalist literature African writers portrayed rural as a peaceful area in which the natives lived in comfort. The writings mainly subjected the life styles of the characters away from the influence of colonialism and “undistorted by the alienations of modernity”. Rural symbolized the safe and sound Africanness which depicted the spirit of African nation. With this regard, colonialism was considered a weapon used to disrupt the unity of the land and the people. Under the name of modernity colonizers introduced materials, concepts, languages and many other aspects which in turn created alienation (Garuba,2008, p.180). This process was reflected upon in the writings both theoretically and through the distinction between the city and the rural.

African literature went through changes and improvements throughout the history. Emerging from oral discourses it witnessed movements such as colonialism and postcolonialism. In terms of postcolonial African writing apart from production, writers also had difficult times, as their works were not approved by the hegemonic cultures. Despite the colonizers attempts to ban such works it is not possible to exclude colonization and postcolonization both thematically and stylistically because this exclusion will result in ignorance of experiences, background, history and struggle of the African nations.

1.4.POSTCOLONIAL TRANSLATION

Translation studies took a different turn after 1980’s.The former views and theories on translation merely focused on linguistic aspects of translation and scholars altered this approaches by focusing on issues besides the text. Culture, ideology and function were key concepts of this period and played an important role during this transition process.

In *Translation, History and Culture* this new era in translation studies was clearly put forward by Bassnett and Lefevere. Such turn in translation studies cleared away the assumption towards translation studies as a field, which is considered under the field of Linguistics. The mechanical evaluation of both the process and the product was no longer the sole consideration. As stated by Bassnett and Lefevere (1990) “translations are not made in a vacuum” and within this context culture is a strong component which effect the translation process (p.14). This turn was rather a reaction to the dominance of linguistics and comparative literature in the study of translation studies (Cronin, 2007: 253). Thus after saving the field from the hegemony of other as linguistics and comparative literature the path of translation studies crossed with cultural studies.

In the second half of the 20th century the developments in the Western society also had an influence on the field of translation. With the increasing communication processes, translation became more crucial and demandable. The efforts to create a perception that translation is actually a science resulted in descriptive approaches which was inevitably political.

According to Bassnett the globalization process also changed the necessities of audience. Audiences aim to reach the last versions of every novel, song. With these demands, languages reached wider audiences and translation became a significant process in daily life. The globalization and increasing communication between cultures created power relationships and by considering textual elements as representatives of culture it became impossible to ignore these relations in the field of translation (Alvarez & Vidal, 1996, p.1).

To that end regarding translation as passing one text to another language creates an ideological gap. Texts are formed within a certain culture that evolve, change and differ across nations. Thus, the translation process bears a lot more than replacing the texts with its one-to-one correspondence. Under every word choice lies a certain reason, ideology. Either conscious or unconscious the word choices or even the styles are shaped accordingly.

The cultural differences also lead to a problem in relation with existence. Something, which is not familiar or even not present in a certain culture might create a gap. The issue of “superiority” should be tackled reliably during the translation process. An important

example to this is the translation of post-colonial literature. These texts of “exotic discourse” can be reflected differently due to the manipulations. In Edward Said’s book *Orientalism* this situation is explained as “an invented geography, an imaginary space built according to the ideology, cultural values and norms of the West - the Oriental orientalized -something as it should have been but not what it in fact is”(Alvarez & Vidal, 1996, p.3).

The ideological and cultural approaches to translation paved the way for the studies in post colonial translation. The pioneers of this field such as Susan Bassnett, Harish Trivedi, Carbonelli i Cortés, Tejaswini Niranjana, Douglas Robinson, Sherry Simon, Maria Tymoczko, Lawrence Venuti, Paul Bandia, Homi Bhabba approached to this contemporary field of research from various perspectives. These scholars drew attention to the systems in which the translation act and product operated and continue to operate.

During the colonization period language was also a representative of the hegemony created by the colonizer and in line with this “translation has been at the heart of the colonial encounter”. Translation was considered a way to create dominance over the colonized. However, with the increasing awareness of “unequal power relations” the past and current studies on translation are to be reconsidered (Bassnett &Trivedi, 2002, p.16).

To provide a clear understanding on the relation between colonialism, post colonialism and translation, the history of translation and the aims for which translation was used requires deeper analysis. According to Bassnett and Trivedi Vincent Rafael defines the importance of translation for the Spanish colonizers and Tagalog people as follows:

For the Spaniards, translation was always a matter of reducing the native language and culture to accessible objects for and subjects of divine and imperial intervention. For the Tagalogs, translation was a process less of internalizing colonial-Christian conventions than of evading their totalizing grip by repeatedly marking the differences between their language and interests and those of the Spaniards. (1988: 213)

In line with the abovementioned excerpt, it can be seen that translation represented two different concepts for different group of people. In the first case, it was pursued under the hegemony of the colonizer and reduced the exoticism of the text in order to reach the

necessary accessibility. On the other hand, translation in postcolonial context was also used in a form of resistance as a signifier of cultural distinctions.

The constitution of such relation between colonization put forward the fact that literary formulation was under the hegemony of European norms. These norms acted as a filter for choosing texts that were free of unfamiliar concepts for the target culture. Due to these approaches towards the colonized, some asserted that translation to dominant cultures should not be continued as this leads to the conservation of colonization. According to Bassnett this opinion is quite alike other types of “censorship”. (Bassnett & Trivedi, 2002, p.5).

Homi Bhabha, Gayatri Spivak and other several scholars presented a different approach “for a new politics of in-betweenness”. Bhabha and Spivak focused on cultural boundaries by tackling the subject from the viewpoint of “postcolonial and the migrant”. According to Bhabha’s approach, translation is a means of “cultural creation”. Unlike the previous approaches, which consider translation as a tie between two different cultures this approach, asserts that translation leads to a creation of a new “space” (Simon, 1996, p.143). The “third space” gives translation a creative status. Translation is an action restricted to act of communication among cultures but it is rather “foundational activity”. Bhabha further focuses on this situation as follow;

“Translation is also a way of imitating, but in a mischievous, displacing sense— imitating an original in such a way that the priority of the original is not reinforced but by the very fact that it can be simulated, copied, transferred, transformed, made into a simulacrum and so on: the “original” is never finished or complete in itself. The “original” is always open to translation so that it can never be said to have a totalised prior moment of being or meaning —an essence” (Bhabha 1990:210).

Spivak on the other hand also touched upon the linguistic influence of translation. This consideration creates a general approach and apart from merely postcolonial translation it can also be reviewed within the concept of “Anglo-American” culture. This approach in general is based on the concepts of “fluency” and “resistancy” which were put forward by Venuti. According to Venuti, the translation process has a great influence on the regulation of exoticism which represent the cultures dominated by the colonizers (Simon,

1996, p.146). Similar to the concept of “third space” Sherry Simon focuses on the term “contact zone”. The emergence of this zone is through the colonization process and it is considered an area where two different cultures interact. This interaction changes the idea that culture is a static, uniform set of values and it promotes the idea that culture is a form of mediation, figurative act (Simon, 2002, p.58).

The approaches of translators and the society towards these texts significantly influence literary postcolonial works. The nature of original and the translated texts are of dynamic nature. The values, approaches, ideas and viewpoints from which they emerge are developed and exposed to changes through certain periods. According to Venuti, this “derivative nature destabilize the work of signification which inevitably exceeds and possibly conflicts with the intentions” (Venuti, 1995, p. 18). Thus, within this situation the text is regarded through different, dynamic cultural basis and social concepts and in line with this the translation process goes through changes in each.

The interaction of such cultural condition and translation signifies the “violence which resides in the very purpose and activity of a translation” (Venuti, 1995, p.18). This interaction between culture and translation signifies the hegemony and the dominance of certain canons and cultures, which alter the outcomes of the flow and receiving of translation among societies. The coercive act of substitution of elements present in the source culture with elements that are familiar to the target culture designate the domestication process. Venuti relates this with the violent effects of translation and states “The violent effects of translation are felt at home as well as abroad. The translation wields enormous power in the construction of national identities for foreign cultures, and hence it potentially figures in ethnic discrimination, geopolitical confrontations, colonialism, terrorism, war” (Venuti, 1995, p.19). This statement reveals that translation is a crucial element for the colonized societies in terms of combating the pressure of Western languages and cultures over theirs. The fact that even the texts, which are chosen to be translated, depends on the degree to which they can be familiarized also portrays the cultural, social and political relations between colonizers and the colonized.

Another scholar who touched upon the concept of postcolonial translation is Niranjana. According to her, the terms of “reality” and “representation” are what constitutes and guides the translation process of postcolonial literature. Strategic approaches to

translation therefore determine the position of such literary works. The demand towards “transparency” results in “fixing of colonized cultures” and this gives the impression that these cultures are not sustained to shifts. Apart from this translation is also a way to “create a place in the history for the colonized” (Niranjana, 1992, p.3).

In a wider sense according to Niranjana “translation as a practice, shapes, and takes shape within, the asymmetrical relations of power that operate under colonialism(Niranjana, 1992, p.3). By looking at this statement, it can be said that it is inevitable to consider translation without taking into account the power relations, which went under changes through different periods. Niranjana also touched upon the issue of “hybridity” which was signified by Bhabha and states that even though it provides a space for the colonized the process is ruled by the power. Hybridity nurtures the divergence between the culture of the colonized and the colonizer. Thus, this hybridity that is established through power relations can also be regarded as a place where the suppressed and the dominant cultures can interact and produce. In line with these approaches Niranjana defines hybridity as “the sign of a post-colonial theory that subverts essentialist models of reading while it points toward a new practice of translation” (Niranjana, 1992, p.45,46).

A different approach to postcolonial translation is set forth by Maria Tymoczko. The writing process of postcolonial writers is presumed to have similarities with translation. The paths of the mentioned procedures cross as they both engage in transferring cultural elements. Thus the term “translation” is used by postcolonial writers “metaphorically”. By looking at the works of writers like Ngũgĩ wa Thiong’o, Chinua Achebe it can be seen that the hybrid language is created with the usage of African words and phrases. The process of establishing the relationship between the author and the reader is also similar in postcolonial writing. By using such words and pushing the text away from familiarity, the encounter of the readers with the divergence of cultures is ensured. As a result, the readers are also given the chance to examine the position and domination of a “standard language” (Bassnett &Trivedi, 2002, p.3). On another perspective, translation of literary works and postcolonial writing differ in some ways. The main difference is that transference process of writers differ from translators because apart from texts writers also “transpose culture”. The literary work might bear several cultures but the act of translation depends on one text, which restricts access of a translator (Tymoczko, 2002, p.20).

Tymoczko also states that the culture of the colonized society is a material, which is served to the writer as a “metatext”. The writer constitutes the work in relation with one or several cultures (the level of cultural diversity is high in colonized societies) and the translator is to continue the process with already established cultural elements which are unfamiliar to the intended readers. The writer might choose a language that aims to stress the cultural differences and in contrast he/she might also use a universal language which neutralize differences. In this case where the writer has the necessary authority to create a harmony the translator is limited with the fixed nature of the text. The balance, which is controllable by the writer, poses a risk for the translator and unfamiliar elements might lead to load of information. The reduction of this load is dependent on the choices given by the translator (Tymoczko, 2002, p.21).

The increasing demand for translation due to globalization reveals that the ideas, values, elements which are to be transferred originate from several cultures. These cultural encounters strengthened the fact that language is a dominant figure in the formation of cultural identities. With regard to this translation as a “metaphor” represents destiny of encounters between cultures and languages. Translation is a way of balancing the power relations between the oppressed and the hegemonic culture and it also represents the exposure of colonized cultures to cultures which continued their supremacy over years. Due to this obscure, unfamiliar exposure, people regarded themselves as what Salman Rushdie calls “translated beings” (Simon, 1996, p.127,128).

Douglas Robinson touched upon the relationship between “translation and empire”. According to Robinson, this relationship was based on the fact that translation was a process used by colonizers for colonizing. Translation was used as an effective instrument in order to communicate and in the long term to convert (Robinson, 1997, p.10). As stated by Robinson postcolonial studies coincide with translation in various ways. First translation can be used as a medium of colonization through an education process. Secondly it is an important aspect in signifying the nonequal cultural relationship which survived after the period of colonization. Thirdly translation was used for the movement of “decolonization” (Robinson, 1997, p.31).

In his article “Translation and Cultural Hegemony” Jacquemond first presented the fact that the translation flow from a dominant culture to oppressed is lower than vice versa.

He also stated that works of colonized civilizations are deemed challenging and they were considered necessary only if professionals were involved. The works to be translated are opted in compliance with the determined standards of the dominant culture. These outcomes reveal that language of the suppressed is still influenced by dominant languages. As Jacquemond states these influences cause an equality between the language of these civilizations (Jacquemond, 1992, p.139,140).

The approaches towards postcolonial translation both provided new insights for translation studies and portrayed the effort of the colonized to represent themselves. Translation and postcolonial literature overlap in many ways. The term translation is even used as a metaphor for this type of writing. On the other hand the translation process of these works are crucial as the otherness which is present in terms of style, grammar or theme is conveyed or made invisible to the intended audience through translation.

CHAPTER 2: THEORETICAL BACKGROUND

This study will first categorize the cultural elements present in *Cry the Beloved Country* and then the approaches and methods preferred by the two Turkish translators (Mehmet Harmancı, İnci Gürel) will be examined within the light of both micro strategies and the concepts of domesticating, foreignizing. As mentioned in the previous chapters translation is of great importance in creating the balance between powers especially of colonial nature. It is also known that writers use literary works to preserve their own cultural identities and resist the current political circumstances. Within this concept presence of such cultural elements aims more than creating an indigenous atmosphere. Transference of these elements to another culture is also promotion and preservation of cultural identity within the system of power relations among the colonized and the colonizer. Hence, the prevailing hegemony of the colonizer can face resistance through representations by cultural elements.

In the analysis of these elements, the first phase is the classification. With this regard, Newmark's classification of cultural elements will be taken as basis. These elements were considered problematic by Newmark and before stating the procedures he set forth categories in which various cultural elements were situated. Thus, his categorization will be beneficial in identifying the cultural elements in *Cry the Beloved Country*. After the categorization process procedures put forward by Newmark and Aixela. Newmark proposes 18 procedures ranging from literal translation to reduction and expansion. On the other hand, Aixela divides the procedures into two main categories which are conservation and substitution which relatively consist of 5 and 6 procedures.

The procedures above which aim to analyze the text in smaller unit will be discussed in line with concepts of domesticating and foreignizing. These concepts put forward by Venuti during the beginning of the cultural turn represented the dominance of a certain language and/or over another. The understanding present at the dominant Anglo-American culture favored domesticating the terms of exotic nature. These terms representing the suppressed in this case colonized cultures were thus familiarized according to the understanding of the hegemonic culture. Within this framework the opposite strategy foreignizing was set forth by Venuti for the transference of these terms. As they are in strong relation with ideology and culture, these concepts are also beneficial

in the analysis of postcolonial texts as they both refer to the relationship between a suppressed and hegemonic culture.

Within the light of the approaches and procedures stated above two translations of *Cry the Beloved Country* by Mehmet Harmancı and İnci Gürel will be first analyzed in detail based on Newmark and Aixela's procedures. In the second phase these strategies will be touched upon in relation with the concepts of domesticating and foreignizing. The cultural elements present in Paton's novel, are significant as this novel is regarded as an activist novel which contains Zulu words, terms of address and other culture specific elements that aim to represent the oppressed culture of South Africa during the apartheid period. And as Turkish and Zulu culture are two distinct cultures the translation process of these terms carries an important role in representing the political, social and cultural identity of the Zulu. Hence the translations published by the same publishing house by two translators in 1981 (Mehmet Harmancı) and in 1986 (İnci Gürel) will be analyzed to identify the strategies and approaches of both translators.

2.1. CATEGORIZATION OF CULTURAL ELEMENTS BY NEWMARK

Newmark (1988) 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" and states that cultural words are problematic for translation if there are huge cultural differences. Terms of grammar, forms of address and lexis are some of the components through which culture is represented by language.

