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

TRANSLATION OF CULTURE-SPECIFIC ITEMS: *TRAINSPOTTING* IN TURKISH

Eliz HEMEN

Master's Thesis

Ankara, 2014

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KABUL VE ONAY

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Eliz HEMEN

DEDICATION

I would like to dedicate my thesis to my beloved mother Gülal Hemen, my beloved father Erdal Hemen, and to all my pets, both deceased and alive, but especially to my beloved cat son *Prens*.

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ÖZET

HEMEN, Eliz. *Kültürel İfadelerin Çevirisi: Türkçe'de Trainspotting*, Yüksek Lisans Tezi, Ankara, 2014.

Yazın bir toplumun dilini ve böylece kültürünü temsil ettiğinden, yazın eserleri, parçası oldukları toplumlara ait sosyal ve kültürel ifadeleri içlerinde barındırırlar. Dolayısıyla yazın çevirmenleri, kaynak metinlerdeki kültürel ifadeleri çevirirken bunların öneminin farkında olmalıdırlar çünkü o ifadeler, hedef kültürde bulunmamaları ihtimali nedeniyle çevirmenleri zorlayabilirler. Bu nedenle bu çalışma, İskoçyalılara ait birçok kültürel ifadeyi barındırması bakımından İskoç kültürünü ve İskoç kültürünü İngiliz kültüründen ayıran farklılıkları gösteren, Irvine Welsh'in *Trainspotting* adlı eserinin iki Türkçe çevirisine odaklanmaktadır. *Trainspotting'*de vurgulanan İskoç ve İngiliz toplumları arasındaki farklılıklar ise genellikle Thatcher iktidarı döneminin İskoçya'da çektiği tepkilerden kaynaklanmaktadır. Bunun sonucunda İskoçyalı yazarlar, kendilerinin birer İngiliz'den ziyade İskoç olduklarını vurgulamak adına, eserlerinde yerel İskoç ağzını kullanmaya başlamışlardır. Bu noktadan hareketle, bu çalışmanın amacı, Welsh'in *Trainspotting*'de kültürel ifadeler kullanarak vurguladığı İskoç toplumunun kültürel ötekiliğinin, Sabri Kaliç tarafından 2001'de ve Avi Pardo tarafından 2010'da yapılan Türkçe çevirilerde ne ölçüde yeniden yaratıldığını araştırmaktır. Bu amaçla, bu tez, iki Türk çevirmenin *Trainspotting'*de geçen kültürel ifadelerin çevirisi için benimsedikleri stratejileri, Davies'in ortaya koyduğu stratejiler ışığında incelemektedir. Bu çalışmada Davies'in stratejileri, *Trainspotting*'deki kültürel ifadelerin çevirisinin, eserin Türkçe çevirmenine çıkardığı zorlukları vurgulamak için kullanılmaktadır. Aynı zamanda bu çalışma, *Trainspotting*'in Türkçe çevirilerindeki kültürel ifadelerin çevrilmesi için kullanılan stratejilerin sonuçlarını da, Venuti'nin yerlileştirme ve yabancılaştırma kavramlarını dikkate alarak irdelemektedir. *Trainspotting'*de geçen kültürel ifadelerin iki Türkçe çevirisinin karşılaştırmalı olarak incelenmesi neticesinde bu çalışma, yabancılaştırma çeviri stratejisinin iki Türkçe çeviride de kullanıldığını ortaya koymuştur. Böylelikle, hem Kaliç'in hem de Pardo'nun çevirilerinde yabancılaştırma yaklaşımının, yerlileştirmeye ağır bastığı ortaya çıkmıştır. Ancak, şunu da belirtmek gerekir ki çevirilerde, her iki çevirmen tarafından da yerlileştirilmiş kültürel ifadeler de mevcuttur. Sonuç itibariyle, her iki çevirmen de İskoç kültürünün ötekiliğini hedef dilde yeniden yaratmaya çalışsa da, çevirmenlerin bunu, ancak bir noktaya kadar başardığı gösterilmiştir.

Anahtar Sözcükler: yazın çevirisi, kültürel ifadeler, kültürel ötekilik, Irvine Welsh, *Trainspotting*, İskoçya, çeviri stratejileri, Venuti, yerlileştirme, yabancılaştırma.

ABSTRACT

HEMEN, Eliz. *Translation of Culture-Specific Items: Trainspotting in Turkish,* Master's Thesis, Ankara, 2014.

Literature represents languages and cultures of societies; therefore, literary works encompass socio-cultural references unique to those societies. Thus, literary translators have to be aware of source-culture referents while translating, for those references may be challenging due to their non-existence in target cultures. Hence, this study focuses on the two Turkish translations of Irvine Welsh's *Trainspotting*, which is illustrative of the Scottish culture. The differences between Scottish and English societies accentuated in *Trainspotting* deal mostly with the repercussions which the Thatcherite United Kingdom had on Scotland, as a result of which Scottish writers began to write in vernacular Scottish to emphasize their Scottishness. Therefore, the objective of this study is to explore to what extent the cultural otherness of the Scottish society created through Welsh's use of certain cultural references in *Trainspotting* is recreated in the two Turkish translations done by Sabri Kaliç in 2001 and Avi Pardo in 2010. To this end, this thesis examines the strategies adopted by the two Turkish translators in the light of the strategies put forward by Davies which are used to underscore the challenges caused by the translation of culture-specific items. This study also analyzes the outcomes of the translation strategies used in *Trainspotting* with due regard to Venuti's concepts of domestication and foreignization. Following the comparative analysis of both translations, this thesis reveals that foreignizing translation strategies are employed by both of the Turkish translators; hence, the approach of foreignization outweighs domestication in these Turkish translations. However, it is also necessary to note that there are many culture-specific items domesticated by both Turkish translators, which indicate that although Kaliç and Pardo attempt to recreate the otherness of the Scottish culture in their translations, they are successful only to a certain extent.

Keywords: literary translation, culture-specific items, cultural otherness, Irvine Welsh, *Trainspotting,* Scotland, translation strategies, Venuti, domestication, foreignization.

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INTRODUCTION

I) GENERAL FRAMEWORK OF THE STUDY

Every society in the world has developed a language through which its members can establish communication with one another. People who live in a society participate in that culture, and participating in a culture mainly includes being able to speak the language of that specific culture. Therefore, language becomes fundamental for sharing the life of a culture and understanding it. Aixelá (57) notes that "in a language *everything* is culturally produced, beginning with the language itself." Each society with a language of its own has its own habits, values, customs, and beliefs. The habits, values, customs, and beliefs which are peculiar to one society make up that society's culture, and everything comprising that society's culture includes the set of culture-specific items of that particular society. Thus, assuming an important role in the communication between different languages and cultures, translators need to be aware of the differences between cultures. While translating foreign texts, translators might face some challenges stemming from the incongruities in cultures which take the form of unrecognizable cultural words. Translators are expected to tackle the culture-specific items to convey the source culture to the receiving target culture.

In this study, *Trainspotting* by Irvine Welsh (1993) and its two Turkish translations done by first Sabri Kaliç in 2001 and then by Avi Pardo in 2010 will be scrutinized. *Trainspotting* has been extensively studied by various scholars from different perspectives as well. Some of these scholars, from all of whom this thesis will benefit, are as follows: Matt McGuire "Welsh's Novels", Gavin Miller "Welsh and Identity Politics", Katherine Ashley "Welsh in Translation", all in *The Edinburgh Companion to Irvine Welsh* (Ed. Berthold Schoene) (2010); Bert Cardullo "Fiction into Film, or, Bringing Welsh to a Boyle" in *Literature/Film Quarterly* (1997); Grant Farred "Wankerdom: *Trainspotting* as a Rejection of the Postcolonial?" in *The South Atlantic Quarterly* (2004); Iain Galbraith "*Trainspotting* in Translation" in *Southfields: five point one* (Eds. Raymond Friel, David Kinloch, and Richard Price) (1998); Kirstin Inness "Mark Renton's Bairns: Identity and Language in the Post-*Trainspotting* Novel" in *The Edinburgh Companion to Contemporary Scottish Literature* (Ed. Berthold Schoene) (2007); Lewis MacLeod "Life Among the Leith Plebs: Of Arseholes, Wankers, and Tourists in Irvine Welsh's *Trainspotting*" in *Studies in the Literary Imagination* (2008); Robert A. Morace *Irvine Welsh's Trainspotting* (2001), and *Irvine Welsh* (2007); Richard Spavin "'In the Case ay Oblivion': Self-Annihilation and Apocalypse in Irvine Welsh's *Trainspotting*" in *Interférences Littéraires* (2010).

Trainspotting focuses on drug abuse by the Scottish youth; however, it is predominantly about the foreignization of the Scottish people who have been subjected to alienation by the English people. The detachment the Scots felt which is depicted in *Trainspotting* results from the changes occurred in the Scottish social values, and those values were caused by the containment policies carried out by the English-centered British Governments of the Thatcher-era UK. The resultant change in the Scottish societal tradition of communitarian Scotland caused depression among the Scots during those years. However, the Scottish literary people afterwards started to resist this English hegemony: they rejected the Englishness prevailing in Britain, they tried to weaken the suppression of the Standard English on vernacular Scots, and they sought to receive the acknowledgement they looked for from the English. To this end, Scottish authors started to use demotic Scots in their works in lieu of Standard English to demand social, cultural and linguistic recognition from the English-based Britain, and to exhibit their difference from the English people (Hames 202). Hence, Welsh's use of Scottish vernacular in *Trainspotting* somehow marginalizes Standard English, and underscores the otherness of the Scottish language and culture from English language and culture. Moreover, the daily Scottish language used in *Trainspotting* is full of culture-specific items regarding the Scottish culture, which is also indicative of the actual constituents of the Scottish vernacular. For that reason, the Scottish vernacular is based on the use of not only geographical dialects but also of culture-specific items that belong to Scottish culture. Thus, it becomes significant to explore how *Trainspotting* is translated into Turkish, whether the culture-specific items in *Trainspotting* are conveyed to the Turkish readers, and whether the difference of Scottish culture from English culture is recreated in the translation.

II) PURPOSE OF THE STUDY

The purpose of this study is to determine whether the culture-specific items pertaining to the Scots are reproduced in the Turkish translations, to reveal whether the effect of otherness created on the English readers is recreated on the Turkish readers, and to discover whether the two Turkish translations are domesticated or foreignized. Therefore, in order to fulfill the aforementioned goals, the strategies Davies (2003) put forth for the translation of culture-specific items are used within the present study. Then, by assessing the strategies which the two Turkish translators make use of in their translations, this study intends to explore if the two Turkish translations are dominated by the foreignizing or domesticating strategies.

III) RESEARCH QUESTIONS

The following are the questions to which answers will be sought in the light of the purpose of the present study:

Research Question:

How can the culture-specific items in *Trainspotting* be translated into Turkish in order to reproduce the effects which they create in the source text?

Sub questions:

1. What are the general characteristics of the culture-specific items that might pose some challenges for the Turkish translators of *Trainspotting*?
2. How do the two Turkish translators tackle the translational challenges posed by the culture-specific items in Irvine Welsh's *Trainspotting*?
3. To what extent do the two Turkish translators recreate the otherness of the Scottish culture which is created in *Trainspotting* by Irvine Welsh?

IV) METHODOLOGY

In order to scrutinize the translation of culture-specific items in *Trainspotting*, a descriptive analysis will be made in this study. Therefore, this study is based on the comparison of the two Turkish translations of *Trainspotting* by Irvine Welsh. To reach the goal of finding out which concepts of Venuti (1999), i.e. either domestication or foreignization, are employed by the two Turkish translators, the translation strategies for culture-specific items put forward by Davies (2003) will be used during the analysis of the chosen examples. Venuti's concept of domestication diminishes the source text of a foreign culture to a target text which is familiar to the receiving culture. The translator fits the culture of the source text to the context of the target culture. On the contrary, in Venuti's concept of foreignization, the readers of the target culture are introduced to the world of the source culture. The translator does not try to approximate the source text to the culture of the target text; therefore, the translation preserves the foreign characteristics of the source text. Hence, the target readers experience the estrangement effect which the source-culture items create. As for Davies' strategies put forth for the translation of culture-specific items, the strategies of translation can be placed on a continuum varying between the foreignization and the domestication ends. Davies' strategies of preservation and addition are closer to the foreignization end of the continuum, since the culture-specific items are kept within the translation. However, the strategies which Davies refers to as creation, transformation and localization are closer to the domestication end of the continuum because when these strategies are used for the translation of culture-specific items, the target readers cannot be aware of the existence of the foreign elements in the source texts. Besides, Davies' strategies of globalization and omission can also be seen under the umbrella of the domestication concept, for culture-specific items are denied access to the target culture.

V) LIMITATIONS

In order to limit the boundaries of the context and content of the culture-specific items in relation to literary translation, this thesis has chosen to study Irvine Welsh's *Trainspotting*. Therefore, the scope of the present study is confined to the culture-specific items in *Trainspotting*, and the examples taken from the two Turkish translations of the aforementioned novel will be analyzed in the light of particular translation strategies which make the translated texts domesticated or foreignized.

VI) OUTLINE OF THE STUDY

This study is composed of six parts. In the introduction, the topic of this thesis is introduced along with the purpose of the study and the method of analysis to be used.

In the first chapter, the concept of culture-specific items and their relation to literary translation will be presented. Then, the definition of culture-specific items will be made, and culture-specific items will be categorized for the ease of study.

In the second chapter, the challenges of the translation of culture-specific items will be addressed. Then, Venuti's concepts of domestication and foreignization will be elucidated with regard to the translation of culture-specific items. Afterwards, the strategies for the translation of culture-specific items put forward by various translation scholars and then by Davies will be presented.

In the third chapter, the socio-cultural context of Scotland will be revealed. Therefore, information about the writer will be provided, and the novel in question will be analyzed in detail in terms of its language, and title. Then, the social, economic, and cultural conditions in Scotland in the 1980s will be explained.

In the fourth chapter, the two Turkish translations of *Trainspotting* will be scrutinized. Firstly, the challenges posed to the translators by the novel will be analyzed. Secondly, the Turkish translators of *Trainspotting* will be presented shortly. Then, the analysis of the examples of the translations of culture-specific items will be assessed in terms of Davies' translation strategies for culture-specific items. Finally, the study will examine to what extent Venuti's concepts of domestication and foreignization are employed in the two Turkish translations of *Trainspotting.*

In the conclusion, the findings obtained from the analysis of the two Turkish translations of culture-specific items in *Trainspotting* will be gauged with respect to the research questions presented in the Introduction.

CHAPTER 1

CULTURE-SPECIFIC ITEMS

In this chapter, the concept of culture-specific items will be dealt with in the light of its relation to translation studies. Firstly, the challenges which culture-specific words pose in translation will be introduced. Secondly, Venuti's concepts of domestication and foreignization will be presented. Thirdly, strategies for the translation of culture-specific items as put forward by different scholars will be described. Finally, in order to establish a sound basis for the analysis of the culture-specific items in the translation of *Trainspotting,* Venuti's approach and Davies' strategies will be dealt with in relation to each other.

1.1 The Concept of Culture-Specific Items and Its Relation to Literary Translation

Literature, as a form of creative and imaginary writing, encompasses all works of poetry, prose fiction, and drama. Literary works, which include poems, plays, and other writings of prose fiction, are created under the influence of various factors, such as the race, gender, age, class, and birthplace of the writers, along with the time and the era in which those writers live (Abrams, *Glossary* 153; Bassnett 136). These factors are the reasons for writers to be restricted to the culture they are born into while writing. Lefevere explains this point as follows:

> [Texts] are produced (…) within the confines of a given literature, which has its own generic and stylistic features and which is, in its turn, embedded in a whole culture (13).

Thus, when works of literature are penned by the writers of different cultures, those literary works become the mirrors of the cultures they are born out of. Venuti asserts this claim by saying, “a foreign text is the site of many different semantic possibilities”, and these many different semantic possibilities vary according to “cultural assumptions and interpretative choices, in special social situations, in different historical periods” (Venuti, *Invisibility* 18). For this reason, literary translation turns out to be a procedure which has a social and cultural nature, and which facilitates literary translators to have a part in the communication between different cultures (Bush 127-9). Thus, according to Lambert, “translators always belong in one way or another to a literary and/or cultural environment” (131-2). Therefore, the connection between the literary texts and the cultural milieus they are born out of and born into has been one of the concerns of translation studies (Bassnett 137). Hence, literary translators become the actors who recreate the literary works of a foreign culture for the utilization by their home culture (Lefevere 6). Moreover, as Snell-Hornby (42) also states, translators have to be both bilingual and bicultural so as to do felicitous translations. Because of this reason, literary translators need to be aware of the conditions of the culture under which foreign texts are produced in terms of the prevailing ideology, culture and language of that specific society; therefore, they need to know the various restrictions under which those foreign texts need to be translated into target languages (Lefevere 13). André Lefevere puts this idea as follows:

> [t]ranslators, too, are constrained by the times in which they live, the literary traditions they try to reconcile, and the features of the languages they work with (6).

Moreover, since language is from one of the sources of culture, words in a language are generally connected with the culture they are bound up with. Due to the fact that words in a language are mostly tied together with that language's culture, it is "very hard to transfer in their totality to another language" (Lefevere 17). Lefevere exemplifies this idea as follows:

> [i]n British English, for instance, you can say to someone, 'I think you were born at Hogs Norton', and mean that the person spoken to has no manners. If you have to translate the phrase into another language, it is easy to convey its semantic information content, namely, 'no manners'. (…) [However, p]rospective target languages would not use the medieval name of a little village in Oxfordshire to express 'no manners'. But they may well have an expression, closely linked to the language that renders the same semantic information content (17).

Therefore, in the light of this example, Venuti's definition of translation, which is the "replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader", becomes justified (Venuti, *Invisibility* 18). Nevertheless, although literary translators may be capable of finding corresponding equivalents in target cultures for those linguistic and cultural differences, they may sometimes not be able to do so due to the discrepancies between cultures (Lefevere 92). This is because there are many different societies on earth, and references to the cultural elements of those civilizations are the archives of information about the said cultures. Thus, translators need to have a close acquaintance with the source culture they are working at and its culture-specific items so as to be able to transfer the cultural references in the source text to the target text accordingly. Therefore, the culture-specific items in a source text may present a translational problem for literary translators. In order to illustrate the problems caused by culture-specific items in literary translation, writers from both Turkey and abroad may be given as examples.

Firstly, among the writers at home, for instance, the famous author Yaşar Kemal writes novels which are quite rich in terms of the use of cultural elements; therefore, the task of translating his novels into various languages is a demanding one. It is not easy to recreate the same effect, which he produces on his source-language readers through the linguistic richness and amplitude of cultural elements in his works, on the target-language readers (Yılmaz 743-753). Moreover, Orhan Pamuk is another famous writer, and additionally a Nobel laureate. Pamuk benefits from the traditional Ottoman culture and the Islamic culture while forming the background of his works, and he presents these different cultures in his works (Chi 10-167). Besides, "[t]he Nobel Prize in Literature 2006 was awarded to Orhan Pamuk, 'who in the quest for the melancholic soul of his native city [i.e. İstanbul], has discovered new symbols for the clash and interlacing of cultures'" (*Nobelprize.org)*. For that reason, Pamuk's use of local colors of the Ottoman and the Islamic culture in his novels may pose some problems for his worldwide translators. For instance, one of Pamuk's Taiwanese translators, Lee Jia-Shan, mentions that she has had some difficulties in translating Pamuk due to his ample use of the terminology of Turkish culture and Islamic art in his works (Chi 91-2). Another translator of Pamuk, Russian Apollinaria Avrutina, says that she sometimes finds the cultural allusions hard to translate for the Russian readers (*On5yirmi5.com*). Furthermore, another contemporary novelist who is famous for her prolific writing both in Turkish and English is Elif Şafak (Shafak). Şafak is an example of an author who makes plentiful use of cultural items in her works. Şafak "blends Western and Eastern traditions of storytelling, bringing out the myriad stories of women, minorities, immigrants, subcultures, youth and global souls; her work draws on diverse cultures and literary traditions, as well as deep interest in history, philosophy, Sufism, oral culture, and cultural politics" (*Bookfair.co)*. Therefore, in order to be able to translate her novels, translators need to have a thorough understanding of the subjects Şafak writes about, such as the culture, philosophy and nature of the Turkish language, Sufism, Rumi, and Rumi's *Masnavi* (*Elifsafak.us*).

Secondly, one of the writers who have used plenty of cultural allusions in their works is the renowned Irish writer James Joyce. For instance, Joyce's famous book, *Ulysses* (1922), refers to the "themes from Homer, Dante, and Shakespeare and from literature, philosophy, and history, (…) weaves a subtle pattern of allusion and suggestion that illuminates many aspects of human experience" (Abrams, *Norton* 2: 2234). Therefore, the translation of *Ulysses* poses numerous problems for its worldwide translators, such as his second Turkish translator

Armağan Ekici (2013). Ekici notes that it took him four years to translate the book which is full of symbolisms, the Irish history and culture (*CNNTURK.com*).

Thirdly, among the works of literature which are very hard to translate for literary translators around the globe is T. S. Eliot's "The Waste Land" (1922) (*Listverse.com*). In his poem, T. S. Eliot alludes to authors such as Homer, William Shakespeare, Geoffrey Chaucer, Aldous Huxley; he makes extensive use of Scriptural writings including the Bible, and the Buddha's *Fire Sermon*, and he shifts from English to Latin, Greek, German, and Sanskrit (*Listverse.com*). Thus, translators should be acquainted with the aforementioned authors and poets, Holy Scriptures, and the abovementioned languages in order to be able to translate Eliot's poem, which is heavily loaded with cultural references.

The famous Italian author Umberto Eco's novel *The Name of the Rose* (1983) might constitute another example of a novel whose translation might pose problems for translators because of the various indigenous cultural items in it. *The Name of the Rose* is a novel full of "characters with multilayered allusions to historical and literary figures", and it includes "frequent use of Latin and other dead languages" in it, along with its native tongue Italian (*Modernword.com*). For such reasons, the translators of the aforementioned novel may have some difficulties in transferring it to their target languages. The Turkish translator of Eco, Şadan Karadeniz, puts this issue in an interview as follows:

> Here, I would like to place emphasis on my translations of Eco: *The Name of the Rose, Foucault's Pendulum*, his anthology of essays titled *Travels in Hyperreality*. (…) In effect, all translations are challenging. What makes Eco's novels particularly challenging is that they do not resemble traditional novels, they are multifaceted "open works of art", [and] they create various difficulties for translators along with terminological issues (My translation) (*Sadankaradeniz.com*).

After exploring the difficulty of translating culture-specific items which appear in the form of symbolisms, names of intellectuals, and mythological, historical, religious, and literary allusions, and the like, the term culture needs to be dwelled on next. Culture has been defined in different ways by different scholars so far. To begin with, Larson defines culture as "a complex of beliefs, attitudes, values, and rules which a group of people share", and he relates culture to translation by indicating the need for translators to "understand beliefs, attitudes, values, and the rules of the source language audience in order to adequately understand the source text and adequately translate it for people who have a different set of beliefs, attitudes, values, and rules" (43). Newmark states that culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (*Textbook* 94). Newmark's way of relating culture to translation puts emphasis on the point that "[f]requently where there is cultural focus, there is a translation problem due to the cultural 'gap' or 'distance' between the source and target languages" (Newmark, *Textbook* 94). Furthermore, Davies describes culture "as the set of values, attitudes and behaviors shared by a group and passed on by learning" (68). She draws a parallel between culture and translation as well, and she underlines that values and beliefs of a culture may be demonstrated in a text implicitly or explicitly in terms of its "genre, organization, discourse patterns and communicative strategies" (Davies 68). According to Davies (68), the author of the protagonist(s) of a source text may foster the traditions and rules existing in that source culture, and they may refer to the relics and organizations of that specific culture. Then, Newmark revisits his definition of culture in 2010 and says that culture is "the way of life and the environment peculiar to the native inhabitants of a particular geographical area, restricted by its language boundaries, as manifested through a single language", and points out that

> there is no question that culture, whether it is religious, national, occupational, regional -and its reflection in language- is the main barrier to effective and accurate translation ("Meaning" 173).

Therefore, culture stands out as the web of concepts which separate people from other pockets of societies and create their individualistic characteristics. Thus, the distinctiveness of one culture is observed in the ideas, deeds, customs, norms, and in every other part of the daily lives, including the mother tongues of the individuals who form that civilization. This means that translators need to be competent at the language they are to translate. This kind of competence includes not only the grammatical knowledge of the language, but also the awareness of the cultural elements of that particular society. Translators also need to be knowledgeable about the unique components of the two cultures involved in the translation process if their aim is to do translations. However, there is a wide range of cultural diversity in today's world; Thus, the differences in cultures may hamper translators. Aixelá puts this point as follows:

> [e]ach linguistic or national-linguistic community has at its disposal a series of habits, value judgments, classification systems, etc. which sometimes are clearly different and sometimes overlap. This way, cultures create a variability factor the translator will have to take into account (53).

Hence, this variability causes differences in cultures as well when translation is carried out between two languages (Aixelá 54). Thus, as Davies puts it

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

This takes us to the notion of "cultural translation (or cultural approach)", which Shuttleworth and Cowie explain as "a term used (…) to refer to (…) any translation which is sensitive to cultural as well as linguistic factors" (35). Thus, translators recognize that languages consist of elements originating from their own cultural setting, and texts are the outcomes of the cultures they stem from, and text production along with reception conventions may be different in every culture (Shuttleworth and Cowie 35). To be more specific, Larson explains this point as follows:

> The receptor audience will decode the translation in terms of his own culture and experience, not in terms of the culture and experience of the author and audience of the original document. The translator then must help the receptor audience understand the content and intent of the source document by translating with both cultures in mind (436-7).

Larson's explanations indicate that each culture understands a message coming from another culture in accordance with its own cultural mindset, for meaning is created through culture just as the response to a given text by another culture depends on its own cultural milieu (Zare-Behtash).

All in all, in her essay "The Translation Turn in Cultural Studies", Susan Bassnett (137) reminds translators of the problems of understanding a source text. She states that even though each text is based on its own language, it is not enough for a translator to decipher any text; it is also crucial to be concerned with "the wider cultural system within which (…) texts are produced and read" (Bassnett 137). These points all together lead to the necessity of defining what cultural factors in a language are, and they require culture-specific items to be scrutinized.

1.2 The Definition of Culture-Specific Items

Culture-specific items have been defined so far by many scholars. Those definitions are various. To go through some of the definitions made by the translation studies scholars, it is necessary to refer to Newmark (1988) first. Newmark states that "[m]ost 'cultural' words are easy to detect, since they are associated with a particular language and cannot be literally translated"

(*Textbook* 95). Secondly, Mona Baker calls such words “culture-specific concepts”, and she sees them as abstract or concrete words in a source language which describe a concept that is not known in the target culture, such as “a religious belief, a social custom, or even a type of food” (21). Thirdly, Rachel Antonini calls them “culture-specific references”, and she gives the examples of the education system, food and measurements, sports, institutions, famous people and events, and the legal system of a culture within them (160). Fourthly, Aixelá notes that “in translation a CSI (culture-specific item) does not exist of itself”, yet it is caused by the usage of a reference in a source text which is not present in the target language culture or which has its own dissimilarity in value in the target language culture (57). Then he defines culture-specific items as

> [t]hose 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 (Aixelá 58).

As it is obvious, there are many definitions of culture-specific items. Such definitions “invoke the distinction between two basic goals of translation” (Davies 69). These two basic goals of translation include firstly conserving the qualities of the source text in the translation at the expense of producing a distancing effect on the target audience, secondly adjusting the qualities of the source text to the qualities of the target audience by producing a translated text that seems to have been an actual product of the linguistic and cultural background of the target culture (Davies 69). These two aims of translation bring Venuti’s concepts of domestication and foreignization to mind, which will be discussed in the following chapter. The following section dwells on a category of culture-specific items.

1.3. A Category of Culture-Specific Items

Culture-specific items have been defined and categorized by various scholars. To begin with, Peter Newmark, in his book *A Textbook of Translation* (1988), puts cultural words in the categories which are shown below in Table 1 (95, emphasis in the original).

Table 1. Peter Newmark's categorization of cultural words in 1988

1	*Ecology*	Flora, fauna, winds, plains, hills
2	*Material Culture* (artefacts)	Food Clothes House and towns Transport
3	*Social Culture*	Work and leisure
4	*Organizations,* *customs,* *activities,* *procedures,* *concepts*	Political and administrative Religious Artistic
5	*Gestures and Habits*	

Then, Mona Baker (1992) divides culture-specific concepts into two categories, namely "abstract" and "concrete", which may refer to "a religious belief, a social custom, or even a type of food" (21). Baker exemplifies them solely through the use of two words: "privacy" for abstract, and "airing cupboard" for concrete culture-specific concepts (21). Besides, in 1996, Aixelá underlines two basic divisions of culture-specific items, which are "proper nouns" and "common expressions" (59). Proper nouns are also divided into two groups, namely the conventional and loaded nouns: the conventional proper nouns are the nouns that do not have any particular meanings, whereas the loaded proper nouns are names and nicknames which bear certain meanings in specific cultural settings (Aixelá 59). Common expressions include the terms which "cover the world of objects, institutions, habits and opinions restricted to each culture and that cannot be included in the field of proper names" (Aixelá 59). On the other hand, the category which Antonini (160) establishes for culture-specific references is displayed below in Table 2.