Unlike others, Newmark sees culture as an obstacle in creating the intended translation and in translation studies, this issue covers a big part in terms of phonological, morphological, syntactical, lexical differences. What theories try to do is to explore the ways through which these references are transferred to the reader (p.173). Cultural words are granted as peculiar expressions of deepened insight into sense and if they are widely recognized these references have standardized translations. Translation procedures of these words are fewer than the universal terms and the preference differs according to the importance of such cultural terms (p. 174). For instance, a translator might translate "keşkek" literally, adapt it according to the phonology of the TC or exclude the name and insert a definition including its ingredients or use more than one strategy. In this context

what should be bared in mind is the importance level of the cultural word in that particular text.

a) Ecology

As stated by Newmark geographical details are of different nature and they are value-free. Yet the significance of their homeland and their distinctness play an important role. Flora, fauna, winds, plains, hills are features that are considered in this category. If the reference is indigenous to a certain geography additional information for clarification is required in translation. The promotion of these references is rather significant determine the choices of both the author and the translator. Accordingly Newmark states that media is a tool for creating an image for the target audience.

b) Material Culture

“Food, clothes, houses and towns and transport” are determined by Newmark as the key features of this category. Food is one of the most important reflections of culture and the translation procedure of these elements can be pursued in various paths. Most of the sources written on this subject contain foreign terms and in relation with this, the attention of the media is considerable. Newmark also states that during the translation process of mainly guides and menus strategies such as naturalization, transference are are preferred.

According to Newmark in terms of their function clothes terms are of similar nature but they differ according to the climate and the material. Apart from the general terms national clothing terms such as kimono, kaftan are not translated and transferred directly to the target audience. References regarding houses and towns also vary from culture to culture. “Hacienda, pandal, posada” are examples of this category.

Newmark also gives examples from French as there are various terms for towns in France. As stated by Newmark there are there are vague transport references as some of them created through idioms and daily conversations. And some of these references are used in order to represent dignity and cultural presence thus while transferring these terms additional information might be included.

c) Social Culture

The dilemma in the translation of social culture references is based on denotative and connotative issues. These references are transferred or defined in terms of their functions. Newmark states that words such as “working class” also have political reflections and can be perceived differently by supporters of various political opinions. The satiric, negative, positive use of work references demand an exceptional attention during the translation process. Another group under this category is leisure and Newmark states that games such as “cricket, hockey and boules” can be given as examples. Single player games, several card-games and gambling games can also be considered under this group.

d) Organizations, Customs and Ideas

The institutional references are thoroughly translated if they are known widely but if the references are indigenous to a certain country, the official translations are preferred. The procedures used in the translation process change according to the readership as additional information needs to be provided for some readers. While translating terms of political institutions and parties alternative references might be used. As stated by Newmark in the translation of names of ministries procedures such as literal translation and cultural equivalent is preferred. If the public organization has a name which is transparent the translation of such a reference is based on the setting or it is transferred and translated by using the cultural or functional equivalent.

Additional information can be added if demanded by the intended readers however literal translation in this regard is not the option which is most suitable. If the text addresses professional readers the transference process should be carried out more cautiously due to the fact that these readers might be reading the relevant texts because of academic purposes or the access to the original is not possible.

When the translator encounters such situation adding the original word in a bracket might be savior to create the required image in the readers mind. The translation of the reference can be regarded as inadequate by the translator and in this situation the thing to do is to move the reader closer to the meaning.

Historical Terms

In terms of historical references, Newmark gives l'Ancien Regime, Siecle des Lumieres as examples and states that if there is not a commonly acknowledged translation the first

rule is not to translate and transfer them directly. In more serious texts such as academic texts these terms are accompanied by expressive points (p.101)

International Terms

These institutional references mostly have generally accepted translations. Newmarks gives “‘WHO’, OMS (Organisation Mondiale de la Sante), WGO (Weltgesundheitsorganisation)” as examples as the acronyms of the institutions are widely used in texts.

Religious terms

Newmark asserts that these kind of terms tend to be translated unless the target audience is intrigued in that certain text. He also states that the terms which are subjected to this interest are tended to be naturalized.

Artistic terms

The categories under this title are movements, processes and organizations. Spatial differentiation is quite significant in translating these terms. Newmark states that artistic and musical terms are generally transferred and in some cases naturalized.

e) Gestures and Habits

In this category the dichotomy between description and function is of great importance. Some gestures or habits evoke different feelings and meanings in different cultures. Spitting might be considered a blessing and a nod as a dissent in some cultures.

The categorization by Newmark creates an ideal path in analyzing the cultural elements in literary texts. As stated above the purpose, setting, level of the readers recency of word are the spheres to be conscious of while translating terms that belong to the relevant categories. Besides the categorization of cultural terms and frame of references, Newmark also sets forth translation procedures.

2.2. NEWMARK’S TRANSLATION PROCEDURES

Based on the categorizations which focus on smaller units Newmark proposes certain translation procedures for the translation of cultural references;

a) Literal Translation

In this procedure the terms is translated word for word and no additional information is provided for the reader.

b) Transference

This procedure is of same nature with Catford's transference. The word which is translated through transference is then perceived as a loan word. According to Newmark names of people, topographic and geographic terms, names of journals and newspapers, titles of literary works which are untranslated, plays, films, names of private and public companies and associations (if they don't have a recognized translation), names of avenues, streets and addresses can be translated through transference (p. 81).

c) Naturalization

The application of this procedure includes adapting the word according to the morphology and pronunciation of the target culture. If the reference is indigenous to the source culture the translator uses this procedure to fade the effect of unfamiliarity (p. 82).

d) Cultural Equivalent

In this procedure, the translation process of the cultural reference is practiced choosing its cultural equivalent present in target language. As closest and not exact equivalent is used these references can be used in short and general texts. These words are more influential on the reader than the neutral terms (p. 83).

e) Functional Equivalent

According to Newmark this is the most correct way to neutralize a cultural term. The equivalent used in this case is culture free and it evokes a general, neutral meaning and serves as a midway between source and target culture. While translating cultural references this procedure is mostly used together with transference.

f) Descriptive Equivalent

Using the descriptive equivalent means defining the cultural term in terms of their features. In defining these terms, the description and the function of them are of great significance. For example, translating benachin as a food made of rice and tomato paste (p. 83-84).

g) Synonymy

Synonymy is used when the exact equivalent is not present in the language to which the text is intended to be translated and the word is not of vital importance for the particular

text. Newmark gives adjectives, adverbs of quality as examples to this category. The use of this procedure is only deemed correct if the literal translation is not accomplishable and the importance level of the word is not enough for deeper analysis. Translators use synonyms but the excessive use of might lead to a poor translation (p. 84).

h) Through Translation

This procedure includes the literal translation of organization titles, components of compounds, collocation. According to Newmark this procedure should only be considered if the term is generally recognized (p. 84).

i) Shifts or Transpositions

Shifts/transpositions involve a adjustments in grammar for example translating a singular word as plural, gerund as verb-noun etc. Shifts also occur if the translation is grammatically correct but not commonly used in the target language. Apart from grammatical variations, this procedure can also be used for stylistic notions. Among the procedures put forward by Newmark this is the only one which is in relation with grammatical structures and it is applied by translators innately (p. 85-87)

j) Modulation

This procedure represents a shift in perspective and differences in opinions. “Abstract for concrete, cause for effect, one part for another, reversal terms, active for passive, space for time, intervals and limits, change of symbols, part for whole and negated contrary are the categories under modulation” which are specified by Newmark. Modulation should be used in cases where it is impossible to naturalize the translation without applying this procedure (p. 88).

k) Recognised Translation

In terms of institutional references it is suitable to use the generally recognized translations. If the translator contradicts with the existing translation another terms can be used by inserting an additional information. A change in the translation of these terms might cause some misunderstandings and complexity for the target audience (p. 89).

l) Translation Label

When the generally accepted translation does not exist for a particular institutional term the translator can use a temporal translation and withdraw it later on. The usage of

literal translation is possible in this context thus translating “vezir parmađı” as “vizier’s finger” can be given as an example (p. 90)

m) Compensation

If a loss occurs during the translation this procedure is applied to compensate for it in another part or sentence of the relevant text. These losses can occur in terms of meaning, sounds, metaphors etc (p. 90).

n) Componential Analysis

This analysis is carried out when the word is important and the synonym will be inadequate to create the intended meaning. The translator compares the words of source and target language and puts forward both their common and varying features. The clear-cut meaning of the source language word results in addition of sense components in order to create a convenient context.

As stated by Newmark the aim of this procedure is to reach the “greatest possible accuracy”.

When compared with paraphrasing it is rather limited, as it requires listing the attributions in terms of their significance (p. 114). The differences of the source language word can be according to shape, size, function or context, degree of formality, sound. The senses of the words are to be interpreted independently and in general, the translator focuses on single sense of the related word hence remaining components are left out of context (p. 90).

o) Reduction and Expansion

Reduction and expansion are commonly applied instinctively and/or for special purposes. Expansion is not generally preferred and reduction should be considered as the last option during the translation process (p. 91).

p) Paraphrase

The meaning of the unfamiliar reference is explained or broadened by the translator in order to provide the necessary information for the target reader. This procedure is commonly used if the text is not written properly or has significant connotations yet translator should be careful to avoid unnecessary flow of information (p. 91).

r) Couplets, Triplets and Quadruplets

The translation process can also include more than one procedure. Couplets consist of two, triplets three and quadruplets of four procedures. In terms of cultural references

both transference and cultural or functional equivalent can be used by the translator (p. 91).

s) Notes, Additions, Glosses

The preference of additional information is determined by the readership and this information is generally of cultural, linguistic and technical nature. These information might be placed in the text and also as a note at bottom of a page, end of a chapter and as a glossary at the end. The length of these notes are of great importance as if it is too long it might distract the reader. The additional information should be considered as an extra information rather than an equivalent. **the** usage of this procedure varies depending on the text type (p. 91) The stylistic concerns are left aside in scholarly texts thus the translator should feel free to guide the reader with explanations. What should be noted in this case is the numbering of the notes and the references.

2.3. CULTURE SPECIFIC ITEMS BY AIXELA

According to Aixela culture-specific items are presented in a particular text in forms such as objects and systems of categorizations and measurements which belong to a certain type of culture. These items might also be present in the texts in terms of opinions or habits, which are exotic for target audience. (p.56) Thus the identification and translation of these elements carry an important role as the transference of them demands an exclusive attention.

The uphill task in analysis of culture-specific items is to put forward a convenient tool for the analysis of these items. As Aixela states this tool will be significant in differentiating culture-specific items with pragmatic or linguistic ones. The main trouble in this respect is deciding which elements, features might be considered in this category, as even the language itself is the output of culture. (p. 57) Accordingly, construing the classification of culture-specific items is the starting point for the translator.

A culture-specific item present in the original text might lead to decision processes if it is not present or apprehended in various ways by the target society. According to Aixela's example while lamb represents "innocence, helplessness etc." in Bible it might not serve the same meanings in the language of Eskimos although it will for English or Spanish. (p. 57) This situation can be clarified with the "progressive familiarity with Anglo-Saxon culture". (p. 55) Along these lines the cultural or geographic difference

between two cultures creates paths for translators which are easier to walk through if less manipulation is needed due to familiarity.

Culture-specific items are defined by Aixela as follows;

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

This definition based on nonexistence broadens the categorization of these items as it favors all items which are not available in the target culture. Referencing on the abovementioned definition the function of the item is deemed important. And within this framework Aixela categorizes the strategies used by the translators in the so called “manipulation process”. The strategies are presented in two fundamental groups, conservation and substitution that include strategies varying on their degree of manipulation. Conservation constitutes of strategies that are in favor of preserving the original or presenting the source culture more directly while substitution strategies can be considered more informative and target culture oriented. (p.60).

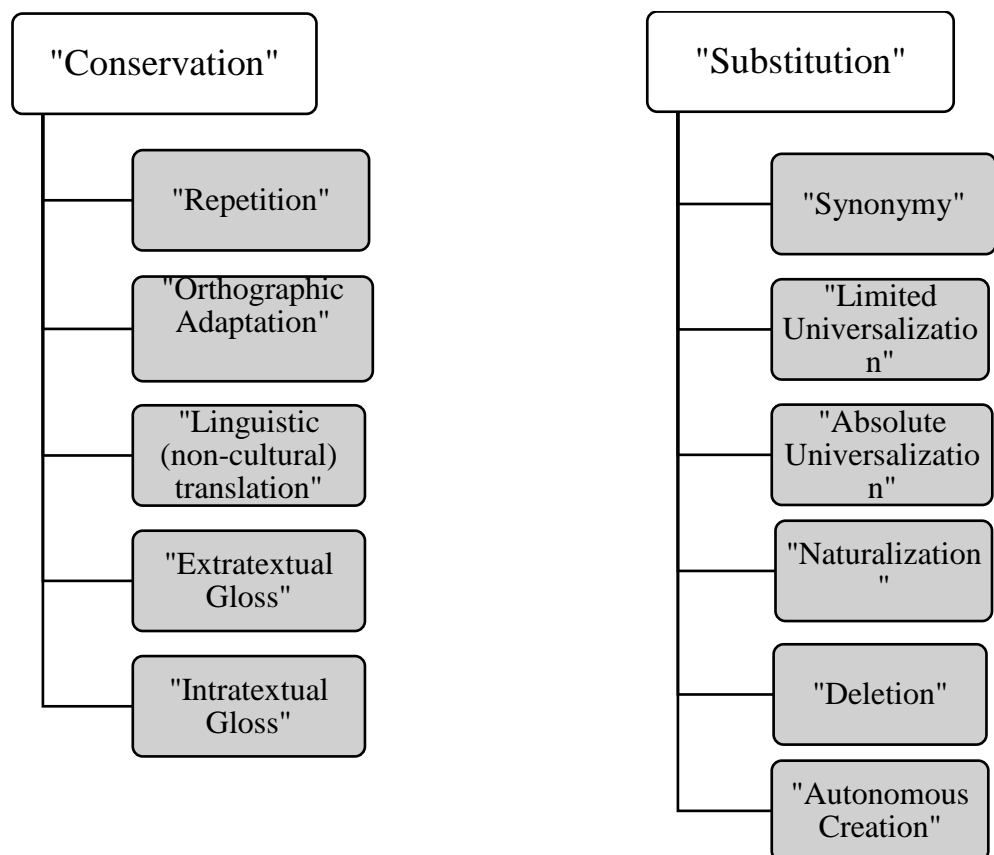


Table 1. Translation strategies proposed by Aixela**a) Conservation**

The first strategy considered under the conservation category is “repetition”. This strategy wards off any kind of manipulation because by using the repetition strategy the translator transfers the word without making any changes on the original one. This strategy will not lead to any misunderstandings but it might be incomprehended by the target audience. “Orthographic adaptation” consists of strategies such as transcription and transliteration. In this type of adaptation the original word is transferred and reformed according to the alphabetical features of the target language. Hence the only a phonetical change occurs. In “linguistic (Non-cultural translation)” relying on the pre-established translations the translator compromises with both sides. The reference presented by the translator creates a familiarity for the target audience but it also preserves the impression that such reference belongs to the source culture. Conservation is generally used in translating units of measure, currencies, various objects and institutions (p. 61) “Extratextual gloss” is combined with an additional strategy among the abovementioned ones. Instead of inserting an explanatory part in the text the translator prefers to clarify the reference by using “footnotes, endnotes, glossary, commentary, brackets and so on”. “Intratextual gloss” is similar to extratextual gloss procedure as they both aim to clarify the obscurity caused by the exotic references. To create a fluency in the text the translator embeds the explanations inside the text (p. 62).

b) Substitution

Substitution procedures which are “Synonymy, Limited Universalization, Absolute Universalization, Naturalization, Deletion, Autonomous Creation” aim the opposite hence they are opt by the translator so as to create a meaning closer to the target culture. Along with this line the references are domesticated and rendered in order to evoke a more target oriented effect. In synonymy constantly repeated references are transferred by using synonyms or parallel expressions. Limited universalization aims to minimize the ambiguity hence a reference present in the source culture but also more familiar to intended audience is opted by the translator. Absolute universalization on the other hand seeks for neutrality and instead of finding a reference familiar to both cultures, the translator might favor to remove cultural elements unfamiliar to the culture into which the text is to be translated. In naturalization, the reference is replaced with a specific

reference belonging to the target culture. Apart from children's literature this procedure is scarcely preferred but as stated by Aixela it is also beginning to decline in this type (p. 63). Deletion which is used more frequently than expected is preferred when the reference is intolerable in certain ways or if the translator is not allowed or do not prefer to insert any additional information. Hence the alien reference is removed from the text completely. Autonomous creation is not frequently preferred as in this procedure the translator might add a completely new word indigenous to target culture and not present in the original text written by the author (p. 64)

There are also other strategies presented by Aixela like compensation, dislocation and attenuation. Compensation applied by using both deletion and autonomous creation while dislocation means displacement of the reference. If original term is considered to be intolerable attenuation procedure is to be used so as to replace the reference the term with a more tolerable and a target oriented one. As stated by Aixela this procedure is generally used in genres such as children's literature in certain countries (p. 64).

2.4. CONCEPTS OF FOREIGNIZATION AND DOMESTICATION BY VENUTI

Debates on translation started at a linguistic level with "word for word" vs "sense for sense" and moved on with the concept of equivalence. Theories and views on translation altered in the 1970's when the scholars turned their way to culture and the linguistic status assigned to translation was no more the sole area of research in translation studies. These changes in the research area included external factors regarding culture and ideology.

Venuti was one of the pioneers of the cultural turn and in his "*Translator's Invisibility*" (1995) Venuti not only focused on the concepts of foreignization and domestication but also the position and status of the translator in the translation process. Invisibility in this context is used by Venuti to express the "translator's situation and activity in contemporary Anglo-American culture". Invisibility arises with the promotion of both "the illusionistic effect of discourse, of the translator's own manipulation of English" and "the practice of reading and evaluating translations that has long prevailed in the UK and US among other cultures, both English and foreign language". In this case the

acceptability of a certain text is determined by the publishers and other agents according to its fluency (1995, p.1).

There is a positive correlation between the invisibility and the fluency. The readers perceive the text as an original due to its fluency and the translator becomes invisible by leaving the stage completely to the author (1995, p.2). The fluency of a text requires using a modern language and avoiding unfamiliar words. Syntax also plays a significant role within this context as a text which “unfolds easily” is more fluent and readable. Fluency gives the impression that the text is not a translation but rather the original. Hence with the illusory effect due to transparent discourse the work of the translator becomes “invisible” (1995, p.5).

Another issue which drags the translator into the issue of invisibility is the “individualistic conception of authorship”. The author is perceived as a person who declares his views and thoughts transparently without an interruption of a mediator. Thus under these considerations the text produced by the translator is seen as a “second-order representation”. To change the secondary position the translation uses transparency as it gives the impression that the text is original (1995, p.7). In this case it should be noted that “both the foreign text and the translation are derivative” and constitute of various linguistic and cultural features which develop and change over the years. Taking into account varying and plural nature of meaning the analysis of a translation based on “equivalence and one-to-one correspondence” is not possible and the existence of a translation is dependent on its relation with cultural and social situation of the source and target society. According to Venuti;

“This relationship points to the violence that resides in the very purpose and activity of translation: the reconstitution of the foreign text in accordance with values, beliefs and representations that preexist it in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts (p.18)”.

The purpose of a translation is to introduce the foreign as something familiar and this aim to create familiarity might lead to the domestication of the whole text. Translation

is the expression of the foreign text but the transaction process is restricted as it appeals to a particular audience. The outcomes of translation are considerable. It has huge effect in establishing “national identities” and it assigns the foreign texts to sustain or improve certain literary canons (p.18-19).

The concepts of foreignizing and domesticating which determined the visibility and invisibility were first put forward by Schleiermacher. In a speech given by Schleiermacher he stated that the translator has to choose between two options; “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”(Venuti, 1995, p.242). Schleiermacher favored the first option but according to Venuti with this preference the considered and privileged readership is the educated elites. The classification of foreign elements in this case was determined by this group of readers thus with this method apart from resisting French authority the dominance of bourgeois was promoted (p.103).

Based on the concepts put forward by Schleiermacher Venuti put forward “foreignizing and domesticating”. Venuti defines domesticating as the “ethnocentric reduction of the foreign text to target-language cultural values bringing the author back home” and foreignizing as “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). Foreignizing brings the foreignness of the text into light by breaking certain cultural codes which are valid and accepted in the target culture. Moving away from the domestic concepts leads to a divergence from the norms of the target culture. In English foreignizing is also a way of resistance against political, social, national, international issues (p.20). According to Venuti foreignizing is grounded on the belief that communication is elaborated with the varying cultural factors thus universality in this context is not possible. This method is also useful in creating new cultural spaces by transferring the determined differences to the target audience (p. 146). According to Venuti foreignizing is more preferable and making translators invisible through transparency creates the image that the translator is the “loyal servant of the author”(Yan, Huang, 2014, p. 493). Apart from using alien discursive elements this resistance towards the transparency imposed by the dominant culture is also realized

through selection of texts. Literary works which do not fit into the existing canon of such cultures are also a way to signify the otherness (Venuti, 1995, p. 148).

Domesticating with this regard leads to fluency by standardizing the otherness of foreign texts. A domesticated text thus is expected to act as the original. The transparent effect created through domesticating increases the acceptability and also leads to assimilation of the so called exotic cultures (Yang, 2010, p. 1). Hence, through domesticating the decision making mechanism of the process is influenced by linguistic and cultural norms of the dominant. The prevailing rules and perceptions in the target culture are obeyed and texts or textual elements, which contradict these rules and perceptions, are either standardized or not chosen to be translated in the first place. This also fosters the existing existing canons and leaves the literary works of the suppressed at the periphery. Venuti also expresses that these two notions should not be considered opposite to each other. In different cultures (mainly suppressed) domestication can be used to prevent assimilation and foreignization can be considered less favorable if it represents an hegemonic culture.

CHAPTER 3: CASE STUDY

The case study of this thesis will be based on two Turkish translations of Alan Paton's *Cry, the Beloved Country*. In this chapter brief information about the author, author's work, translators and the publishing house of the translations will be presented. The remaining part of the chapter will consist of analysis of 34 examples categorized according to Newmark's categorizations. The strategies used in the translation of these examples will be determined according to the strategies proposed by Newmark and Aixela and they will be further discussed based on Venuti's approach of domestication and foreignization.

3.1. ABOUT THE AUTHOR:ALAN PATON

Alan Paton, owner of one of the most famous books which introduced South Africa to the world was born in Pietermaritzburg, Natal, South Africa on 11 January 1903. Paton's father Jonathan was a writer working for a quite low salary and his mother was a teacher. His parents had opposing characters while his father was a strict authoritarian his mother was quite gentle with her children (Stewart, 2017, p.4).

Paton learned reading and writing before he started school. By the time Paton was six years old he was sent to Berg Street Girls' School. Paton was a hardworking student thus he changed classes and he had a chance to finish infant education two years earlier than his siblings did. At age 11 he won a scholarship at Maritzburg College (Alexander, 1994, p. 17-21)

At the age of 16 Paton entered Natal University College. Paton always wanted to be a doctor but there were circumstances which pushed him away from this decision. Besides financial difficulties, Paton also realized that he was not ready to be a doctor as he fainted when he saw his brother bleeding. Thus he decided to be a teacher (Alexander, 1994, p. 34-36).

Paton started teaching at Ixopo and there he fell in love with Dorrie Francis. Their marriage took place on 2 July 1928 in St John Baptist church. Paton then moved back to Maritzburg College. His life changed completely when he was appointed as a headmaster at Diepkloof. Diepkloof was at that time a prison which was being converted to a reformatory. Paton worked for 13 years and during those years he made a great effort to improve the conditions of the prison and he was successful as the number

of people who tried to escape Diepkloof declined. This place was also a source of inspiration for him. Some of the characters in his fictions carried features of people that he encountered in the reformatory. Around 1946 Paton decided to visit the prisons in Britain, Norway, and the United States. After 13 years at Diepkloof Paton was also keeping his mind busy with his new career (Stewart, 2017, p.4).

In Norway one night at his hotel he wrote the following words:

There is a lovely road that runs from Ixopo into the hills. These hills are grass-covered and rolling, and they are lovely beyond any singing of it.

That is how the story started. I do not remember if I knew what the story was to be. The first chapter of *Cry, the Beloved Country* was written in my room at the hotel Bristol. (p.195)

On November 1946 while travelling to America Paton continued to write his novel and it was most likely this voyage which brought to his mind the murder of a boy, the son of Kumalo. For Paton the best chapter was 30 and the turning point of the novel was the part in which Kumalo returned his home and family at Ndotsheni. *Cry, the Beloved Country* was published in New York on 1 February 1948 (p. 201, 205)

The book became popular in a comparatively short time and it was printed six times in three months. The book which was also translated into nine languages had an enormous effect on Paton's life. The money he gained on account of the book was huge. *Cry, the Beloved Country* also gained attention from other branches of art and it was both turned into a film and a play. His new novel *Too Late for the Phalarope* was published in 1953. The political condition of South Africa was complex during Paton's time. Laws were passed by Nationalists in order to apply separate laws for different races. In opposition to these a Liberal Party was established and Paton served as a Vice President. Paton was against violation and he fought for equality among races. Paton also moved on with his writing adventure. He wrote poems, plays and short stories. In 1967 his wife Dorrie gave her last breath after a period with lung cancer. After this tragic incident *For You Departed* which was written for Dorrie was published in 1969 and in the same year Paton married his secretary Anne Hopkins. The first part of his autobiography was published in 1980 (*Towards the Mountain*). Shortly after this novel was published Paton published another novel named *Ah, but Your Land is Beautiful*(1981). After 6 years a

novel consisting of his articles and writings was published with the title of *Save the Beloved Country* (Stewart, 2017, p.4).

Paton had a difficulty in swallowing and these symptoms revealed that he had a tumour which could not be removed due to its size. Paton stayed at a hospital for some time but when Anne learned that he was getting worse and there was a problem with his veins she and Paton headed home. On 12 April 1988 Paton died. Paton's body was cremated at Stellawood crematorium but his ashes were spread by Anne to the path in Paton's garden. Anne sold some of Paton's work. These works were taken to Brenthurst Libray and the Alan Paton Care Centre. A memorial prize was arranged by Kent School and Johannesburg Sunday Times also started giving an annual Alan Paton prize for non-fiction writing about South Africa. (p. 430-432,433)

3.2. SUMMARY OF CRY, THE BELOVED COUNTRY

Cry the Beloved Country was published in 1948 at a period of political, social and racial clash. In this year the two parties namely "Smuts' South Mrican Party" and "Malan's National Party" were in competition and the competition ended with the defeat of National Party. Under the rule of this party the racial discrimination was at its peak and even the places in which blacks were to live were determined by the party. The races were separated in all aspects and even physical contact was deemed inappropriate by the government. Living in such complex and unequal conditions Paton decided to write his novel based on discrimination, inequality and the political, social conditions which lead to such results. Of course Paton was not the first South African author to write such a protest book but he was the first white English writer to express such issues. His critical views on the regime which prevailed in South Africa for nearly 45 years paved the way for other writers to touch upon the political condition in the apartheid period. Paton not only mentioned the condition during the apartheid but he also touched upon universal values such as kindness, forgivingness, respect. Paton divided the book as book one, book two, three and in the following parts summaries of all three will be presented.

Book One

The book begins with Stephen Kumalo, the pastor of the village named Ndotsheni, receiving a letter from Jonannesburg that says he must go there immediately because of his sisters Gertrude's illness. He has to use the money that he saves for the education of

his son, Absalom, who has gone to Johannesburg and not been heard from anything again. Kumalo leaves for Johannesburg and meets with Reverend Msimangu who accompanies him through his whole journey in the city. The two start searching for Kumalo's sister and after they find her, Kumalo faces the fact that her sister became a prostitute and started selling liquor. Kumalo both feels sorry for and angry with his sister and takes her back with him to the place, which was provided by Msimangu for his temporary stay. Later on Kumalo starts searching for his son Absalom and on his way he encounters with his brother John Kumalo who is not a carpenter anymore but a politician giving speeches for the inequality, low salaries and protection of native rights. John gives information about Kumalo's son which in turn leads them to different paths. Kumalo first reaches to Alexandra and learns from a lady there that Absalom and Absalom's cousin brought home stolen things. In the end Kumalo reaches the reformatory and learns that there is a woman carrying his sons's child. He leaves to speak with the woman but learns that Absalom left the house and never came back. Kumalo and Msimangu return to their village and hear the shocking news that Arthur Jarvis the son of James Jarvis was killed. An information from the reformatory changes Kumalo's life drastically. He learns that Absalom was the one who killed Arthur Jarvis and he was arrested with his cousin and a friend. Kumalo leaves for the prison and listen to the story from his own son. Absalom says that he was shocked and afraid when he ran into Arthur Jarvis when they broke into his house and did not intentionally kill him. Kumalo asks if Absalom would marry the girl and after his approval he brings the girl to the prison. With the help of Msimangu he also finds a lawyer. Mr. Carmichael speaks with Absalom and relieves Kumalo by saying that he will take the case pro deo (for free). Though Kumalo is angry his brother states that his son will deny the fact that he was involved in such theft and will say to the judge that Absalom did everything on his own.

Book Two

The second part switches the main focus from Kumalo to James Jarvis. The police arrives at Jarvis' house to inform the death of his son. The brother of Arthur's wife tells James that Arthur wrote a paper on native crime and made speeches on the living conditions and money provided to natives. After his sons death James spends some time in his room, reads the condolence messages and articles. Jarvis is also surprised by the

fact that people of all races attend the funeral. After the funeral the only person who saw the murderers- Arthur's servant- identifies one of the natives. During the court the judge asks Absalom detailed questions about the robbery. Absalom speaks about the process and involvement of his cousin and his friend to the process but they both deny their presence at such a place. While looking for a missing girl Kumalo runs into James Jarvis and admits that his son Absalom was the person who killed Arthur. James reminds Kumalo of the childhood of Arthur who always passed by Ndotsheni and says that he is not angry about the situation. While the trial process was continuing another case of native crime arises and the judge finds Absalom guilty while freeing other two due to insufficient evidence. Kumalo visits his son in jail and the girls marries him before his sentence. Father and son say goodbye to each other for the last time before Absalom is hanged. Kumalo leaves his son in sorrow and meets with Msimangu who gives him money as a gift for the expenses of his new family. After the goodbyes Kumalo wakes up to leave for Johannesburg but when he enters the room of his sister he sees that she left and he returns home with his sister's child and his son's wife.

Book Three

The last part of the book portrays the home coming of Kumalo after a long, hard journey. People of Ndotsheni welcome him with joy and Kumalo prays in church for the poor soil and rain and his son. Kumalo also meets with people to discuss the agricultural condition of the land as from his long visit he learned prayer alone is not a solution to all problems. During his stay at Ndotsheni Kumalo has a little visitor the son of Arthur Jarvis who is very interested in learning Zulu. A letter informing that Absalom's trial was finalized and he would be hanged on the 15th of the month was received by Kumalo. Before the day of Absalom's death Kumalo leaves the house and walks up to the mountain. He wonders how his son is feeling during his last moments. After sleeping for a while he prays for his son and thanks God for the blessings.

3.3. CHARACTER ANALYSIS

Stephen Kumalo- Kumalo is a priest who lives in Ndotsheni with his family. Through this character Paton portrays the general features of native South Africans. Kumalo is devoted to his community and finds tranquility in religion. Though Kumalo encounters with various problematic situations he is always calm and thankful to God and people

around him. Unlike his brother he prefers remaining silent about the political and economic conditions of the natives.

Theophilus Msimangu- Msimangu is the person who informs Kumalo about the situation of his sister in the first place. He is a kind and caring man. He helps Kumalo through his Journey and in the end as he decides to leave his earthly pilgrimage and live in a monk he leaves all his money to Kumalo. Through this character Paton breaks the violence and chaos and represents a different side of human relationship.

Arthur Jarvis- Arthur Jarvis is depicted as a respectful important man who wrote and spoke about the inequalities and procedures applied to separate the lives of natives from others. As a white man Jarvis devotes himself to help natives but in the end he gets killed by a native. This in a religious context he resembles Christ as he was crucified while trying to help humanity. Jarvis differs from other characters who also aim to protect native rights in that he is calm and good at expressing his thoughts through writing.

James Jarvis- Unlike his son, in the beginning James Jarvis was not a man who was interested in finding solutions for native problems. Paton uses James Jarvis to present the ideas of Arthur as after Arthur's death James visits his house and reads some of the writings of his son. His opinions change after his son's death and he starts helping people of Ndotsheni in improving the land. Jarvis is also a person who completely stands for forgiveness as he forgives Kumalo when he learns that his son was killed by Absalom.

John Kumalo- Though he is Stephen's brother he differs from him in many ways. John does not believe in the power of religion he rather believes that they should fight for their rights by raising their voices. Unlike Stephen he is a selfish man and is not concerned with the cultural breakdown of the tribe as he became a respectful political figure in this broken condition. His conscienceless hits the reader as he refuses to tell the truth about the theft and while saving his son through these lies. He does not even care about the execution.

Mrs. Lithebe- Mrs. Lithebe is the person who provides a place to stay for Kumalo. She is a kind and caring person who believes that she lives to help other people. She is also a religious woman and her commitment to religion is depicted by Paton as she warns Gertrude to act according to their traditions.