Table 2. Antonini's categorization of culture-specific references in 2007

1	Education system	High school, yearbook, college, marks, etc.
2	Food and measurements	Place names, foods, currencies, sizes, etc.
3	Sports	Scores, cheerleaders, players, basketball teams, etc.
4	Institutions	911-the American emergency number, articles of the Constitutions, amendments, electoral system, etc.
5	Famous people and events	VIPs, programs, historical events, etc.
6	The Legal System	Death raw/sentence, jury, courtrooms, etc.

After his 1988 categorization of culture-specific items, Newmark revises his classification of cultural words in 2010, which is exhibited in Table 3 below ("Meaning" 175).

Table 3. Newmark's categorization of cultural words in 2010

1	**Ecology,**	the geological and geographical environment.
2	**Public Life,**	including Politics, Law and Government.
3	**Social Life**,	including the economy, occupations, social welfare, health and education.
4	**Personal Life**,	including food, and clothing, and housing.
5	**Customs** and **pursuits,**	Customs like slow hand clapping and table rapping and pursuits such as cricket and football, with all their national idioms.
6	**Private Passions**,	which may be religion, music, poetry, as well as their very different social organizations, the churches, the Arts Councils, the poetry societies which contain them.

More subdivisions may be added under the abovementioned categories, but these are the most commonly used categories by various scholars. However, in this thesis, the division of culture-specific items made by Brigita Brasienė will be used because Brasienė's classification encompasses quite a lot of culture-specific word clusters which are mainly based on the categorizations made by the scholars Newmark, Antonini, and Aixelá. At this point, it is necessary to focus on culture-specific items as put into a category by Brasienė (7-11):

1. **Proper Nouns**: A proper noun is the name given to "a particular person, place, or object that is spelt with a capital letter" (*CALD* 1013). Proper nouns can also be divided into several categories among them (*Englishplus.com*):
    a. **Each part of a person's name**: This category includes a person's first and last name, e.g. Mustafa Kemal Atatürk, Ahmet Necdet Sezer, İsmet İnönü.
    b. **Given or pet names of animals**: Nicknames and names used to address animals are included in this category, e.g. Karabaş, Kara Oğlan for the deceased Bülent Ecevit.
    c. **Geographical and celestial names:** Names given to geographical places and celestial objects are put into this category, e.g. The Mediterranean Sea, The Moon, Jupiter.
    d. **Monuments, buildings, meeting rooms**: Monuments, buildings, and rooms used for specific occasions may also be called by some names, e.g. Atatürk's Mausoleum, the Oval Office, Cumhurbaşkanlığı Köşkü.
    e. **Historical events, documents, laws, and periods**: Historical events and periods are named in order to be remembered and not to be confused with other things. Laws and documents are also given specific names to be identified, e.g. the Great Depression, the American Civil War, the Turkish Independence War, the Universal Declaration of Human Rights, Civil Code.
    f. **Months, days of the week, holidays**: The names of the months, days of the week, and specific holidays are referred to under this category, e.g. Monday, February, the International Day of Peace, Sugar Feast for Muslims.
    g. **Groups and languages**: This category encompasses the names of languages and groups, e.g. Turkish, French, English, The Leftists, The Conservatives.
    h. **Religions, deities, scriptures**: The terms regarding the belief systems are placed in this category, e.g. Islam, Christianity, God, Buddha, Christ, The Bible.

  i. **Awards, vehicles, vehicle models, brand names:** The names attributed to awards, vehicles, and their various models, along with the names of brands, are included in this category, e.g. the Nobel Peace Prize, a BMW, a Tofaş, Levi's, Kleenex, Selpak.

2. **Common Expressions**: Any word that cannot be positioned under the category of proper nous falls into this category; therefore, common expressions include all the words except for proper nous. Common expressions can also be classified as follows:
   a. **Food and drinks**: Particular names of food and drinks peculiar to a culture are included in this subcategory, e.g. Thai food, sushi, whiskey.
   b. **Pursuits**: Different kinds of entertainment terms containing games, various kinds of sports and performances are placed under this subcategory, e.g. basketball, opera, and ballet.
   c. **Units of measurement and currencies**: Units used to measure weight, size, speed, and length are referred to in this subcategory, e.g. inch, centimeter, kilograms, miles, and kilometer per hour.
   d. **Clothing terms**: The names of clothing items are included in this subcategory, e.g. kilt, kimono, head scarf.
   e. **Employment terms**: Terms regarding various jobs, employers, and employees within a specific culture are placed in this category, e.g. teacher, architect, secretary, doctor.
   f. **Housing terms**: Terms regarding the interior and the exterior parts of houses are included here, e.g. garden, air conditioning, yard, and alarm system.
   g. **Military terms**: Within this category, terms used in a specific culture to refer to the army, soldiers, defense industry, weapons, and uniforms are covered, e.g. the Navy, the Royal Marines, corporal, tank.

As a result, since the novel in question, *Trainspotting,* is a repository of the Scottish culture, the present study will make use of a comprehensive category which includes almost all the aforementioned subcategories suggested so far by the scholars of translation studies mentioned. The categorization which is formulated to guide the case study of the present thesis is listed as follows:

A. **Proper Nouns:**

1. Names of people: each part of a person’s name, people’s names and surnames
2. Nicknames of people:
3. Names of places: towns, cities, streets, neighborhoods
4. Names of monuments and buildings: concert halls, movie theatres, pubs, bars, jails, supermarkets, stores
5. Names of historic days, famous events and celebrities: historical events, documents, politicians, fictitious characters
6. Names of groups and institutions: nations, nationalities, languages, institutions, groups of people,
7. Names of political and legal terms: laws, governments, political parties, states people
8. Names of religious terms: deities, scriptures, holy people, holy places, Saints
9. Names of brands: magazines, newspapers, TV shows

B. **Common Expressions:**

1. Names of foods and drinks
2. Names of customs and leisure pursuits: gestures, habits, traditions, entertainment activities, games, sports activities, drugs’ names, proverbs, sayings
3. Names of units of measurement and currencies
4. Names of clothing items
5. Names of terms about the economic and business life: employment terms, occupations, terms related to economy and social welfare, banks, companies
6. Names of housing terms: apartment buildings, apartments, blocks, houses
7. Names of military items and military people: military ranks, weapons, wars
8. Names of means of transport: buses, bus numbers, taxicabs, roads, trains
9. Names of health and education services: schools, universities, hospitals, health workers
10. Names of arts: music, bands, solo artists, plays, movies, poems, novels, songs, song lyrics, performances, awards, musical instruments.

Consequently, in this chapter, the culture-specific items have been divided into two main branches. Therefore, in the following chapter, the translation strategies for culture-specific items which have been categorized above will be scrutinized with regard to Venuti's concepts of domestication and foreignization, along with Davies' strategies for the translation of culture-specific items.

CHAPTER 2

TRANSLATION STRATEGIES FOR CULTURE-SPECIFIC ITEMS

In this chapter, the concept of culture-specific items will be dealt with in the light of its relation to translation studies. Firstly, the challenges which culture-specific items pose in translation will be introduced. Secondly, Venuti's concepts of domestication and foreignization will be presented. Thirdly, strategies for the translation of culture-specific items as put forward by different scholars and then by Davies will be described. Finally, in order to establish a sound basis for the analysis of the culture-specific items in the translation of *Trainspotting,* Venuti's approach and Davies' strategies will be dealt with in relation to each other.

2.1. The Challenges of the Translation of Culture-Specific Items

Within the concept of translation, two different sets of languages, hence, cultures encounter. Translators become the key actors to face certain challenges while rendering translations between two languages. As they meet the names of the new modes of lives, customs, religious practices, habits, food, clothes, surroundings, jobs, and many other elements pertaining to a specific culture other than theirs, translators experience the problem of how to address those inapprehensible elements of the source culture and language in their own cultural and linguistic settings. This problem may stem from various reasons. Firstly, those elements represented in the source text may not exist within the receiving target culture. Secondly, those incongruous elements may have little or no bearing for the target audience of the translators. Thirdly, those elements in the other culture may not be familiar to the receiving culture, or there may be references to events, people, places, etc. in the source text which are alien to the translators' culture. Therefore, according to Newmark, these issues will pose "the greatest obstacles to translation, at least to the achievement of an accurate and decent translation" ("Meaning" 172-3). Besides, Baker regards "culture-specific concepts" as the "common problems" of translation (21). Moreover, Nord states that translation of culture-specific items may be problematic due to the distinction between "the two communicative situations" (qtd. in Brasienė 13). Thus, various scholars acknowledge the fact that translating culture-specific items is a tough task because of the differences among cultures. However, this does not put an end to a translator's job; on the contrary, since a translator is regarded as a mediator between different cultures, s/he is still expected to render those unknown items of the source culture understandable for target readership.

To this end, there are some solutions suggested to tackle the aforementioned challenges in translation resulting from cultural differences. One of the scholars who have made attempts to find some remedies for these difficulties mentioned above is Davies. According to Davies, “problems (…) arising from the presence of the references to culture-specific entities such as customs, traditions, clothes, food or institutions” posed for translations require alternative treatments; these alternative treatments invoke the distinction between two basic goals of translation: the first goal is to conserve the qualities of the source text at the cost of producing an unfamiliar effect on the target text readers, whereas the second goal is to adjust the characteristics of the source text to the target text and to form a translated text which sounds familiar to the target audience (68-9). These two goals have been referred to as “domestication and foreignization” respectively by Lawrence Venuti in his book *The Translator’s Invisibility* (1999), which was first published in 1995.

2.2. Venuti’s Concepts of Domestication and Foreignization

Strategies of translation include both the selection of a text to be translated and the decision to choose a strategy of translation. Yet, the different strategies of translation may be “divided into two large categories: domesticating strategies, and foreignizing strategies” (Venuti, “Strategies” 240). The first approach, namely domestication, is used to adapt the source text into the values prevailing in the target-language culture by enabling the translated text to support the canons, publishing trends, and political alignments of the target culture. The second approach, which is foreignization, is used when the translation of the source text resists the dominant domestic values of the target culture, restores the foreign characteristics of the source culture within the target text, and preserves the cultural and linguistic features of the foreign culture by deviating from the domestic values of the target readers (Venuti, “Strategies” 240).

Venuti bases his concepts of domestication and foreignization on the German theologian, philosopher, and biblical scholar Friedrich Schleiermacher’s thoughts. According to Schleiermacher, a translator either “leaves the author in peace as much as possible and moves the reader towards the author" or "leaves the reader in peace as much as possible, and moves the author towards the reader" (Venuti, *Invisibility* 19-20).

First of all, when Schleiermacher states that he "leaves the reader in peace as much as possible, and moves the author towards the reader", he means that the translator translates the source-text in such a way that the reader does not have to exert much effort to understand the foreign implications in the translated source text; hence, the reader is at peace, for the rendered translation is close enough to the target-language culture (Venuti, *Invisibility* 20).

Schleiermacher's view above forms the basis for Venuti's concept of "domestication". Venuti views domestication as "an ethnocentric reduction of the foreign text to target-language cultural values" (*Invisibility* 20). The term "ethnocentric" refers to "the attitude that uses one's own culture as the yardstick by which to measure all other cultures" and an ethnocentric attitude "produces translations that are tailored to the target culture exclusively and that screen out whatever does not fit in with it" (Lefevere 120). Therefore, domestication reduces the alien source text to the target language's cultural setting. Hence, the translator takes the author to the reader's home, and s/he compels the source text to fit the qualities of the target-language culture, so s/he translates the foreign text in such a way that the translation turns into a text which is compatible with the target readers' consuetudinary expectations. Thus, the cultural items in the source text are mostly removed from the translation so as to protect the local colors of the target culture.

Then, Schleiermacher notes that the translator may leave "the author in peace as much as possible and may move the reader towards the author". Here, he describes a mode of translation in which the reader is taken abroad to the author's cultural milieu to explore the different tastes of that culture through reading the translated text. Here, the author is at peace within the surroundings of his or her own culture.

Schleiermacher's perspective helps Venuti construct his concept of "foreignization". According to Venuti, foreignization is "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text" (*Invisibility* 20). The term "ethnodeviant" points to a method in which the translator tries to make the target-language culture come to terms with the source culture and to accept the foreign culture with all its differences. The target readers get acquainted with the principles of the source culture, or they are “sent abroad” (Venuti, *Invisibility* 20). Besides, since the translator does not confine herself/himself to the constraints of the target language and culture, the translated text preserves the source text’s estrangement effect. In other words, the strangeness of the source text is preserved in the target-language text; thus, an “alienation, i.e. ‘an estrangement, a distancing’ effect” is created on the target audience (Abrams, *Glossary* 5). This effect is raised on the target readers in order to reflect them the common features of the society as if they were unusual, and to create emotional distancing in them (Abrams, *Glossary* 5). When the examples of domesticated and foreignized translations are to be displayed, world literature may set a precedent before us.

For domestication, firstly, the Italian writer Umberto Eco’s novel *The Name of the Rose* (1983) may be considered. The English translation of Eco’s novel was very welcomed by the American publishers due to “the sheer familiarity of Eco’s narrative to American readers fond of such popular genres as historical romances and murder mysteries” (Venuti, “Strategies” 241).

Secondly, another Italian novelist Giovanni Guareschi’s first translated novel into English, *The Little World of Don Camillo* (1950), illustrates a domesticating translation strategy. The eponymous protagonist of Guareschi’s novel is a priest, and he has some short “amusing” and “ideological” arguments with the Communist mayor of the village; however, Camillo always becomes the prevailing party in the end (Venuti, “Strategies” 241). Therefore, Guareschi’s satirical approach to the Italian village life was greeted fondly by the Christian Democratic Americans due to the likeness of the novel’s theme to the Americans’ anti-Soviet stance of the Cold War Era (Venuti, “Strategies” 241).

Thirdly, Sigmund Freud’s “multi-volume English version of texts known as the *Standard Edition* (1953-74)”, which was translated into English through domestication, was highly appreciated by the Anglo-American readers (Venuti, “Strategies” 241). This appreciation was because of the fact that the translated texts of Freud introduced his method of psychoanalysis to the Anglo-American medical doctors and academicians of psychology, and enabled them to use this method widely during their practices.

As for foreignization, the translation of one of the American translators of the "Provençal troubadour poetry", Paul Blackburn, may be exemplified first. "The Troubadours, the poets of Provence, in Southern France" gained prominence during the 11th and 12th centuries, and they benefited from the themes of courtly love and chivalry in their poems (Abrams, *Glossary* 48). The reason why Blackburn is considered to have implemented a foreignizing strategy in his translations is that "his lexicon mixes the standard dialect of current English with archaism (*to lie with*), meaning "to engage in sexual intercourse", colloquialism (*in between, coming on*), and foreign words (*The Provençal*)", and the strangeness in his translation acknowledges the fact that his translation "is a translation produced in a different culture at a different period" (Venuti, "Strategies" 244).

A second example of the foreignizing translation approach is Ezra Pound's translation of "The Seafarer" (1922). "The Seafarer" is among "a group of 'elegiac' poems" of the Anglo-Saxon (or Old English) poetry dealing with the temporariness of the life on earth, and it is an exemplar of "the philosophical *persona* narratives, in which the comments of a stock figure, such as the exiled retainer, on the hardships of his life serve as the starting point for a consideration of human existence from a (…) perspective of (…) Christian expectation of salvation" (*Encyclopedia Americana* 1: 848). Pound's "translation strategy [in "The Seafarer"] is foreignizing in its foreignization values that prevail in contemporary Anglo-American culture – the canon of fluency in translation, the dominance of transparent discourse, the individualistic effect of authorial presence" (Venuti, *Invisibility* 36).

A third example where foreignization is employed as a translation strategy is Lawrence Venuti's translations of the Italian poet De Angelis's poems (Venuti, *Invisibility* 286). Therefore, Venuti's aim is to defy the controlling values in the culture of the target language in order to emphasize the difference of the foreign source-text in terms of its linguistics and culture (Venuti, *Invisibility* 23). Hence, Venuti calls this translation strategy foreignization due to the fact that it does not only eschew fluency but it also withstands the culture of the target language (Venuti, *Invisibility* 24). In this case, target-language readers feel that they are being alienated from their native language and culture during their reading processes. Thus, on the one hand, "translators become nomad[s] in their own language, runaway[s] from the mother tongue" (Venuti, *Invisibility* 291). On the other hand, readers are "free[d] (…) from the cultural constraints that ordinarily govern their reading and writing", and foreign source texts are protected against the threat of being domesticated due to the restrictions of target culture (Venuti, *Invisibility* 305). Moreover, according to Venuti, provided that the resistant strategy evokes an estranging translation, then the translated foreign text is also, in a way, liberated from the target-language culture. This liberation is achieved by making the reader of the resistant translation read a target-language text in which the cultural differences between the target language and the source text are obviously revealed (Venuti, *Invisibility* 306). What is more, foreignization makes different cultures come into contact with each other through translation, and it helps the source text keep its "otherness"; therefore, the target-text readers become aware of "the gains and losses in the translation process and the unbridgeable gaps between cultures" (Venuti, *Invisibility* 306).

As a result, two basic concepts of Venuti, namely foreignization and domestication, prevail within the realm of translation. On the one hand, some literary translators make their translations more "accessible" to or "acceptable" by their readers through the use of domestication; on the other hand, some of them are less "motivated" in making their translations available to their readers in terms of cultural proximity; hence, they employ foreignization (Davies 72). Thus, the texts of foreign origin rich in culture-specific items can be translated in different ways with regard to the use of foreignization or domestication. Therefore, the next section focuses on various strategies which lie under the headings of domestication and foreignization.

2.3. Strategies for the Translation of Culture-Specific Items

There have been several attempts to categorize the strategies to be used for translating culture-specific items. To begin with, Newmark is among the scholars who have worked on this topic, and Newmark ("Meaning") puts forward "five basic cultural-translation procedures" which read as follows:

- **a)** **Transference of a cultural word** "is only acceptable [when a culture-specific item] has already been adopted "by the target language, e.g. "*der Bundestag → der Bundestag"* (176).
- **b)** **Cultural Equivalent** is used when a culture-specific item is translated with a target culture equivalent, e.g. "*espresso, mocha – coffee → tea*" (176).

c) **Descriptive Equivalent** is used when the culture-specific item is translated with its "supplementary components", e.g. "*Bundestag → the Second Chamber of Parliament*" (177).
d) **Componential Analysis** is the splitting of "a cultural term into its core or generic component that is shared with other relative terms", e.g. "Methodism's component is "a nonconformist denomination deriving from the faith and practice of John Wesley and his followers" (177).
e) **Transonym** is the conversion of single names or proper nouns while translating, e.g. "*John/Jean/Johann/Juan/Giovanni*" (177).

Newmark (2010) also mentions five other translation procedures for the translation of culture-specific items, which he calls "marginal": "literal translation, synonymy, modulation, paraphrase and cultural footnotes" (178).

Another scholar who deals with the translation strategies of culture-specific items is Davies. She proposes seven procedures, and these procedures are "preservation, addition, omission, globalization, localization, transformation, and creation" (Davies 72). Davies' procedures will be used in the detailed analysis of the two Turkish translations of *Trainspotting* instead of Newmark's procedures because Davies puts forward a wider range of procedures in her classification of the strategies for translating culture-specific items. Therefore, Davies leaves more room for the researcher in terms of classifying the strategies translators make use of in their translations. For example, the strategies of omission and creation, which are largely used by translators worldwide, are not present in the list of Newmark's strategies. However, they are available in Davies' list.

1) Preservation:

According to Davies, when translators encounter "a reference to an entity which has no close equivalent in the target culture", they may opt for preserving the term in their translations (72-3). For example, the toponym *London* in the source text is maintained in the target text as *London*, too, and the British personal name *Margaret Thatcher* remains the same in the Turkish translation. For Davies, the reason for the use of the toponym *London* in the target text may be due to the fact that the writer gives detailed information on the place named London within the narrative (73). Davies mentions another occasion when a culture-specific item is translated literally without any explanation (73-4). For instance, the English measurement unit “inches” is translated into German as “zoll”, and another example is that the name “Moony” becomes “Lunard” in French and “Luna” in Norwegian (Davies 75).

Some other scholars also put forward strategies similar to Davies’ strategy of preservation. One of those scholars is Aixelá. Aixelá “calls [the same strategy] repetition” (Davies 73). For Aixelá, keeping the names of places, such as leaving *Seattle* as *Seattle* in translation, is an example of this strategy (61).

Another scholar who mentions this strategy is Newmark. Newmark names the same kind of strategy “transference” (Davies 73). He exemplifies transference with an example similar to Aixelá’s, such as preserving *“der Bundestag”* as *“der Bundestag”* (Newmark, “Meaning” 176).

Another scholar who deals with this procedure is Delabastita. Delabastita analyses puns which are “play[s] on words that are either identical in sound or very similar in sound, but are sharply diverse in significance” (Abrams, *Glossary* 262). According to Delabastita, when translators are translating puns, they “reproduce the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually translating it”, which he formulates as “PUN ST=PUN TT” (134).

2) Addition:

Davies proposes that this procedure can be used when translators decide to keep “the original item” of the source text in their translations while adding to the target text some information about that item (77). Translators may attach some information into the target texts directly, but this may run the risk of impeding the smooth flow of the narrative and bothering the readers with unnecessary details; Thus, when need arises, this strategy is used by translators. For example, this strategy may be employed through “making one character ask another for clarification” (Davies 77). It can be used by some translators in another way in which they use footnotes in their translated texts. This usage of footnotes compels readers to stop to read the explanations in footnotes to be able to understand the foreign terms added to the target text

(Davies 77-8). However, the practice of this strategy mainly depends on the tradition of translation in a culture; that is to say, some readers can be more tolerant with regard to footnotes in translations, such as the Chinese readers, while some other cultures, such as the French and the German, are not used to facing footnotes within the translated works (Davies 78). Therefore, translators should gauge carefully to what extent they make use of footnotes in their translations by evaluating the needs of their readers, and in order to be able to do that they should have "a good knowledge of the background of their target audience" (Davies 78). Nevertheless, the usage of this procedure requires attention, since the target text may put an excessive stress on the translated culture-specific item; that is to say, the highlighting in translation can be more visible than the writer's underscoring, which may "distort the original emphasis" of the source text (Davies 80).

This procedure is addressed through different names by some other scholars, too. For instance, Aixelá is one of those scholars. According to Aixelá, when translators prefer to clarify the source text for the target readers, they add an explanation to the target text as an indistinguishable segment of their translation in order to avoid disturbing the target-text readers during their reading process (62). Therefore, this direct insertion of information into the target text becomes "Aixelá's intratextual gloss" (Davies 77). To exemplify this procedure, Aixelá refers to translating *"St. Mark"* as "Hotel St. Mark"; thus, by adding the gloss "hotel" to the translation, the translator tries to show the target-text reader that this place is a hotel, not a church (62).

Another scholar who touches upon the translation strategy of addition is Newmark. Newmark refers to this procedure as dividing a culture-specific item into its basic fragments that are "shared with other relative terms" and gives an example of the religious term "Methodism" for this strategy, noting that "Methodism's component is 'a nonconformist denomination deriving from the faith and practice of John Wesley and his followers'" ("Meaning" 177).

Delabastita is another scholar who deals with the strategy of addition. Delabastita places this strategy under "EDITORIAL TECHNIQUES" which are "explanatory footnotes or endnotes, comments provided in translators' forewords, the 'anthological' presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth" (134).

3) Omission:

Another translation strategy put forward by Davies is to omit the culture-specific items in the source text, and to make the target text readers unaware of their existence (Davies 79). According to Davies, this procedure may be used for certain reasons by translators. One reason is that translators cannot find any "adequate way[s] of conveying the original meaning" in the source text (Davies 79-80). Another reason is that they may totally be unable to understand and translate the culture-specific items in the source text (Davies 80). Another is that translators may not deem translating those culture-specific items worth the efforts to be exerted both on the part of the translators and on the readers (Davies 80). However, using this procedure might give rise to some benefits. It may prevent the target-text reader from getting confused by the insertion of some challenging culture-specific items of the source culture in the translation that might intrude their smooth reading processes (Davies 80). For example, a dish, such as "Yorkshire pudding", in the source text might be omitted from the target text to provide the target readers with a smoother reading process (Davies 80). This is because "Yorkshire puddings are a staple for a proper British Sunday roast", which is most probably unknown for the readers outside The British Isles (*Instructables.com*). The other reason explaining why translators sometimes opt for omitting culture-specific items which are not "readily transferable" is that providing an alternative for those culture-specific items might be deemed less useful than omitting them (Davies 81).

There are other scholars who tackle the translation strategy of omission. Aixelá is one of them, but he calls this strategy deletion. According to Aixelá, translators resort to this procedure for certain reasons. Firstly, translators might deem the culture-specific item as "unacceptable on ideological or stylistic grounds"; secondly, they might believe that the effort to be exerted by the target readers to understand the culture-specific item in the source text would not be worthwhile; thirdly, they might not be permitted to use or might not fancy using other strategies, such as the gloss (Aixelá 64). In those instances, translators prefer to delete the culture-specific item in the source text. For example, "[a] dark Cadillac sedan" becomes merely "[a] dark Cadillac" after the omission of the term "sedan" from the translation (Aixelá 64).

Again, Delabastita is another scholar who mentions this procedure in his classification of translation strategies. Delabastita explains his strategy this way: “PUN → ZERO: the portion of text containing the pun is simply omitted” (134). Accordingly, he underscores the instances when a pun in the source text is excluded from the target text.

4) Globalization:

The fourth procedure, globalization, is to supplant culture-specific items with more “neutral” or “general” references in order to appeal to “wider range[s] of cultural audiences” from various backgrounds (Davies 83). This procedure is popular among the companies which are “offer[ing] editing or translation services” to “multicultural audiences”, and these companies benefit from globalization in their “publicity materials” while they are organizing their web sites in accordance with various different languages (Davies 82). For example, British foods “mint humbugs” and “mint sweets” become “Mars bars” and “chocolate bars” respectively, and “galoshes” become “rubber boots” (Davies 82). Thus, these culture-specific items are turned into more “generic” references “with fewer cultural associations” in order to be “accessible to audiences from a wider range of cultural backgrounds” (Davies 83). Therefore, this strategy is a rather beneficial one as it both successfully transfers the main qualities of cultural references to readers from different cultural settings and prevents them from dealing with unfathomable referents; nonetheless, one drawback of this procedure is that when it is used, some characteristics attributed to cultural referents may be lost (Davies 83). Davies (83) exemplifies his point this way: when “rock cakes”, which are “traditional British tea time (…) small, hard mini fruit cakes (…) resembling (…) small rock[s], hence the name” (*Forgetdieting.co*), are translated as *home-made cookies*, their quality of being hard is evaded from the target culture readers.

The strategy of globalization is dwelled on by some other scholars, as well. Similar to other strategies, Aixelá has a closely related procedure to that of Davies in terms of globalization. In effect, Davies says that she “adopt[ed] the term globalization in preference to Aixelá’s [limited and absolute] universalization[s]” (82). According to Aixelá, when they choose the strategy of limited universalization, translators might feel that a culture-specific item in the source text is unknown for the target readers, or they might believe that there exists a more common, plausible equivalent in the target culture (63). For Aixelá, while deciding to make use of the strategy of absolute universalization, translators might omit any alien implication of the culture-specific item in the source text and opt for a “neutral reference” for the target text readers (63). He gives the examples of “five grand” becoming “five thousand dollars” for limited universalization, and “corned beef” becoming “slices of ham” for absolute universalization respectively (Aixelá 63).

Newmark is the other scholar who proposes a similar procedure to that of Davies’ globalization. Newmark names his strategy descriptive equivalent. In the strategy of descriptive equivalent, a culture-specific item is translated through its “supplementary components, e.g. ‘*Bundestag’* [is translated as] *the Second Chamber of Parliament*” (Newmark, “Meaning” 177).

Another scholar, Delabastita, also puts forward an analogous translation strategy which he puts as “PUN → NON-PUN” (134). According to Delabastita, when a translator translates a pun, he or she can use a word which is not a pun in the target language, yet which covers the sense of the source pun in the target text (134).