Arthur Jarvis's Son- Arthur's son is quite alike him in many ways. Just like Arthur his son believes in the equality of races and after his visits to Ndotsheni he informs his father about the problems of the community and brings help for the natives. After creating a clash between the natives and white people through murder Paton turns the situation upside down by presenting the little boys attitude towards natives and shows that there is still hope.

Paton successfully used the characters to represent the current condition of South Africa and different points of view towards the condition. By portraying Stephen and John as opposite characters, he intended to signify that not all the natives were calm and resigned to live in such conditions. Paton also avoided drawing sharp lines between the white and black and drew attention to the fact that not only the black people were uncomfortable about their situation but also white people were supporters of the natives in their fight for certain rights. Even though there are some exceptions most of the characters are good-hearted, friendly and helpful which signifies that violence is not a way to solve problems.

3.4. PUBLISHING HOUSE OF THE TRANSLATIONS

Can Publishing was established in 1981 by Erdal Öz. Can Publishing published many significant children's literature books and classic, modern works of world literature. The first books which were translated and published were *Ağla Sevgili Yurdum* (Alan Paton), *Lady Chatterley'in Sevgilisi* (D. H. Lawrence), *Atlılar* (Joseph Kessel), *Artemio Cruz'un Ölümü*(Carlos Fuentes) etc. Can publishing is also a pioneer in publishing first works of young writers. The total number of books published is approximately 25 million. 52 of Can Publishing's writers received the Nobel Prize.

3.5. TRANSLATORS

Mehmet Harmancı

Mehmet Harmancı was born in 1932 and he graduated from Işık High School. His first story translation was published in 1952 and his first translation was published in 1953. He completed his military service as a translator and started working as a translator at Milliyet. He established a publishing house 1965 in order to publish Alan Paton's *Cry the Beloved Country*. In 1973 he established Koza Publishing with Tarık Dursun. He

worked as a manager at a special institution until his retirement. According to an interview Harmancı translated nearly 400 books.

İnci Gürel

İnci Barbaros Gürel is a writer and translator and she wrote works under the categories of memoirs, travel books. Her translation of *Cry, the Beloved Country* was published in 1986 by Can Publishing House. She is also the writer of *Bir Yaşamdan* which was published by Berfin Publishing House in 2008. The book is about the cultural and social changes of İstanbul over the years.

3.6. ANALYSIS OF THE TWO TURKISH TRANSLATIONS OF CRY, THE BELOVED COUNTRY

In this part descriptive analysis of 34 examples from *Cry, the Beloved Country* will be presented and analyzed. The examples were determined according to the categories of Newmark and all of the examples which fall under these categories were presented. The categories are Ecology, Material Culture, Organizations, Customs and Ideas, Gestures and Habits. Furthermore, as the category of Newmark falls short a category of terms of address which are of great importance for the African oral tradition is included. These elements will be analyzed based on the strategies put forward both by Newmark and Aixela. The strategies selected for the purpose of the study are Literal Translation, Functional Equivalent, Cultural Equivalent by Newmark and Repetition, Ortographic Adaptation, Deletion, Intratextual Gloss and Extratextual Gloss by Aixela. While Functional Equivalent, Cultural Equivalent and Deletion fall under the category of domestication Literal Translation, Extratextual Gloss, Intratextual Gloss, Ortographic Adaptation, Repetition are considered under the category of foreignization. The cultural elements stated in the examples will be highlighted in bold.

3.6.1. Ecology (flora, fauna, winds etc.)

Example 1:

ST: The train passes through a world of fancy, and you can look through the misty panes at green shadowy banks of grass and bracken. Here in their season grow **the blue_agapanthus, the wild watsonia, and the red hot poker** and now and then

it happens that one may glimpse an **arum** in a dell. And always behind them the dim wall of the wattles like ghosts in the wind (p.13).

TT1: This part was completely deleted by Mehmet Harmancı.

TT2: Düşsel merak uyandıran bir dünyanın içinden geçer tren, gölgeler düşen yeşil çimen ve eğreltiotlarıyla kaplı bayırları buğulu camların ardından görebilirsiniz. Buralarda mevsimine göre **mavi agapantus, yabancı Watsonia** yetişir, küçük bir vadide bir **yıllanyastığı** da gözünüze ilişebilir. Hepsinin gerisinde koyu renkte bir duvarı andıran sazlar sisin içinden hayaletler gibi yükselir (p. 14).

The book in general contains in depth information on the landscape of South Africa. By providing such information Paton aims to signify that despite the inequalities, racial discrimination and the tough working conditions faced in the early apartheid there is still beauty in his country. In this part after receiving a letter from a reverend the protagonist Stephen decides to go to Johannesburg and his journey to the city is described by Paton in detail.

While describing the view Paton mentions the blue agapanthus which is also commonly called the “African Lily”. This is a flower particular to South Africa and it grows better in warmer climates. Wild watsonia (also called bulbil watsonia) which is another flower mentioned by Paton is also a flower native to South Africa region and it is named after Sir William Watson (1715-1787). The red hot poker which is also known as Kniphofia is a red, orange and green colored flower indigenous to South Africa. Another flower mentioned by Paton is arum generally known as arum lily.

In the translation of Harmancı it can be seen that the whole paragraph which portrays the view of Kumalo is completely deleted. On the other hand Gürel translated the part by using “mavi agapantus” for “blue agapantus. This specific flower is generally known in the Turkish culture as “Şefkat” or “Sevgi” çiçeği but “mavi agapanthus” is also a term used by the target culture. Gürel used yabancı Watsonia” for “wild Watsonia”. This flower has no name specific to the target culture and it is generally known as Watsonia. The last name “arum” was presented in TT2 as “yıllanyastığı” which is the generally accepted

name in the target culture. Gürel deleted red hot poker but applied a different strategy for others and used the literal translation strategy.

Example 2:

ST: He told them too of the sickness of the land, and how the grass had disappeared, and of the **dongas** that ran from hill to valley, and valley to hill; how it was a land of old men and women, and mothers and children; how the maize grew barely to the height of man; how the tribe was broken, and the house broken, and the man broken; how they went away, many never came back, many never wrote any more (p. 21).

TT1:Toprağın hastalığını, otlakların yok olduğunu, oraların yaşlılar memleketi olduğunu, analar ve çocuklar memleketi olduğunu, mısır başaklarının insan boyuna bile erişemediğini; kabilelerin dağıldığını, yuvaların bozulduğunu, insanların çöktüklerini, nasıl yurtlarını terkettiklerini, çoğunun hiç geri dönmediğini, çoğunun hiç mektup falan yazmadıklarını anlattı (p. 35).

TT2: Yörenin hastalığını da anlattı, çayırların nasıl yok olduğunu orada yalnız yaşlı erkek ve kadınlarla, annelerle çocukların kaldığını, mısırların ancak adam boyu kadar uzadığını, kabilenin bölündüğünü, ailenin bölündüğünü, insanın bölündüğünü, oradan ayrılanların bir daha geri dönmedikleri, birçoğunun mektup bile yazmadığını söyledi (p. 25).

The passage above represents the condition of South Africa at the beginning of the Apartheid period. With the arrival of colonizers and the development of the conditions in city, many South Africans migrated from their villages and according to Kumalo this migration lead to a departure from traditional and tribal values. The features of the land are once again made prominent by the author and besides breaking the tribe the arrival of the colonizers also lead to a decline in the productivity as people were interested in finding a job in the city rather than taking care of their own lands.

The word “donga” means a washed out ravine or gully. It was stated by some sources that the word originally comes from the Zulu word “udonga” and it was passed on by Australians during the Boer War. Hence this word is commonly used in both English and

Zulu. Both of the translators preferred the deletion strategy and excluded the word from the translation.

Example 3:

ST: HAVE no doubt it is fear in the land. For what can men do when so many have grown lawless? Who can enjoy the lovely land, who can enjoy the seventy years, and the sun that pours down on the earth, when there is fear in the heart? Who can walk quietly in the shadow of the **jacarandas**, when their beauty is grown to danger? (p. 67).

TT1: Hiç kuşkunuz olmasın korkudur bu bütün memleketi saran. Bu kadar insan yasa dışına çıkarsa, elden ne gelir? Yüreklerde korku yatarken, güzelim memleketin, yetmiş yıl yaşamın, dünyaya dökülen güneşin zevkini kim çıkarabilir? Kim göze alabilir **ağaçların** gölgeliklerinde gezinebilmeyi, o güzellikler korkunç tuzaklara dönüşünce? (p. 100).

TT2: Hiç kuşkunuz olmasın, her yerde korku kol geziyordu. Yasalara aykırı yaşayanlar bu kadar çok olunca insanların elleri kolları bağlanıyor, insanlar ne yapabilirler ki? O güzelim toprakların kim tadını çıkarabilir, kim yetmiş yaşında olmanın tadını çıkarabilir, ışınlarını dünyaya yağdıran güneşin de, tüm kalbini korku kaplamışken. Güzelliklerinde tehlike gizliyken kim **Jakarandaların**¹ gölgesi altında sakın sakın dolaşabilir? (p. 78).

1. Jacaranda: Tropik ormanlarda yetişen bir ağaç türü.

People at the Mission House hear about the murder of Mr. Jarvis and in this part Paton portrays the dangerous situation of Johannesburg. In the sentence “Who can walk quietly in the shadow of the jacarandas, when their beauty is grown to danger?” the word jacaranda represents purple sub-tropical tree which can enchant people as it is stated that it reaches enormous heights. In the translation of Harmancı “jacaranda” is translated as “ağaç” (tree) which provides a general information for the reader. Instead of introducing the reference specific to South Africa the translator used the functional equivalent strategy and created a neutral effect on the reader. On the other hand, Gürel applied both the orthographic adaptation and extratextual gloss strategy. She changes the letter “c” with a “k” in order to comply with the phonological rules of the target language. Gürel also adds

a footnote which means “Jacaranda: A tree which grows in tropical forests” thus she both introduces the cultural element and avoids ambiguities by adding a definition.

Example 4:

ST: We shall live from day to day, and put more locks on the doors, and get a fine fierce dog when the fine fierce bitch next door has pups, and hold on to your handbags more tenaciously; and the beauty of the trees by night, and the raptures of lovers under the stars, these things we shall forgo. We shall forgo the coming home drunken through the midnight streets, and the evening walk over the star-lit **veld** (p. 71).

TT1: Günbegün yaşayacağız. Kapımıza daha büyük kilit asacağız. Komşunun cins köpeği yavruladığı zaman, onun yavrularından alacağız. Çantalarımızı daha sıkı tutacağız. Geceleri ağaçların güzelliğini, aşkların yıldızlar altında duydukları hazzı hep unutacağız. Geceyarısı sarhoş olup sallana sallana eve gelmekten vazgeçeceğiz. Yıldızlara bezenmiş **kırlarda** dolaşmayacağız (p. 105).

TT2: Bilmiyoruz, bilmiyoruz. Günü gününe yaşayalım, kapılarımıza daha çok kilit koyalım, bitişiğimizdeki güzel dişi köpek yavrulayınca, bizim de güzel, azılı bir köpeğimiz olsun, çantalarımızı daha sıkı tutalım, gece ağaçların güzelliğini unutalım ve yıldızların altında kendilerinden geçercesine duydukları hazdan da sevgililer vazgeçsinler. Geceyarısı çakır keyif yürüyerek eve dönmekten, yıldızların aydınlattığı **bozkırda** akşamüstü gezintilerinden vazgeçelim (p. 82).

In the book the word “veld” is defined by Paton (1948) at the end of the book in “List of Words” as below;

Veld: An Afrikaans word now as fully English. Pronounced in both languages as ‘felt’. Means open grass country. Or it may mean the grass itself, as when a farmer looks down at his feet, and says, this veld is poor.

Both of the translators generalized the South African term and translated it as “kır” and “bozkır” respectively and used the functional equivalent. The glossary at the end of the book is present only in Harmancı’s translation but the word veld is not present in the translated glossary. The word choice made by Paton represents the characteristic of Postcolonial novels as he uses the word veld instead of steppe, savannah or desert. On the

other hand, the choices of the translators are of universal nature and lack the representation of South African culture.

Example 5:

ST: About you there is grass and bracken, and the forlorn crying of the **titihoya**, one of the birds of the veld. Below you is the valley of Umzimkulu, on its journey from the Drakensberg to the sea; and beyond and behind the river, great hill after great hill; and beyond and behind them, the mountains of Ingeli and East Griqualand (p. 112).

TT1: Çevreniz yemyeşil çimenle kaplıdır, kulağınız **titihoya** kuşlarının yaşlı ötüşleriyle çınlar. Altınızda bir ucu denize uzanan Umzimkulu ovası serilir. Ötelerde, nehrin arkasında tepeler dizilir birbiri ardınca. Onların da berisinde İngeli ve East Griqualand dağları yükselir (p. 163).

TT2: Tam çevreniz çimen ve eğreltiotuyla kaplıdır, **titihoyanın** üzünçlü haykırışını da duyabilirsiniz, bozkır kuşlarından biridir. Altınızda Umzikulu vadisi Drakensberg'den denize kadar uzanır; ötelerde, ırmağın gerisinde, büyük tepeler birbirini izler, onlardan da ötede, ta arkalarda, Ingeli ve Doğu Grigualand dağları yükselir (p. 131).

“Titihoya” is a plover bird native to Africa. Paton used the bird as a symbol to represent the situation of Stephen’s homeland Ndotsheni. It is believed that titihoya becomes silent in times of sorrow. Thus the crying represents the fading richness and decreasing productivity of the land. In both translations the word is repeated as “titihoya” but in TT1 the word “kuşu” (bird) is added by the translator and the ambiguity is permitted by using intratextual gloss strategy.

Example 6:

ST: The grass is rich and matted, you cannot see the soil. It holds the rain and the mist, and they seep into the ground, feeding the streams in every **kloof**. It is well tended, and not too many cattle feed upon it, and not too many fires burn it, laying bare the soil (p. 112).

TT1: Çimenlik zengin ve sıktır, toprak görünmez çimenlerin arasından; yağmuru sisi tutarlar aralarında. Toprak yavaş yavaş içer bu yağmuru. İyi bakımlıdır.

Toprağı çıplak bırakacak çok davar yoktur buralarda. Ateş de pek yakmazlar (p. 163).

TT2: Çimen gürdür, bir dokuma kadar sıktır, toprak görülmez, yağmur ve buğuyu tutar, toprak da onları emer, tüm kanyonların ırmaklarını besler. Bakımlıdır, çok sayıda davar otlamaz, pek çok ateş yakılmaz, toprak çıplak kalmaz (p. 131).

The word kloof in the next paragraph is defined by Paton in “List of Words” as below;

Kloof

An Afrikaans word now as fully English. Pronounced as written. Means ravine or even a valley if the sides are steep (*Collins English Dictionary*, “kloof”) But it would not be used of a great valley like the Umzikulu. In TT1 the word is completely deleted. On the contrary in TT2 “kloof” is translated as “kanyon” which represents deep valleys formed by the rivers both in general and target culture. Thus the functional equivalent is preferred in order to convey the intended meaning.

4.6.1 Material culture (artifacts, food, clothes, houses and towns, transport)

Example 7:

ST:--That is nothing, they say. In Johannesburg there are buildings, so high- but they cannot describe them.

-My brother, says one, you know the hill that stands so, straight up, behind my father’s **kraal**. So high as that (p.17)

TT1:

-Bu birşey değil diyorlar. Johannesburg’da yapılar bu kadar, şukadar yüksek diyecekler ama anlatamıyorlar ki.

-Kardeşim, diyor biri, babamın **kulübesinin** arkasında bir tepe vary a hani yüksek, işte o kadar yüksek yapılar (p. 28, 29)

TT2:

<<Johannesburg’un yanında burası hiç kalır. Johannesburg’da öyle yüksek yapılar var ki . . .>> ama onları betimleyemediler.

İçlerinden biri şunları söyledi:

<<Kardeşim, babamın **köyünün** arkasındaki dimdik tepe var ya, işte o kadar yüksek.>> (p.19,20)

In the “List of Words” the word kraal is defined as below by Paton;

Kraal

An Afrikaans word now as fully English. Pronounced in English ‘crawl’. An enclosure for cattle, where they come for milking, or where in the early days they were kept for protection. But it may also mean a number of huts together, under the rule of the head of the family, who is of course subject to the chief (Paton, 1948)

The word kraal is not present in the glossary of TT1 which is located at the end of the book. For TT2 the situation is different as there is no “list of words or glossary” and most of the words are defined in footnotes. In the first example the word kraal is translated as kulübe in TT1 and köy in TT2. Kraal is number of huts together as mentioned by Paton so the word “kulübe” doesn’t represent this plurality. On the other hand the word “köy” used by Gürel in TT2 represents both the plurality. Both translators used literal translation in transferring the meaning but the plurality was missed in TT1 thus Harmancı used both modulation and literal translation.

Example 8:

ST: And there was another system whereby a native could get land from the farmer and set up his **kraal** and have his family there, and be given his own piece of land and work it, provided that he and his family gave so much labour each year to the white farmer (p. 114).

TT1: Ya da çiftlik sahibinden biraz toprak alır, evini kurar, ailesini yerleştirir, kendi **toprağını** işlerdi. Böyle olunca da ailesiyle birlikte yılda şu kadar gün çiftçinin hesabına çalışmak zorunluydu (p. 165).

TT2: Başka bir system daha vardı; buna göre çiftlik sahibinden aldığı toprakta yerli bir **kraal**¹kurar, ailesini de oraya getirir, kendisine verilen toprağı ekip biçer, yalnız uyması gereken bir koşul vardır: Her yıl, kendisi ve ailesi, beyaz çiftçiye belirli bir emek vermek zorundadır (p. 133).

1. Kraal: Güney Afrika'da çevresi kazık ve sırıklarla çevrili kulübelerden oluşan köy, ağıl.

In the second example the same word is translated differently by both translators. In TT1 kraal is translated as “ev” and in TT2 it is translated as “kraal”. While Harmancı used the functional equivalent strategy Gürel decided to repeat the word and use the extratextual glossary strategy by adding a footnote which describes the meaning of kraal. But the definition provided in TT2 is different from the definition provided by Paton. Therefore the footnotes inserted by Gürel are not based on the information given by Paton in the list of words. Both of the translators applied different strategies in different parts as in TT2 the word is not defined at first but it is explained through extratextual gloss strategy on the next pages.

Example 9:

ST: Everywhere we go, we are told to go somewhere else, and the old man is anxious.

Yes, I knew this young man.

And where is he now, my friend?

I heard he was gone to Orlando, and lives there amongst the squatters in **Shanty Town**. But further than that I do not know(p.46).

TT1:Her başvurduğumuz yerde başka yere yolluyorlar. Adam da çok kaygılanıyor bundan.

Evet bu genci tanıyorum.

Şimdi nerede olduğunu biliyor musunuz?

Orlando'da, **Gecekonu Mahallesi**nde oturduğunu işitmişim. Başka bir bilgim de yok. (p.70)

TT2: Nereye gitsek başka yere gitmemizi söylüyorlar, adamcağz da merak içinde.>>

<<Evet, o genç adamı tanıyorum.>>

<<Peki, şimdi nerede?>>

<<Orlando'ya gittiğini duydum. **Shanty Town'da** gecekondular arasında oturduğunu duydum, bundan başka bilgim yok.>> (p. 53)

Throughout the novel the author touches upon the sheltering problem of the “black people” in Johannesburg. These people try to find houses but they are turned down by the house owners and they do not have the sufficient amount of money to rent a house. “Shanty Town” is built illegally by these people in order to find a temporary solution to this problem because they believe that this place will not help them to make it through winter. In TT1 Shanty Town is conveyed as “Gecekondu Mahallesi” to the reader. Gecekondu Mahallesi is a familiar concept in the target audience but there are conceptual differences. These places are both built illegally out of town due to overcrowding but in SC the houses are mostly made of metal but in the TC the structures are of concrete. Therefore, the houses in Shanty Towns are nearly impossible to live in winter. The word “squatters” which refer to the owners of these houses is deleted by Harmancı and if not the translation would be “Gecekondu mahallesinde gecekondular arasında yaşıyordu”. Thus he might have thought the repetition is unnecessary as the meaning is already provided with “gecekondu mahallesi”. It can be understood that the translator used the literal translation strategy (though different in content these words both represent illegal settlements outside the cities). On the other hand in TT2 the translator used the repetition strategy and categorized this word as a proper name. Readers might presume that Shanty Town is the name of a place in Johannesburg which will lead to a misunderstanding as shanty town is a general name given to these settlements. This translation is not successful in creating the intended image for the reader. This situation was compensated by the translation of squatters as gecekonducu. Only via this the readers can understand that Shanty Town is a place in which houses are built illegally and people live in bad conditions.

Example 10:

ST: The funeral was over. The **brass doors** opened soundlessly, and the coffin slid soundlessly into the furnace that would reduce it to ashes. (p. 129)

TT1: Tören sona ermişti. Sessizce açılan **bakır** kapılar arasından, tabut sessizce kayıp, biraz sonra kül haline geleceği fırından içeri girdi. (p. 188)

TT2: Cenaze töreni son bulmuştu. **Pirinç** kapılar sessizce açıldı ve tabut sessizce fırının içine kaydı, orada yanıp kül olacaktı. (p.151)

Brass is a metal used in making doors and door handles. The doors made of brass are generally more attractive and aesthetic and they are used in hotels, churches etc. Thus the opening of these doors create a glorious opening in the reader's mind. In TT1 the word is conveyed as "bakır kapılar" which is conceptually incorrect as doors made of brass are gold colored. Thus the the functional equivalent of the word is presented to the reader. In TT2 however the rendering of the word as "pirinç kapı" directly represents the metal from which the door is made of. In TC "pirinç" is commonly used in doorhandles instead of doors. By this means the substance and the color of the door is clearly represented with literal translation. On the other hand the glorious effect of these doors might not be created via this translation due to the fact that in TC these doors are not commonly used.

Example 11:

ST: The path is dropping into the red land of Ndotsheni. It is a wasted land, a land of old men and women and children, but it is home. The maize hardly grows to the height of a man, but, it is home.

- It is dry here, Umfundisi. We cry for rain.
- I have heard it, my friend.
- Our **mealies** are nearly finished, umfundisi. It is kown to *Tixo* alone what we shall eat (p. 189)

TT1: Yol, Ndotsheni'nin kızıl topraklarına iniyor. İşe yaramıyor toprak burada. Yaşlı kadınların, yaşlı erkeklerin, çocukların toprağı burası. Ama yine de bir yuva. Mısır başakları insanın boyuna bile erişemiyor, ama yine de bir yuva.

- Çok kuraklık var, umfundisi. Yağmur, yağmur diye inliyoruz.
- Evet, duydum dostum.
- **Unumuz** da bitmek üzere, umfundisi. Bundan sonra ne yiyeceğimizi Tixo bilir (p. 272).

TT2: Ndotsheni'nin kıvıl topraklarına iniyordu patika; bu topraklar çoraktı, bu topraklar artık yaşlı erkeklere, yaşlı kadınlara ve çocuklara kalmıştı, ama yer, yurduydı burası. Mısırlar ancak bir adam boyu kadar büyüyorlardı, ama yeri yurdu burasıydı.

- Her yeri kuraklık kasıp kavuruyor, umfundisi, yağmur yağsın diye gözyaşı döküyoruz.
- Biliyorum, dostum.
- **Unla yapılan besinlerimiz** hemen hemen tükendi, umfundisi, sonra ne yiyeceğimizi salt *Tixo* biliyor.

After his journey to Johannesburg the protagonist Kumalo returns to his homeland with his sister's child, his son's wife and his son's child. The people of Ndotsheni welcome him and give him the news about the problems, which occurred during his absence. People in Ndotsheni faced serious problems due to the weather conditions and as there was no rain agricultural, production was at serious risk. The word "mealies" in the passage originated from Portuguese "milho". And it is the South African word for sweet corn. On the other hand mealie meal stands for a type of flour made up of maize used in making porridge, bread and other type of food indigenous to South Africa. Production of maize was significant for the natives as it was cheap and easy to restore and it is cooked with different techniques in different regions of South Africa. In TT1 the word is translated as "un" which means flour and on the other hand in TT2 it is translated as "unla yapılan besinler" which stands for "food made with flour". Both translators preferred a general and universal word and used the functional equivalent. While the word represented a special type of flour used by natives the translations attributed a more neutral meaning and excluded the cultural reference and importance of production of such nutritional source.

Example 12:

ST: She counted it laboriously, turning over the notes and the coins to make sure what they were.

- Twelve **pounds**, five **shillings**, and seven **pence** (p.12).

TT1: Emin olmak için herbirini elinde iyice evirip çevirerek kadın saydı.

- On iki **pound**, beş **şilin**, yedi **peni** (p.21).

TT2: Yanılmamak için kağıt paraları ve madenleri evire çevire, dikkatle saydı.

On iki **sterlin**, beş **şilin** ve yedi **pens** (p.13).

Though the official currency is Rand in the current period during the colonization process the currency used by South Africa was pound. Both the translators used literal translation for “pound” and “shilling”. The only difference is that while Harmancı used literal translation for “pence” Gürel used orthographic adaptation and translated the word as “pens”.

3.6.2. Organizations, Customs and Ideas (political, social, legal, religious, historical or artistic terms)

Example 11:

ST: You have been cheated umfundisi. Can you see the young man? No, you will not see him again. Look, come with me. Where are you going, Sophiatown?

Yes, Sophiatown. **To the Mission House.**

Oh yes. I too am Anglican. I was waiting for someone but I shall wait no longer. I shall come with you myself. Do you know the Reverend Msimangu? (p.19)

TT1: Size dolandırmışlar, umfundisi. Çevrede görebiliyor musunuz o delikanlıyı? Bir daha göremezsiniz. Gelin birlikte gidelim. Nereye gidiyorsunuz, Sophiatown’a mı?

Evet Sophiatown’a **Misyonerler Yurdu’na.**

Sahi mi? ben de Anglikanım. Birini bekliyordum ama artık beklemeyeceğim. Size ben oraya götürürüm. Rahip Msimangu’yu tanıyor musunuz? (p. 32)

TT2: <<Sizi aldatmışlar, umfundisi. Genç adamı görüyor musunuz? Yok, onu bir daha göremezsiniz. Benimle gelin. Nereye gidiyorsunuz? Sophiatown’a mı?>>

<<Evet, Sophiatown’a **Misyon Evine.**>>

<<Evet, ben de Anglikanım. Birisini bekliyordum, ama artık beklemeyeceğim. Sizinle geleceğim. Rahip Msimangu’yu tanıyor musun? (p. 22)

Mission House is the place where the priests including Msimangu stay, preach and conduct meetings to discuss problematic situations. After receiving a letter from Msimangu Stephen Kumalo starts looking for the Mission House after he receives a letter from Msimangu which states that his sister is sick and he should come and look for his sister. In TT1 the phrase is rendered as ‘Misyonerler Yurdu’ in TT1 and as “Misyon Evi” in TT2. Both of the translators used the literal translation strategy.

Example 12:

ST: This money which was saved for that purpose will never be used for it. You have opened a door, and because you have opened it, we must go through. And *Tixo* alone knows where we shall go (p.11).

TT1: Bu para biriktirildiği yer için kullanılmayacak. Sen bir kapı açtın, ve açtığın için de oradan geçmek gerek. Nereye gideceğimizi de ancak *Tixo* bilir (p.19).

TT2: Bu amaçla biriktirdiğimiz para hiçbir zaman onun için kullanılmayacak. Sen bir kapı açtın ve sen açtığın için o kapıdan geçmemiz gerekiyor. Yalnız *Tixo*¹ nereye gideceğimizi bilir.

Tixo: Xosa sözcüğü, Tanrı demek. Xosa: Güney Afrika’da bir yerli kabile (p.12).

African tradition in general is based on oral aspects and within this framework South African religion before the arrival of the settlers were based on oral values, which were passed on from one generation to another. These religious beliefs were not based on written sources but rather on the stories and myths thus elders were respected and their word were obeyed by rest of the tribe. A society based on tribal constitution gives importance to community in whole rather than prioritizing individuality. Religion within this respect is also in relation with moral order and the ancestors are symbols which are regarded as spiritual protectors. In the religion of Zulu’s for example there are “mystics or sangomas” responsible for various religious activities. Their relationship with God is different as they think that they should communicate with God through their ancestors. These religious beliefs based on oral traditions went through a significant change after the arrival of the Dutch settlers and Christianity had a great influence on the South African society. In Paton’s book religious elements are highlighted frequently and even the protagonist is a reverend.

The word Tixo is used by the author in various passages. The word is generally used in times when the characters express their need for help, sorrow and concerns over situations. As stated by the South African English Dictionary it is used in various forms such as “Thico, Thixo, Tikquoa, Uteco, uThico, uThixo, Utika, Utiko, Utixo and it is the name given to a Christian God which is also used in terms of address in prayers” (Dictionary of South African English. Dictionary Unit for South African English, 2018). There is no additional information which is inserted in the original text but the information is provided by Paton in the end of the book at the glossary part. In the first translation, the word is translated without any changes but the additional information is provided by Harmancı in the glossary part. The same strategy is applied in TT2 but the only difference is that unlike Harmancı Gürel preferred to add the information as a footnote. Both translators used the repetition and extratextual gloss strategies and preserved the South African religious saying.

Example 13:

ST: I am a priest, he said. **My yea has always been yea, and my nay, nay.** But because you desire it, and because an old man is afraid, I swear to you on this Book that no trouble will come to you of this, for we seek only a boy. So help me Tixo (p.44,45)

TT1: Ben bir din adamıyım, dedi Msimangu. **Hayatım boyunca hep gerçeği söylemişimdir.** Fakat sen istediğin, yaşlı bir adam da korktuğu için, şimdi bu Kitabın üzerine yemin ediyorum ki, aradığımız yalnızca bir çocuktur. Sana bundan hiç bir kötülük gelmeyecektir. Tixo yardımcım olsun.

TT2: <<Ben rahibim,>> dedi adam. <<**Benim evet'im hep evet olmuştur, hayır dersem de hayırdır.** Ama siz istediğiniz için ve yaşlı bir adam korku içinde olduğu için, size İncil'in üstüne yemin ederim ki bu yüzden başınız hiçbir biçimde derde girmeyecek, biz salt bir delikanlıyı arıyoruz. Tixo yardımcımız olsun.>> (p.51).

The sentence “My yea has always been yea, and my nay, nay” simply mean “my yes has always been yes, and my no, no”. But by using yea and nay instead of yes and no Paton gives a reference to King James Bible as these words are used in this version. In TT1 the words yea and nay are completely ignored by the translator instead the whole sentence is

translated as “Hayatım boyunca hep gerçeği söylemişimdir” which means “I’ve always said the truth throughout my life”. Harmanlı used a phrase, which served for the same function and preferred different words to shed light on the fact that Msimangu is an honest person and he shall do as he says. However in TT2 the strategy applied by Gürel is literal translation as she conveyed the sentence as “Benim evet’im hep evet olmuştur, hayır dersem de hayırdır”.

Example 14:

ST: I the lord have called thee in righteousness
and will hold thine hand and will keep thee
and give thee for a covenant of the people for a light of the **Gentiles**
To open the blind eyes
to bring out the prisoners from the prison
And them that sit in darkness
out of the prison house (p.81)

TT1: Ben, sizin Tanrınız, tüm doğrulukla
Elinizden tutacağım sizin,
Bir sözleşme yapacağım sizinle,
Mahpustakileri karanlıklardan çıkarmak,
Onları özgür bırakmak
Körlerin gözlerini açmak için (p.119)

TT2: Ben Tanrı’nız size doğruluğa çağırıyorum
Elinizi tutacağım ve size bırakmayacağım
Ve insanların uzlaşabilmesini sağlayacağım
Seçkinlerin bir ışığı için
Kör gözleri açmak için
Tutuldukları zindanlardan çıkarabilmek için
Ve zindanın dışında karanlıkta oturup bekleşenleri de (p.93).

Msimangu who guides the protagonist through his journey to the unknown is also a reverend and preaches at Ezenzeleni for blind people. The preach above is excerpted by Paton from the King James Bible. The word “Gentiles” comes from a Hebrew word “goyim” which means nation and in the modern use this words stands for non-Jewish nations/people. Any person who is not Jewish was referred to as “Gentiles”. But for the West as most of the people who are not Jewish are Christians this word directly pointed to Chrtistian nations. In TT1 the word and also the whole line is deleted by Harmancı. Gürel on the other hand preferred to use “seçkinler” which means distinguished. The terms is not indigenous to both source and target culture. It signifies a special group of people which might be positioned in every society. Thus it can be stated that the religious word was neutralized and functional equivalent strategy was used. With the adoption of this strategy the reader can infer that the Reverend is referring to a special group of people in general (though not exactly non-Jewish).