5) Localization:

When translators prefer to eschew the “loss of effect”, as is seen in the example given above for globalization, i.e. rock cakes becoming home-made cookies, they may choose to use this procedure. Instead of using “‘culture-free’ descriptions”, translators might opt for making use of cultural referents that are strictly related to the target culture (Davies 83-4). For example, according to Davies (84), when this strategy is employed, the British “boiled and roast potatoes” become “*gratin* and *pommes de terresautées*” (i.e. in English, sauté potatoes) in French, and the British “Christmas cake” becomes “*bûche de Noël*” (i.e. in English, Yule log) in French (*Larousse.com*).

When translators apply such kind of modifications in the process of localization, they should be cautious not to cause any inconsistencies in translation due to the use of localization. Davies illustrates this by underlining the “occasion when the British traditionally light bonfires and set off fireworks” at “Bonfire Night” on November, 5 and gives the example of its translation into German as “Silvester, which is celebrated with fireworks on December, 31” (85). However, she also warns that in order to “avoid a potential problem of chronology” in the narrative of the translated text, further modifications should be made in the translation, such as the insertion of a short sentence, noting that “perhaps people have been celebrating New Year’s Eve too early” (Davies 85). Davies underscores another instance of localization where proper names are modified: for example, the British name “Hermione” (i.e. “derived from the name of the Greek messenger God Hermes; in Greek myth, Hermione was the daughter of Menelaus and Helen”) becomes “Hermine” (i.e. “German feminine form of HERMAN”) in German by omitting the letter “o” from the British name to adapt it to the common German name, Hermine (*Behindthename.com*). Furthermore, some translators may choose to localize the conventional names in the source text by replacing them with more typical names in the target culture. For instance, “Vernon [in British] becomes Wictor in Norwegian” (Davies 85-6).

Davies notes that “[t]o avoid loss of effect (…); instead of aiming for ‘culture-free’ descriptions, [translators] may try to anchor a reference firmly in the culture of the target audience, using what Aixelá (1996) calls naturalization, but which I shall here term localization” (84). Therefore, according to Aixelá, “[t]he translator decides to bring the CSI into the intertextual corpus felt as specific by the target language culture” (63). Aixelá exemplifies this strategy by noting that “Dollar [is translated as] *duro* (a currency denomination still in use in Spain)” (63). Another example of this strategy may be that the “US Dollar” becomes “Türk Lirası” in a Turkish translation.

Another scholar who places emphasis on this strategy is Newmark, who names this strategy transonym. For Newmark, single names or proper nouns are converted when they are translated; that is to say, they are turned into more common words which are used daily within the target culture, e.g. “*John/Jean/Johann/Juan/Giovanni*” (“Meaning” 177).

One more scholar who analyzes this strategy is Delabastita. For Delabastita, when a pun is translated by means of using the “PUN → PUN” formula, he proposes that the pun pertaining to the source text is translated through a pun belonging to the target language, “which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function” (134).

6) Transformation:

The sixth procedure Davies puts forward is related to the occasions where culture-specific items are modified “beyond globalization and localization”, and are deemed as the changes made in “the original” (Davies 86). According to Davies, translators or editors first evaluate their target readers’ “flexibility, tolerance and willingness” to tackle possible problems resulting from the unknown culture-specific items in the source text and then decide “to modify the content of a text” (86). For instance, the title of the book *Harry Potter and the Philosopher’s Stone* is altered and translated into French as *Harry Potter à l’École des Sorciers* (i.e. in English, *Harry Potter at the Sorcerers’ School*) (Amazon.com). The name of the book, *Harry Potter and the Philosopher’s Stone,* is also modified into *Harry Potter and the Sorcerer’s Stone* for the US audience because, according to the American editor of the said book, “the British title gave a misleading idea of the subject matter” (Davies 86-7). As regards the analysis of the examples above, Davies suggests that when the titles of novels or movies which “lend themselves to much freer treatments than other parts of a text” are changed through transformation, translators are regarded to be following the steps of their own traditions of artistic and literary translation and the experiences and skills of their own societies in order to ensure that the examples of these works of literature can be accessed by a wider range of target readers (87).

Moreover, Davies’ translation strategy of transformation “may be considered an instance of what Aixelá has called attenuation (1996: 64)” (Davies 87). Davies (87) argues that when translators choose to use a rather more apparent option than the original culture-specific item in their translations, they benefit from a less unpleasant referent, and their translation procedure might be similar to that of Aixelá’s translation strategy of attenuation. This is because Aixelá refers to the utilization of this strategy in the translation of slang, which can be very offensive for the target readers; hence, such swearwords can be replaced with “something ‘softer’ [for], more adequate to” the receiving cultural tradition or with something that can “be expected by” the target readers (64).

Another scholar is Newmark, whose translation strategy of cultural equivalent might correspond to Davies’ transformation. For Newmark, the procedure of cultural equivalent is used when a culture-specific item is translated with a target culture equivalent, e.g. “*espresso, mocha – coffee → tea*” (“Meaning” 176). Therefore, Newmark turns the foreign culture-specific item of the source culture into a common culture-specific item used in the target culture within the translation; thus, the culture-specific item in the source text is modified and the source culture-specific item is changed into another item that might be more suitable for the target culture (Davies 86).

7) Creation:

The seventh procedure Davies puts forward is creation. In creation, culture-specific items that do not exist in the source text are created and placed in the target text by translators (Davies 88). For this procedure, she emphasizes the case of the proper names in the French translation of *Harry Potter* series. There, the original forms of some of the proper names are thought to be "too alien or odd in the target culture" or they are preferred to be more "transparent", i.e. semantically more recognizable or understandable, for the target readers (Davies 88). For example, in the *Harry Potter* series, there is a cat named "Mrs. Norris", and this cat is not a "friendly, cuddly creature … but a nasty piece of work who spends her time snooping about and reporting pupils' misdeeds to her master" (Davies 89). The French translator of the series is regarded to have sensed

> in this name [Mrs. Norris of the *Harry Potter series*] an allusion to the unpleasant character of the same name in Jane Austen's novel *Mansfield Park*, and accordingly coins the name *Miss Teigne*, which he claims will convey similarly unpleasant associations for the French audience (the word *teigne* in French being used metaphorically to describe a disagreeable person) (Davies 79).

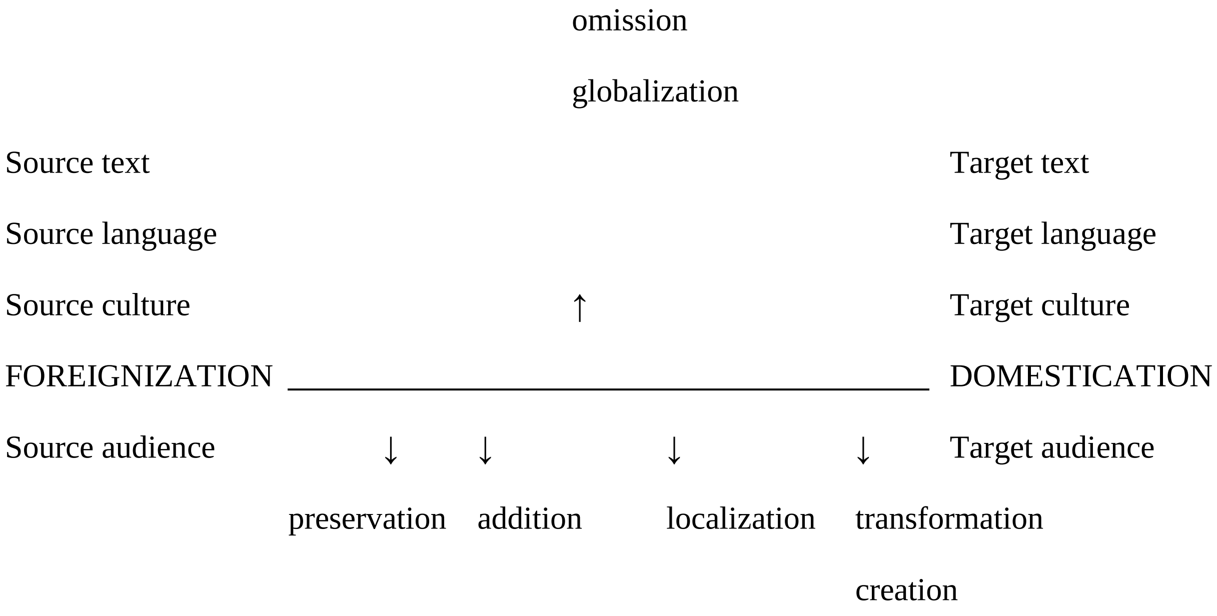
The translator's motive in applying this procedure may be expected to recreate the impact of Englishness and to "ensure that the resulting name still bears an English flavor" (Davies 88).

Other scholars, who have dealt with the translation procedure of culture-specific items, mention creation, too. For instance, Aixelá refers to this strategy as autonomous creation (64). Aixelá also suggests that it is very rare in use (Davies 88). According to Aixelá, when translators decide to exploit this strategy, they add something to the target text which is not originally present in the source text in order to appeal to the target-text reader (64).

Delabastita is another scholar who has put forward a strategy similar to creation and/or autonomous creation. Delabastita, through his formulation of "ZERO → PUN", places emphasis on the addition of a "totally new textual material" to the target text, and notes that this new textual material should include wordplay, yet should not have any “apparent precedent or justification in the source text” (134).

Consequently, as regards the present study, Davies’ strategies proposed for the translation of culture-specific items which are mentioned above will be used during the analysis of the translation of culture-specific items in *Trainspotting* along with Venuti’s approach of domestication and foreignization. When Davies’ strategies are scrutinized in terms of Venuti’s approach, a scale, which starts with the procedure conserving the qualities of the source text the most and which ends with the procedure reflecting the highest degree of adaptation to the target culture, may be constructed (Brasienė14). This is because Davies herself also notes that “the procedures identified can be ranked on a scale according to their degree of adaptation” (70). Therefore, the continuum ranking Davies’ procedures in terms of Venuti’s approach (from foreignization to domestication) was made by Jaleniauskienė and Čičelytė (2009), and it will be used in this thesis (qtd. in Brasienė14).

Figure 1. A continuum between foreignization and domestication (Brasienė 14)


omission
globalization
Source text
Target text
Source language
Target language
Source culture
Target culture
FOREIGNIZATION
DOMESTICATION
Source audience
Target audience
preservation
addition
localization
transformation
creation

The above figure displays how the strategies presented by Davies can be placed on the continuum of the approach as put forth by Venuti which interlays between domestication and foreignization; therefore, when Davies' procedures are to be categorized with regard to Venuti's principles, a table such as the one below emerges (Brasienė 14-5):

Table 4. The relation between the concepts of foreignization and domestication put forward by Venuti (1999) with regard to the translation strategies for culture-specific items put forth by Davies (2003) (Brasienė 15):

Venuti's Concept of	***Davies' Strategy for the Translation of Culture-Specific Items***
Foreignization	Preservation Addition
Domestication	Creation Transformation Localization ……………………………... Globalization Omission

The division above shows the relationship between Davies' procedures and Venuti's principles. It will be taken as the basis for the present study since Davies' procedures can be used to explore the individual translation strategies of culture-specific items, and Venuti's concepts can be employed to determine to which end of the continuum, i.e. foreignization or domestication, translations are inclined to.

Obviously, the strategies for the translation of culture-specific items of preservation and addition are placed under the foreignization principle because in these principles, the culture-specific items of the source culture are preserved within the target text as they are used in the source text. However, the strategies of creation, transformation, and localization fall under the principle of domestication. This is due to the fact that in those principles, the culture-specific items in the source culture are changed into other cultural references which are more recognizable, hence, less alien for the target readers, and culture-specific items which are not even present in the source text are created by the translator herself/himself and put in the target text. Moreover, the procedures of globalization and omission can also be placed under the principle of domestication. This is because the culture-specific items in a source text are either turned into more neutralized or generalized references that bear less connection with the source text with the aim of appealing to larger audiences in the receiving culture or totally excluded from the translation. Thus, culture-specific items belonging to different cultural settings are not accessible to the readers of other foreign cultures.

Within this chapter, Venuti's concepts and Davies' strategies have been connected to each other in terms of the strategies used for the translation of culture-specific items. The next chapter will dwell on the socio-cultural context within which *Trainspotting* is written.

CHAPTER 3

THE SCOTTISH SOCIO-CULTURAL CONTEXT IN *TRAINSPOTTING*

In this chapter, the socioeconomic and cultural conditions which prevail in Scotland before the genesis of Irvine Welsh's *Trainspotting* will be presented by elaborating on both the writer himself and his novel's language, title, and, short plot summary.

3.1. The Factors Which Influenced the "Making" of *Trainspotting*

The United Kingdom of Great Britain and Northern Ireland is made up of four entities: England, Wales, Northern Ireland, and Scotland. The Kingdom is a constitutional monarchy, and it has a unitary parliament. However, the Kingdom has a devolved administration as well, which means that the countries constituting the Kingdom other than England have their own capitals and parliaments with varying degrees of powers wielded to them by the British Parliament (*Encyclopedia Americana* 13: 219).

The formation of the United Kingdom dates back to old times, and from the standpoint of the present study, the nexus between Scotland and England must be analyzed in detail. To begin with, in 1707, *The Act of Union of Scotland and England* combined the Scottish and the English Parliaments under a single Parliament, including representatives of both countries; that is to say, the Scottish Parliament was disbanded, thereby the United Kingdom of Great Britain was formed (*Encyclopedia Americana* 13: 218). After ending their separate identities and merging into the Parliament of Great Britain, which began to function for both of the societies, Scotland ceased to exist as an independent country.

Afterwards, during the 1730s and 40s, Scotland experienced a major religious movement within "The Great Awakening", which had a dramatic impact upon the Scots (Calloway 52). As a result, the Roman Catholic Scotland started to convert to Protestantism; therefore, following the Reformation, Scotland became Protestant, albeit some "pockets of Catholicism" (Calloway 52). In the meantime, another drastic change was awaiting the Scottish Highlanders. However, this transformation was forced upon the Scots by the British Empire which conducted the occurrences called *Highland Clearances* (Calloway 54). During the Highland Clearances, large numbers of peasants were deterritorialized; they were banished from their small farms and were herded to coastal areas to work at large fisheries (S. Inness 139). Thus, between 1780 and 1885, thousands of people were evicted from their homeland "with little or no provision for their welfare" (S. Inness 139). Then, the small farms abandoned by those Highlanders were turned into large areas for sheep grazing to facilitate "grow[ing] wool and mutton for the employment and maintenance and enrichment of industrious (…) [and] bourgeoning populations of England's urban centers" (S. Inness 134). Therefore, the Highland Clearances loomed large in Scottish history; the event was proliferative for the Scottish aristocracy, but it had a pauperizing impact on the "dispossessed tenants" of the crofts (S. Inness 139-40). Even worse, the dispersion of the Scots caused by the clearances "devastated Scottish culture and communal society" as those people were snatched from their land and from their communities (S. Inness 138). Eventually, the Highland Clearances added up to both the oppression of the Scots in terms of culture and socioeconomics and the antagonism felt towards the English (S. Inness 134).

Besides, after the cultural and economic mergers with England, the English embraced "Anglicization in the guise of cultural improvement of Scotland", which, in fact, was aided by "the Scottish bourgeoisie [that] hoped to gain access to the markets of Britain's empire" (Cusick 143). Nevertheless, what the Scottish bourgeoisie overlooked was that "capitalism [could not] lead to anything but economic subjugation of the weak by the powerful and wealthy" (S. Inness 144). Thus, the fact that the Scots became dependent on the English and their capitalist markets wreaked the Scots to finally experience a national disbelief in themselves along with yielding their power to independently govern their own territories to the English (McCrone). Hence, the tendency of the Scots to disparage themselves prompted a kind of national self-doubt amongst the Scots: they began to deem themselves worth less than the English.

As a result, the aforementioned issues all had a deprecating force on the Scots, and they developed an inferiority complex germane to the predominance of the English over them (Cusick 141). The inferiority complex which the Scots had might be explained by the notion of cultural inferiorism; therefore, in order to better comprehend the situation of the Scots, the definition of cultural inferiorism should be made first:

> [Cultural i]nferiorism (…) [is] those processes which bring people to distance themselves from, and devalue, inherited ways of life; their indigenous culture is rejected or accepted only in a diluted way. Instead, people embrace the values, styles and cultural ways of the (…) [dominion]. A key feature of this is the process of mystification. The (…) [dominion] depicts the subjugated culture as inferior and impoverished in relation to the culture of the (…) [dominion], nothing of much value is claimed to arise from it. The treatment of Scots as poor English is a case in point (Crowther and Tett 1-2).

Thus, the strategy of inferiorization applied over the Scots by the English had been successful as the Scots had supposedly accepted the supremacy of the English. Linda Cusick (142) tries to prove this allegation by positing that the Scots' belief in their own lowliness is evident in their "myths of inarticulacy, drunkenness, provincial insecurity, sexual inhibitions and ethnic prejudices" that have survived to this day. According to her, the Scots have also conceded that "Kitsch symbols, slogans, songs and tartanry", which they take so-called subconscious pride in, are the embodiments of the subordination of the Scottish culture to the English culture (Cusick 142). Cusick (1994) even carried out an experiment in which "forty Scottish adult subjects (…) were asked to put in rank order their preferences from four authors/storytellers which they read/heard telling a selection of children's stories" [by using "d]istinctive Scottish/English names and voices, [hence accents], as the independent variables" (143). Accordingly, it was found out that "in the spoken version, where nationality was indicated by accent, did a significant difference of opinion appear, (…) [and] the comparatively low scores for Scottish voices [were most probably made] (…) due to a distaste for Scottish accents" (Cusick 147-8). Moreover, since language is among the pillars of the culture of a country, in Britain as well speech is regarded as a crucial indicator of social class: there is a dominant idea "about the 'right' or 'correct' way to speak and (as a consequence) to write" in Britain; hence, in the UK, linguistic "variations are [seen as the] 'other'; denigrated and devalued as dialects which deviate from the normal or standard pattern" (Crowther and Tett 4). Nonetheless, despite the existence of evidence that even the Scottish language seems to have sank in the Scots' estimation, it is a bit of an enigma that the Scots have somehow maintained their disparateness from the English to a certain extent (S. Inness 144). Thus, since the demand to use vernacular language in writing is the proof of seeking acknowledgement from the dominion, the Scots have managed to distinguish themselves from the English mostly by preserving their native Scottish language, which Hames (202) puts as follows:

> We could say vernacular writing refuses the standardizing obligations of 'government' which come with settled form, preferring the provisional and unfinalized character of language developing immanently, *within* culture, and eschewing any fixed civic or constitutional principle authorizing –but also

> ‘containing’– its possibilities. By this reading, political devolution is about the containment and deferral of nationalist *agency*; a prevention of action in favor of representation and more ‘activity’. Vernacular language becomes a way of disguising the limits of this process, presenting a ‘legitimized’ medium of representation as a form of action, and basis of real cultural power, in its own right.

Furthermore, for Crowther and Tett (4), the present situation in Scotland demonstrates that “there are centrifugal social, political and cultural forces which are challenging conventional assumptions”. According to Crowther and Tett, today, a novel literary movement among the Scottish writers has developed, and these writers, such as “[James] Kelman, [Tom] Leonard, [Liz] Lochhead and Irvine [Welsh]”, represent the struggles related to keeping their lingo so as to defy the hegemony of Standard English by widely exploiting vernacular, i.e. daily Scottish language, in their works (4). For that reason, those writers have been opposing the de facto literary system, for they are probing into the constituents of high- and lowbrow language and culture along with questioning the “imperial notions of the superiority of Standard English” (Crowther and Tett 1).

Accordingly, *Trainspotting’s* author Irvine Welsh has been among the Scottish writers who have “critically examine[d] Scotland’s past and present-day socioeconomic woes” (S. Inness 138). Obviously, Irvine Welsh has chosen to expose that the Scots have been living under the linguistic and cultural suppression of the English. He achieves this target by revealing the dichotomy between the Scottish and the English languages in *Trainspotting.* To this end, a 2007-interview of Welsh is excerpted below to show how he explains *Trainspotting*’s language within the scope of toning down the authority of Standard English over Scottish:

> Standard English is an imperial language. I wanted something with more rhythm. I actually tried to write *Trainspotting* in standard English and it sounded ridiculous and pretentious. The vernacular is the language in which we live and think. And it sounds better, much more real (Hames 212-3).

Thus, the above excerpt leaves no room to suspect that *Trainspotting* epitomizes the successful weakening of the “hegemony of middle-class Standard English narration” over the vernacular Scottish (K. Inness 303). This way, Welsh displays that the Scots are reviled for using their daily Scottish language instead of the Standard English in their speeches; therefore, he points out the policies of containment the English have been pursuing related to the Scottish interests (Spavin 145). Besides, with his ample use of vernacular, Welsh someway demands recognition from and representation in the English-controlled Britain (Hames 201).

Hence, by challenging the dominance of the Standard English, Welsh questions the "imperial notions of the superiority of Standard English as a symbol of nationhood" (Crowther and Tett 1). This truly applies for *Trainspotting* as well because the novel in question favors anti-conservatist values, hence, entertains not being English; therefore, in the book, by exposing the Scottish identity, the junky stands for an ordinary Scots in the end (Spavin 135). Kirsten Inness (301) also proves this claim in the following way:

> *Trainspotting* has become notably a cutting-edge brand signifier for a fetishised, cool version of working-class drug culture, but also the most widely globalized representation of contemporary Scottishness. As a result, the particular linguistic code developed by Welsh to articulate the experiential reality of a certain community in a certain part of Edinburgh has become standardized as *the* authentic Scottish voice.

As a result, the continual conflict between the two nations due to the issues mentioned so far and the resultant socioeconomic and cultural dominance of the English over the Scots have given rise to an ongoing nationalist movement among the Scots, and the demands for devolution, or further, independence for Scotland have survived until today (Farred 216). The most notable of those demands were the instances when these claims eventually led to some referenda for a devolved Scottish Assembly. The first referendum was held in 1979, and the devolution of powers from Westminster to Scotland failed (*Bbc.co.uk*). Then in 1997, the Scottish voters approved of devolution in a referendum (Morace, *Welsh* 9). The majority of the Scottish electorate voted in the referendum "in favor of the establishment of a new devolved Scottish Parliament" (*Nms.ac.uk*). Thus, on 1 July 1999, the new Scottish Parliament was opened after almost three hundred years (Morace, *Welsh* 9). Moreover, on 18 September 2014, another referendum was carried out among the Scots, but this time asking the electorates whether Scotland should be an independent country (*Bbc.com*). The answer was "no"; hence, the Scots decided to remain a part of the United Kingdom of Great Britain and Northern Ireland (*Bbc.com*).

All in all, these demands are crucial to grasp the underlying meanings of Irvine Welsh's *Trainspotting* as well, and in order to contextualize *Trainspotting*, one should take a careful look at the preceding decades *Trainspotting* covers. According to Morace (*Welsh*),

> [t]his backward glance means taking into account the well-intentioned attempt to address inadequate housing that would lead to the construction of schemes such as Muirhouse which would soon become the breeding ground for many of the social problems that Welsh's fiction addresses. It also means noting how the

> further breakdown of the British Empire in the mid-1950s (…) resulted in the stirrings of Scottish nationalism in the 1960s which in turn fed the renewed interest in Scottish identity, politics, history and literature leading up to the failed referendum on devolution in 1979 (14).

Thus, the referendum which was held in 1979 on the Scottish self-rule ended in failure by leaving the Scottish with "feelings of self-loathing, [both] national and personal" (Morace, *Welsh* 14). This disappointment also had a deep impact on the Scottish people during the next two decades (Morace, *Trainspotting* 19). In addition, the year 1979 was also the year that Margaret Thatcher-led Conservatives came into office (Abrams, *Norton* 2: 1900-1). The Thatcher government marked the beginning of a period when "the Tory-led, London-based government" caused the Scots to feel detached from and suppressed by "Britishness" (Morace, *Welsh* 14). The eleven-year time Thatcher governed (1979-1990) saw the economic policies which had adverse effects on Scotland and on its "socialist, communitarian, and working-class" tradition (Morace, *Trainspotting* 19; Morace, *Welsh* 14). Thatcher was aiming at "denationalizing the industry, easing the tax burden on the wealthy who formed the Tory base, privatizing the public services and liberating the free market" (Morace, *Welsh* 14-5; McGuire 20). Therefore, Thatcher's policies were clashing with the Scottish interests and were weakening the "strong tradition of Scottish socialism" (Morace, *Trainspotting* 19; Morace, *Welsh* 14). Furthermore, Thatcherism aspired an ideology which "discredit[s] notions of class", called "classless society" (Morace, *Welsh* 15; McGuire 20). According to this ideology, the objective of the society was to "maximize economic efficiency" by liberating people to seek their personal benefits (McGuire 20). Thus, Thatcher's vision of a "more productive Britain", in fact, led to a widening of "the gap between rich and poor (…), north and south (…), and between the constituent parts of the United Kingdom" (Abrams, *Norton* 2: 1901). This gap among the UK, i.e. the dichotomy "between Thatcherism and Scottish nationalism", was in particular due to "Thatcher's brutal attack on the Scottish laboring classes", which stirred within the Scots the notion of being "Scottish is (…) to be unalterably [being] anti-English" (Farred 219).

The reasons for the Scots to have felt this way has some underlying reasons, of course. The first one is *The Falklands War,* which was fought between the UK and Argentina over the sovereignty of some islands close to Argentina in the South Atlantic Ocean in 1982. Thatcher is claimed to have used the war as a pretext for "the nation's still declining international status and escalating violence in Northern Ireland", although she argued that it augmented the prestige of the Kingdom in the world (Morace, *Welsh* 15).

The second cause is *the poll tax*, which was introduced to Scotland first throughout the Kingdom in 1989 but was then repealed. As is evident from its name, the poll tax is levied on tax payers to be paid not in pro rata but in paripassu. Therefore, as this tax is to be paid per capita in fixed amounts regardless of the level of income in order to hold the right to vote, hence, to be able to benefit from the services provided by the government, it causes citizens who live in poverty to be wronged. Hence, the imposition of this unfair tax led to riots across the United Kingdom and caused the end of the Thatcher Government (Morace, *Welsh* 15). As a result, the "change in social values" caused by the Thatcherite ideology resulting in a feeling of failure among the Scottish people permeates *Trainspotting* (McGuire 20). This change in social values was evidently apparent among the youth in the then Britain that was distressed with a high unemployment rate. Those underclass young people did not trust the authorities, and they denied the values of the middle-class working people. Besides, they generally used heroin; hence, they most likely became drug addicts. Thus, they frequently got infected with HIV due to sharing needles with each other while injecting drugs into their veins; thus, Edinburgh turned out to be the notorious capital of AIDS in Britain during the 1980s (Morace, *Welsh* 15-6; McGuire 20). Those years were "followed by the rave and club culture" which extended the use of drugs during wild parties, but this time particularly *Ecstasy*, to a wider social class of young people; that is to say, the usage of drugs was not only notably observed among the underclass youth, but, from then on, it became widespread among the middle-class youth in Britain as well (Morace, *Welsh* 16).

For that reason, one can claim "that 'in fin-de-siècle Britain, Thatcherite England has evacuated Scottishness and destroyed (…) [the] notion of the identity'" (Farred 221). Besides, the Scottish are said to be feeling different from the British, yet this distinction between the two does not have any relevance within the concept of politics. Contrariwise, it has a symbolic meaning, and this differentiation is highlighted in *Trainspotting* in terms of "every character's sense of self" (MacLeod 90). To exemplify this argument, Leith can be mentioned. Leith is the habitat of the "marginalized population", whereas Edinburgh is marked with its "wealthy tourists and residents" (MacLeod 90). Moreover, in *Trainspotting*, Leith is depicted as a town where "the Thatcher-era-have-nots" are obviously visible, such as the abandoned central train station. However, Edinburgh is a city rich in "the Thatcher-era-haves", such as the exclusive shops (MacLeod 90). Also, when assessed from the perspective of "sense of self", in spite of being siblings, Renton and his brother Billy are quite different from each other: Renton assumes the rebellious, Irish descendant part of his mother, while Billy aligns himself with his father's Protestant Glaswegian part, i.e. "with the hegemonic power" associated with the British Army (MacLeod 99). Thus, "[t]he struggle for Scottish autonomy (…) is by no means over today, as the Scots continue striving for a cultural and economic representation that they still lack [sic]" (S. Inness 148). This is because of the continual British policy which has been based on the impairment of Scottish culture and economics (Spavin 145). Moreover, S. Inness (148) tries to prove this allegation by mentioning the "control that England still wields over Scotland's culture and economics".

Consequently, it is obviously shown that the case of *Trainspotting* serves as the bookends to the representation of contemporary Scottish society by bemoaning the damaged "confidence and creativity of the indigenous [Scottish] population", and then to the free and courageous use of vernacular Scottish in writing in order to be able to repair that damage caused and harm done to the Scots' prowess by the English dominance (Crowther and Tett 2). Finally, according to Welsh, it is therefore necessary to

> be bold, and proud of who [you] are and where you come from. Express your culture, your concerns and those of your community and the voices within it, however movable a feast that is. Because if you don't, the chances are that it might not be around in the future (*The guardian.com*).