Example 15:

ST: Who indeed know the secret of the **earthly pilgrimage**? Who indeed know why there can be comfort in a world of complete desolation? Now God be thanked that there is a beloved one who can lift up the heart in suffering, that one can play with a child in the face of such misery. Now God be thanked that the name of a hill is such music, that the name of a river can heal. Aye, even the name of a river that runs no more.

Who indeed knows the secret of the **earthly pilgrimage**? Who knows for what we live, and struggle and die? (p. 56).

TT1: **Ölümlü hayatın** gizlerini kim bilebilir ki? Bu yıkımlar dünyasında avunmanın neden var olduğunu kim bilebilir ki? Tanrıya şükürler oolsun ki, acı çeken bir yüreğ ferahlatan böyle sevgili bir kimse var. Tanrıya şükürler olsun ki, bir tepenin adında bu uyum var, bir nehrin adı insanın acılarını dindirebiliyor. O nehir artık akıyor olsa bile.

Evet, **ölümlü hayatın** gizlerini kim bilebilir? Niçin yaşadığımızı, savaştığımızı, öldüğümüzü kim bilebilir? (p. 85)

TT2: **Kutsal yerlere yapılan haccın** gizini kim gerçekten biliyor? Bu üzünçlü dünyada nasıl bir avuntu bulunacağını kim gerçekten biliyor? Tanrı'ya şükürler olsun ki acı çekenlerin gönüllerinde bir umut ışığı yakacak aziz ve yüce biri var, bunca mutsuzluk

içinde bir çocukla oynayabilecek gücü bağışlıyor insana. Tanrı'ya şükürler olsun bir tepenin adı müziğe eş olduğu için, bir ırmak adı acıları dindirdiği için, hatta artık akmayan bir ırmak adı olsa bile.

Kutsal yerlere yapılan hacım gizini kim gerçekten biliyor? Yaşamın, bu çarpınmanın ve ölümün amacını kim biliyor? (p. 65,66).

The term “earthly pilgrimage” has a special biblical meaning. It is a very debated and broad topic discussed among Christians. Pilgrims signified in the bible are people who travel and live away from their homes and these people thought that the world was never theirs. Pilgrims had feasts and during these events they travelled to remind people that life in whole is a pilgrimage. The earthly pilgrimage in this concept refers to a challenging and long journey which people go through their lives. This part in whole represents the pain of Kumalo as he travels to Johannesburg. After learning that his son killed a man Kumalo is in sorrow and as it can be seen in the general theme of the book he finds tranquility through his beliefs.

In TT1 the phrase is translated as “ölümlü hayat” which indicates that life is mortal and transitory. Though the phrase lacks biblical references it represents the period through which people go before death. It also states that life is not permanent but something temporary, which will end one day. This is also in line with the beliefs of the Christians that world is not theirs and they are just people going through a tough journey. Harmancı applied functional equivalent strategy and used a general term to represent the lifetime.

In TT2 the phrase is translated as “kutsal yerlere yapılan hac”. When translated literally to Turkish pilgrimage has the meanings of “hac, kutsal yerlere hac, hac yolculuğu”. Thus Gürel used literal translation and deleted the word earthly. Once again the biblical reference was not presented to the target audience. The concrete effect created by the original text is not preserved in translation of Gürel as one can understand from her translation that this earthly pilgrimage is a journey gone through to visit holy places.

Example 16:

ST:

- Let me give you a case. I had a boy working for me who had passed **Standard Six**. Perfect gentleman, bow-tie, hat to the side and the latest socks (p.69)

TT1:

- Size bir olay anlatayım. **İlkokul** mezunu bir memurum vardı. Kelebek kravatlı, şapkası yana eğik, son moda çoraplı kusursuz bir adam (p. 102).

TT2: <<Size bir olayı anlatayım: Yanımda çalışan bir çocuk vardı, **altıncı sınıfa** geçmişti. Tam bir centilmendi: papyon kravat, yana eğik şapka ve en son moda soketler (p. 80).

In this part Paton touches upon the native crime which leads to problematic issues among the natives and the whites. The dialogue between the Chairman and Mr. de Villiers signifies that the natives are not provided with the opportunity to receive a proper education and this lack of proper education affects the crime rates related to natives.

Standard Six stated in the excerpt is a term that stands for the primary education system of apartheid South Africa and students complete primary school after six years of education. In TT1 harmancı used the word “ilkokul” which means primary school and excluded the fact that it lasts for 6 years in the education system of South Africa. Thus the functional equivalent was preferred by Harmancı and this preference presents a general meaning and neither completely belongs to the source culture nor the target culture.

In TT2 “Standard Six” was translated as “altıncı sınıf” which means sixth grade. “Altıncı sınıf” is not broad enough to represent the fact that the boy mentioned in the passage was successful in finishing primary school. In fact it creates a different meaning as the translation in complete states that “the boy passed to sixth grade”. What is signified in here is that education is important in balancing the crime rates and here finishing primary schools creates an image that the boy is less inclined to committing illegal acts. Thus a new phrase is created by the translator through the literal translation of “six” and maybe due to the lack of information received by the translator the intended meaning is not conveyed to the target audience.

Example 17:

ST:

They should enforce the **pass-laws**, Jackson.

But I tell you the pass-laws don't work.

They'd work if they were enforced. (p. 69)

TT1:

Yerleşim yasalarını uygulamaları gerek, Jackson.

Ben de sana bu yasaların işleyemediğini anlatıyorum.

Uygulansalardı, işlerlerdi. (p. 102)

TT2:

<< Jackson, **geçiş izni yasaları** zorunlu kılınmalı. >>

<< Geçiş izni yasaları bir işe yaramıyor diyorum size. >>

<<Zorunlu kılınsa işe yararlardı. >> (p. 80)

Pass laws in South Africa have a long history dating back to 1760 in the Cape when slaves moving between urban and rural areas were required to carry passes authorizing their travel. (Ellison Kahn, 'The Pass Laws', in Ellen Hellmann, (ed) Handbook of Race Relations in South Africa (Cape Town: Oxford University Press, 1949) pp. 27991). These laws made it mandatory for African people to carry passes. The pass laws are mentioned in this conversation as the crime rates at Johannesburg increased due to the migration of natives thus pass laws are offered as a solution to this problem. The word chosen by Harmancı for pass laws is “yerleşim yasaları”. Gürel on the other hand chose “geçiş izni yasaları”. These laws represent the restriction of movement from one place to another. The word “geçiş izni” which means “permission to pass” therefore evokes the same effect as the ST by benefitting from literal translation strategy. On the contrary “Yerleşim yasaları” represents the laws which are for residential purposes. But these laws were also put into force in order to prevent the natives from settling to places as they wish. Harmancı thus rendered the phrase as “yerleşim yasaları” by using literal translation strategy and signified a different function of these laws as it can be clearly understood from the novel that people from other regions constantly try to move to the center of Johannesburg.

Example 18:

ST: And some will ask for a new native policy, that will show the natives who is in the master, and for a curb on the activities of the **Kafferboeties** and Communists. (p. 72)

TT1: Bir kısmı yeni bir yerli politikası isteyecekler. Yerlilere kimin egemen olduğunu gösterecek, komünistlerle **Kafferboety'lerin** çalışmalarını kısıtlayacak bir politika. (p. 106)

TT2: Kimileri yerlilere yeni bir politikanın uygulanmasını önerecekler, onlara kimin oraların efendisi olduğunu göstermek, **Kafferboetiler'in**¹ ve Komünistlerin eylemlerini kısıtlamak için. (p. 83)

1. Kafferboetie: Eskiden yerli Afrikalılar'la yakın dostluk kuranları aşağılamak için kullanılan bir terimdi; şimdi Avrupalı olmayanların durumlarının iyileşmesi için çalışanları kapsamı içine alan, Afrikaans dilinde bir sözcük.

The word Kafferboetie which is stated in the examples above stands for a person who considers himself/herself an African person. The term did not evoke any negative feelings during before but it is considered offensive today. The definition presented by Paton in the glossary is as below;

Kâfferboetie

Pronounce 'boetie' not as 'booty' but to rhyme with 'sooty'. A term of contempt originally used to describe those who fraternized with African natives but now used to describe any who work for the welfare of the non-European. Means 'little brother of the kaffir'. Afrikaans.

In TT1 the word is rendered as "Kafferboety" with orthographic adaptation. In TT2 Gürel preserved the African saying and illustrated the intended otherness of the text by the extratextual gloss strategy which paved the way for a foreignized translation. The definition presented by Gürel is similar with the one presented by Paton but the descriptions explaining pronunciation of the word is once again ignored by the translator.

Example 19:

ST: All the welfare workers and this Father Beresford and the other **Kafferboeties** say it must not be so, though it must be admitted that most of them haven't one share-certificate to rub against another. (p. 148)

TT1: Bu rahip Bersford ve onun gibiler bunun böyle olmaması gerektiğini söylüyorlar. Ama ellerinde bir tek hisse senedi olmadığı da gözle görünen bir gerçek. (p. 214)

TT2: Tüm sosyal yardım uzmanları, şu Peder Beresford ve öteki **Kafferboetieler**¹ böyle olmamalı diyorlar, bunların hiçbirinin tek bir hisse senedine sahip bulunmadıklarını da gözümüzden kaçırmamalıyız. (p. 173).

1. Kafferboetie: Eskiden Afrikalı yerlilere kardeş yakınlığı duyanları aşağılamak için kullanılan bir terimdi; şimdiyse, Avrupalı olmayanların iyiliği için çalışanlara verilen ad. Sözcüğün asıl anlamı 'Kaffir'in Küçük Kardeşi' demektir. Afrikaans dilinde.

While Harmancı used different strategies for rendering the same word Gürel applied the same strategy. In TT1 the reference was deleted and in TT2 similar to the previous example the cultural saying is transferred through extratextual glossary.

Example 20:

ST: The men can come to the mines and bigger and better compounds can be built for them, and still more vitamins be put in their food. But we shall have to be careful about that, because some fellow has discovered that labour can be over-vitaminized. This is an example of the **Law of Diminishing Returns** (p. 148).

TT1: Erkekler madenlerde çalışmaya gidecekler, daha büyük, daha konforlu kamplar kurularak, yemeklerine daha çok vitamin eklenecektir. Fakat bunda da dikkatli olmamız gerekiyor. Çünkü fazla vitaminin de emekçi üzerinde ters etki yaptığını ileri sürenler var (p. 213).

TT2: Erkekler madenlerde çalışmaya gelebilirler ve içinde oturacakları binalar daha iyi olabilir, yiyeceklerine daha çok vitamin konulabilir. Ama bu vitamin konusunda dikkatli olmalıyız, kimileri işçilere çok vitamin verildiğini açığa çıkarmışlar (p.173).

In this chapter, Paton depicts the economic, socio-economic condition of South Africa. The Law of Diminishing returns here means constantly increasing a certain factor while the rest of the factors are fixed. For example, if a farmer has 4 tractors to cultivate his land he will buy another tractor to increase the production. But if the farmer constantly keeps buying new tractors he/she will end up with an unnecessary amount and this in turn will neither increase the production nor the income. Thus within this respect it can be said that increasing the number of machines or labors does not actually result in an increase in turnouts. This term is adapted by Paton to explain the procedure applied by South Africans for mine workers. The food provided for the people working in the mines include vitamins. But increasing the amount of vitamins might cause a reverse reaction and decrease their productivity. The sentence in which the term is used is completely deleted in both TT1 and TT2.

Example 21:

ST: The Annual Synod of the Diocese of Johannesburg cannot be supposed to know too much about the mines. The days seem over when Synods confined themselves to religion, and one of the clergymen made a speech about the matter (p. 163).

TT1: Johannesburg Psikoposluk Meclisinin madenler hakkında bir şey bilmediği sanılır. Oysa Meclis'lerin kendilerini dine adadıkları günler geçti mi nedir? Papazlardan biri bu olay hakkında bazı görüşler ileri sürdü (p. 236).

TT2: Johannesburg Yıllık Psikoposluk Meclisi'nin madenlerle ilgili derin bilgisi olması beklenemezdi. Ama artık Kilise Meclislerinin çabalarını salt dine adanmalarının günleri geçmişte kalmıştı, din adamlarından biri ortaya çıkıp konuyla ilgili bir söylev verdi (p. 191).

An Annual Synod is a religious term, which is used to represent the meetings conducted by Christians in order to pass certain laws, create rules, make elections and discuss the arisen significant issues. These meetings are of great importance for native South Africans as through these meetings natives have a chance to present the problematic issues such as the situation of mine workers. In TT1 the term is literally translated as “Psikoposluk Meclisi” but the word “annual” is deleted. On the other hand in TT2 the Gürel used “Yıllık

Psikoposluk Meclisi” which is the exact literal translation of the term. Both of the translators preserved the style and used capital letters.

Example 22:

ST: He urged that it was time to recognize **African Mine Workers’ Union** and prophesied blood-bath if it were not. It is supposed that he meant that the Union should be treated as a responsible body, competent to negotiate with its employers about conditions of work and pay (p. 163).

TT1: **Afrikalı Maden İşçileri Sendikası’nın** artık tanınma zamanının geldiğini yoksa memleketin her yanının kana bulanacağını söyledi. Herhalde, Sendikanın, iş koşulları ve ücretleri konusunda işverenlerle konuşmaya yetkili bir kuruluş olarak kabul edilmesini istiyordu (p. 236).

TT2: **Afrikalı Maden İşçileri Birliği’nin** artık tanınmasının zamanının geldiğini ileri sürdü, yoksa ortalığın kana bulanacağını ön gördüğünü açıkladı. Şunu demek istiyordu: Birlik artık sorumluluk yüklenmeliydi iş ve ödeme koşullarına ilişkin sahipleriyle görüşmeler yapabilmeliydi (p. 191).

The economy of South Africa was mainly based on the industry of mining and after the discovery of gold in Johannesburg this industry not only effected economy but also social and cultural conditions. White workers establishments in order to express their oppositions encourages native workers to unite. As these native workers worked under strict rules and controls the initial attempts to establish such a union was not possible before 1941.

In the African National Congress a board was elected in order to establish the African Mine Workers Union. However, this process faced various difficulties and the meetings which were intended to be organized in line with this aim were subjected to preventions by employers and other various authorities. Despite these obstacles African Mine Workers Union was officialy established via a significant conference. The term “African Mine Workers” which was used by Paton in the passage to show the collaborative act was translated in TT1 as Afrikalı Maden İşçileri Sendikası and Afrikalı Maden İşçileri Birliği in TT2. Both of the translators translated the terms word for word and used the literal translation strategy.

Example 23:

ST:

- This is a terrible loss for South Africa, said the white priest. For this Arthur Jarvis was a courageous man and a great fighter for justice. And it is terrible loss for the Church too. He was one of the finest of all our young laymen.
- Jarvis? It is indeed a terrible thing said Msimangu. He was the President of the **African Boys' Club**, here in Claremont, in Gladiolus Street (p. 65).

TT1: Beyaz rahip,

- Güney Afrika için büyük bir kayıp bu, dedi. Bu Arthur Jarvis çok yürekli hak uğruna çalışan büyük bir insandı. Kilisenin de büyük kaybı var. Gençlerimizin en ileri geleniydi.
- Jarvis mi? Feci bir şey bu, diye Msimangu atıldı. Burada Claremont'da Gladiolus Sokağındaki **Afrikalı Gençler Kulübünün** başkanıydı o (p. 96).

TT2: <<Güney Afrika için yazık oldu,>> dedi beyaz rahip. <<Bu Arthur Jarvis yürekli bir adamdı, amansız bir adalet savaşçısıydı. Kilise için de çok yazık oldu. Rahip sınıfından olmayan en değerli gen. adamlarmızdandı.

<<Jarvis mi? Gerçekten çok korkunç,>> dedi Msimangu. <<Burada, Claremont'ta Gladiolus Sokağındaki **Afrikalı Çocuklar Kulübü'nün** başkanıydı.>> (p. 75).

Arthur Jarvis who was killed by the son of Kumalo was a man who fought for the rights of natives. He wrote articles and gave speeches and devoted himself to improve the opportunities provided to natives. He was a respected man among the community and he established a club called African Boys' Club. The aim of this club was to help South African natives in Johannesburg. In TT1 the name of the organization is translated as "Afrikalı Gençler" and as "Afrikalı Çocuklar" in TT2. Both of the translators used literal translation strategy.

Example 24:

ST:

Now these people, with this trick of words but no financial standing to talk of, speak mostly to small organizations like Left Clubs and Church Guilds and societies that

promote love and brotherhood. And they write too, but mostly for small publications like *New Society* and *Mankind is Marching*; and for that extraordinary *Cross at the Crossroads*, an obscure eight-page pamphlet brought out weekly by that extraordinary Father Beresford, who looks as though he hasn't eaten for weeks (p. 146).

TT1:

Bu söz ustalarının hiçbir maddi dayanakları yok. Çoğu, Solcu Kulüplerde, Kilise Derneklerinde konuşuyorlar. <<Yeni Toplum>>, <<İnsanlık Yürüyor>> gibi küçük dergilerde yazıyorlar. Bir de, o sanki haftalardır yemek yememiş gibi kupkuru olan Rahip Beresford'un ikardığı <<Yol Kavşağındaki Çarmıh>> adlı gazetecik var ya, ona yazıyorlar (p.211)

TT2:

Hiçbir mali destekleri olmayan bu kişiler, en çok, Sol Kulüplere, Kilise Derneklerine, toplumsal sevgi ve kardeşliği savunan derneklere dil uzatıyorlar. Kimilerinin eli kalem de tutuyor, ama ufak yayının organlarına yazıyorlar, örneğin **New Society (Yeni Toplum) ve Mankind is Marching (İnsanlık ilerliyor); Cross at the Crossroads (Dört yol ağzındaki Haç)**, olağanüstü Peder Beresford'un her hafta çıkardığı sekiz sayfalık karanlık risale (p.171)

Establishments such as clubs and guilds play an important role in South African societies. These formations are established in order to create a unity among black people for protecting their rights and resisting the pressures of the colonizers. Speeches regarding inequalities among races, education, crime rates are made by prominent figures in these clubs and guilds. Prominent advocators of native rights wrote for various publications to reach their intended audiences. In TT1 the names of the publications were translated via literal translation strategy. On the other hand while Gürel preserved the original names she added the translations with brackets and used the extratextual gloss strategy.

Example 25:

ST: Outside there is singing, singing around fire. It is **Nkosi sikelel' iAfrika** that they sing, God save Africa. God save this piece of Africa that is my own, delivered in travail from my body, fed from my breast, loved by my heart, because that is the nature of women. Oh lie quietly, little one. Doctor, can you not come? (p. 53).

TT1: Dışarda ateş yakmışlar, çevresinde şarkı söyleyip dansediyorlar. **Nkosi sikeleli Afrika**'yı söylüyorlar: << Tanrı Afrika'yı kurtarsın.>> Bu benim olan Afrika'yı kurtarsın. Sus, yavrum, sus, artık. Doktor niçin gelmiyorsun? (p. 80).

TT2: Dışarda şarkılar söyleniyor, ateşin çevresinde şarkılar söyleniyor. **Nkosi sikeleli Afrika**, Tanrı Afrika'yı Korusun şarkının adı. Tanrım, benim olan bu küçücük Afrika'yı koru, sancılar çekerek onu doğurdum, ona meme verdim, bütün kalbimle sevdim, kadınların doğa yapısı bu. Sessizce yat, benim minicik yavrum. Ah şu doktor bir gelse (p. 62).

“Nkosi Sikeleli’ iAfrika” was created in 1897 and it is a song which depicts the “mourning, redemption, and celebration”. The song has religious roots as it was composed by a clergyman and it is used in various celebrations in churches. In the following years this song became more significant for South Africa as it was selected as a national anthem. The anthem represents the past experiences and sorrow caused by these experiences during the colonization and apartheid period. It has several versions while the one of the religious nature gives references to Christianity the secular one is free of these references. Though it emerged in Johannesburg it later on became an anthem for several other African countries.

The passage above depicts the tough conditions in which native South Africans had to live in. It was nearly impossible for the natives to find proper accommodation which they could afford. People which were unable to find houses lived in Shanty Towns. This area consisted of houses made of plywood or iron sheets vulnerable to bad weather conditions. From the excerpt it can be seen that a child got sick due to these bad conditions and his mother is crying for help while people outside sing “Nkosi Sikeleli’ iAfrika”. After presenting the name of the song Paton inserted its English translation as “God save Africa”. In both translations translators preferred to use the repetition strategy and presented the traditional anthem of the Xosas to the target audience. Along with this both translators also translated the intratextual information provided by Paton directly.

Example 26:

ST: For gold has been discovered, more gold, rich gold. There is a little place called Odendaalsrust in the provinces of the **Orange Free State**. Yesterday it was quite unknown but today it is one of the famous places of the world (p.145).

TT1: Altın bulundu. Yeni madenler. Çok çok altın. **Bağımsız Orange Devletinde** Odendaalsrust denilen bir yer var. Düne kadar kimse adını bile bilmiyordu. Bugün ise dünyanın en ünlü yerlerinden biri (p. 209).

TT2: Yeniden bir altın madeni bulunmuştu, zengin bir maden, daha çok altın çıkarılacaktı. Orange Free State eyaletinde Odendaalstrust adında küçük bir yer vardır. Daha dün pek tanınmıyordu, bugün dünyadaki en ünlü yerlerden biri oldu (p. 169).

Orange Free State was a state which existed during the second half of 19th century. After gaining independence it was defeated by British Empire for several times and after the end of Second Boer War it collapsed and came into existence in 1910 as part of South Africa under the name of Free State. It is an important place both for the natives and the colonizers as it was discovered that there was more amount of gold than other places.

In TT1 “Orange Free State” was transferred as “Bağımsız Orange Devleti”. Harmancı used literal translation strategy for common nouns and used repetition for the rest as he considered “orange” as a proper noun. On the other hand in TT2 the term is transferred without a change via repetition. But Gürel added a common noun “eyalet” which signifies the fact that this phrase stands for a state in South Africa. Thus while preserving the original name Gürel also inserted an additional word “eyalet” and used the intratextual gloss strategy.

Example 27:

ST: Is it wrong to ask more money? John Jumalo asks. We get little enough. It is only our share that we ask, enough to keep our wives and our families from starvation. For we do not get enough. **The Lansdown Comission** said that we do not get enough. The Smit Commission said that we do not get enough. And here the voice growls again, and the people stir (p. 158).

TT1: Daha çok para istemek suç mu? diye soruyordu John Kumalo. Biz az kazanıyoruz. Bütün istediğimiz kendi ayımız. Karılarımızı, ailelerimizi açlıktan kurtaracak olan kendi payımız. Yeteri kadar geçmiyor elimize. **Landsdown Komisyonu**, ücretlerimizin düşük olduğunu saptadı. **Smith Komisyonu**, ücretlerimizin düşük olduğunu saptadı (p. 229,230).

TT2: Daha çok para istemek yanlış bi şey mi? diye John Kumalo soruyordu. Elimize geçen çok az. İsteddiğimiz kendi payımıza düşen, karılarımızın, ailelerimizin açlıktan ölmelerini önlemek için. Elimize geçen yeterli değil. Yeterli tutarı alamadığımızı **Lansdown Komisyonu** açıkladı. Ücretlerin yeterli olmadığını **Smit Komisyonu** da ortaya koydu.

Unlike his brother John Kumalo was an acitivist who made speeches about the conditions, which were needed to be improved. Kumalo defended the right of the natives, fought against racial discrimination, low salaries. According to him while natives work in mines to dig out gold they are not able to receive neither the respect nor the money they deserve. The problems arised by the labors lead to the formation of commissions named Lansdown and Smit. African Mine Workers Union presented these commissions the issue of low salaries and unfavorable working conditions. Even though these commissions put forward the fact that the amount of money given to the workers were not enough due to reasons based on profits they stated that these incomes were supplementary and the problem of starvation which was also an issue presented by the union was ignored. Nevertheless they suggested an increase of 5 to 6 pence depending on the shifts. In both translations the names of the commissions are translated as “Lansdown Komisyonu” and “Smit Komisyonu”. Although it was stated by Newmark that through translation strategy will be suitable for recognized organizations Harmancı and Gürel preferred to preserve the native use and presented the terms to the target audience via through translation strategy.

3.6.4 Gestures and Habits

Example 28:

ST: - He has killed a white man.

- **Au!** The exclamation burst from her. She put her hands over her face. (p. 99)

TT1: - Beyaz bir adam öldürdü, o!

- **Oooo!**

İçinden fırlamıştı bu çığlık kızın. Elleriyle yüzünü örttü. (p.146)

TT2: <<Beyaz bir adamı öldürmüş.>>

<<**Eyvah!**>> diye bir çığlık attı kız. Elleriyle yüzünü örttü. (p. 155)

Kumalo starts searching for his son but he finds out a truth which makes him quite unpleasant. To tell the news he visits the wife of his son and tells her that his son killed a white man (Mr. Jarvis) and he is accused of murder. After hearing about the news the girl yells “Au!” which a reaction of both astonishment, agitation and sorrow.

In TT1 the reaction is conveyed as “Oooo!” which is completely different from the original but recognized universally in various forms like “oh”. Hence Harmancı chose a functional equivalent for the African saying.

In TT2 Gürel chose to use the word “Eyvah”. Through this she preferred to adapt the reaction by using the cultural equivalent strategy. “Eyvah” is commonly used in the Turkish society to unearth the feeling of sadness, worry over an unexpected, unpleasant situation.

Example 29:

ST: Cry for the broken tribe, for the law and the custom that is gone. **Aye**, and cry aloud for the man who is dead, for the woman and children bereaved (p. 66)

TT1: Dağılan kabile için ağla, kaybolan yasalar ve gelenekler için ağla! Ölen adam için, yasa bürünen kadın ve çocuklar ağla! (p.98).

TT2: Ağla bölünen kabileye, yok olan yasayla geleneklere. Hüngür hüngür ağla, ölen o adam için, ondan yoksun kalan kadın ve çocuklar için (p. 77).

In this part people of the Mission House learn about the murder of Arthur Jarvis. They discuss the matter and remain silent after a while. Paton depicts this scene by referring to the damaged and broken cultural, tribal values of the native South Africans. “Aye” which also means yes is used to show confirmation and approval. In both translators the exclamations were deleted by the translator.

3.6.5 Terms of Address

Due to orality African cultures have variety of metaphors, similes and terms of address. The Zulu culture in specific is also based on oral tradition and Paton preferred to use the terms of address indigenous to the Zulu people. All of these addresses have significant meanings and representations which are developed based on position of a person in a society, age, profession and other several features. The form of these addresses also alter due to racial differences. The way black people address black people or black people address white people or vice versa differ in the oral tradition of Zulus.

<p>Example 30:</p> <p>ST:</p> <ul style="list-style-type: none"> - I bring a letter, umfundisi. - A letter, eh? Where did you get it my child? - From the store, umfundisi. The white man asked me to bring it to you (p.8) 	<p>TT1:</p> <ul style="list-style-type: none"> - Bir mektup getirdim umfundisi. - Bir mektup mu? Nereden aldın onu, çocuğum? - Dükkândan, umfundisi. Beyaz adam size vermeme söyledi (p.15). 	<p>TT2:</p> <p><<Umfundisi¹, bir mektup getirdim.>></p> <p><<Ya, bir mektup mu? Yavrucum onu nereden aldın?>></p> <p><<Dükkândan, umfundisi. Beyaz adam size getirmeme söyledi.>></p> <p>1. Umfundisi: Rahip demek, aynı zamanda saygı göstermek için kullanılan bir terimdir (p.8).</p>
<p>Example 31:</p> <p>ST:</p> <ul style="list-style-type: none"> - Its no use, umnumzana. - Keep at it, Thomas. I shall go up to the tops and see what there is to see. 	<p>TT1:</p> <ul style="list-style-type: none"> - Hiçbir yararı yok, umnumzana. - Devam et, Thomas. Ben tepeye çıkıp bir bakayım. - Hiçbir şey yok tepelerde, 	<p>TT2:</p> <p><<Hiçbir yararı yok, umnumzana¹>></p> <p><<Sen sürmeye bak Thomas. Ben tepelere çıkıp bir bakacağım.>></p> <p><<Hiçbir şey göremeyeceksiniz</p>

<p>- You will see nothing, umnumzana. I know because I have looked already (p.112).</p>	<p>umnumzana. Ben biraz önce gidip baktım (p. 164).</p>	<p>umnumzana. Biliyorum, daha önce gidip baktım.>> 1. Umnumzana: Efendim (p. 132).</p>
<p>Example 32: ST: - Umnumzana, it is a hard word to say. But my heart holds a deep sorrow for you, and for the inkosikazi, and for the young inkosikazi, and for the children (p. 156).</p>	<p>TT1: - Çok güç bir şey bunu söylemek umnumzana. Çok üzülüyorum sizin için. Hem inkosikazi için. Genç inkosikazi ve çocuklar için de çok üzülüyorum (p. 225).</p>	<p>TT2: <<Umnumzana, söylemesi benim için güç kalbimde size karşı derin bir üzüntü duyuyorum, inkosikazi¹ için de, genç inkosikazi ve çocuklar için de.>> 1. Inkosikazi: hanım, evli hanım, eş (p.182).</p>
<p>Example 33: ST: - And what is it you want, umfundisi_ - Inkosi, I have been to Johannesburg? - Yes, that is known to me (p.196).</p>	<p>TT1: - Ne istiyorsunuz, umfundisi? - Johannesburg'a gitmişim, inkosi. - Evet, biliyorum (p. 283).</p>	<p>TT2: <<İstedığınız nedir, umfundisi?>> <<İnkosi¹, Johannesburg'a gittim.>> <<Evet.>> (p. 229) 1. İnkosi: Başkan, efendi.</p>
<p>Example 34: ST: - Good morning, inkosana, he said.</p>	<p>TT1: - İyi günler, inkosana, dedi. Hava çok sıcak</p>	<p>TT2: <<Günaydın, İnkosana¹,>> dedi Kumalo. <<Ata binmek için sıcak bir gün. >></p>

<p>It's a hot day for riding.</p> <p>- I don't find it hot.</p> <p>Is this your church?</p> <p>- Yes this is my church (p. 199).</p>	<p>değil mi, ata binmek için?</p> <p>- Bana çok sıcak gelmiyor. Sizin kiliseniz mi burası?</p> <p>- Evet, benim kilisem (p. 287).</p>	<p><<Bana sıcak gelmiyor. Burası sizin kiliseniz mi?>></p> <p><<Evet burası benim kilisem.>> (p.233).</p> <p>1. İnkosana: Küçük başkan, küçük efendi.</p>
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Table 2. Terms of address in *Cry, the Beloved Country*

As mentioned in the second chapter, translation is used as a metaphor to represent Postcolonial works and Paton also demonstrates this by using Zulu words for addressings and these words are adapted through orthographic adaptation in the original book. For example, “umfundisi” which is frequently encountered in the book is originally “Mfundisi” in the Zulu language but it is transferred to English as “umfundisi”. Though these are situated in the text in order to represent the Zulu culture the necessary information providing the definitions of these terms is also provided by Paton via a list of words.

In the first example, the word “umfundisi” is a Zulu word which literally means parson but it is also used to show respect. Characters in the book address the protagonist of the book Kumalo as umfundisi. But in the part which narrates Kumalo's adventures in Johannesburg we can see that white people address him as Reverend instead of umfundisi. In the second example the word “umnumzana” which means sir is used among black people for respect. Inkosikazi on the other hand is used to address a wife of a black person. Inkosi is a term used to address the chief of the village and lastly Inkosana which means little chief is used by Kumalo to address a white child. While black children are referred to as my child, small one it is considered inappropriate to address a white child with these words thus Inkosana is used in order to show both sympathy and respect.

As it can be seen from the examples stated above both translators preferred to preserve the Zulu sayings. Instead of finding a target culture oriented or neutralized terms the oral tradition which was represented by Paton through these references also reached the target audience.

In addition to repetition Harmancı and Gürel also presented additional information based on the list of words section provided by Paton. While Harmancı preferred to present the information in a glossary at the back of the book Gürel preferred to add them as footnotes. Hence, it can be seen that both translators favored representing the oral Zulu tradition and create the intended otherness for the formation of cultural identity via extratextual gloss.

DISCUSSION

The present study aims to provide in depth analysis for the translation strategies used by two Turkish translators while translating the cultural references present in Alan Paton's *Cry, the Beloved Country*. To this end, 34 cultural references extracted from *Cry, the Beloved Country* have been analyzed within the light of translation strategies proposed by Newmark and Aixela. This section will further elaborate on this strategies based on Venuti's concepts of domestication and foreignization. For this purpose, tables will be presented to set forth the strategies used for the translation of cultural references which fall under the categories of Ecology, Material Culture, Organizations, Customs and Ideas, Gestures and Habits and lastly Terms of Address.