3.2. The Writer: Irvine Welsh

Irvine Welsh was born to a docker father and a waitress mother in 1961 in Leith. Leith was "the economically depressed port area of Edinburgh", the capital city of Scotland which is one of the counties in the United Kingdom (Morace, *Trainspotting* 8). When he was four, the Welsh family moved to Muirhouse, and they began to live "in one of those characterless, depressingly modern housing estates erected during the early postwar period", and the importance of these residences lies in their concept which "undermin[es] community while breeding boredom, hopelessness, and individual social pathologies" among their residents (Morace, *Trainspotting* 8).

In the meantime, Welsh, attended some local schools, but he left secondary school at the age of sixteen. He completed an electrical engineering course later on, and began to work as a television repairman. Then, he left Edinburgh in 1978 for London "to pursue his interest in punk music" (Morace, *Trainspotting* 8). In London, he sometimes lived in squats, took drugs, "got into trouble in a small but persistent way", and performed in various music bands (Morace, *Trainspotting* 8). Thus, he lived "between London and Edinburgh, between 'crap jobs' and the dole" until his thirties (Morace, *Trainspotting* 8-9). However, after being sentenced, Welsh "decided to clean up his act, one which he had fueled with copious amounts of alcohol and lesser quantities of speed and (briefly) heroin"; therefore, he studied computing (Morace, *Trainspotting* 9). Afterwards, in the middle of 1980s, Welsh became a businessman and started to economically enjoy the increase in London housing market (Morace, *Trainspotting* 9).

In the late 1980s, Welsh returned to Edinburgh, and began to work "as a training officer in the city's housing department, ironically enough, the very department that had planned the Muirhouse housing estates" (Morace, *Trainspotting* 9). Nevertheless, as he was good at his job, he had the chance to do his MBA at Herriot-Watt University; after completing his master's degree in business administration, he climbed up the stairs of the social ladder and he started to devote more of his time to writing (Morace, *Trainspotting* 9). Welsh's main topic was actually well-known to him: "the widespread use of heroin among people he had known in Leith and Muirhouse, some of [whom] already dead from overdoses and AIDS-related causes, others HIV-positive, mainly as a result of sharing needles" (Morace, *Trainspotting* 9-10). Welsh noted that he had begun writing *Trainspotting* "as a way of trying to figure out the puzzles of drug dependency and the explosion of HIV in Edinburgh" (Morace, *Trainspotting* 10).

In 1993, *Trainspotting* was published, and it was highly acclaimed by the press and the literati. Furthermore, the British youth discovered Welsh, and *Trainspotting* entered among the "facts of British cultural life", so Welsh quit his job at the Edinburgh Housing Department in August 1995 to become a full-time writer (Morace, *Trainspotting* 11-2). Welsh has continued with his writing career since then. His books chronologically read as follows: *The Acid House* (1994), *Marabou Stork Nightmares* (1995), *Ecstasy* (1996), *Filth* (1998), *Glue* (2001), *Porno* (2002), *Bedroom Secrets of the Masterchefs* (2006), *If You Liked School, You'll Love Work* (2007), *Crime* (2008), *Reheated Cabbage* (2009), and *Skagboys* (2012). Welsh also wrote two plays: *Babylon Heights* (2006) and *You'll Have Had Your Hole* (1998). Moreover, his books, such as *Trainspotting* (1996), were made into movies. Moreover, Welsh and his works have started to be analyzed "from the perspective of and as a contribution to British cultural studies" (Morace, *Trainspotting* 13).

As for Welsh's fiction, he has made use of various topics as his subject matter. He dwells on "the issue of nation" by touching upon the British nation and the stateless nation of Scotland" (Morace, *Welsh* 14). The themes of his works also include "sectarianism" and "racism.

3.3 The Novel: *Trainspotting*

Trainspotting has been read in Britain from quite different perspectives. Morace (*Welsh*) puts this viewpoint as follows:

> [Readers and scholars in Britain] could read the novel differently as well, as gritty realism, as black humor, as Scottish or as British, as postmodern or as postcolonial, as political or as post-punkishly post-political, as proof of Scottish confidence or as further evidence of the Scottish cringe in its representation of 'Scots as the English like to see them: drunken or drugged, aggressive, illiterate, socially inept, boorish' (36).

However, within the context of the present study, this section will explore *Trainspotting* with regard to how it foregrounds the items which are specific to Scottish culture.

3.3.1. The Language of *Trainspotting*

Welsh mostly uses the Scottish vernacular in *Trainspotting.* The way Welsh handles dialect in *Trainspotting* is often seen as a referent to its idiosyncrasy and its social subordination (Morace, *Trainspotting* 35). This is because Welsh's language in the book is said to be reminiscent of "identity, from the most personal and local (mainly underclass, youth, Leith) through the national (specifically Scottish) to the broad question of 'how an un-English identity may be preserved or developed within English Literature'" (Crawford 6). Moreover, Welsh employs dialect in *Trainspotting* in order to devalue Standard English, which is highlighted in the novel in two ways: firstly, *Trainspotting* does not include a "glossary", and secondly, *Trainspotting*, which is made up of "forty three unnumbered sections", does not include "standard English" in none of its sections excluding the four of them (Morace, *Trainspotting* 27). Therefore, by using demotic Scottish in *Trainspotting*, Welsh asserts the Scottish identity, "particularly of a Scottish sub-cultural identity (…): youth within working class Leith within cultured Edinburgh within Scotland within a Britain centered in London and based in the English language" (Morace, *Trainspotting* 27-8). Thus, by letting the marginalized Scottish youth to converse in their colloquial language in *Trainspotting*, Welsh criticizes the prevailing "values, culture or ethos" at that time in Scotland, hence, in Britain; therefore, the way how Welsh differentiates his characters from others by diversifying their languages represents the dissimilarity in ethics and culture of the Scots from all other nations, notably from the English (Miller 89).

3.3.2. The Title of *Trainspotting*

Cambridge Advanced Learner's Dictionary defines "trainspotting" as "the activity of watching trains and writing down the numbers that each railway engine has" (1379). The title of the novel, *Trainspotting,* has connections with the dictionary definition of the abovementioned word. Namely, in the novel, there is a disused train station in Leith, i.e. Leith Central Station. This station, which was "the largest rail station built in the United Kingdom in the twentieth century", functioned "approximately [between] 1903-52", and it became useless after Leith was merged with Edinburgh, hence, was destroyed in 1989 (MacLeod 101-2). Once a very busy one, Leith Central Station is portrayed in *Trainspotting* as the haunt of drunks, addicts, and homeless, for it was closed after the 1950s (Morace, *Welsh* 41). At the time it is depicted in the novel, it is "a dead-end terminus for dead-end lives" because its only function is to provide shelter for homeless drunks (MacLeod 101-2). Therefore, none of the characters in *Trainspotting* are actually seen while trainspotting as there are no running trains to spot at the deserted Leith Central Station. Thus, the two Turkish translations of *Trainspotting* will be analyzed in terms of their treatment of the word "trainspotting" mentioned in the book, for this word has a cultural connotation in the Scottish context, which makes it a culture-specific item to be scrutinized in translational terms as well. Besides, the characters in *Trainspotting* are rarely depicted while they are working. Therefore, once being a representative of industrialization, the Leith Central Station is empty in *Trainspotting,* and it reflects the dramatic turn from production to consumption; hence, the replacement of "a largely labor-based [Scottish] society" with a pointlessly addicted one "to consumer capitalism" is reviled in the novel (Morace, *Trainspotting* 70; McGuire 21).

To be more specific, by making use of this strange hobby of the middle-class British people who collect locomotive numbers from the national railway system, i.e. who trainspot, Welsh tries to draw attention to the post-Thatcherite young generation of Scots who are left unemployed due to the policies the Thatcher Government pursued (MacLeod 102). Thus, the act of trainspotting in *Trainspotting* symbolizes the fact that after Thatcher came into office, the economy showed such signs of stagnation that the Leith youth became unable to find decent jobs within Scotland. In consequence, these hopeless young people were either forced to leave their hometowns for the bigger cities with higher employment opportunities, just like Renton does in *Trainspotting* from time to time by leaving for London, or to fall into the trap of using drugs as a result of having “inordinate amount of ‘leisure’ time” (Farred 217). Moreover, trainspotting in *Trainspotting* is also regarded by Cardullo (159) to be “a metaphor for shooting heroin and the obsessional, senseless nature of the [drug] addict’s life”.

3.3.3. Plot Summary of *Trainspotting*

Trainspotting is a 344-page long novel made up of 43 sections. These 43 sections are not organized in a traditional narrative structure; that is to say, the novel does not have a customary exposition, rising action, climax, falling action, and a dénouement. On the contrary, the 43 sections in the said novel are “loosely connected” with each other (Morace, *Trainspotting* 39). Thus, the discontinuous progression of the novel was first criticized harshly by many reviewers: *Trainspotting* was deemed to be “less a novel than a set of loosely linked improvisations” and even “a merely ‘anecdotal narrative’ or ‘collage’ that evidenced no more artistry than an old drunk’s pub tales”, yet other reviewers regarded *Trainspotting* to have “an effective if not necessarily conscious ‘layering’ of incidents and voices from which ‘a real picture of Edinburgh lowlife emerges’” and to be “‘a torch of awareness’ passed from one character (and interior monologue) to the text” (Morace, *Trainspotting* 38-9). However, *Trainspotting* essentially has a pronounced narrative which is intensely fractured in order to make the readers internalize the feeling of futility prevailing in the novel and to expose the squalor of Edinburgh’s post-industrial situation, which leaves the characters without any goals in life (Morace, *Trainspotting* 39).

For making a short summary of the novel, to begin with, it can be said that *Trainspotting* depicts the young drug addicts’ lives in Leith, Edinburgh during the 1980s. The protagonist, Mark Renton, an on-and-off junky, discontinuously tries to quit using drugs, yet without success. Renton has a close friend named Spud who is also a drug addict, and these two deceive the British Government by abusing their unemployment insurance benefits to finance their habits of taking drugs. There is another friend of Renton, who is called Simon, and Simon’s illegitimate daughter, Dawn, passes away due to cot death. Meanwhile, another friend of Renton who is named Tommy starts using heroin out of dysphoria, when his girlfriend breaks up with him. Moreover, another character Begbie’s girlfriend gets pregnant, but Begbie is not content with this. Meanwhile, Renton spends a night with a girl, but he later on finds out that she is an adolescent. Then, Renton and Spud get arrested for shoplifting. However, while Renton eludes imprisonment, Spud is incarcerated. Afterwards, Renton is hospitalized because of a drug overdose. Accordingly, being tired of the allegedly ineffective treatment Renton gets at hospitals, his parents decide to treat him themselves at home after the hospital discharges him in order to rid Renton of his deleterious habit. Thus, Renton manages to quit drugs, but in the meantime, his British-Army-soldier brother Billy gets killed in an IRA bombing. Later on, Renton goes to London. Then, he starts dating Kelly. When Renton is in London, his friend Davie gets infected with HIV. Thus, Davie plots against the man who is indirectly responsible for his contraction, killing him in the end. Soon after, Matt, who is another junky friend of Renton, dies out of toxoplasmosis. Moreover, Renton and Kelly are long separated now, and he returns to Leith. After a while, Renton and his friends somehow get hold of some drugs worth about a substantial amount of money. However, Renton betrays his friends, steals the money which was supposed to be divided equally among them, and escapes to Amsterdam, Holland.

In this chapter, the events which led Welsh to write the novel in question have been discussed, and the next chapter will dwell on the translation analysis of the two Turkish translations of this novel.

CHAPTER 4

CASE STUDY: THE TWO TURKISH TRANSLATIONS OF *TRAINSPOTTING*

In this chapter, the challenges posed to the translators of *Trainspotting* will be mentioned first. Then, the two Turkish translators of this novel will be introduced. Finally, the strategies employed for the translation of the culture-specific items in *Trainspotting* by the two Turkish translators will be analyzed in Davies's and Venuti's terms respectively.

4.1. The Challenges Posed to the Translator by *Trainspotting*

Trainspotting includes myriad cultural references, such as "non-standard English [words], slang expressions, vernacular of various kinds", along with "song lyrics, (…) references to highbrow and popular culture, (…) [and] visual and graphic possibilities of print" (Galbraith 53-4; Ashley 118). In *Trainspotting*, local language is broadly used, and in the said novel, "Welsh's voice (…) is aggressively, sometimes uncompromisingly, Scottish" (Ashley 113). Therefore, although *Trainspotting* of Irvine Welsh has become successful both financially and critically for the most part thanks to its use of vigorous language, its rich use of vernacular might pose some problems for its worldwide translators as well, for that vernacular employed in the novel constitutes "precisely what cannot be conveyed in translation" (Ashley 113). Thus, any translator of *Trainspotting*, who tries to make a decision on which translation strategy to use while trying to translate the vernacular in the novel, "must know the (…) [intention] of the original" before attempting to give voice to it in the target language (Galbraith 56). To be more specific, a translator needs to know the aim of the source text before translating it into the target language. Thus, in order to understand the primary purpose of *Trainspotting*, the objectives upon which the novel is based on should be scrutinized.

To begin with, it should be stated that the culture-specific items that belong to the Scottish culture constitute a significant part of the Scottish vernacular. Therefore, the Scottish vernacular is based on the use of both the geographical dialects of Scotland and the culture-specific items that constitute the Scottish culture. Hence, the culture-bound words which are widely used in *Trainspotting* make up a huge part of the demotic Scots. Moreover, Welsh uses demotic Scottish language in *Trainspotting* so as to both point up the "otherness" of the Scottish culture from the overriding English culture within the UK and resist the established rules in Scotland in terms of language, which mainly follow the British literary custom of using Standard English in narratives (Ashley 124). For Welsh, utilizing vernacular in his work "is a statement of independence from the political, cultural and literary power" embedded in Scotland (Ashley 119). Thus, by using daily Scottish in *Trainspotting* instead of Standard English, Welsh tries to show the "linguistic marginalization" of the Scots by the British, so he gets involved within the literary and political activity (Ashley 120). Besides, in *Trainspotting*, Welsh uses vernacular to demonstrate that modern demotic Scottish prose writing bears in itself an emancipator vibe (Galbraith 61). Furthermore, he refuses to "accept the yoke of" Standard English, and he shuns the convention of "fine writing" of the Scottish fiction which was formed under the influence of the British literary tradition (Galbraith 62).

On the whole, all the aforementioned arguments cover Welsh's intentions when writing *Trainspotting* in the Scottish vernacular, and translators have to be aware of those intentions before starting to translate *Trainspotting* if the purpose of translation is to create the same effect in another language. On the other hand, *Trainspotting* may lose its marginal position in translation because the "political, cultural or linguistic tensions" prevailing in Scotland would not highly likely exist within the target culture (Ashley 118). Moreover, the target language into which *Trainspotting* would be translated might not convey the "linguistic 'difference'" of the Scots from the English (Ashley 121). This being said, it is clear that any translation of *Trainspotting* might fall short of reflecting the discrepancy of the Scots from the English in terms of cultural heritage and linguistic background, and of mirroring the "minority-majority language relations and (…) linguistic and textual norms in Scotland" (Ashley 124).

Consequently, if the purpose of translation is to create the same impact the source text has on its readers again on the ones of the target text, the translators need to resort to foreignization. The translators need to reflect the historical otherness, linguistic alienation, and cultural foreignization of the Scottish people to demonstrate that the Scots are culturally, linguistically, and historically different from the English people. Since *Trainspotting* involves an opposing stance within itself, which is apparent in its abundant use of demotic Scots, it reveals to what extent the Scots have been detached from the Standard English as well. Thus, if the purpose of translation is to mirror the foreignizing style of the original source text, then the Turkish translators of *Trainspotting* need to use foreignizing translation strategies in their translations. Otherwise, “the intensity of” the vernacular in *Trainspotting* “could not easily be carried over into the target language (…) without a strategy of the type of Venuti suggests” (Galbraith 64).

4.2. The Turkish Translators of *Trainspotting*

Sabri Kaliç is the first Turkish translator of *Trainspotting* since his translation was published in 2001. Kaliç was born in İzmir in 1966. Between 1986 and 1987, he studied English Literature at Ege University in İzmir; then, he studied at and graduated from the Department of Film Directing at the Faculty of Fine Arts of İzmir Dokuz Eylül University (*Kameraarkasi.org*). After he graduated, he worked with Sinan Çetin, an acclaimed film director in Turkey, as an assistant director. Subsequently, he “worked in several national and international productions in various positions” (*Kameraarkasi.org*). Afterwards, he directed movies, won various awards, wrote books, thought movie classes at college level, and translated many books into Turkish (*Kameraarkasi.org*). Thus, being a writer, director and a translator, he became popular both in Turkey and abroad, especially for his “experimental movies and video-art works” (*Izmirdesanat.org*). Kaliç passed away on September 23, 2012 due to a sudden heart attack (*Izmirdesanat.org*).

Besides, Avi Pardo, who is the second translator of *Trainspotting* in Turkey, translated Welsh’s first novel *Trainspotting* into Turkish in 2010. Pardo does not seem to enjoy going public with interviews; hence, he mostly remains to be a mystery for his readers (*Akşam.com*). Moreover, since Pardo is said to be shy and he does not like to talk to the media much, Etgar Keret who is among the writers he translates once called him “a ninja” in an interview. Thus, Pardo is literally invisible in his private life as well (*Egoistokur.com*). However, Pardo is said to have lived abroad for several years; hence, he has had the chance to have a good command of English (*Blog.Milliyet.com.tr*). Furthermore, Pardo is claimed to be good at digging out talented writers to translate as well as being very selective in terms of choosing which books to translate (*Blog.Milliyet.com.tr*).

4.3. Translation Analysis

In the translation analysis section of this thesis, the culture-specific items pertinent to *Trainspotting* will be scrutinized in accordance with the classification of culture-specific items made in section 1.3 of the present study. In the analysis, firstly, a source-text excerpt will be provided; secondly, two target-text excerpts, which are the Turkish translations of the source-text excerpt, will be presented; and thirdly, those two translations will be analyzed. While studying those translations, a logical order as is given below will be followed:

- The excerpt will be explicated within the scope of the Scottish culture,
- The importance of the excerpt within the Scottish culture will be explained to prove that it is a culture-specific item mirroring the otherness of the Scots,
- The two Turkish translations of the culture-specific item in question will be displayed,
- The translation strategy/strategies used by each translator will be assessed with regard to Davies' procedures,
- The translation strategies employed by the two translators will reveal whether the target texts are domesticated or foreignized in Venuti's terms,
- The degree of Scottish otherness which is made visible to the Turkish readers through these two translations will be compared and contrasted.

4.3.1. Proper Nouns

Proper nouns constitute the first category within the classification of the culture-specific items. They include the names given to people, places, and objects, which are capitalized in writing. According to the abovementioned categorization, proper nouns are also divided into various subcategories under which disparate culture-specific items possessing the characteristics of proper nouns are put. Therefore, those subcategories will be illustrated below through the excerpts taken from the two Turkish translations of *Trainspotting.*

1. **Names of people:**

The first subcategory of proper nouns includes each part of a person's name, along with people's names and surnames.

EXAMPLE 1:

	SOURCE TEXT **IRVINE WELSH**			
	-Brian nivir came back, god love um. Twinty-one he wis. Ma laddie. A fine laddie n aw. The woman's eyes are welling up with tears. Her voice lowers to a concentrated hiss, which is all the more pitiful for its impotence. –Ye know son, ah'll hate that **Thatcher** till ma dying day. Thir isnae a day goes by whin ah dinnae curse her. (p. 320)			
	TARGET TEXT 1 **SABRİ KALİÇ**		***TARGET TEXT 2*** **AVİ PARDO**	
	-Tanrı kutsasın, Brian'ım hiç geri dönmedi. Daha yirmi birindeydi. Yavrum benim. Ne kadar iyi çocuktu. Kadının gözlerinde yaşlar birikmişti. Birden sesi garip ve konsantre bir hal aldı ve kadın fısıldadı. –Biliyo musun oğlum, bu **Margaret Thatcher orospusunu** ölene dek affetmiycem! Ona lanet etmediğim bitek günüm bile olmıycak. (p. 360)		"Brian geri dönmedi, Tanrı onu kutsasın. Yirmi bir yaşındaydı. Canım oğlum. Çok iyi bi çocuktu." Kadının gözleri dolmuş, sesi yoğun bir tıslamaya dönüşmüştür ki yetersizliğiyle daha da acınasıdır. "Biliyor musun, evlat, o **Thatcher'dan** ölünceye kadar nefret edeceğim. Ona lanet okumadığım tek gün yok." (p. 324)	
DAVIES' ***STRATEGY***	Addition of **Margaret** and the word **orospu**	Preservation of **Thatcher**	Preservation of **Thatcher**	-
VENUTI'S ***APPROACH***	Foreignization	Foreignization	Foreignization	-

Margaret Thatcher is a proper noun as it is the name of a former British Prime Minister, who was in office between 1979 and 1990 in the UK. The policies she adhered to were not received well in Scotland because the Conservative Government under her leadership violated public spending, caused the closing down of factories resulting in mass redundancy, and bred public privation in big cities within Scotland (Dickson 63-4). Moreover, she is accused of overpraising the Falklands War (Morace, *Welsh* 15). Therefore, Thatcher eventually was perceived as a

> public persona (…) [who] appear[ed] to many Scots to capture all the worst elements of their caricature of the detested English: uncaring, arrogant, always convinced of her own rightness (‘there is no alternative’), possessed of an accent that grates on Scottish ears, and affluent enough to afford a retirement home costing around £500,000 (Dickson 64).

Consequently, Margaret Thatcher became, figuratively speaking, a persona non grata in Scotland. For that reason, even though the Turks would of course recognize this person, they would most probably not be cognizant of the notorious connotations her name bears for most of the Scots. Thus, the fact that Thatcher was not welcomed in Scotland turned her into a part of the Scottish culture, hence, a kind of culture-specific item, in whom the Scots saw their otherness due to being marginalized by the English.

Regarding the translation strategy of this culture-specific item, firstly, Kaliç adds Thatcher’s first name **Margaret** in his translation so as to clarify the surname “Thatcher”. He also adds the swearword **orospu**, i. e. *prostitute* in English, to modify Thatcher so as to recreate the context that Margaret Thatcher is an annoying character within the Scottish culture. Besides, he preserves the surname **Thatcher** is his translation. Therefore, according to Davies’ strategies, he uses the translation strategies of addition and preservation respectively for the culture-specific item at issue here, that is, Thatcher. Thus, by using the strategies of addition and preservation, he foreignizes the culture-specific item in his translation in Venuti’s terms.

Secondly, Pardo prefers to preserve the surname **Thatcher** in his translation, hence, benefits from the strategy of preservation in Davies’ terms. Therefore, as a result of using the strategy of preservation, he foreignizes his translation in Venuti’s terms.

As for reflecting the Scottish otherness, both translators resort to the strategy of preservation, which renders both of the translations foreignized ones. Furthermore, unlike Pardo, by benefiting from the translation strategy of addition as well, Kaliç creates a more foreignized translation; hence, the degree of Scottish otherness made visible to the Turkish readers is higher in Kaliç due to his use of two foreignizing translation strategies together.

2. **Nicknames of people:**

The second subcategory of proper nouns includes the nicknames of people.

EXAMPLE 2:

<table>
<tr><td rowspan="4"></td><td colspan="2"><i>SOURCE TEXT</i>
IRVINE WELSH</td></tr>
<tr><td colspan="2">Fuck the facts, these trivial things, they petty jealousies become part ay the mythology in a place like Leith, a place fill ay nosey cunts who willnae mind their ain business. A place ay dispossessed white trash in a trash country fill ay dispossessed white trash. Some say that the Irish are the trash ay Europe. That's shite. It's the Scots. The Irish hud the bottle tae win thir country back, or at least maist ay it. Ah remember gettin wound up when Nicksy's brar, down in London, described the Scots as 'porridge wogs'. Now ah realise that the only thing offensive about that statement was its racism against black people. Otherwise it's spot-on. Anybody will tell you; the Scots make good soldiers. Like ma brar, Billy.
(p. 190).</td></tr>
<tr><td><i>TARGET TEXT 1</i>
SABRİ KALİÇ</td><td><i>TARGET TEXT 2</i>
AVİ PARDO</td></tr>
<tr><td>Lanet olsun. Bu tür kıskançlıklar insanların koca burunlarını herkesin işine soktukları Leith gibi bi yerde mitolojinin bi parçasına dönüşür. Sahipsiz beyaz pisliklerle dolu pis bi ülkenin sahipsiz beyaz pislikleri. Bazılarına göre Mandalılar Avrupa'nın çöpleridirler. Saçmalık. Çöp olan Iskoçlardır. İrlandalIlar</td><td>Sikmişim bütün bunları, bu entipüften işler, bayağı kıskançlıklar Leith gibi kendi işlerine bakmaktansa burunlarını başkalarının işlerine sokmayı yeğleyen amcıklarla dolu bir yerde efsanenin bir parçasına dönüşür. Yoksun beyaz pisliklerle dolu çöplük bir ülkede yoksun beyaz pisliklerden</td></tr>
</table>

	savaştılar ve ülkelerini geri aldılar, en azından ülkelerinin büyük bölümünü. Londra’da Nicksy’nin kardeşi **İskoçlara “yulaf çorbası solucanları” dediği zaman** alınmıştım. Şimdi bu lafin ne kadar doğru olduğunu anlıyom. Herkes bilir ki İskoçlar iyi asker olurlar. Abim Billy gibi. (p. 219)		oluşmuş bir kent. Avrupa’nın beyaz pisliğinin İrlandalılar olduğunu söyleyenler var. Halt etmişler. İskoçlardır Avrupa’nın beyaz pisliği. İrlandalIlar ülkelerini geri kazanma cesaretini sergilemişlerdir, çoğunu en azından. Londra’dayken Nicki’nin kardeşinin **İskoçları “lapa zencileri” diye tarif ettiğinde** kızdığımı hatırlıyorum. Şimdi anlıyorum ki bu deyişteki tek gücendirici şey siyahüere karşı ırkçı bir söylem içermesi. Onun dışında, gayet isabetli bir tespit. İskoçlardan iyi asker çıktığını herkes bilir. Abim Billy, örneğin. (p. 196)	
DAVIES’ *STRATEGY*	Preservation of **porridge**	Transformation of **Wogs**	Preservation of **porridge wogs**	-
VENUTI’S *APPROACH*	Foreignization	Domestication	Foreignization	-

Wog, which means *İngiliz argosunda “Siyahi/Asyalı kimse”* in Turkish, is an offensive slang “term used by the British to refer to people of color from Africa or Asia” *(Wordnetweb.princeton.edu).* Moreover, *porridge wog*, which means in Turkish *“İskoçyalı” (İngiliz argosunda)*, refers to a Scottish person in English slang (*Encyclo.co.uk*). Therefore, *porridge wog* proves itself to be a very humiliating swearword used to refer to the Scots by the English. Thus, even though this cussword does not belong to the Scottish language, it is utilized by the English to mention the Scots, and this fact makes it anywise a culture-specific item for the Scottish culture reflecting its otherness due to being humiliated by the English.

In *Trainspotting* (190), Renton says "Ah remember gettin wound up when Nicksy's brar, down in London, **described the Scots as 'porridge wogs'**." He means that he recalls the time once when he was in London, his friend Nicksy's brother swore heavily while depicting the Scottish people by means of using the word "porridge wog". Renton also remembers being offended and resented by this vulgarity due to being a Scotsman himself, too. Hence, Renton's reaction justifies the sacrilege of this word, delineating to what a large extent the English seem to despise the Scots.

As for the translation of "**porridge wogs**", both Kaliç and Pardo keep the first and less severe part of the swearword, i. e. **porridge**, which means *lapa, yulaf lapası* in Turkish, in their translations by literally translating it as **yulaf çorbası** and **lapa** respectively, which are examples of the strategy of preservation used for the translation of culture-specific items. However, as regards the more important and the more severe part of this swearword, which is **wog**, Kaliç prefers to translate it as **solucanlar(ı)**, i. e. *worms* in English, which cannot even be compared to the word "wog" and to its harsh connotations when its mildness is considered. Hence, Kaliç resorts to the translation strategy called transformation, which is used to benefit from less unpleasant referents while translating in order to smooth the reading procedure of target-text readers. Thus, this is what Kaliç does here since he euphemizes the underlying unkind reference made to the Black people with the word "wog", and transforms it into a much more tolerable word, such as worm.

On the contrary, Pardo resorts to the strategy of preservation by maintaining **wog** in his translation in terms of translating it literally into Turkish as **zenci.** However, this should also be noted that the word *zenci* in Turkish does not have a degrading meaning as it has in the English word *wog*. This is because of the Turkish history, culture, and even religion, in which causes célèbres, such as colonization and the subsequent enslavement of the African people, never subsist, causing the Turkish language not to have demeaning vocabulary for the Black people. Therefore, the word Pardo prefers to use, **zenci**, is the seemliest choice to be made for the translation of wog.