1. Ecology

Strategies	TT1	TT2
Deletion	3	2
Literal Translation		3
Extratextual Gloss		1
Ortographic Adaptation		1
Functional Equivalent	2	2
Repetition	1	1

Table 3. The number of strategies adopted for the terms in the category of Ecology

The first category Ecology consists of elements regarding flora, fauna, winds, hills, topographical features etc. In *Cry the Beloved Country* these features have a significant role as Paton uses these to show that though South Africa is going through difficult times there are still beautiful things to embrace. Paton also prefers the South African sayings of

flowers, birds, trees which are (as stated in the previous chapters) among the features of postcolonial works in helping their struggle to create a cultural identity both at home and abroad. In TT1 Harmancı generally preferred the deletion strategy and excluded the African sayings from the text completely. In other references, he preferred to use the functional equivalent which can neither be considered exotic nor familiar. Thus he found a midway and neutralized the references. Only in one occasion, Harmancı preferred the repetition strategy and preserved the African saying. In TT2 on the other hand the translator used different strategies for nearly each of the references. Unlike Harmancı Gürel did not prefer deleting a whole paragraph but rather excluded a single word from the passages thus the number of strategies presented in the table differ between two translations.

The most preferred strategies in TT2 are literal translation, deletion, functional equivalent respectfully. Rest of the strategies are only used once by Gürel. While Harmancı made consistent use of deletion strategy and excluded three South African references at once by deleting a whole paragraph (Example 1) in TT2 the preferences of the translator are diverse as strategies such as extratextual gloss, repetition and orthographic adaptation which are of foreign nature are preferred. Hence, for this category deletion was the most common strategy followed by functional equivalent and the translators adopted the concept of domestication.

2. Material Culture

Strategies	TT1	TT2
Literal Translation	5	4
Functional Equivalent	3	1
Extratextual Gloss		1
Repetition		1
Ortographic Adaptation		1

Table 4. The number of strategies adopted fort he terms in the category of Material Culture

The second category proposed by Newmark is Material Culture which includes food, artifacts, towns etc. After examining 8 examples under this category it was observed that the commonly adopted strategy was literal translation. While Harmancı used this strategy for 5 references Gürel used it for 4. The choices of Harmancı resembles the result of the first category as the second most common strategy is also functional equivalent just like the previous one. Gürel on the other hand contradicted with the consistency of Harmancı and used three other different strategies. As the most commonly, used strategy is literal translation it can be inferred that translators chose the path leading to foreignization.

3. Organizations, Customs and Ideas

Strategies	TT1	TT2
Literal Translation	5	7
Cultural Equivalent		1
Extratextual Gloss	1	3
Intratextual Gloss		1
Deletion	3	1
Functional Equivalent	2	
Ortographic Adaptation	1	
Repetition	3	2

Table 5. The number of strategies adopted for the category of Organizations, Customs and Ideas

Under the third category organizations, religious terms, unions, publications, educational terms were analyzed. Organizations in specific are of crucial importance for creating

resistant effect. Most of the organizations mentioned in Paton’s novel are established due to inequalities and bad working conditions faced by the natives. Religion on the other hand was one of the main themes of the book. Through religion the characters found peace in their collapsed world. It can be inferred from the table that both translators preferred the literal translation strategy in general. Literal translation was followed by repetition (5), deletion (4), extratextual gloss (4). Though domesticating strategies such as cultural equivalent, functional equivalent were also used for several examples the main approach to this category was of foreignized nature.

4. Gestures and Habits

Strategies	TT1	TT2
Functional Equivalent	1	
Cultural Equivalent		1
Deletion	1	1

Table 6. The number of strategies adopted for the category of Gestures and Habits

Examples which fall under the category of Gestures and Habits were rather limited but they were analyzed in order to contribute to the identification of the general approach. These references were either deleted or rendered through a functional or cultural equivalent. Hence, both of the translators preferred to domesticate the exotic elements.

5. Terms of Address

Strategies	TT1	TT2
Extratextual Gloss	5	5

Table 7. The number of strategies adopted for the category of Terms of Address

Terms of addresses are significant part of Zulu oral tradition. There are specific words identified to refer elders, children, and prominent figures in the community. These terms also differ while blacks address whites or vice versa. Paton preferred to use the Zulu

words by translating them to English via orthographic adaptation. Both of the translators preserved the Zulu sayings and went in line with the intended aim of the usage in representing the oppressed culture of South Africa. All of the terms were foreignized and translated based on the extratextual gloss strategy of Aixela.

For these terms Paton provided additional information regarding both pronunciations and definitions in “list of words” part. Presenting a glossary is also a common feature in postcolonial texts within this framework Harmancı used the same style with the author and presented the information under title of “Kitapta Geçen Değişik Sözcükler”. On the other hand, Gürel preferred to add this information as footnotes. The analysis of these definitions showed that the information provided by Paton went through reductions as both of the translators extracted the lines describing the pronunciation of words and provided the meaning solely.

Concepts of Foreignization and Domestication	TT1	TT2
Domestication	14	8
Foreignization	20	32

Table 8. Number of strategies adopted based on Venuti’s approach

The difference between the number of strategies adopted by the translators can be explained by the fact that Harmancı preferred deletion for a whole paragraph in some cases.

Example 1:

ST: The train passes through a world of fancy, and you can look through the misty panes at green shadowy banks of grass and bracken. Here in their season grow **the blue_agapanthus, the wild watsonia, and the red hot poker** and now and then it happens that one may glimpse an **arum** in a dell. And always behind them the dim wall of the wattles like ghosts in the wind (p.13).

TT1: This part was completely deleted by Mehmet Harmancı.

TT2: Düşsel merak uyandıran bir dünyanın içinden geçer tren, gölgeler düşen yeşil çimen ve eğreltiotlarıyla kaplı bayırları buğulu camların ardından görebilirsiniz. Buralarda mevsimine göre **mavi agapanthus, yabancı Watsonia** yetişir, küçük bir vadide bir **yıllanyastığı** da gözünüze ilişebilir. Hepsinin gerisinde koyu renkte bir duvarı andıran sazlar sisin içinden hayaletler gibi yükselir (p. 14).

To clarify this occasion the first example can be set forth. While Gürel used 3 different strategies for rendering the words “the blue agapanthus, the wild watsonia, the red hot poker, arum” Harmancı excluded the whole paragraph from the translation. It was observed that various strategies were adopted by the translators in order to represent the cultural references. While in TT1 the number of strategies used falling under the categories of domestication and foreignization were 14 and 20 respectfully in TT2 the difference was more significant. Gürel foreignized most of the references and preserved the African sayings. Harmancı’s choices on the other hand stand in between as the number of strategies serving both approaches are close in number.

CONCLUSION

For postcolonial societies translation was of crucial importance in creating their cultural identity after the arrival of the colonizers. Authors of the colonized nations used translation as a weapon to overcome the dominance and cultural pressure of hegemonic societies. In terms of African Literature many works consisted of cultural elements which represented the oral and tribal tradition of Africa. These elements are in positive relation with the approach which considers translation a metaphor for postcolonial writing.

The first question which this study aimed to find answer to was “Based on Alan Paton’s *Cry the Beloved Country* what is the significance of postcolonial translation in the field of Translation Studies?” When the emergence of postcolonial and in specific postcolonial African literature was analyzed, it was seen that authors of these societies used translation as a means of writing in order to represent their oral tradition. As most of the languages present in these societies lacked written forms authors used colonizers language but created a hybrid style of writing which both served the purpose of reaching wider audiences and creating a cultural identity in order nations. Translation thus was not in a secondary position but was an important way of creating an original text. Besides its metaphorical, position the translation of these works to other languages was a way to preserve and signify the fact that colonized cultures had a culture of their own. Another role of translation in postcolonial context was to alter the image created by the colonizers. The constitution of these texts and the transfer of cultural elements which stand against the pressure of the hegemonic cultures to represent the existing cultural values.

The second question was determined as “what are the culture specific items in *Cry the Beloved Country* that might be considered problematic during the translation process?” The cultural references present in *Cry, the Beloved Country* have been grouped under the categorization provided by Newmark and an additional category was added to extend the scope of the study. These categories are Ecology, Material Culture, Organizations, Customs and Ideas, Gestures and Habits and Terms of Address. Descriptions regarding the natural aspects of South Africa are used by Paton to signify that though the tribe is broken, society is corrupted and the conditions are unequal there is still beauty in the land

of South Africa. To depict this beauty he uses names of trees, birds and flowers, which are specific to the South African natural habitat. Throughout the novel after presenting the unfortunate incidents encountered by the protagonist and the bad conditions in which natives are forced to live in Paton switches back to depicting the beauties of South Africa. These references are also of problematic nature for translators as they are all found in the region of South Africa.

Most of the examples fell under the third category which according to Newmark included political, social, legal, religious, historical or artistic terms (p.101). As Paton's novel was written in the early years of the Apartheid which was a devastating period for South Africa the political terms were essential in creating the resistant effect and for portrayal of the condition experienced. Thus organizations established and the laws passed either for or against the protection of native rights were presented by Paton for this portrayal. As these organizations and laws were indigenous to South Africa and in general existed during apartheid and post-apartheid period the translation of these references can be regarded problematic. Another dominant feature present in Paton's novel is religion. Though Christianity was brought to Johannesburg by the colonizers Xosas had a strong connection with religion. In fact, people considered non-believers were representers of corruption in the society. Throughout the novel religion represents stability and peace as the protagonist prays after encountering difficult situations. As the religion of SC and TC are different, the translation of these references might necessitate different strategies for translation.

The third question stated was "in line with the approaches of Newmark, Aixela and Venuti what are the strategies preferred by the translator to convey cultural references in a postcolonial text?" For this purpose the cultural references were grouped according to the categories of Newmark and based on Newmark's and Aixela's strategies micro analysis was conducted. 34 examples were analyzed within this regard. For the elements falling under the category of Ecology it was seen that Harmancı preferred deletion, functional equivalent and repetition. Harmancı deleted the paragraph, which included the names of lowers completely and chose to present a functional equivalent for other natural features. Gürel on the other hand used literal translation, extratextual gloss, ortographic adaptation, functional equivalent and repetition. Unlike Harmancı, Gürel used the deletion strategy for merely a specific word. And the most common strategy adopted by Gürel was literal

translation. Thus it can be said that in the translation of references which fall under the category of Ecology while in TT1 the approach adopted was domestication in TT2 it was foreignization.

In the second category, titled Material Culture Harmancı mainly preferred literal translation (5) and functional equivalent (3). While the first is used for foreignization the latter is for domestication. Thus, it can be inferred that the translator was rather inconsistent in determining the strategies to render material culture references. In TT2 the most common strategy adopted was literal translation and strategies as functional equivalent, extratextual gloss, repetition, orthographic adaptation was only used once. Despite this diversity the only domesticating strategy used by Gürel was functional equivalent. Both translators foreignized the references but Harmancı's translation in general was closer to domestication due to the fact that the frequency of occurrence between two strategies was also close. In the third category, literal translation was the prominent strategy adopted in both TT1 and TT2. Cultural equivalent was used for the first time by Gürel and while the second most common strategy used by Gürel was extratextual gloss Harmancı similar to the previous categories preferred deletion (3). But adoption of repetition for 3 examples diverted Harmancı's path from domestication to foreignization thus both translators preferred foreignization. The category of Gestures and Habits consisted of two examples. Though it is insufficient to provide information based on these two they were analyzed in order to contribute to the process of identifying general approaches adopted by the translators. In the last category including terms of address it was seen that both translators adopted the same strategy and used extratextual gloss to render the traditional African usages. The original words were preserved and information including the definitions of these terms were inserted by Harmancı in a glossary and by Gürel as a footnote.

In general it was seen that both of the translators preferred strategies which fell under the approach of foreignization. However Harmancı's preferences were inconsistent as he preferred domestication for the translation of references under the first category and foreignization for the rest. Though he preferred foreignization the number of strategies used for domestication were also close to the number of strategies used for foreignization. Thus it can not be completely stated that Harmancı's translation is to a great extent foreignized. Due to the deletion strategy which was frequently used by Harmancı it can

be concluded that the cultural references of postcolonial contexts could not be completely transferred in some occasions. İnci Gürel, on the other hand avoided the frequent use of deletion strategy and used alternative strategies such as repetition, literal translation ortographic adaptation etc. Hence, strategies adopted by Gürel were more successful in transferring the exotic nature and style of the text.

The last question which this study aimed to find answer was “to what extent the hybrid nature of the text is transferred?”. As mentioned in the discussion of the first question postcolonial authors use hybrid language as a tool in preserving or in a way creating a cultural identity. During the early times of colonization colonizers banned the books which were written in the language of the colonized and as a result of this and also as a result of the existence of orality in various postcolonial nations the writers began to write in the language of the colonizer. This process required a translation process as traditions and cultures of both the colonizer and the colonized were completely of different nature. Thus, postcolonial writers first translated their own culture in order to create a text.

While translating cultural elements these writers preferred a hybrid language. Apart from its linguistic significance, this hybrid language had several other important functions. The use of this language indicated that colonized societies rejected the assimilation attempts of the colonizers and aimed to create or in a way preserve their own cultural identity both on national and international level. Paton’s book within this context being one of the most important works of the apartheid period, which subjected the political, social, ideological condition of South Africa, benefits from this hybridity in creating a resistant text. As a result of the analysis of Turkish translations of *Cry, the Beloved Country* despite several domesticating attempts both of the translators abstained from completely domesticating the text. And in turn to some extent the translators failed to create the aim intended by the author in raising awareness about his societies’ traditions, culture and prevailed the existing resistance towards the dominance of hegemonic societies that aimed to create either a false image or no image at all. But in general instead of De-Africanizing the cultural elements both translators preserved the South African sayings and chose the path to Africanization. Based on the analysis of translations of *Cry, the Beloved Country* this study aimed to highlight the importance of cultural references in a postcolonial context. Through the analysis of the examples, the procedures adopted by the translators in translating cultural elements of postcolonial texts were set forth and discussed based on

the concepts of foreignization and domestication. And within the light of this analysis it was concluded that in the translation of *Cry the Beloved Country* the resistance was transferred to the TC through foreignization of cultural elements. This study also aimed to provide deeper understanding about the relation between translation and postcolonial literature and contribute to further analysis in the field of postcolonial translation.

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APPENDIX 1



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: 03/07/2019

Thesis Title: Africanization or De-Africanization: A Descriptive Study on Turkish Translations of Alan Paton's *Cry, The Beloved Country*

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I respectfully submit this for approval.


Date and Signature 03.07.2019

Name Surname: Gamze TURAN

Student No: N15229617

Department: Translation and Interpreting

Program: English Translation and Interpreting with Thesis

ADVISOR APPROVAL


APPROVED.

Dr. Elif Ercöz
(Title, Name Surname, Signature)



HACETTEPE ÜNİVERSİTESİ
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YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU

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

Tarih: 03/07/2019

Tez Başlığı: Afrikalaştırma veya Afrikadışlaştırma: Alan Paton'un *Ağla Sevgili Yurdum* Adlı Eserinin Türkçe Çevirileri Üzerine Betimleyici Bir Çalışma,

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 90 sayfalık kısmına ilişkin, 03/07/2019 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 9'dur.

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- 2- Kaynakça hariç
- 3- Alıntılar hariç
- 4- Alıntılar dâhil
- 5- 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.


 03.07.2019
 Tarih ve İmza

Adı Soyadı: Gamze TURAN
Öğrenci No: N15229617
Anabilim Dalı: Mütercim Tercümanlık Anabilim Dalı
Programı: İngilizce Mütercim Tercümanlık (Tezli)

DANIŞMAN ONAYI

UYGUNDUR.


 Dr. Öğr. Üyesi Elif Ersöz
 (Unvan, Ad Soyad, İmza)

APPENDIX 2



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

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

Date: 05.07.2019

Thesis Title: Africanization or De-Africanization: A Descriptive Study on Turkish Translations of Alan Paton's *Cry, The Beloved Country*

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.


05.07.2019
Date and Signature

Name Surname: Gamze Turan


Student No: N15229617

Department: Translation and Interpreting (English)

Program: English Translation and Interpreting with Thesis

Status: MA Ph.D. Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL


Dr. Elif Ersözü
(Title, Name Surname, Signature)



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

Tarih: 05.07.2019

Tez Başlığı: Afrikalılaştırma veya Afrikadışlaştırma: Alan Paton'un *Ağla Sevgili Yurdum* Adlı Eserinin Türkçe Çevirileri Üzerine Betimleyici Bir Çalışma

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.

05.07.2019
Tarih ve İmza

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