Thus, by using the preservation strategy, Pardo makes use of foreignizing translation. Nevertheless, interestingly enough, Kaliç employs two contrary translation approaches at the same time for the translation of a noun phrase: he foreignizes the attributive adjective *porridge* as *yulaf çorbası*, but he domesticates the noun *wogs* as *solucanları* in the noun phrase of *porridge wogs,* which he translates as *yulaf çorbası solucanları*. In effect, the phrasal stress in this noun phrase falls on the noun, i. e. wogs, for the aim of using the noun *wogs* here is to offend the Scottish people and to eventually marginalize them. Thus, the strategy which is used for the translation of the noun *wog* should determine the translation approach of the whole noun phrase. Therefore, by foreignizing *porridge* as *yulaf çorbası,* but by domesticating *wogs* as *solucanları*, Kaliç splits, hence in a way, damages the phrasal stress in the said noun phrase; hence, he inconveniences the translation approach he mainly uses to be detected by the researcher. Nonetheless, as it is already posited above, since the strategy employed for the translation of a noun should determine the translation approach of a noun phrase, this study will presume the translation approach used by Kaliç for this noun phrase to be a domesticating one as he domesticates the noun in the noun phrase in question.

Finally, when the degree of Scottish otherness made visible to the Turkish readers is considered, Pardo is much more successful than Kaliç, who domesticates the translation on the whole, in displaying the Scottish otherness in the target text thanks to not veiling the coarseness of the word *wog,* which is in fact used in the source text to scorn the Scots, by foreignizing his translation.

3. Names of places:

The third subcategory of proper nouns involves the names of places, such as towns, cities, streets, and neighborhoods.

EXAMPLE 3:

	SOURCE TEXT **IRVINE WELSH**	
	They say you have to live in a place to know it, but you have to come fresh tae it tae really see it. Ah remember walkin along **Princes Street** wi Spud, we both hate walkin along that hideous street, deadened by tourists and shoppers, the twin curses ay modem capitalism. Ah looked up at the castle and thought, it's just another building tae us. It registers in oor heids just like the British Home Stores or Virgin Records. (p. 228)	
	TARGET TEXT 1	***TARGET TEXT 2***

	SABRİ KALİÇ		**AVİ PARDO**	
	Bi yeri tanımak için orda yaşamalısınız, ama gerçekten nasıl olduğunu görmek için bi süre yabancı kalıp öyle gelmelisiniz derler. **Prenses Caddesi** boyunca Spud'la yürüdüğümüzü hatırladım. Kapitalizmin ikiz lanetleri olan turistler ve alışverişçiler tarafından işgal edilmiş olan bu ibne caddede yürümeyi hiç sevmem. Kaleye baktım ve benim için sıradan bi yapı olduğunu düşündüm. British Home Stores veya Virgin Records gibi sıradan bi yapıydı işte. (p. 260).		Bir yeri tanımak için orda yaşamak gerektiğini söylerler, fakat gerçekten görebilmek için orayı yeniden ziyaret etmek gerekir. **Princes Caddesi'nde** Spud'la yürüdüğümü hatırlıyorum; modern kapitalizmin ikiz laneti turistler ve tüketicilerin katlettiği o caddede yürümekten nefret ederiz ikimiz de. Şatoya bakıp benim için sıradan bir bina olduğunu düşünüyorum. Bizim zihnimizde Britlsh Home Stores ya da Virgin Records gibi yerlerden bir farkı yok. (p. 234)	
DAVIES' ***STRATEGY***	Preservation of **Princes Street**	-	Preservation of **Princes Street**	-
VENUTI'S ***APPROACH***	Foreignization	-	Foreignization	-

Princess Street, literally *Prenses Caddesi* in Turkish, is an uptown street which is crowded with tourists and shoppers instead of Edinburghers, along which Renton and the kind hate walking. This street represents the harsh contrast between people who have the purchasing power, such as tourists and shoppers, and who do not have that power. Hence, Renton realizes that "certain visitors" are much more valuable than certain marginal "residents" of the city of Edinburgh (MacLeod 91). Therefore, in *Trainspotting*, Welsh depicts the city in terms of two socio-economical and linguistic splits (Morace, *Welsh* 40). Renton and his friends obviously do not seem to fit in the uptown city, where it has more to offer to tourists than to its low-income dwellers. This is because of the fact that the Thatcherite Governments pursued a "globalizing economy", which left many middle-class Scots unemployed, whereas it enriched others, such as shoppers and tourists, and facilitated them to spend more and become the eventual slaves of the capitalist system (Morace, *Welsh* 15). Therefore, in *Trainspotting*, as it was also the case in *Rose Street* above, Renton is again highly aware of his social circle's socio-economic position within the city and within the Kingdom on the whole, which causes him to resort to reviling the street as being a "hideous street, deadened by tourists and shoppers, the twin curses of modem capitalism" (228).

Therefore, Princess Street is significant for the Scots as it is representative of the economic system and the purchasing power, and this turns it into a culture-specific item. Moreover, since there is a stark difference between the financial situation of Renton and the people who can entertain the benefits of that street, this street emerges as an obvious proof of the otherness the Scots are led to.

As regards the Turkish translation of **Princes Street**, Kaliç transliterates the name of the street; that is to say, he renders Princes, i. e., Princess as ***Prenses***. Then, both Kaliç and Pardo prefer to keep the culturally-bound phrase in the target texts; that is to say, they literally translate the culture-specific item. They, therefore, both preserve the culture-specific item in their translations. As both translators use the translation strategy of preservation, they both do foreignizing translations.

Thus, since both translators prefer to foreignize their translations, they both try to recreate the otherness of the Scottish culture in the target texts they formed, and the degree of the Scottish otherness made visible to Turkish readers through those target texts weigh equal.

EXAMPLE 4:

	SOURCE TEXT **IRVINE WELSH**
	The deal concluded, Spud and Second Prize hit **Soho** to celebrate. They are typical new boys in town, attracted to that famous square mile like kids to a toy shop. Sick Boy and Begbie go to shoot what proves to be a competitive game of pool in the Sir George Robey with two Irish guys they team up with. London old stagers, they are contemptous of their friends' fascination for **Soho**. (p. 340)

	TARGET TEXT 1 **SABRİ KALİÇ**		***TARGET TEXT 2*** **AVİ PARDO**	
	Anlaşma sağlandıktan sonra Spud ve İkincilik Ödülü hemen **Soho**'ya bunu ıslatmaya gittiler. Kilometrekarelik uzaklıktan bir çocuğun oyuncakçı dükkânından etkilenmesi gibi etkilenen iki köylü çocuğuydular sonuçta. Sick Boy ve Begbie karşı takım oluşturan iki İrlandalı tiple birlikte iddialı bir bilardo maçı yapmak üzere Sir George Robey'e takıldılar. Eskiden beri gelip giden tipler olarak, arkadaşlarının **Soho** merakına hor gözle bakıyorlardı. (p. 378-9)		Alışveriş tamamlandıktan sonra Spud'la Second Prize kutlamak için **Soho**'nun yolunu tuttu. O ünlü iki kilometrekarelik alandan bir çocuğun oyuncakçı dükkânından etkilendiği gibi etkilenen, kente yeni gelmiş iki hödükten farkları yoktu. Sick Boy'la Begbie bilardo oynamak için Sir George Robey'e gidip iki İrlandalıyla çetin bir maç yaptılar. Londra'ya sıkça gidip gelen tipler olarak arkadaşlarının **Soho** düşkünlüğünü küçümsüyorlardı. (p. 345)	
DAVIES' ***STRATEGY***	Preservation of **Soho**	-	Preservation of **Soho**	-
VENUTI'S ***APPROACH***	Foreignization	-	Foreignization	-

Soho is the name of a small but central "area of the City of Westminster and part of the West End of London", UK (*Encyclo.co.uk*). After the 1980s, the district became a very fashionable and multicultural one, popular for its stylish restaurants and multifarious cultural and recreational activities for both Londoners of all walks of life and tourists (*Encyclo.co.uk*).

In *Trainspotting*, *Soho* is referred to be an engaging place which attracts the attention of its first-time-comers, such as the *Trainspotting* characters from Leith who seldom go visit

London. However, albeit its fascination and colorful vigor, Soho becomes ordinary for Leithers who frequent it. Therefore, Soho comes to be an indicator of the provincialism of the Leithers. Therefore, *Soho* is the yardstick for the Scottish people within this context, illustrative of their parochial attitudes; hence, it becomes a culture-specific item.

Soho is preserved in the two Turkish translations; therefore both of the translators foreignize their translations due to their use of the strategy of preservation. Then, the Scottish otherness made visible in the Turkish translations, both translators are equally able to recreate the marginality of the Scots as a result of doing foreignizing translations by preserving the name of the place mentioned above.

4. Names of monuments and buildings:

The fourth category involves the names of places which are most of the time used publicly, such as concert halls, movie theatres, pubs, bars, jails, supermarkets, and stores.

EXAMPLE 5:

	SOURCE TEXT **IRVINE WELSH**	
	The Weedjie white trash that were ma faither’s family, came through for the Orange walk every July, and occasionally when **Rangers were at Easter Road or Tynecastle.** Ah wished the cunts would stay in Drumchapel. They receive my touching little tribute tae Billy well enough though, and all nod solemnly. All except Charlie, whae saw through ma mood. (p. 216)	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	Baba tarafım her haziranda **Easter Road ya da Tynecastle’daki** Turuncu yürüyüşe katılan tiplerdi. Keşke hep Drumchapel’de	Babamgil olacak beyaz pislikler her temmuz Turuncu yürüyüşü için, arada sırada da **Rangers Easter Road ya da Tynecastle**

	kalsalardı. Yine de hepsi benim Billy'ye yaptığım dokunaklı göndermeyi anladılar ve sükûnede baş salladılar. İçinde bulunduğum durumu anlıyan Charlie dışında. (p. 248)		**deplasmanına geldiğinde** görünürler. Amcıklar Drumchapel'da kalsalar ne iyi olurdu. Billy'ye dair yaptığım dokunaklı konuşmayı iyi karşıladılar ama, başlarını vakarla salladılar. İçinde bulunduğum ruh halini okuyan Charlie hariç. (p. 222)	
DAVIES' ***STRATEGY***	Omission of **Rangers**	Preservation of **Easter Road or Tynecastle**	Preservation of **Rangers at Easter Road or Tynecastle**	Addition of the word **deplasman**
VENUTI'S ***APPROACH***	Domestication	Foreignization	Foreignization	Foreignization

Easter Road is the stadium of the *Hibernian F.C.*, and *Tynecastle* is the stadium of the *Heart of Midlothian F.C.* (*Dailyrecord.co.uk*). Besides, *Rangers* is a Glasgow-based football club (*Nilbymouth.org*). Therefore, they are all rival teams and they play against each other during football seasons, and since Rangers is a Glasgow-based football team, it visits Edinburgh from time to time to play against either Hibernian or Heart of Midlothian football teams. Thus, as *Easter Road* is the stadium of the *Hibernian F.C.*, and *Tynecastle* is the stadium of the *Heart of Midlothian F.C.*, when it writes in *Trainspotting* that **Rangers were at Easter Road or Tynecastle**, it should be understood that the Rangers football team visited Edinburgh, and played against either the Hibbies or the Hearts. Thus, mentioning the names of these stadiums and teams within a conversation, narration, etc. reminds people of the opposition between the Irish-descendant Catholics, who are in favor of the Irish-freedom in Ulster, and the Protestants, who are against the Irish-freedom in Ulster because of believing in the maintenance of the integrity of the United Kingdom. Thus, uttering the names of these football teams, their fans, and their stadiums all create a social context within the Scottish society, hence, place them among the culture-specific items akin to the Scots as a consequence of reminding people of the ongoing dispute between the Scots and the English.

Therefore, while translating these culture-specific items, firstly, Kaliç excludes from his translation the name of the football team **Rangers** and the part of the sentence “(Rangers) **were at** (Easter Road or Tynecastle)”, which is obviously indicative of their playing at the aforementioned stadiums against the abovementioned opponent teams. However, Kaliç conserves the names of the stadiums **Easter Road** or **Tynecastle** in his translation, which makes it a foreignizing translation. Yet he does not reveal that those are football stadiums as he combines the words **Easter Road** and **Tynecastle** to the sentence “The Weedjie white trash that were ma faither’s family, came through for the Orange walk every July, and occasionally when Rangers were at”. By doing this, he forms a new sentence, hence, context, which can be proved to be so by way of back translation. Thus, this translation strategy is called creation, which is a kind of domesticating translation. Kaliç’s translation in Turkish reads as follows: “Baba tarafım her haziranda Easter Road ya da Tynecastle’daki Turuncu yürüyüşe katılan tiplerdi.”, but when this sentence is translated back into English, it reads as follows: “My father’s family were from the types of people who came in every July to join the Orange walk held at Easter Road or Tynecastle” (my translation). Hence, by removing the said culture-specific item from his translation, Kaliç uses the strategy of omission, which leads to a domesticating translation.

Secondly, Pardo translates the sentence **Rangers were at Easter Road or Tynecastle** as **Rangers Easter Road ya da Tynecastle (…)’a geldiğinde.** Therefore, Pardo conserves the culture-specific items pertinent to the Scottish culture in his translation. Moreover, he includes the word **deplasman**, i. e. *an away game* in English, into his translation, which clearly indicates that Rangers is a football team of a different city other than Edinburgh, which plays away matches against some other teams at opponent grounds, that is to say, it occasionally comes to Edinburgh to take on its rival team at either of the stadiums called Easter Road and Tynecastle. Thus, Pardo makes use of foreignizing translation strategies of preservation and addition respectively.

Regarding the Scottish otherness made visible to the Turkish readers, since Pardo does a foreignizing translation through which the marginalization of the Scots might be better observed, Pardo is able to make the Turkish readers visualize the Scottish otherness in the Turkish translation more than Kaliç.

EXAMPLE 6:

<table>
<tr><td rowspan="4"></td><td colspan="4">***SOURCE TEXT***
IRVINE WELSH</td></tr>
<tr><td colspan="4">Ah clock Franco at Queen **Sticky-Vicky’s** statue, talkin tae this big dude, a mean hombre called Lexo; a casual acquaintance, if ye catch ma drift.
(p. 120)</td></tr>
<tr><td colspan="2">***TARGET TEXT 1***
SABRİ KALİÇ</td><td colspan="2">***TARGET TEXT 2***
AVİ PARDO</td></tr>
<tr><td colspan="2">Franco’yu Kraliçe **Siktirya Viktorya’nın** heykelinin orda Le-xo dedikleri sert bi herifle konuşurken görmüştüm. Herifi öylesine tanırım anmyo musun?
(p. 140-1).</td><td colspan="2">Kraliçe **Tiki-Viki’nin** heykelinin önünde Franco’yu görüyorum, iri bi tiple konuşuyor, Lexo adında berbat bi tiple: öylesine tanıdığı biri, ne demek istediğimi anlıyosanız.
(p. 125)</td></tr>
<tr><td>**DAVIES’**
STRATEGY</td><td>Creation of
Siktirya</td><td>Preservation of
Vicky</td><td>Creation of
Tiki-Viki</td><td>Preservation of
Vicky</td></tr>
<tr><td>**VENUTI’S**
APPROACH</td><td>Domestication</td><td>Foreignization</td><td>Domestication</td><td>Foreignization</td></tr>
</table>

Queen Victoria, whose name is *İngiltere Kraliçesi Viktorya* in Turkish, ruled between 1838 and 1901 as the Queen of the United Kingdom of Great Britain and Ireland, and Empress of India (*Encyclopedia Americana* 28: 85). Since Queen Victoria had the longest time of reigning in the UK, her era had a deep impact on the Kingdom, as well as on Scotland (*Encyclopedia Americana* 28: 85). During her sixty-three-year reign, the Kingdom prospered and developed in every aspect of life; however, during the first half of the 1800s, the Kingdom witnessed a dramatic increase in population, which caused various problems within the Kingdom, especially in Northern Scotland, in terms of economy, society, and housing, resulting in poverty, and crime (*Encyclopedia Americana* 13: 324).

As for the importance of Queen Victoria in *Trainspotting,* there is a "pedestrian bronze statue of Queen Victoria" that was erected in 1907 at the Foot of Leith Walk (*Edinburghmuseums.org*). This statute has panels around it on which some information is written. Thus, "on the East side", there is a panel which "depicts a military scene honor[ing] the part played by the Leith Volunteers (5th Battalion Royal Scots) in the Boer War (1900-1902): 5th VOLUNTEER BATTALION THE ROYAL SCOTS SOUTH AFRICA 1900-1902. A MEMORIAL TO PATRIOTISM AND LOYALTY" (*Edinburghmuseums.org*). Therefore, since the figure of the Queen Victoria is generally not welcomed due to the socio-economic problems emerged in Scotland during her reign, the concepts of patriotism and loyalty to the English-based Kingdom inscribed onto her statue is not fully internalized by many of the Scots. Hence, a statue, as if shaped in flesh and bones, is ridiculed contrarily through equivocation, just like Spud does here by playing with the Queen's name, i. e. Victoria. Thus, the statue of Queen Victoria gains a more culturally-bound meaning for the Scots in terms of evoking unfavorable feelings; thus it assumes the quality of being a culture-specific item illustrative of the otherness of the Scots.

Regarding the translation of the Queen ***Sticky-Vicky***'s statue, Kaliç translates it as Kraliçe ***Siktirya Viktorya***'*nın* heykeli, and Pardo as Kraliçe ***Tiki-Viki***'nin heykeli. Both Kaliç and Pardo play with the adjective ***sticky*** which modifies the name of the Queen and the Queen's name ***Vicky***, the informal form of ***Victoria***, and preserve the other parts in their translations. On the one hand, Kaliç generates an equivalent for sticky by resembling it to a Turkish swearword meaning "To fuck/Fuck off!", i.e. **Siktir ya!** as **Siktirya**, and makes use of the translation strategy of creation. This strategy is also suitable for the occasion in terms of showing the Turkish readers the feelings of disgust felt towards the Queen and the Crown. Thus, by employing the translation strategy of creation, Kaliç does a domesticating translation.

On the other hand, Pardo constructs another word for ***Sticky***, i.e. ***Tiki-Viki***, which neither has a particular meaning in Turkish nor evokes any negative feelings in the readers. Thus, Pardo also resorts to creation for the translation of **Sticky**, and he preserves the name of the Queen, i.e. **Vicky**, in his translation. Yet, with a slight change, Kaliç prefers to use the Turkish equivalent, i.e. **Viktorya**, of the shortened colloquial form of the Queen's name **Vicky**, which is **Viki**. Therefore, Pardo also does a domesticating translation due to resorting to the strategy of creation.

Thus, both Kaliç and Pardo make use of the strategy of creation, and preservation at the same time. Nonetheless, the emphasis in this culture-specific item is on the adjective that defines the Queen, which is sticky; therefore, this item and its translation strategy is more crucial for the transference of the source text item to the target text. For that reason, as both translators prefer the strategy of creation in their translations, they might be deemed to mainly use the domestication approach in their translations.

Concerning the Scottish otherness made visible to the Turkish readership, since both Kaliç and Pardo domesticate their translations, neither of them is able to demonstrate the marginalization of the Scots in their translations.

5. Names of historic days, famous events and celebrities:

This subcategory encompasses the names of the historic days, historical events, documents, politicians, and fictitious characters.

EXAMPLE 7:

	SOURCE TEXT **IRVINE WELSH**	
	Wir in the vicinity ay some unsound lookin cats. Some ur skinheids, some umae. Some huv Scottish, others English, or Belfast accents. One guy's goat a Skrewdriver T-shirt oan, another's likesay wearin an *Ulster is British* toap. They start singin a song aboot **Bobby Sands**, slaggin him off, likesay. Ah dunno much aboot politics, but Sands tae me, seemed a brave dude, likes, whae never killed anybody. Likesay, it must take courage tae die like that, ken? (p. 127)	
	TARGET TEXT 1	***TARGET TEXT 2***

	SABRİ KALİÇ		**AVİ PARDO**	
	Pek tekin görünmiyen bazı kedilerin bölgesindeydik. Bazıları dazlaktı, bazıları diil. Bazılarının İskoç, bazılarının İngiliz, bazılarının da Belfast aksam vardı. Bi herifin üzerinde tornavida tipi bi tişört vardı. Bi başkasının tişörtünde *Ulster İngilizlerindir!* yazıyodu. **Bobby Sands**'i aşşalayan bi şarkı söylemeye başladılar. Politikadan filan çakmam ama, bildiğim kadanyla Sands hayatında kimseyi öldürmemiş, kıyak bi heriftir. Yani, böylesine ölmek biraz cesaret ister, annıyo musun? (p. 149)		Hiç tekin görünmeyen bazı kedilere fazla yakınız. İçlerinde bikaç tane dazlak var. Kiminin aksam İskoç, kiminin İngiliz, kimininse Belfast. Bi tanesinin üzerinde ırkçı grup Skrevvdriver'm tişörtü var, bi başkası üzerinde *Ulster İngiliz'dir* yazan bi tişört giymiş. **Bobby Sands***'i yerin dibine batıran bi şarkı söylemeye başlıyorlar. Siyasetten pek anlamam, ama Sands bende hep kimseyi öldürmemiş cesur bi adam izlenimi bırakmıştır. Büzük ister, hanı. ** IRA militanlarının 1981 yılında hapishanelerdeki özel statülerinin kaldırılması ardından başlattıkları açlık grevinin lideri. 27 yaşında açlık grevinin 66. Gününde ölen Sands'in cenazesine 100,000 kişi katılmış ve bu olayın ardından milliyetçiler ile karşıt gruplar arasında büyük çatışmalar yaşanmıştı.* (p. 133)	
DAVIES' *STRATEGY*	Preservation of **Bobby Sands**	-	Preservation of **Bobby Sands**	Addition of a footnote where **Bobby Sands** is described
VENUTI'S	Foreignization	-	Foreignization	Foreignization

APPROACH				

In the UK, various strikes were conducted between "1976 and 1980" by the Irish prisoners, which led to the hunger strikes in 1981, to protest "the denial of 'special category status'" (Spavin 145). *Bobby Sands* was the leader of the political prisoners who eventually went on a hunger strike in 1981 to protest Thatcher's rejection of "grant[ing] political status to [the] imprisoned [Irish] freedom fighters" during "the Troubles in Northern Ireland during the "1980s", and he was the first to have passed away during that strike (Spavin 144-5).

Thus, within the Scottish context, the relation between the Irish and the Scots is one of a similar identity, for both of them regard themselves to be at the periphery and to be the opposing ones when compared with the center in terms of considering their national identities (Spavin 146-7). Thus, given the fact that *Trainspotting*'s discourse and "the context of Northern Ireland" are related to each other, the reference to Bobby Sands made by Spud is significant enough in terms of displaying the English policy of weakening the Scottish "cultural and economic interests" (Spavin 145). Hence, referring to **Bobby Sands**, which illustrates that "Irishness offers the 'oppositional notion of identity' Scottishness cannot", serves as the proof for the Scots to be deemed as the other by the English (MacLeod 1000).

As for the translation strategies used by Kaliç and Pardo, they both maintain the reference to **Bobby Sands** in their translations; hence, they preserve the culture-specific item in question here in their translations. Nevertheless, Pardo gives some information about who Bobby Sands is through the use of a footnote in his translation; therefore, he also uses the strategy of addition.

Thus, since both translators prefer preservative strategies for their translations, they also foreignize their translations in the end. For that reason, they are equally able to demonstrate the Scottish otherness in their translations.

EXAMPLE 8:

<table>
<tr><td rowspan="4"></td><td colspan="2"><i>SOURCE TEXT</i>
IRVINE WELSH</td></tr>
<tr><td colspan="2">My parents find it impossible to believe that ‘Young Simon’ (who’s four months aulder than me, and ah never git called ‘Young Mark’) could possibly have anything to do wi drugs, beyond the odd youthful experimental flirtation. Young Simon is identified with conspicuous success in their eyes. There’s Young Simon’s girlfriends, Young Simon’s smart clathes, Young Simon’s suntan, Young Simon’s flat up the toon. Even Young Simon’s jaunts to London are seen as more colourful chapters in the trendy, swashbuckling adventures of Leith Bannanay Flats’s lovable cavalier, while my trips south invariably have a seedy and unsavoury association in their eyes. Young Simon can do no wrong though. They see the cunt as some sort ay <i>Oor Wullie</i> for the video generation.
(p. 198)</td></tr>
<tr><td><i>TARGET TEXT 1</i>
SABRİ KALİÇ</td><td><i>TARGET TEXT 2</i>
AVİ PARDO</td></tr>
<tr><td>Ebeveynim “Genç Simon”ın (ki kendisi benden dört ay büyüktür ve ailem bana hayatta “Genç Mark” dememiştir) ilk bi- kaç deneme dışında uyuşturucu denilen pislikle ilgisi olan bi genç olduğuna hayatta inanamıyolar. Genç Simon gözünde başarı parıltılarıyla öylece oturuyo. Genç Simon’ın kız arkadaşları, Genç Simon’ın cici giysileri, Genç Simon’ın bronz teni, Genç Simon’ın şehirde küçük bi evi vardır. Onların</td><td>Annemle babamı ‘Genç Simon’ın (ki benden dört ay küçüktür, ama benden asla ‘Genç Mark’ diye söz edilmez) uyuşturucularla, genç yaşlarda biraz flört haricinde bir ilgisi olabüeceğine asla inandıramazsın. Genç Simon başarının simgesidir onların gözünde. Genç Simon’ın kız arkadaşları, Genç Simon’m şık kıyafetleri, Genç Simon’ın bronz teni, Genç Simon’m kent</td></tr>
</table>

	gözünde benim yolculuklarım altında mutlaka bi pislik barındırırken, Leith'in bu tatlı şövalyesinin Londra yolculukları tamamen o günlerde moda olduğu içindir. Genç Simon hayatta hata yapmaz. Onlar herifi video kuşağı için bi tür **"Süper Çocuk"** olarak görüyolar. (p. 227)		merkezindeki dairesi. Genç Simon'ın Londra gezintileri büe Leith Banana Sitesi'nin sevimli şövalyesinin trendi ve heyecan verici serüvenlerinin renkli bir bölümü olarak görülürken, benim güneye yaptığım yolculuklar onların zihninde her zaman kötü ve nahoş çağrışımlar yapmıştı. Video kuşağı için bir tür ***Oor Wullie**** olarak görüyorlar amcığı. ** Sunday Post gazetesinde yer alan popüler bir İskoç karikatür figürü.* (p. 204)	
DAVIES' *STRATEGY*	Globalization of ***Oor Wullie***	-	Preservation of ***Oor Wullie***	Addition of a footnote where ***Oor Wullie*** is explained
VENUTI'S *APPROACH*	Domestication	-	Foreignization	Foreignization

Oor Wullie, a Scottish comic strip character formed by "Dudley Watkins", has been published on a weekly basis in the newspaper called *Sunday Post* in Scotland since March 8, 1936 (*Comicvine.com*). To be more specific, *Oor Wullie (Our Willie* in Standard English, and *Bizim Willie* in Turkish), who is a nine-year old, spiky-haired, naughty Scottish boy with the full name of "William Russell", is always about to get into trouble (Fink). Moreover, according to a 2004-survey, reading the misfortunes of this character and his friends is from one of the "100 things to do in Scotland" before a Scot dies, for the incidents this character and his friends encounter conform to the national stereotypes of Scotsmen (Fink).

Therefore, in *Trainspotting,* ***Oor Wullie*** is touched upon by Welsh in order to refer to how the character Simon and his behaviors are regarded by Renton's parents as typical of a common Scots young man. As mentioned above, this cartoon character is seen by the Scots as a distinct Scotsman; therefore, in the person of ***Oor Wullie***, Simon is presented as a role model for Renton to set as a precedent. However, the writer, in some way, criticizes here the public perception of a perfect Scot's young man since Simon is not actually better than Renton in terms of what he does with his life and contrary to how he reflects himself to the elders. Therefore, as Simon is not really like whom he really is, the resemblance of Simon to ***Oor Wullie*** serves as a satire on the notion of or even the disillusionment of an ideal Scottish young man. For that reason, mentioning the name of this famous cartoon character constitutes a highly-loaded reference to the Scottish culture; hence, this reference becomes a culture-specific item mirroring a kind of distinctiveness of the Scots.

Conserning the translation of ***Oor Wullie,*** Kaliç meets this word by translating it as "***Süper Çocuk***". Therefore, by using a much more neutral and general referent, such as *Süper Çocuk,* i. e. *Super Boy* in English, which can easily be understood by many people from different cultures in the world, Kaliç benefits from the strategy of globalization

Pardo, on the other hand, preserves ***Oor Wullie*** in his translation as exactly as it is in the source text; hence, he makes use of the strategy of preservation. Nonetheless, by using the strategy of addition, he also includes a footnote to his translation where he gives information about the said culture-specific item and tries to clarify the context in the source text for the Turkish readers.

Hence, Kaliç domesticates the translation of this culture-specific item by resorting to the procedure of globalization, but Pardo foreignizes the same one by resorting to the procedures of both preservation and addition.

As regards the recreation of the Scottish otherness in the target text, Pardo is more able to recreate the otherness of the Scots reflected in the source text as he uses the approach of foreignization in his translation on the contrary to Kaliç, who benefits from domestication.

6. Names of groups and institutions:

This subcategory includes the names of the languages, institutions, groups, nationalities, etc.

EXAMPLE 9:

<table>
<tr><td rowspan="4"></td><td colspan="4">***SOURCE TEXT***
IRVINE WELSH</td></tr>
<tr><td colspan="4">*So wir aw off tae Dublin in the green—fuck the queen!*
Whair the hel-mits glisten in the sun—fuck ***the huns****!*
And the bayonets slash, the aw-ringe sash
To the echo of the Thomson gun.(p.45)</td></tr>
<tr><td colspan="2">***TARGET TEXT 1***
SABRİ KALİÇ</td><td colspan="2">***TARGET TEXT 2***
AVİ PARDO</td></tr>
<tr><td colspan="2">*Yine çıktık Dublin'in yeşil sahasına*
Koyacağız kraliçenin orasına burasına!
Biz güneşte parlayan miğferleriz
Gerekirse **Hunlar***ı da düdükleriz!*
Parıldar süngülerimiz, delerler eti
Bir makineli tüfeğin sesleri gibi!
(p. 59)</td><td colspan="2">*Düştük yeşil Dublin yollarına - Kraliçeyi salla*
Parlar miğferlerimiz ışıkta - ***Hun'lar****ı salla*
Kasaturalarımız keskin, silahlarımız hazır
*Thompson tüfeklerimizin sesi yankılanır.**
**... Hun sözcüğü Rangers takımı taraftarlarına yönelik kullanıldığı gibi, Kuzey İrlanda'da Protestan'ları işaret eden bir terimdir.* (p. 54)</td></tr>
<tr><td>**DAVIES'**
STRATEGY</td><td>Preservation of **the huns**</td><td>-</td><td>Preservation of **the huns**</td><td>Addition of a footnote where the term **hun** is described</td></tr>
<tr><td>**VENUTI'S**
APPROACH</td><td>Foreignization</td><td>-</td><td>Foreignization</td><td>Foreignization</td></tr>
</table>

Sectarianism in a society permeates into its language in the form of offensive words to be used during daily conversation. In Scotland, there is a plethora of linguistic sectarianism especially among football club fans, as these kinds of usages date back to history. Some clubs have been regarded as the supporters and the symbols of certain religious, cultural, and political beliefs. Today, fans of different football clubs still "use songs, chants, and banners on match days to express abuse or support towards the Protestant or Catholic faiths" and they are still the followers of certain political parties or groups, such as the ones giving their support to the Northern Irish armed group IRA (*Nilbymouth.org*). Moreover, these kinds of linguistic usages are still to be heard on the streets, in pubs, or even at homes; therefore, linguistic sectarianism based on religious denominations in Scotland still supports the feelings of being divided and living in conflict with each other even today (*Nilbymouth.org*).

Thus, derogatory nicknames such as "Hibs, Hibbies" are still used today to criticize the Catholicism of the Edinburgh-based Hibernian Football Club fans. Furthermore, "Hearts, Jambo, Hun, Orange Bastard, Jambo Nazi" are the nicknames that are still used today for the fans of the again Edinburgh-based football club of Heart of Midlothian to criticize their Protestantism. As the movement is disbanded long before, this term is now used to insult Catholics by the Protestants who are loyal to the unity of the UK; that is to say, the fans of the Glasgow-based Celtic and Rangers Football Clubs, who are pro-United Kingdom and anti-Irish freedom in Ulster, Northern Ireland, use this term to call the fans of the Hibernian Football Club, i. e. Hibbies, in order to show disrespect for their Catholicism and their sympathy for the Irish freedom demands in the Northern Ireland (Spavin 144).

Therefore, in *Trainspotting*, the main characters, i. e. Renton and his friends from Leith, are the fans of "Easter Road's most famous institution", the Edinburgh-based Hibernian Football Club, hence, are called Hibby or Hibs who are mostly Catholics (MacLeod 97). These characters express their otherness, i. e. "oppositional self-differentiation" in order to show the distinction between the mostly drug-addicted rebel culture, which Leith represents, and the "mainstream culture", which Edinburgh stands for (MacLeod 97). They talk about being how "a fuckin great rebel" and a "fuckin great Hibby" a person is while praising him, whereas they use disparaging words related to their rival team Hearts to criticize a man, such as "Hearts, Jambo, Hun, Orange Bastard, Jambo Nazi" or even "Fenian".

Thus, For Renton and his friends, *the Huns* represent all they are figuratively fighting against: "a terrifyingly well-organized, homogenous (and homogenizing) force seeking to destroy minority discourse[s]”, just like the one they have (MacLeod 98). Hence, *Huns* become a culture-specific item in the Scottish context which denotes the otherness of the Scots.

In terms of the translation of **the huns**, literally *Hibernian Futbol Kulübü taraftarları* in Turkish, both Kaliç and Pardo prefer **Hunlar**. Therefore, both of the translators preserve the original culture-specific item in their translations, which corresponds to the strategy of preservation. Moreover, Pardo, unlike Kaliç, prefers to give additional information to the readers through the use of a footnote where he explains what the word “hun” means in the Scottish context. Hence, Pardo uses another translation strategy called addition in his translation.

Hence, by using the translation strategies of preservation and addition, both translators benefit from a foreignizing translation.

In terms of the degree of the Scottish otherness made visible to the Turkish readers, by making use of both preservation and addition, Pardo stands out as the translator to have done this more via using a footnote. Through this footnote, Turkish readers can comprehend what the word hun means for the Scots - other than the one the Turks know of as the name of a nation living in Central Asia.

EXAMPLE 10:

<table>
<tr><td rowspan="4"></td><td colspan="2"><i>SOURCE TEXT</i>
IRVINE WELSH</td></tr>
<tr><td colspan="2">There were a few moist eyes when the ’Tones sang <i>James Connolly</i>. -A fuckin great rebel, a fuckin great socialist and a fucking great Hibby. James Fuckin Connolly, ya cunt, Gav said to Renton who nodded somberly.
(p.45-6)</td></tr>
<tr><td><i>TARGET TEXT 1</i>
SABRİ KALİÇ</td><td><i>TARGET TEXT 2</i>
AVİ PARDO</td></tr>
<tr><td>Wolftones’lar <i>James Connoly’</i>yi de söylediklerinde bazı gözler nemlendi. -Ne isyan şarkısı ama! Nasıl bir dev</td><td>Wolftones <i>James</i> Connoly’yi söylemeye başladığında kimilerinin gözleri nemlendi. “Müthiş bi asi,</td></tr>
</table>

<table>
<tr><td></td><td colspan="2">sosyalist isyan şarkısı! James Connoly ne herifmiş be! dedi Gav sessizce başıyla onaylayan Renton’a. (p. 60)</td><td colspan="2">olağanüstü bi sosyalist ve büyük bi Hibby.** James Connoly diyorum, amcık,” dedi Gav, başını kasvetli bir biçimde sallayan Renton’a.
<i>** Hibernian F. C. taraftarlarına verilen ad.</i> (p. 54)</td></tr>
<tr><td>DAVIES’
<i>STRATEGY</i></td><td>Omission of Hibby</td><td>-</td><td>Preservation of Hibby</td><td>Addition of a footnote where the term Hibby is described</td></tr>
<tr><td>VENUTI’S
<i>APPROACH</i></td><td>Domestication</td><td>-</td><td>Foreignization</td><td>Foreignization</td></tr>
</table>

As it is described within the explanation part of Example 7 above, in *Trainspotting,* Renton and his friends are the fans of the Hibernian Football Club; hence, they are called Hibby or Hibs, who are mostly Catholics (MacLeod 97). Therefore, *Hibby,* that is literally *Heart of Midlothian Futbol Kulübü taraftarı* in Turkish, constitutes a culture-specific item for the Scots, in which their otherness; that is, their being Catholic is emphasized and reviled by the Protestant Huns or Fenians.

Moreover, James Connolly (1868-1916) was an Irish “revolutionary sociologist, trade union leader, and a political theorist”, who was executed by a British fire squad after the 1916 Easter Rising; therefore, as Connolly was an active figure of opposition against the British imperial rule, he also became an important personality among the Hibbies, who are Catholic Scots (*Bbc.co.uk*).

In terms of the excerpt given above, **Hibby** is not translated by Kaliç; therefore, by not translating this item, Kaliç resorts to the strategy of omission.

On the other hand, Pardo both preserves the item **Hibby** within the target text as exactly as it is used in the source text and he even explains it through a footnote.

Hence, by omitting the culture-specific item from his translation, Kaliç makes a domesticating translation. This is because of the fact that omitting a culture-specific item of the source text from the target text would not bother the target-readers much during their reading processes of the translation as the culture-specific item is all together eliminated from the target text, and the readers would not even be aware of the existence of the said culture-specific item in the first place. However, by using two strategies for the translation of the said culture-specific item, preservation and addition respectively, Pardo makes a foreignizing translation.

Thus, by making a foreignizing translation, Pardo is able to recreate the Scottish otherness in his translation by using foreignizing translation strategies.

EXAMPLE 11:

<table>
<tr><td rowspan="4"></td><td colspan="2"><i>SOURCE TEXT</i>
IRVINE WELSH</td></tr>
<tr><td colspan="2">Hangovers, while being pushed into the background by the drink, were also being fuelled. They were now so potentially big as to be genuinely feared. They would not stop drinking until they had to face the music, and that was when every bit of adrenalin had been burned away.
<i>Aw-haun be-ing just a la-had li-hike you</i>
<i>I joined</i> <i>the 1-hi-Ah-har-A</i> — <i>provishnil wing!</i>
<i>(The Provisional IRA)</i> (P. 46)</td></tr>
<tr><td><i>TARGET TEXT 1</i>
SABRİ KALİÇ</td><td><i>TARGET TEXT 2</i>
AVİ PARDO</td></tr>
<tr><td>İçki yüzünden arka plana atılan misafirler dahil herkes yeterince mazotlanmışn. Potansiyel olarak gerçekten korkulacak bir haldeydiler. Müzikle yüz yüze gelene kadar içmeyi bırakmayacaklardı ve o zaman da bedenlerindeki her damla adrenalin yakılacaktı.</td><td>Alkolle arka plana itilen akşamdan kalmalıkların üzerine benzin dökülüyordu şimdi. Ürkütücü derecede güçlenmişlerdi. Gerçekle yüzleşme zamanı gelinceye dek içmeye devam edeceklerdi, yani bütün adrenalin son damlasına kadar tüketilinceye dek.
<i>Tıp-kı se-nin gibi bir</i></td></tr>
</table>

	Ben de senin gibi bir delikanlıydım *Ve* ***özgürlük savaşımıza*** *katıldım!* (pp. 60-1)		*oğ-lan-dmm* ***IRA'ya*** *ka-tıl-dımm* (p. 55)	
DAVIES' ***STRATEGY***	Localization of **IRA**	-	Preservation of **IRA**	-
VENUTI'S ***APPROACH***	Domestication	-	Foreignization	-

IRA (the provisional Irish Republican Army), literally *İrlanda Cumhuriyet Ordusu* in Turkish, has a long history. It was first founded at the beginning of the twentieth century, and they fought against the British rule in Ireland until the declaration of the Irish Free State in 1922. After the formation of the new Free Irish state, the northern part of Ireland called Ulster, which was largely populated by the Protestants, remained under the rule of the United Kingdom, and the part left under the new Irish state was predominantly Catholic. Afterwards, the Catholic minority in the Northern Ireland living under the Kingdom's rule began to voice allegations of discrimination in terms of finding jobs, housing, and legal treatment, while the Protestant majority started to enjoy the prosperity due to its contributions to the British Empire's economy, which the Catholics were denied. Therefore, the unrest felt by the Catholics in Ulster, which was caused by the high unemployment rates, led to some troubles. Then, IRA experienced an internal division into two in 1969. Afterwards, the "Provisional" wing of the IRA continued to its policy of using "violence as a catalyst for [the] unification [of the free Ireland state with the British-owned Northern Ireland]" (Gregory). The Provos continued their attacks until the beginning of the 1990s. Then in 1997, following the cease-fire of the IRA, *the Good Friday Accord* was agreed upon by the two parties (Gregory).

Thus, within the context of *Trainspotting,* the characters are formed in accordance with their religious denominations; that is to say, they are categorized by being either a Protestant or a Catholic (Spavin 133). For instance, the protagonist, Renton, associates himself with the anti-imperialist cause of the Catholic Irish nationalists, as he is opposed to the Protestant "Hun" side even present in his family; for that reason, the two-fold polarization in the novel, i. e. either being a Hibs and a Catholic or being a Hun and a Protestant, delineates the side on which a characters is (Spavin 142). As a result, *IRA* is a highly culturally-loaded word in this novel, signifying the two-fold alienation, hence, otherness, of the characters.

Thus, within the two Turkish translations of *Trainspotting*, ***IRA*** is treated in two different ways. Firstly, Kaliç prefers to translate ***IRA*** as ***özgürlük savaşımız***. By rendering IRA as özgürlük savaşımız, Kaliç opts for using a concept in his translation which is familiar to the Turkish culture as the Turkish people are highly appreciative of the cause of fighting for the freedom of a nation. Therefore, Kaliç localizes the translation of the culture-specific item in question as a result of adding the notion of freedom, i. e. *özgürlük* in Turkish, to war, i. e. *savaş* in Turkish), instead of just using war (savaş), hence, of globalizing it. Thus, by localizing the translation of the culture-specific item in question, Kaliç domesticates his translation.

Secondly, Pardo chooses to translate ***IRA*** by conserving it in his translation as ***IRA*** without giving further explanation about it or without turning it into a concept that is much more connected to and intelligible for the Turkish culture. Hence, by preserving the said item in his translation without any modifications done over it, Pardo foreignizes the translation he does.

Thus, the otherness of the Scottish culture is made much more visible to the Turkish readers in Pardo's translation as he neither gives any explanations about it nor he omits it nor he replaces it with another cultural item that is much more common in the Turkish culture.

EXAMPLE 12:

	SOURCE TEXT **IRVINE WELSH**
	Whin yir oan junk, aw ye worry aboot is scorin. Oaf the gear, ye worry aboot loads ay things. Nae money, cannae git pished. Goat money, drinkin too much. Cannae git a burd, nae chance ay a ride. Git a burd, too much hassle, cannae breathe withoot her gittin oan yir case. Either that, or ye blow it, and feel aw guilty. Ye worry aboot bills, food, bailiffs, these **Jambo** Nazi scum beatin us, aw the things that ye couldnae gie a fuck aboot whin yuv goat a real junk habit. Yuv just goat one thing tae worry

	aboot. The simplicity ay it aw. Ken whit ah mean? Renton stops to give his jaws another grind. (p. 133)			
	TARGET TEXT 1 **SABRİ KALİÇ**		***TARGET TEXT 2*** **AVİ PARDO**	
	Eroin aldın mı tek derdin tadını çıkarmaktır. Temiz olduğun zaman bissü- rü boku hesaplaman gerekıyo. Para yoktur, kafa bulamazsın. Para vardır, çok içersin. Bi karı yoktur, kayma şansın sıfırdır. Bi karı bulursun, nefes alamazsın, yaptığın her boka dahil etmelisin. Ya bunu yaparsın, ya da siktir eder, bu sefer de kendini suçlu hissedersin. Ödenecek faturaları, yemeği, icra memurlarını, bizi döven o **Jambo** Nazi köpeklerinive canki olmasaydın düşünmek zorunda kalıcağın bissürü boku düşünürsün. Öbür türlü ise düşünmek gereken bitek şey vardır. Konunun basitliği burda. Ne dediğimi annatabiliyo muyum? Renton dişlerini gıcırdatmak için bir an susuyor. (p. 156)		Eroin takıldığında tek derdin mal bulmaktır. Takılmıyorsan her şeyi dert edersin. Paran yoktur, kafayı çekemezsin. Paran vardır, çok fazla içersin. Kız bulamazsm, abazalık çekersin. Kız bulursun, hayatın kayar, dırdınndan soluk alamazsın. Ya da yüzüne gözüne bulaştırır, kendini suçlu hissedersin. Faturaları dert edersin, yemeği dert edersin, icra memurlarını dert edersin, adamı marizleyen o **Jambo** Nazi orospu çocuklarını dert edersin; gerçek bir eroin bağımlılığı edindiğinde sikine bile takmadığın bi sürü şey. Dert edecek tek bi şeyin vardır öbür türlü. Her şey basitleşir. Anlıyor musun ne demek istediğimi?" Renton çenesini şöyle bi gıcırdatmak için küçük bi ara verir. (p. 139)	
DAVIES' ***STRATEGY***	Preservation of **Jambo**	-	Preservation of **Jambo**	-
VENUTI'S ***APPROACH***	Foreignization	-	Foreignization	-

As it is already delineated in Example 7, nicknames of the fans of the Edinburgh-based football club Heart of Midlothian are “Hearts, Jambo, Hun, Orange Bastard, Jambo Nazi”, which are made use of by their rival teams, mainly the Hibernian Football Club, while criticizing their Protestantism. Therefore, *a Jambo/Nazi*, which is literally *Nazi Heart of Midlothian Futbol Takımı taraftarı* in Turkish, is used by the characters in *Trainspotting* when they want to speak ill of things or people as a form of showing their feelings of disrespect and hatred towards them. Therefore, this group name becomes a culturally-loaded word for the Scots which express their marginalization.

As for the translation of these **Jambo** Nazi scum, Kaliç chooses “o **Jambo** Nazi köpekleri” and Pardo opts for “o **Jambo** Nazi orospu çocukları”. Therefore, both translators prefer to conserve the offensive name **Jambo** Nazi in their translations. Kaliç and Pardo also translate the swearword scum, i. e. *alçak* in Turkish, as *köpekler*, i. e. *dogs* in English, and *orospu çocukları*, i. e. *sons of a bitch* in English, respectively with its similar Turkish equivalents illustrative of the belittling character of the word. Thus, both translators use the translation strategy of preservation in their translations.

Hence, both translators make use of foreignization translation approach as a result of preserving the said culture-specific item in their translations. Thus, by making foreignizing translations, both translators are able to recreate to the same extent the otherness of the Scottish culture in the Turkish translations.

EXAMPLE 13:

	SOURCE TEXT **IRVINE WELSH**	
	Ricky, Monny, Richard Monaghan, fellow **Fenian** freedom fighter, to be sure, to be sure, likesay fucks off, tae meet this lemon up the toon. (p. 123)	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	Ricky, yani Monny, yani Richard	Ricky, Monny, Richard

	Monaghan, bu özgürlük savaşçısı dostumuz**,** yani kesin bi biçimde, kesin bi biçimde siktirip gidiyo kentte biriyle buluşmak için. (p. 144)		Monoghan, eski **Fenian*** özgürlük savaşçısı; hiç kuşku yok, hiç kuşku yok, yeni hatunuyla buluşmak üzere siktir olup gidiyor. **İrlanda milliyetçiliğini destekleyenlere yönelik bir hitap biçimi. Ayrıca Protestanlarca Katolikleri küçümseyen bir ifade olarak kullanılır.* (p. 128)	
DAVIES' *STRATEGY*	Omission of **Fenian**	-	Preservation of **Fenian**	Addition of a footnote where **Fenian** is described
VENUTI'S *APPROACH*	Domestication	-	Foreignization	Foreignization

Fenian refers to a member or a supporter of The Fenian Brotherhood, which is İrlandanın Bağımsızlığı *Örgütü taraftarı* in Turkish. This Brotherhood was established in 1858, and it functioned during the nineteenth century in the UK and in the US as a movement bolstering the use of physical force for the interests of the Irish nationalists, hence, Republicans (Spavin 141). As the movement is disbanded long before, this term is now used to insult Catholics by the Protestants who are loyal to the unity of the UK; that is to say, the fans of the Glasgow-based Celtic and Rangers Football Clubs, who are pro-United Kingdom and anti-Irish freedom in Ulster, Northern Ireland, use this term to call the fans of the Hibernian Football Club, i. e. Hibbies, in order to show disrespect for their Catholicism and sympathy for the Irish freedom demands in the Northern Ireland (Spavin 144). Therefore, *Fenian* is a highly culturally-loaded word within the Scottish context, which refers to the fact that Catholic Scots are not welcomed there and are otherized by the Protestants.

Regarding the translation strategy of **Fenian**, firstly, Kaliç deletes this item from his translation, and does not translate it. Hence, he prefers omission. By omitting the culture-specific item, Kaliç uses domestication in his translation.

Secondly, Pardo keeps the word **Fenian** in his translation as it is used in the source text, and he also adds a footnote to the target text he composes where he explains the essence of this term to the Turkish readers. Thus, Pardo uses the foreignizing approach for the translation of **Fenian** by both preserving it in the target text and adding a footnote to the target text to clarify this culture-specific item.

Hence, in terms of recreating the Scottish otherness in the target text, Kaliç ignores the Scottish culture-specific item by omitting it; thus, he erases the remnant of the Scottish otherness from his translation. On the other hand, Pardo preserves the culture-specific item in his translation along with explaining it to the Turkish readers through a footnote, and he is more successful when compared to Kaliç at mirroring the Scottish otherness in his translation to a certain extent.

EXAMPLE 14:

	SOURCE TEXT **IRVINE WELSH**	
	Anyway, me n Dode decide tae hop on doon tae the Percy for a pint. The pub's a wee bit crazy; normally the Percy's a quiet family type pub, but it's mobbed oot the day wi these **Orange** cats fi the wild west, who're through here for their annual march and rally at the Links. These cats, it has tae be said, have never really bothered us, but ah cannae take tae them. It's aw hate, likesay, ken. Celebratin auld battles seems, likesay, well, pretty doss. Ken? (p. 126-7).	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	Neyse, ben ye Dode birer bira atmak	Neyse, Dode'la bi bira içmek için

	için Percy’ye inmeye karar verdik. Bar biraz kalabalıktı. Normalde Percy aile tipi bi bardır, ama bugünlerde çok yoğun; çünkü şu **turuncu elbiseli** kediler geleneksel yürüyüşleri ve Links’teki yarışları için batıdan buraya gelmişler. Aslında bu kediler bana hiç bulaşmamışlardı, ama nedense yıldızım barışmazdı onlarla. Nefret gibi bişey yani. Eski bitakım savaşların yıldönünümünü kutlamak bence öküzlük, an- nıyo musun? (p. 148-9)		Percy’ye gitmeye karar veriyoruz. Pub biraz çıldırmış durumda; Percy sessiz bi aile pub’ıdır normal olarak; ama bugün vahşi batıdan gelen ve Links’de gerçekleştirecekleri yıllık yürüyüş ve mitingleri için burdan geçen **Turuncu*** kedilerin akınına uğramış. Bu kediler, söylemek gerekir ki, beni hiçbi zaman rahatsız etmemişlerdir, ama yine de onlardan hazzetmem. Nefret dolular, hani. Eski savaşları kutlamak, oldukça aptalca geliyor bana, hani. * *Orange Order ya da Orangé Lodge olarak bilinen topluluğun mensupları. Turuncu’lar Protestan/milliyetçi kimlikleri ve İskoçya’nın bağımsızlığına karşı duruşları ile öne çıkarlar.* (p. 132)	
DAVIES’ *STRATEGY*	Preservation of **Orange**	-	Preservation of **Orange**	Addition of a footnote where the term **Orange** is described
VENUTI’S *APPROACH*	Foreignization	-	Foreignization	Foreignization

Orange Order is named after King William III of England (1650-1702), who was also known as Prince of Orange as he was descendent from the House of Orange-Nassau in Holland (Encyclopedia *Americana* 20: 780). In 1688, "The Orange Confederacy" was established, and the Orange movement was soon joined by the proponents of William III of Orange, who had faith in "the liberties of England and the Protestant religion" (*Encyclopedia Americana* 20: 780). Therefore, the Orange Society began to thrive in Scotland, England and particularly in Ireland, and on September, 21 1795, *Orange Order* (literally *Turuncu Düzen* in Turkish) was founded in Northern Ireland by Protestants, who banded together to protect themselves from the attacks of the Catholic groups and to help each other when need arouse (*Encyclopedia Americana* 20: 780). Thus, *the Orange Order* or *the Orange Lodge* was founded within the context it is understood today (*Encyclopedia Americana* 20: 780). By 1798, the Orange Society spread across Ulster and other provinces of Ireland along with England (*Encyclopedia Americana* 20: 781). Afterwards, when Ireland was to be separated into two states at the beginning of the twentieth century, the Ulster Orangemen rejected this idea fiercely, for they believed in the unity and solidarity of the United Kingdom, which is still the case for them as the order today continues to hold the ideas of defending the Protestant faith, conserving the liberties of all people and sustaining the unanimity of the British Empire (*Encyclopedia Americana* 20: 781).

Regarding the aforementioned information, it is clearly observed that The Orange Order is against the Irish freedom in Ulster, i.e. Northern Ireland, and any kind of Scottish freedom. Thus, mentioning them and the rallies they annually hold in Scotland, as it is mentioned in the excerpt above taken from *Trainspotting,* can be understood as a kind of intimidation implying that the Scots cannot have the right to decide for themselves and should continue to be a part of the Kingdom. Moreover, in *Trainspotting,* the continuous struggle between the "Fenian Freedom Fighter and orange cunt" can be deemed as the representative of historical maltreatment the Scots have been subjected to as being among outlander descendants of "Irish-Catholic working class" people (MacLeod 99). To be more specific, in *Trainspotting* (127), Renton's brother Billy is portrayed as being "intae aw this Orange stuff, this sortay Jambo/Hun gig" as he is a British soldier and a Hearts supporter who even bullied his younger brother Renton when they were kids on which football team to support; thus, Billy "becomes the embodiment of (…) [the British] imperialistic" power (MacLeod 99). Thus, the Orange Order is an important reference in *Trainspotting* which demonstrates that the Scots have been discriminated, hence, marginalized as others, making it a vastly culture-specific item in Scottish terms.

As for the translation of **Orange** into Turkish, both translators of *Trainspotting* preserve **Orange** in their translations by corresponding it with its literal Turkish translation **Turuncu**. Besides, together with using the strategy of preservation, the second Turkish translator, Pardo, benefits from the strategy of addition by including a footnote to his translation in which he shortly explains what Orange stands for within the context of the Scottish culture.

Therefore, both Kaliç and Pardo make use of foreignizing translation in the target texts they create as a result of utilizing the strategies of preservation and addition. Although both of the translators are able to recreate the Scottish otherness in their translations to a certain degree by using the preservation strategy, Pardo is able to take the visibility of the Scottish otherness in his translation one step further than Kaliç by employing the strategy of addition in his target text as well.

EXAMPLE 15:

	SOURCE TEXT **IRVINE WELSH**	
	Ma cousin Nina looks intensely shaftable. She's goat long, dark hair, and is wearing an ankle-length, black coat. Seems tae be a bit ay a Goth. Noting some ay Willie's squaddy pals and ma **Weedjie** uncles gettin oan well, ah find masel whistling 'The Foggy Dew'. One squaddy wi big, protruding front teeth, cottons oan and looks at us in surprise n then anger, so ah blaws the cunt a kiss. He stares at me for a bit, then looks away, shit up. Good. Wabbit season. (p. 212)	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**

<table>
<tr><td></td><td colspan="2">Kuzenim Nina harbiden düzülebilicek gibi görünüyo. Uzun, siyah saçları var ve ayak bileklerine dek uzanan siyah bi palto giyiyo. Biraz kaba saba görünüyo. Willie'nin bazı arkadaşlarının ve amcaların kendilerine gelmeye başladıklarını fark edince ıslıkla "Sabah Sisi"ni çalmaya başlıyom. İri, kocaman ön dişleri olan bi arkadaş bana önce şaşarak, sonra da kızarak bakıyo ve ben de ona bi öpücük gönderiyom. Biraz daha ters ters bakıyo, sonra gözlerini kaçırıyo. Güzel. Tırsma mevsimi.
(p. 243)</td><td colspan="2">Kuzinim Nina müthiş çekici görünüyor. Uzun, siyah saçlan var ve dizlerine kadar inen siyah bir ceket giymiş. Goth'u çağrıştırıyor hafiften. Willie'nin bazı askerlik arkadaşlarıyla Glasgowlu amcalarımın iyi geçinmekte olduklarını görüp "Foggy Dew" parçasını ıslıklamaya başlıyorum. Ön dişleri iri ve çıkık askerlerden biri duyup bana hayret ve öfkeyle bakıyor, ben de bir öpücük uçuruyorum amcığa. Bana bir süre baktıktan sonra gözlerini kaçırıyor. Güzel. Tavşan mevsimi.
(p. 219)</td></tr>
<tr><td>DAVIES'
<i>STRATEGY</i></td><td>Omission
of
Weedjie</td><td>-</td><td>Preservation
of
Weedjie</td><td>-</td></tr>
<tr><td>VENUTI'S
<i>APPROACH</i></td><td>Domestication</td><td>-</td><td>Foreignization</td><td>-</td></tr>
</table>

Weedjie is the name given to a "native of Glasgow" in Scottish demotic (Howard 351). *Weedjies,* meaning *Glasgowlular* in Turkish, believe in the unity of the United Kingdom and they argue against the Irish freedom in Ulster, Northern Ireland; thus, Glaswegians, who are mainly Protestants, undervalue the Catholics in Edinburgh. Glaswegians also underrate Edinburghers' sympathy for the Irish freedom in Northern Ireland stemming from their Irish roots (Spavin 144). Therefore, as the Glaswegians and Edinburghers are like the enemy sympathizers of each other, the word Edinburghers use for Glaswegians, i.e. *Weedjies,* is a part of the Scottish culture, mirroring the fact that the Scots also fight back at others who try to underestimate their culture by marginalizing them.

Thus, when Renton says, “[S]ome ay Willie’s [that is, Billy’s] squaddy pals and ma **Weedjie** uncles gettin oan well”, he refers to the uniformity of Billy’s friends from the British Army and his uncles from Glasgow in terms of the same ideas they both hold, which are the conservation of the fraternity of the Kingdom and the continuation of one sovereign British state. For that reason, Renton’s abovementioned utterance forms a culture-specific item pertinent to the Scottish society proving that the Scots are factionalized by the English, which illustrates the otherness of the Scots.

As regards the translation strategy of **Weedjie,** Kaliç prefers to delete this culturally-loaded word from his translation. Therefore, he uses the translation strategy of omission here in Davies’ terms for this item. Thus, by deleting the abovementioned culture-specific item, Kaliç domesticates his translation as he erases the origin of Renton’s uncles from the target text, and does not enable the Turkish readers to draw a parallel between Renton’s brother Billy’s friends from the Army and these brothers’ uncles from Glasgow who hold the same political ideas.

On the other hand, Pardo translates **Weedjie** as **Glasgowlu** by giving the Turkish equivalent of Weedjie; hence, he maintains the culture-specific item in his translation. Therefore, Pardo at least facilitates the Turkish readers to comprehend where Billy and Renton’s uncles are from; thus, he makes use of the strategy of preservation, which results in s foreignizing translation.

In terms of reflecting the Scottish otherness, Kaliç omits the culture-specific item; hence, he cannot recreate the Scottish otherness in his translation. Nonetheless, Pardo is more able to recreate the Scottish otherness due to conserving the culture-specific item in question in his translation.

7. Names of political and legal terms:

This subcategory includes the names of laws, governments, political parties, etc.

EXAMPLE 16:

	SOURCE TEXT **IRVINE WELSH**			
	"In the kitchen, two guys are arguing aboot the poll tax. One boy's sussed oot, the other's a fuckin spineless **Labour/Tory Party** servile wankboy." (p.237-238)			
	TARGET TEXT 1 **SABRİ KALİÇ**		***TARGET TEXT 2*** **AVİ PARDO**	
	"Mutfakta iki herif kelle vergisini tartışıyolardı. Biri taraftar, diğeri ise **İşçi Partili** bi çocuktu." (p. 244)		"Mutfakta iki tip, kelle vergisini tartışıyorlar. Tiplerden biri şaşkın görünüyor, diğeri **İşçi/Tory Partisi**'nin omurgasız köle ruhlu yandaşlarından." (p. 244)	
DAVIES' ***STRATEGY***	Localization of **Labour**	Omission of **Tory**	Localization of **Labour**	Preservation of **Tory**
VENUTI'S ***APPROACH***	Domestication	Domestication	Domestication	Foreignization

Labor and Tory Parties are the two major political parties in the UK. To begin with, both parties are in fact alike; however, "the *Labor Party* [i. e. *İşçi Partisi* in Turkish] is more democratic in several aspects than *the Conservative Party* [i. e. *Muhafazakar Parti* in Turkish]", whose name is *the Tory* in vernacular English (*Encyclopedia Americana* 13: 239).

Besides, the Conservative Party is led by its leader in charge, but the Labor Party answers to its “national executive committee”; moreover, the “annual conference” of the Labor Party is an arena of debate for the opposing voices within the party (*Encyclopedia Americana* 13: 239). Therefore, the Government in the UK has been alternating between these two parties; thus, these two political parties constitute the main parts of the British political life, hence, culture.

In terms of the reference made to these parties within *Trainspotting*, these two parties are mentioned in the novel in order to refer to the political system in the UK. As it is already uttered above, these two political parties do not diverge vastly from each other; therefore, they in fact represent the persistent English authority exerted over Scotland regardless of the political party that governs in the UK at the time of speaking. Moreover, in the above excerpt, Renton does not split these two from each other. On the one side, he contrarily gathers them under the same category of the people who are “servile wankboy”s, i. e. abject stupid people, holding a candle to the devil. On the other side, there are those who “suss out”; that is to say, those people who try to find out effective solutions for the real-life problems which would relieve, most probably to a great extent, all the societies comprising the UK in socio-economic terms contrary to the nearly-the-same policies the abovementioned two main stream political parties adhere, causing the Scots to suffer under either of the parties. Thus, the reality that the Scots are rendered “the other” notwithstanding the political party in power can be easily observed by these references; thus, these two political parties constitute an important culture-specific item for the Scots, who are depicted in *Trainspotting.*

As regards the translations, both Kaliç and Pardo translate **Labour/Tory Party** in a dual way. They first localize **Labor (Party)** by corresponding it with its Turkish-culture equivalent **İşçi Parti[si]** as there is a Labor Party within the Turkish political life as well. Then, they differ from each other when translating **Tory Party.** Firstly, Kaliç deletes this item from his translation and renders it invisible to the Turkish readership as a result detaching the Turkish readers from the Scottish political context. Thus, by benefitting from two translation strategies, which are localization and omission respectively, Kaliç prefers the translation approach of domestication in his translation of the aforementioned culture-specific items.

Secondly, Pardo conserves **Tory Party** in his translation, which evokes the dissimilar political atmosphere of the source text for the Turkish readers. Besides, Pardo also benefits from both of the translation approaches at the same time by using first domestication and then foreignization. For that reason, Pardo's translation is deemed to be a domesticating one by the researcher as well due to the fact that he preserves the first culture-specific item in his translation.

Therefore, from the perspective of recreating the Scottish otherness in the Turkish translation, Kaliç, due to domesticating his translation, is not able to achieve that goal. As for Pardo, he makes use of domestication and foreignization together in his translation; thus, he generates a disparate vibe on the Turkish readers. Accordingly, the researcher of the present study regards Pardo's translation strategy in total to be a domesticating one. Thus, none of the translators are able to recreate the Scottish otherness in their translations.

8. Names of religious terms:

This subcategory involves the names of the deities, scriptures, holy people, holy places, saints.

EXAMPLE 17:

	SOURCE TEXT **IRVINE WELSH**	
	Kenny wis aw right, well a bit ay a fuckin erse if the truth be telt, but fir aw thir faults, ah'd rather huv an ayesur thin a soapdodger. Ah come fae some stock, right enough. Ayesur **papish** bastards oan ma Ma's side, soapdodging orange cunts oan ma faither's. (p. 218)	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	Kenny haklıydı, gerçeği söylemek gerekirse götün tekiydi ama, hatalarına rağmen bu sefer ona uymamalıydım. Ne de kökenden	Kenny fena bir tip değildir, hafiften göttür gerçi ama doğruyu söylemek gerekirse, bütün kusurlanna rağmen, onu bir sabun

	gelmiştim ha! Bi tarafta annemin hıyarları vardı, diğer tarafta babamın götleri. (p. 250)		düşmanına yeğlerim. Soyum inanılmaz, hiç kuşku yok ki. Anne tarafımda götoş **Katolikler**, baba tarafımda sabun düşmanı amcık Protestanlar. (p. 224)	
DAVIES' *STRATEGY*	Omission of **papish**	-	Preservation of **papish**	-
VENUTI'S *APPROACH*	Domestication	-	Foreignization	-

Papist (Papish in local Scots) is "a Roman Catholic", and it is used offensively (*CALD* 914). It means *Katolikler* in Turkish. This word is a vulgar one, and is made use of by a Protestant when s/he wants to scorn a Catholic. Therefore, it is obvious that there is a discrimination and humiliation here. Likewise, in the excerpt above, *papish* is employed in this respect to insult the Catholics.

When *Trainspotting* is considered, Renton makes use of this word while he is talking about his family and their backgrounds. When it comes to mention his mother and her relatives, he utilizes this word in order to show his discontent with them since he does not believe in any kind of fractions in terms of religion or nation. However, as religion is an integral part of any human being's culture, the use of this word is also directly related to the Scottish culture, which makes it a culture-specific item to be studied.

As for the translation strategies used for this word, Kaliç does not translate **papish**; hence, he omits it from the translation he produces. Therefore, he domesticates the translation.

However, Pardo prefers to preserve **papish** in his translation, and gives the Turkish equivalent of that word, i. e. **Katolik,** in Turkish for the Turkish readers. Therefore, by maintaining the said culture-specific item in his translation, Pardo foreignizes his translation by way of using the translation strategy of preservation.

In terms of recreating the Scottish otherness in the Turkish translation, with regard to foreignizing his translation, hence, leaving the Turkish readers with the unfamiliar culture-specific item of the source text, Pardo is able to render the Scottish otherness visible to the Turks.

9. Names of brands:

Names of brands are another subcategory of proper nouns which embrace the names of magazines, newspapers, TV shows, etc.

EXAMPLE 18:

	SOURCE TEXT **IRVINE WELSH**	
	Ah remember walkin along Princes Street wi Spud, we both hate walkin along that hideous street, deadened by tourists and shoppers, the twin curses ay modem capitalism. Ah looked up at the castle and thought, it's just another building tae us. It registers in oor heids just like the **British Home Stores** or Virgin Records. (p. 228)	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	Prenses Caddesi boyunca Spud'la yürüdüğümüzü hatırladım. Kapitalizmin ikiz lanetleri olan turistler ve alışverişçiler tarafından işgal edilmiş olan bu ibne caddede yürümeyi hiç sevmem. Kaleye baktım ve benim için sıradan bi yapı olduğunu düşündüm. **British Home Stores** veya Virgin Records gibi sıradan bi yapıydı işte.	Princes Caddesi'nde Spud'la yürüdüğümü hatırlıyorum; modern kapitalizmin ikiz laneti turistler ve tüketicilerin katlettiği o caddede yürümekten nefret ederiz ikimiz de. Şatoya bakıp benim için sıradan bir bina olduğunu düşünüyorum. Bizim zihnimizde **British Home Stores** ya da Virgin Records gibi

	(p. 260)		yerlerden bir farkı yok. (p. 234)	
DAVIES' ***STRATEGY***	Preservation of **British Home Stores**	-	Preservation of **British Home Stores**	-
VENUTI'S ***APPROACH***	Foreignization	-	Foreignization	-

As Renton and his friend Spud walk along Princess Street, Renton thinks about how much he hates that street and its pedestrians comprised of tourists and shoppers. Renton accuses these two groups of people of being the hideous outcomes of the capitalist system. Then, he sees the Edinburgh Castle lying further above them. Afterwards, he draws a parallelism between the Edinburgh Castle and the shops, such as the British Home Stores and Virgin Radios. Since Renton reviles this street and the castle due to their bespeaking the harsh capitalist economy the Thatcherite Government favors across the Kingdom and the devastating repercussions of capitalism for the likes of Renton particularly in Scotland, the British Homes Stores are engraved in the minds of those young people with the fashionable, expensive, first-class stores inaccessible for them as they are devoid of the financial power to afford to shop at those stores. Thus, the Castle reminds Renton of their destitution and despair; hence, it causes him to have strong negative feelings towards the things it stands for.

British Home Stores (*İngiliz Ev Mağazaları* in Turkish), which was first opened in 1828 in Brixton, UK, is a very famous chain of stores serving its customers mainly in the UK and around the world. This retail dealer offers its customers high "quality merchandise[s]" with a wide range of items, such as "clothing, furniture, electronics, convenience groceries, etc. at reasonable price[s]" (*Hotukdeals.com*).

Thus, by mentioning **British Home Stores**, the novel tries to show the inaccessibility of the Castle for those young people, just like a branch of a **British Home Store** that they cannot shop at. Hence, the British Home Stores become indicative of the misery of the then young

Scots living during the Thatcher era, which makes them a culture-specific item pertinent to the Scots showing their otherness throughout the novel.

Considering the translation of **British Home Stores**, both Kaliç and Pardo conserve the culture-specific item in question in their translations as **British Home Stores**. Therefore, they both use the translation strategy of preservation, which paves the way of a foreignizing translation. Thus, both translators are able to recreate the otherness of the Scottish culture in their translations.

4.3.2. Common Expressions

Within the categorization of culture-specific items, according to the classification to be benefited from in this study, common expressions comprise the second category of the names of culturally-bound words. Common expressions contain all the words except proper nouns, and they are also divided among themselves. Thus, these subcategories will be exemplified below with the excerpts taken from the two Turkish translations of *Trainspotting.*

1. **Names of foods and drinks:**

The names of food and drinks belonging to a specific culture are put under this subcategory.

EXAMPLE 19:

<table>
<tr><td rowspan="4"></td><td colspan="2"><i>SOURCE TEXT</i>
IRVINE WELSH</td></tr>
<tr><td colspan="2">If yir a good boy, ye might git a bit ay watered doon Tartan Special. Yir Ma wis sayin thit she might take ye tae the Dockers’ Club oan Friday night; if yir oan yir best behaviour.
(p. 207)</td></tr>
<tr><td><i>TARGET TEXT 1</i>
SABRİ KALİÇ</td><td><i>TARGET TEXT 2</i>
AVİ PARDO</td></tr>
<tr><td>Eğer iyi bi çocuk olursan sana bi</td><td>“Uslu çocuk olursan biraz</td></tr>
</table>

	kıyak geçerim. Annen seni cumartesi gecesi Dockers' Club'a götürüceğini söylüyodu; dediğim gibi, cici çocuk olursan. (p. 231)		sulandırılmış **Tartan Special** içe-bilirsin. Annen seni cuma akşamı Dockers Kulüp'e götüreceğini söyledi; uslu çocuk olursan tabii." (p. 207)	
DAVIES' *STRATEGY*	Omission of **Tartan Special**	-	Preservation of **Tartan Special**	-
VENUTI'S *APPROACH*	Domestication	-	Foreignization	-

Tartan Special, which is literally *Tartan Özel* in Turkish, is the name of "a medium gravity, dark Scottish ale whose sweet and slightly fruity character is balanced by a fine roast barley flavor" (*Ratebeer.com*). This beer is a very ancient brand of Scottish alcoholic drinks, and it is consumed vastly; hence, it is very popular in Scotland. This beer is mentioned in *Trainspotting* by Renton's mother when she promises to award him if he manages to continue withdrawing from heroin. If Renton can do that, he will be able to celebrate this by being allowed to drink some diluted amount of this famous beer. Therefore, *Tartan Special* becomes a culture-specific item pertinent to the Scots, and is used in the novel this way.

When the translation strategy of this culture-specific item is studied, firstly, Kaliç does not include **Tartan Special** in his translation. Hence, he benefits from the translation strategy of omission.

Thus, by deleting the culture-specific item, Kaliç domesticates the translation he offers to the Turkish readers.

On the other hand, Pardo conserves **Tartan Special** in his translation as it is used in the source text. Therefore, he uses the strategy of preservation. Thus, Pardo foreignizes the translation he does by preserving the said culture-specific item in his translation.

In terms of reflecting the Scottish otherness, firstly, Kaliç, who makes the Turkish readers unable to meet this culture-specific item of the source text by omitting it from the target text, cannot recreate the Scottish otherness in his translation. However, when compared with Kaliç, Pardo is evidently more successful at recreating the Scottish otherness in his translation since he preserves the said culture-specific item in his translation.

EXAMPLE 20:

	SOURCE TEXT **IRVINE WELSH**	
	The auld girl sticks us in the comfy chair by the fire in front ay the telly, and puts a tray oan ma lap. Ah'm convulsing inside anyway, but the mince looks revolting. — Ah've telt ye ah dinnae eat meat Ma, ah sais. — Ye eywis liked yir **mince n tatties**. That's whair ye've gone wrong son, no eating the right things. Ye need meat. Now there is apparently a causal link between heroin addiction and vegetarianism. — It's good steak mince. Ye'll eat it, ma faither says. This is fuckin ridiculous. (p. 192)	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	Annem beni televizyonun karşısındaki, ateşin yanındaki rahat koltuğa oturttu ve kucağıma bi tabak koydu. İçim allak bullaktı zaten, nerdeyse çıkarıcaktım. - Sana yemek istemediğimi	Annem beni televizyonun karşısındaki rahat koltuğa oturttu, şöminenin yanına. Kucağıma bir tepsi yerleştirdi. Midem zaten kasılıp duruyordu, ama önümdeki eti görünce kusacak gibi oldum. "Sana et yemediğimi söylemiştim,

	söylemiştim anne, dedim. - Senin derdin yemek yememek. Et yemelisin evlat. (p. 221)		Anne," dedim. "Ama sen **biftek ve püre**yi her zaman çok severdin. Yanlış burda zaten evlat, doğru beslenmiyorsun. Ete ihtiyacın var." (p. 198)	
DAVIES' *STRATEGY*	Omission of **mince n tatties**	-	Localization of **mince n tatties**	-
VENUTI'S *APPROACH*	Domestication	-	Domestication	-

Mince n tatties (*Kıyma ve Patates-ler-* in Turkish) is a traditional, popular, Scottish dish. *Mince* means *kıyma* in Turkish. *Tattie* is the vernacular Scottish word used for *potato,* which means *patates* in Turkish (Howard 351). In the past, the meat that was used for making mince was obtained from "cheaper cuts of beef"; that is to say, for cooking mince and tatties "chuck and blade or neck and clod" was used instead of "the finer cuts used for steaks or roasting joints" (*Encyclo.co.uk).* Therefore, the dish was regarded to be eaten mostly by the mediocre parts of the Scotland population. In *Trainspotting*, this dish is served to Renton by his mother. As this family is not among the upper segments of the population and as Renton is the outcome of this middle-class ordinary family, *mince n tatties* are supposed to be illustrative of the financial situation of Renton's family, which is not at the top. Hence, by reflecting the average financial situation of the Renton family, this dish makes up a culture-specific item in this novel in terms of showing the marginalization of the Scots.

As for the translation strategy of this culture-specific item, firstly, Kaliç erases **mince n tatties** from his translation. Therefore, he benefits from the strategy of omission by shunning the Turkish readers' acknowledgement of this customary Scottish dish. Hence, by deleting this culture-specific item from his translation, Kaliç domesticates the translation he does.

Then, Pardo translates **mince n tatties** as **biftek ve püre**. By saying ***püre***, i. e. *mash* in English, Pardo is able to convey the actual form *tatties* are served when cooked to be used along this dish: after they are mashed, which makes it *püre* in Turkish. For **mince, Pardo** prefers **biftek**. However, by choosing to use *biftek* for *mince*, he causes the real connotation of this dish to be lost as *biftek*, i. e. *steak* in English, is a much more expensive cut of beef when compared to *kıyma.* Therefore, by saying **biftek ve pure** for **mince n tatties**, Pardo localizes the said culture-specific item as a result of making it more recognizable for the Turkish audience in terms of approximating it to the Turks. Therefore, by using the strategy of localization, Pardo domesticates his translation.

In terms of reflecting the Scottish otherness, neither Kaliç nor Pardo can recreate the Scottish otherness in the Turkish translations due to making use of domesticating translation approaches.

2. **Names of customs and leisure pursuits:**

Under this subcategory fall the words regarding the gestures, habits, traditions, entertainment activities, games, sports activities, proverbs, sayings, etc. of a culture.

EXAMPLE 21:

	SOURCE TEXT **IRVINE WELSH**
	a) Trainspotting at Leith Central Station An auld drunkard, whom Begbie had been looking at, lurched up tae us, wine boatil in his hand. Loads ay them used this place tae bevvy and crash in. — What yis up tae lads? **b) Trainspottin**, eh? He sais, laughing uncontrollably at his ain fuckin wit. — Aye. That’s right, Begbie sais. Then under his breath: — Fuckin auld cunt. — Ah well, ah’ll leave yis tae it. Keep up the trainspottin mind! He staggered oaf, his rasping, drunkard’s cackles filling the desolate barn. Ah noticed that Begbie seemed strangely subdued and uncomfortable. He

	wis turned away fae us. It wis only then ah realised thit the auld wino wis Begbie's faither. (p. 309)	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	a) Leith Merkez İstasyonu'nda **"Trainspotting"*** *Trainspotting: "İşaretlemek"; bikaç anlamı var. Biri "gelen trenleri kontrol etmek için zaman çizelgesine bakmak"; bi başkası "işsiz Glasgow'lu gençlerin Merkez İstasyonu'na giren trenlerin numaraları üzerine, birasına oynadıkları küçük bi kumar"; daha bi başkası "doğru bi işi doğru zamanda yapmak" vs. vs. Hangisini beğenirseniz (ç. n.). (p. 343)	**a)** Leith Merkez İstasyonu'nda **Trainspotting*** **Britanya'da tren gözlemciliğine verilen isim. Bir çeşit hobi.* (p. 310)
	AND	AND
	Begbie'ın göz göze geldiği yaşlı bi ayyaş, elinde şarap şişesiyle bize doğru geldi. Buralarda böyle içip geceleyen çok kişi vardı. - Ne yapıyordunuz çocuklar? **b) İşaretlemece** mi? Kendi esprisine müthiş kahkahalarla gülmeye başladı. - Hı öyle, dedi Begbie. Sonra	Begbie'nin bir süredir kesmekte olduğu yaşlı ayyaş elinde şişesiyle bize doğru geliyor. Pek çok ayyaş burayı içmek ve sızmak için kullanır. "N'apıyorsunuz çocuklar? **b) Trainspotting** mi, hı?" diyor, kendi esprisine deli gibi gülerek. "Evet. Doğru," diyor Begbie. Sonra, "Siktiğimin moruğu," diye homurdanıyor. "İyi öyleyse, ben sizi meşgul etmeyeyim. Trainspotting'e devam!" Hırıltılı ayyaş kahkahası terk edümiş hangarda yankılanırken yalpalayarak uzaklaşıyor ihtiyar. Yaşlı şarapçının Begbie'nin

	da mırıldandı: - Siktiminin moruğu! - Sizi rahatsız etmiyeyim o zaman. İşaretlemeceyi sakın aklınızdan çıkarmayın tamam mı? Sonra sendeleyip öksürerek bizden uzaklaştı. Begbie garip bi biçimde duygulanmış ve huzursuz olmuştu. Aklı başka şeylerle uçmuştu sanki. *Ancak o anda fark edebildim, yaşlı ayyaşın Begbie'ın babası olduğunu.* (p. 346-7)		babası olduğuna ancak o zaman uyanıyorum. (p. 313)	
DAVIES' ***STRATEGY***	Addition of a footnote where **trainspotting** is described	Globalization of **trainspotting**	Addition of a footnote where **trainspotting** is described	Preservation of **trainspotting**
VENUTI'S ***APPROACH***	Foreignization	Domestication	Foreignization	Foreignization

Trainspotting is defined by *The Cambridge Advanced Learner's Dictionary* as "(*UK*) the activity of watching trains and writing down the numbers that each railway engine has" (1379). It is also defined in the glossary uniquely gathered for *Trainspotting* by Howard as "keeping obsessive notes on the arrival and departure of trains" (351). Therefore, this pastime of middle-class British is not a positive activity, and is a kind of parody of the "inordinate amount of 'leisure' time available to [the British]" Farred 217).

In *Trainspotting*, trainspotting depicts the dilapidation of the Edinburghers in social and economic terms. The young people of Leith in the novel do not have jobs, and this causes them, in a way, to become the victims of their excessive amount of time that they spend on such futile hobbies as drug addiction, shoplifting, spotting trains (Farred 217). Thus, the spotting of the trains by the characters mentioned in *Trainspotting* is indicative of the alienation of the Scots both from themselves and from their societies, turning them into hopeless people with dead-end lives. Hence, the habit of trainspotting is a culture-specific item reflecting the otherness of the Scots as is shown in *Trainspotting.*

Regarding the translation of **trainspotting,**

a) For the translation of ***Trainspotting*** on pages 343 and 310 respectively in Kaliç's and Pardo's target texts, which forms the title of that specific chapter in the novel, both translators integrate some additional information to the Turkish translation by including footnotes to the target texts. In the footnotes, they express what to spot trains means; moreover, Kaliç gives more than one explanation in his footnote for the above-mentioned culture-specific item. Therefore, both translators employ the strategy of addition, which gives way to foreignizing translations on the part of the Turkish readers.

b) For the translation of the verb to **trainspot** on pages 346-7 and 313 respectively in Kaliç's and Pardo's target texts again, firstly, Kaliç provides the literally-translated version of the word, which is ***işaretleme(ce)*** (i. e. ***marking something*** in Turkish***)***. By saying this, he globalizes his translation as a result of using a neutral verb just like *işaretlemek*, which almost has no associations with the culture of Turkey. For that reason, Kaliç domesticates the translation he does. Secondly, Pardo conserves the verb in his text by translating it as ***trainspotting (yapmak):*** "N'apıyorsunuz çocuklar? **Trainspotting** mi, hı?", which is a hybrid verb that does not even exist in the Turkish language. Therefore, by making use of the strategy of preservation, Pardo makes his translation a foreignized one. Thus, it is obvious that both translators depend on the information they initially give in the footnotes and when they meet that culture-specific item for the second time, they build their translations of the said culture-specific item on those explanations.

In order to create the Scottish otherness in the translations, firstly, Kaliç benefits from both foreignization and domestication. Therefore, by using these two contradicting approaches in his translation for the same culture-specific item presented subsequently in the source text, Kaliç complicates his translation, which would probably confuse the Turkish readers as well.

However, by domesticating the most important part of the culture-specific item in question, that is the activity of spotting trains at the deserted train station of Leith, he presents a closer translation for his audience in the end by saying "işaretlemece". As a result, this leads the readers of Kaliç to better perceive the activity of trainspotting, which makes the researcher of this study to eventually deem Kaliç's translation approach to be a domesticating one. Finally, as Kaliç does a domesticating translation, he is not successful at recreating the Scottish otherness in his translation. Secondly, Pardo makes use of two foreignizing translation strategies in his translation; therefore, he is able to recreate the otherness of the Scottish culture in his translation more than Kaliç.

Finally, the culturally-loaded word *trainspotting* should be assessed with regard to the title of the novel as well. *Trainspotting*, as mentioned in Section three of Chapter three of the present study, has some direct connotations with the dictionary definition of the verb. However, the allusions made to the verb to trainspot in the novel are not only confined to its dictionary definition either. The importance of the said verb for the novel mainly comes from its direct reference to the unemployed, aimless, lost, and drug-addict Leith, Edinburgh, hence, Scotland youth (MacLeod 130). Thus, Pardo is more successful at unrevealing the Scottish otherness in his translation as he does a foreignizing translation.

EXAMPLE 22:

	SOURCE TEXT **IRVINE WELSH**	
	Ah sortay jist laugh whin some cats say that racism's an English thing and **we're aw Jock Tamson's bairns** up here… (p. 126).	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	Ben bazı kedilerin **ırkçılığın bi İngiliz buluşu olduğunu söylemelerine** hep	Kedinin biri çıkıp ırkçılığın İngilizlere özgü olduğunu, **biz İskoçların Jock Tamson'ın çocukları olduğumuzu**

	gülmüşümdür…” (p. 148)		söylediğinde gülüyorum sadece…” (p. 132)	
DAVIES’ *STRATEGY*	Globalization of **we’re aw Jock Tamson’s bairns**	-	Preservation of **we’re aw Jock Tamson’s bairns**	-
VENUTI’S *APPROACH*	Domestication	-	Foreignization	-

The saying “**We’re aw Jock Tamson’s bairns**” is popular in Scotland. The origin of this saying dates back to the Edinburgh of the years between 1805 and 1840, when a priest called “John Thomson (Jock Tamson)” lived there (*Phrases.org.uk*). This priest used to call the members of his congregation in vernacular Scottish “*ma bairns*”, i. e. “*my children, babies* in Standard English”, which means “*çocuklarım”* in Turkish (*Phrases.org.uk*; Howard 350). Therefore, this sentence which implies “belonging to a small but a special group”, such as the congregation of this priest’s church, turns into a folk saying in time, meaning that the Scots are nice, decent, and peaceful people, who would not behave in a racialist way (*Phrases.org.uk*). The connotation of this saying in *Trainspotting*, however, is about the zealotry; that is to say, the English are said to be racists, not the Scots, but it turns out that there are also some people among the characters in *Trainspotting*, hence, among the Scots who are as much chauvinists as the English are, and for that reason, xenophobia cannot be restricted to a certain nation. Therefore, in *Trainspotting,* this saying becomes a culturally-bound sentence which shows that there are extremists in every nation regardless of their ancestors, rebutting the Scottish saying above.

The translation of “**We’re aw Jock Tamson’s bairns**” is literally “*Hepimiz Jock Tamson’un çocuklarıyız*.” in Turkish. However, Kaliç uses the following sentence for his translation: **ırkçılığın bi İngiliz buluşu olduğunu söylemeleri**… Additionally, Pardo uses the following sentence to meet this Scottish saying: **biz İskoçların Jock Tamson’ın çocukları olduğumuzu söylediğinde**… As it is obviously seen when these two translations are juxtaposed, Kaliç’s translation seems to make more sense for the Turkish readers as Kaliç unearths the hidden meaning of the Scottish saying and enables the Turkish readers to understand the underlying implication of it, which is “racism is not just limited to one nation”. Thus, by using a more general sentence, Kaliç globalizes his translation, which results in a domesticating translation.

On the other hand, Pardo prefers to directly translate this saying into Turkish, and does not give any clues to the Turkish readers regarding the actual implications of that saying. Hence, Pardo literally conserves the saying, which means that he uses the strategy of preservation and he paves the way of a foreignized translation for this culture-specific item.

As for the extent both translators are able to unfold the Scottish otherness in their translations, Pardo is able to make the Scottish otherness more visible to the Turkish readers than Kaliç by using the foreignizing translation approach for this saying as a result of literal translation.

3. Names of units of measurement and currencies:

Units of measurement and currencies are culturally-loaded words as well since they make up the third subcategory of common expressions.

EXAMPLE 23:

<table>
<tr><td rowspan="4"></td><td colspan="2"><i>SOURCE TEXT</i>
IRVINE WELSH</td></tr>
<tr><td colspan="2">— Yes, well, we’re not making much progress here. Why don’t you just tell us why you want this job so desperately that you’re prepared to lie.
— Ah need the hireys man.
— Pardon? The what?
— The poppy, likesay, eh. . . the bread,, the dosh n that. Ken?
— I see. But what specifically attracts you to the leisure industry?
(p. 66-7)</td></tr>
<tr><td><i>TARGET TEXT 1</i>
SABRİ KALİÇ</td><td><i>TARGET TEXT 2</i>
AVİ PARDO</td></tr>
<tr><td>- Şey... pek anlaşamıyoruz galiba. Bize bu işi yalan söyleme</td><td>“Evet, şey, fazla ilerleme sağlayamıyoruz burda galiba. Bu işi</td></tr>
</table>

	pahasına neden istediğinizi söyler misiniz? - **Mangır** lazım dostum. - Efendim? Ne? - Papel. Para yani... yemek içmek filan, annıyo musun? - Anlıyorum. Ama neden özellikle turizm sektöründe çalışmak istiyorsunuz? (p. 83-4)		neden yalan söyleyecek kadar çok istediğinizi bize açıklayabilir misiniz lütfen?” “**Sipaliye** ihtiyacım var dostum.” “Pardon? Neye?” “Mangıra, yani... dünyalığa, nakit yani. Anlıyo musun?” “Anladım. Fakat sizi turizm sektörüne çeken nedir?” (p. 75)	
DAVIES’ *STRATEGY*	Localization of **hireys**	-	Localization of **hireys**	-
VENUTI’S *APPROACH*	Domestication	-	Domestication	-

Hirays, hireys mean *money* in vernacular Scots (Howard 350). This word **hireys** is used in *Trainspotting* by the least educated and brilliant character of the novel, who is Spud. Spud makes use of this word during a job interview, which is supposed to be a very formal setting; however, Spud is even unaware of the seriousness of the situation. He talks with the interviewers as if he were talking to his close friends. Thus, in this kind of a setting, the way Spud talks and the local word he uses for money become significant for indicating the general cultural and educational level of the Scots in the person of Spud, who are mostly illiterate, and shallow. For that reason, the use of vernacular vocabulary here comes to stand for a culture-specific item reflecting the otherness of the Scots. Thus, the use of the word *hireys* is illustrative of the arrested development, hence, the otherness of the Scots caused by this underdevelopment.

For the translation of **hireys**, Kaliç uses **mangır** and Pardo utilizes **sipali**. Therefore, both translators benefit from the slang words of the Turkish language to refer to ***hireys***, hence, *money*, i. e. *para* in Turkish. Both of the Turkish translators seem to be trying to evoke a similar effect the source text item creates on the source audience, and they do this by using slang words referring to money. Thus, they both use vocabulary which is closer to the Turkish language and the audience, hence, is much more connected with the Turkish culture. Thus, they benefit from the translation strategy of localization, which makes the target texts domesticated ones.

For the recreation of the Scottish otherness in the target text, both translators resort to using domesticating translation strategies, which cannot make the Scottish otherness visible to the Turkish readers.

4. Names of clothing items:

A cultural referent can sometimes be in the form of an item of clothing.

EXAMPLE 24:

	SOURCE TEXT **IRVINE WELSH**	
	Ugh ... a spotty fucker in a Hearts scarf. . . yes, the cunts are at home today. Look at him; the ultimate anti-style statement. Ah'd rather see ma sister in a brothel than ma brother in **a Hearts scarf** n that's fuckin true ... *ay oop, another strapping lass ahead* . . . *backpacker, good tan* .. . *mmmm* . . . *suck, fuck, suck, fuck* ... we all fall down . . . (p. 30)	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	NO TRANSLATION	Aman... Hearts atkısı takmış sivilceli suratlı bi göt... Evet, bugün kendi sahalarında oynuyor amcıklar. Şuna bak; zevksizliğin doruk noktası. Erkek kardeşimi **Hearts atkısı**yla görmektense kız kardeşimi genelevde görmeyi yeğlerim, şaka etmiyorum...

			vay vay vay, kısrak gibi bi hatun daha... sırt çantalı... bronzlaşmış... hmmm...em, göm, em, göm...hepimiz yıkılırız... (p. 39)	
DAVIES' ***STRATEGY***	Omission of **a Hearts scarf**	-	Preservation of **a Hearts scarf**	-
VENUTI'S ***APPROACH***	Domestication	-	Foreignization	-

Hearts is the nickname given to the fans of the Edinburgh-based football club *Heart of Midlothian* (MacLeod 98). The Hearts are Protestants and they are pro-UK; therefore, they are anti-Irish freedom. Moreover, Hibernian Football Club is Heart's rival team. The fans of the Hibernian Football Club are called Hibs, who are Catholics and pro-Irish freedom due to their Irish origins. Therefore, there is a constant competition between these two clubs and their fans, i. e. between Hearts and Hibbies. In *Trainspotting*, the Hearts are always treated with disdain by the Hibbies, and are mentioned notoriously on every possible occasion. The above excerpt constitutes a very good example of this kind of vilification: Simon, a Hibby personally, sees a Hearts and he starts talking infamously about him. He even takes it to extremes by claiming that he would rather witness his sister to have turned out to be a streetwalker than to see his brother wearing a scarf on which the emblem and the name of the team *Heart* is imprinted. This abject denigration is illustrative of the degree of contempt Hibbs demonstrate for Hearts. Therefore, the word Hearts and everything regarding this word becomes a culture-specific item, showing the gap between these two groups, hence, the feeling of otherness the Scots are left with.

When the translation of ***a Hearts scarf***, ***Heart takımı taraftarı atkısı*** in Turkish, is considered, Kaliç diverts to a road of total deletion, and he does not translate two successive paragraphs of the source text including the one in which the Hearts scarf is mentioned:

> ". . . the socialists go on about your comrades, your class, your union, and society. Fuck all that shite. The Tories go on about your employer, your country, your family. Fuck that even

mair. It’s me, me, fucking ME, Simon David Williamson, NUMERO FUCKING UNO, versus the world, and it’s a one-sided swedge. *It’s really so fucking easy* . . . Fuck them all. *1 admire your rampant individualishm, Shimon. I shee parallelsh wish myshelf ash a young man.* Glad you shed that Sean. Others have made shimilar comments.

Ugh ... a spotty fucker in **a Hearts scarf**. . . yes, the cunts are at home today. Look at him; the ultimate anti-style statement. Ah’d rather see ma sister in a brothel than ma brother in a Hearts scarf n that’s fuckin true ... *ay oop, another strapping lass ahead . . . backpacker, good tan* .. . *mmmm* . . . *suck, fuck, suck, fuck* ... we all fall down . . .” (Welsh, *Trainspotting* 30).

Therefore, Kaliç prefers to benefit from the strategy of omission for translating the culture-specific item **a Hearts scarf**, and causes his translation to domesticate itself.

However, Pardo gives the direct translation of this culture-specific item, **a Hearts scarf**, as **Hearts atkısı**. Thus, Pardo preserves the culture-specific item in his translation, which leads to a foreignizing translation.

Thus, in terms of recreating the Scottish otherness in the Turkish translations, Pardo is successful at recreating the Scottish otherness in his translation due to preserving the culture-specific item in his translation by directly translating it into Turkish, hence, doing a foreignizing translation.

EXAMPLE 25:

	SOURCE TEXT **IRVINE WELSH**
	Wir in the vicinity ay some unsound lookin cats. Some ur skinheids, some umae. Some huv Scottish, others English, or Belfast accents. One guy’s goat a Skrewdriver T-shirt oan, another’s likesay **wearin an *Ulster is British* toap.** They start singin a song aboot Bobby Sands, slaggin him off, likesay. Ah dunno much aboot politics, but Sands tae me, seemed a brave dude, likes, whae never killed anybody. Likesay, it must take courage tae die like that, ken? (p. 127)

	TARGET TEXT 1 **SABRİ KALİÇ**		***TARGET TEXT 2*** **AVİ PARDO**	
	Pek tekin görünmiyen bazı kedilerin bölgesindeydik. Bazıları dazlaktı, bazıları diil. Bazılarının İskoç, bazılarının İngiliz, bazılarının da Belfast aksam vardı. Bi herifin üzerinde tornavida tipi bi tişört vardı. Bi başkasının **tişörtünde** ***Ulster İngilizlerindir!*** **yazıyodu.** Bobby Sands'i aşşalayan bi şarkı söylemeye başladılar. (p. 149)		Hiç tekin görünmeyen bazı kedilere fazla yakınız. İçlerinde bikaç tane dazlak var. Kiminin aksam İskoç, kiminin İngiliz, kimininse Belfast. Bi tanesinin üzerinde ırkçı grup Skrevvdriver'm tişörtü var, bi başkası **üzerinde** ***Ulster İngiliz'dir*** **yazan bi tişört giymiş**. Bobby Sands*'i yerin dibine batıran bi şarkı söylemeye başlıyorlar. (p. 133)	
DAVIES' ***STRATEGY***	Preservation of ***Ulster is British***	**-**	Preservation of ***Ulster is British***	-
VENUTI'S ***APPROACH***	Foreignization	-	Foreignization	-

Ulster is the name given to the northern part of Ireland, which is largely populated by the Protestants. This piece of land currently belongs to the United Kingdom, and the part left under the Irish state is Catholic. Therefore, Ulster remains to be a debatable topic since both the British and the Irish claim rights on it. For that reason, the pro-UK ones want to have this region for the UK herself; thus, they believe that *Ulster is British*, and they show their opinion by, for instance, wearing t-shirts that write on them the above-mentioned sentence, just like the one above. Hence, Ulster makes up a crucial culture-specific item for both of the parts in terms of its attachment and it is also mentioned in *Trainspotting* within the same context when the characters coming from the two separate ideas start arguing among themselves.

Wearin an *Ulster is British* toap, wearing *an Ulster is British t-shirt* in Standard English, becomes “üzerinde *Ulster İngiliz’dir* yazan bir tişört giymiş” in Turkish. First, Kaliç translates this as **tişörtünde *Ulster İngilizlerindir!* yazıyodu**, and Pardo as **üzerinde *Ulster İngiliz’dir* yazan bi tişört giymiş.**

Therefore, it is obvious that both translators translate the sentence in question in accordance with the translation strategy of preservation as they conserve the source-text culture-specific item in their translations. Thus, both translators benefit from the translation approach of foreignization, which enables both Kaliç and Pardo to make the Scottish otherness quite visible to the Turkish readers.

5. Names of terms about the economic and business life:

Words that encompass the employment terms, occupations, terms related to the economy and social welfare, along with the names of banks, companies, etc. are grouped under this subcategory.

EXAMPLE 26:

<table>
<tr><td rowspan="4"></td><td colspan="2"><i>SOURCE TEXT</i>
IRVINE WELSH</td></tr>
<tr><td colspan="2">“In the kitchen, two guys are arguing aboot the poll tax. One boy’s sussed oot, the other’s a fuckin spineless Labour/Tory Party servile wankboy.”
(p.237-238)</td></tr>
<tr><td><i>TARGET TEXT 1</i>
SABRİ KALİÇ</td><td><i>TARGET TEXT 2</i>
AVİ PARDO</td></tr>
<tr><td>“Mutfakta iki herif kelle vergisini tartışıyolardı. Biri taraftar, diğeri ise İşçi Partili bi çocuktu.”
(p. 270)</td><td>“Mutfakta iki herif kelle vergisini tartışıyolardı. Biri taraftar, diğeri ise İşçi Partili bi çocuktu.”
(p. 244)</td></tr>
</table>

DAVIES’ *STRATEGY*	Localization of **Poll tax**	**-**	Localization of **Poll tax**	-
VENUTI’S *APPROACH*	Domestication	-	Domestication	-

Poll Tax, which is *kelle vergisi* in Turkish, is “a tax of a fixed amount per head levied on adults” (*Webster’s Dictionary* 778). This tax is generally paid as a prerequisite of voting; therefore, it is deemed against democracy and equality, and is annulled in most of the countries in the world.

In terms of Scotland and *Trainspotting*, the Scots were starting to question the Thatcherite Government and its policies after the 1987 General Elections held in the UK (Dickson 57). Thatcherism and the socio-economic policies the Thatcherite Governments pursued were analyzed. As a result, it was found out that the Scots did not welcome the economic policies the Thatcherite governments followed, and the Scottish people were overwhelmingly opposed to “The Poll Tax” which was first introduced to Scotland within the Kingdom in 1987 (Dickson 57). Moreover, there was a poll carried out among the Scots, and the results it yielded were interesting, such as Margaret Thatcher was regarded to be unsympathetic to the Scottish needs (Dickson 65). As a consequence, leading to much debate in Scotland, the poll tax was the subject of many conversations, which makes it a culture-specific item reflecting how the Scots were alienated from the rest of the Kingdom.

As regards the translation of **the poll tax**, both Kaliç and Pardo resort to the Turkish culture which also included a similar kind of tax before, called **kelle vergisi**, and they both use this term in their translations. Hence, they localize the said culture-specific item by covering it with a commonly-known and vastly-used equivalent from the Turkish culture. For that reason, both of the translators domesticate their translations as a result of localization. Thus, they are not able to recreate the otherness of the Scots since they render domesticating translations.

6. Names of housing terms:

Housing terms include the terms regarding apartment buildings, apartments, blocks, houses.

EXAMPLE 27:

<table>
<tr><td rowspan="4"></td><td colspan="2"><i>SOURCE TEXT</i>
IRVINE WELSH</td></tr>
<tr><td colspan="2">My parents find it impossible to believe that ‘Young Simon’ (who’s four months aulder than me, and ah never git called ‘Young Mark’) could possibly have anything to do wi drugs, beyond the odd youthful experimental flirtation. Young Simon is identified with conspicuous success in their eyes. There’s Young Simon’s girlfriends, Young Simon’s smart clathes, Young Simon’s suntan, Young Simon’s flat up the toon. Even Young Simon’s jaunts to London are seen as more colourful chapters in the trendy, swashbuckling adventures of Leith Bannanay Flats’s lovable cavalier, while my trips south invariably have a seedy and unsavoury association in their eyes. Young Simon can do no wrong though. They see the cunt as some sort ay <i>Oor Wullie</i> for the video generation.
(p. 198)</td></tr>
<tr><td><i>TARGET TEXT 1</i>
SABRİ KALİÇ</td><td><i>TARGET TEXT 2</i>
AVİ PARDO</td></tr>
<tr><td>Ebeveynim “Genç Simon”ın (ki kendisi benden dört ay büyüktür ve ailem bana hayatta “Genç Mark” dememiştir) ilk bi- kaç deneme dışında uyuşturucu denilen pislikle ilgisi olan bi genç olduğuna hayatta inanamıyolar. Genç Simon gözünde başarı parıltılarıyla öylece oturuyo. Genç Simon’ın kız arkadaşları, Genç Simon’ın cici giysileri, Genç Simon’ın bronz teni, Genç</td><td>Annemle babamı ‘Genç Simon’ın (ki benden dört ay küçüktür, ama benden asla ‘Genç Mark’ diye söz edilmez) uyuşturucularla, genç yaşlarda biraz flört haricinde bir ilgisi olabüeceğine asla inandıramazsın. Genç Simon başarının simgesidir onların gözünde. Genç Simon’ın kız arkadaşları, Genç Simon’m şık kıyafetleri, Genç Simon’ın bronz teni, Genç Simon’m kent merkezindeki dairesi. Genç Simon’ın Londra gezintileri bile Leith</td></tr>
</table>

	Simon’ın şehirde küçük bi evi vardır. Onların gözünde benim yolculuklarım altında mutlaka bi pislik barındırırken, Leith’in bu tatlı şövalyesinin Londra yolculukları tamamen o günlerde moda olduğu içindir. Genç Simon hayatta hata yapmaz. Onlar herifi video kuşağı için bi tür “Süper Çocuk” olarak görüyolar. (p. 227)		**Banana Sitesi**’nin sevimli şövalyesinin trendi ve heyecan verici serüvenlerinin renkli bir bölümü olarak görülürken, benim güneye yaptığım yolculuklar onların zihninde her zaman kötü ve nahoş çağrışımlar yapmıştı. Video kuşağı için bir tür *Oor Wullie* olarak görüyorlar amcığı. (p. 204)	
DAVIES’ *STRATEGY*	Omission of **Bannanay Flats**	-	Preservation of **Bannanay Flats**	-
VENUTI’S *APPROACH*	Domestication	-	Foreignization	-

*Cables Wynd House***,** which is also known as *Banana* (*Bannanay* in vernacular Scottish) *Flats,* i.e. *Muz Sitesi* in Turkish, is “a ten-storey tower block constructed by Edinburgh Borough Council as a part of the redevelopment of the central area of Leith (…) in 1963” (*Canmore.rcahms.gov.uk*). The reason for this two-hundred-and-twelve-flat block to be also known as *Banana Flats* is that it has a curved shape resembling a banana (*Edinburghnews.scotsman.com*). These “dwellings built as modernist public housing” were actually constructed with the aim of providing affordable accommodation for the working-class Leith residents; nevertheless, the reality turned out to be a far different one, that is, despite aspiring hope and pride in the Leithers, the block eventually became the cradle of poverty and crime (Clandfield and Lloyd 107-8); *Edinburghnews.scotsman.com*).

As for the importance of these flats for *Trainspotting,* the characters of the novel are described to have grown up in those flats. These young people are mostly devoid of various social opportunities and are highly deprived of financial power; thus, their lives of privation eschew them from having a brighter future with more expectances. Therefore, each of these young people becomes a representative of the limited means they have always had, hence, the marginalization of the Scots in general when regarded in a larger spectrum. For that reason, *Bannanay Flats* turn into a culture-specific item illustrative of the otherness of the Scots.

For the translation of **Bannanay Flats**, Kaliç prefers not to translate them, hence, deletes them. By deleting them, he benefits from the strategy of omission, which causes his translation to become a domesticated one.

However, Pardo translates **Bannanay Flats** as **Banana Sitesi.** Pardo conserves the name of the block **Bannanay** by transliterating it, just like he does for the translation of the name of the statue of Queen Victoria, and turns it into **Banana.** Then, he translates **Flats** as **Sitesi** since this is what blocks are called in Turkish. Hence, Pardo makes use of the translation strategy of preservation, which gives way to a foreignizing translation on the part of the Turkish readers.

Within the context of rendering the Scottish otherness visible to the Turkish readers, hence, recreating the Scottish otherness in the target text, Pardo is able to manage that to a certain extent, for he benefits from the translation strategy of foreignization for the culture-specific item *Bannanay Flats.*

7. Names of military items and military people:

Words regarding the military, ranks, weapons, wars, etc. are included in this category.

EXAMPLE 28:

	SOURCE TEXT **IRVINE WELSH**
	Ah understood that. But it's wrong. The only fuckers thit ever made a difference tae Billy wir **the Provos**, and they were cunts as well. Ah've no illusions about them as freedom fighters. The bastards made ma brother intae a pile ay catfood. But they only pulled the switch. His death wis conceived by these orange cunts, comin through every July wi thir sashes and flutes, fillin Billy's stupid heid wi nonsense about crown and country n

<table>
<tr><td></td><td colspan="2">aw that shite.
(p. 221)</td><td colspan="2"></td></tr>
<tr><td></td><td colspan="2"><i>TARGET TEXT 1</i>
SABRİ KALİÇ</td><td colspan="2"><i>TARGET TEXT 2</i>
AVİ PARDO</td></tr>
<tr><td></td><td colspan="2">Bunu anlıyodum. Ama yanlıştı. Billy’yi değiştirebilicek insanlar sadece askerlerdi, ama onlar da göttüler zaten. Kesinlikle özgürlük savaşçısı olarak görmüyodum onları. İbneler abimi bir çuval kedi mamasına çevirmişlerdi. Ama onlar sadece düğmeye basmıştı. Onun ölümü, her temmuzda kuşaklan ve flütleriyle gelip Billy’nin kafasını taç ve kral gibi saçmalıklarla dolduran o Turuncu ibneler yüzünden gelmişti.
(p. 253)</td><td colspan="2">Bunu anlıyorum. Ama yanlış. Billy için fark yaratabilecek tek şey IRA’ydi ve onlar da göttüler. Özgürlük savaşçıları olduklarına dair bir yanılgı içinde değildim. Orospu çocukları abimi kedi mamasına çevirmişlerdi. Ama şalteri indirmişlerdi sadece. Onun ölümünden asıl her temmuzda kuşaklan ve flütleriyle gelip Billy’nin zihnini Krallık, ülke ve benzeri zırvahklarla dolduran o Turuncu ibneler sorumluydu.
(p. 227-8)</td></tr>
<tr><td>DAVIES’
<i>STRATEGY</i></td><td>Localization
of
the Provos</td><td>-</td><td>Preservation
of
the Provos</td><td>-</td></tr>
<tr><td>VENUTI’S
<i>APPROACH</i></td><td>Domestication</td><td>-</td><td>Foreignization</td><td>-</td></tr>
</table>

The *Provos* are the vernacular form of referring to the *IRA (the* *provisional* *Irish Republican Army)*, literally *İrlanda Cumhuriyet Ordusu* in Turkish. As it is explained above in Example 13, they, i.e. the Provos, were the active, pro-violence wing of the IRA. Therefore, the Provos form a culturally-loaded word for the Scots. Thus, its use in *Trainspotting* also makes it a culture-specific item that is important for the Scottish culture in terms of the translation strategy used for it.

Firstly, **The Provos** are translated into Turkish as **askerler** by Kaliç. However, Kaliç translates *IRA* as *özgürlük savaşımız* in Example 13 by localizing IRA. Here, Kaliç again resorts to the strategy of localization by turning the source-text culture-specific item, The Provos, into something quite familiar to the Turks, which is **askerler**, i. e. *soldiers* in English. Thus, by making use of the localization strategy, Kaliç benefits from the domestication approach in his translation.

Secondly, **the Provos** are translated into Turkish by Pardo as **IRA**. Since the Provos are the pro-violence wing of the IRA including its members who think that it is acceptable to resort to force when necessary in order to free the Northern Ireland from the UK, Pardo in fact does not deviate from the context. He, even contrary to this, gives the synonym of the Provos by corresponding it with **IRA**. Therefore, Pardo maintains the source-text culture-specific item in his translation; hence, he foreignizes his translation.

For that reason, in Pardo's translation, the otherness of the Scottish culture is more visible to the Turkish readers as Pardo does a foreignizing translation due to preserving the culture-specific item in his translation.

8. Names of means of transport:

Names of buses, bus numbers, taxicabs, roads, trains, etc. are all covered under the subcategory of means of transport.

EXAMPLE 29:

	SOURCE TEXT **IRVINE WELSH**			
	So ah gits the draftpaks, one fill ay spesh fir me, n one fill ay lager fir that rid-heided cunt. We gits the cairry-oot n jumps a **Joe Baxi** up the toon n down a quick pint at that pub in the station. Ah gits crackin tae this cunt it the bar; boy fi Fife, ah kent the cunt's brar in Saughton. No a bad gadge as ah remember. Harmless cunt likes. (p. 113)			
	TARGET TEXT 1 **SABRİ KALİÇ**		*TARGET TEXT 2* **AVİ PARDO**	
	Ben de malları aldım. Bana bi şişe mal, kızıl saçlıya bi şişe bira. Dışarıya zıplayıp bi **taksiye** bindik, barda birer yolluk attıktan sonra istasyona gittik. Barda bi herife rasladım; abisi Saughton'dan benim arkadaşımdı. Hatırladığım kadarıyla kötü bi herif de diildi. Zararsız çocuktu. (p. 134)		Neyse, ben biraları alıyorum, biri benim için bol köpüklü, diğeri normal, salça kafa için. Alışverişi tamamlayıp **taksiyle** gara gidiyor ve gardaki pub'da da birer bira deviriyoruz. Barda oturan tiple biraz sohbet ediyorum; bir elli boyunda bi oğlan, abisini Saughton'dan tanıyorum amcığın. Fena biri değildi hatırladığım kadarıyla. Zararsız bi amcıktı. (p. 119)	
DAVIES' ***STRATEGY***	Globalization of **Joe Baxi**	-	Globalization of **Joe Baxi**	-
VENUTI'S ***APPROACH***	Domestication	-	Domestication	-

Joe Baxi means a cab, i. e. taxi, in Scots slang (Howard 350). The name Joe Baxi comes from "a heavyweight British boxer", who was famous circa 1950 (*Freelang.net*). Since this word belongs to the Scottish slang, it constitutes a culture-specific item. Thus, due to the fact that the characters in *Trainspotting* make plentiful use of local Scottish language, they also use this word in their speeches, which turns *Joe Baxi* a culture-specific item to be scrutinized here as well.

For the translation of **Joe Baxi**, both of the Turkish translators utter the word **taksi**. Both Kaliç and Pardo benefit from the translation strategy of globalization here, which is translating a source-text culture-specific item by covering it with a less culturally-bound, hence, a generic word. Therefore, by translating the said culture-specific item in the abovementioned way, both translators perform domesticating translations as a result of using the vocabulary **taxi** that is highly common all around the world.

As a result of benefiting from the translation approach of domestication, both translators are not able to convey the Scottish otherness to the Turkish readers since a world-wide known word is used in the translations for a local word.

9. Names of health and education services:

Names of schools, universities, hospitals, the names given to health workers are all included here.

EXAMPLE 30:

	SOURCE TEXT **IRVINE WELSH**
	Ah could just see 'Ju' now, wi that grey, porridge-coloured skin, greasy hair and thin body with the sagging flesh still hanging off it, her face frozen neutral, deathly; unable tae smile or frown. The valium taking the edge off her nerves as the bairn lets rip with another volley of shudder-inducing screams. She'll love that child, as much as Franco'll be indifferent tae the perr wee cunt. It'll be a smothering, indulgent, unquestioning, forgiving love, which will ensure that the kid turns oot tae be jist like its daddy. **That kid's name wis doon fir *H.M. Prison***

	Saughton **when it was still in June's womb, as sure as the foetus of a rich bastard is *Eton-bound*.** While this process is going on, daddy Franco will be whair he is now: the boozer. (p. 171)	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	"June" gelmişti gözlerimin önüne. Gri, lapa renkli yüzü, yağlı saçları, iskeletine gerilmiş gibi duran ince teni ve ölü gibi duran duygusuz yüzüyle... Valyum sinirlerini iyice köreltmiş ve çocuk biraz daha acı verirken... Franco zavallıcığa nasılsa farklı davranmayacağı için, o sevecektir elbet bu çocuğu. Onunki ba- yıcı, özverili, sorgusuz sualsiz, affedici bir sevgi olacak. Çocuğu tıpkı babası gibi biri olsun diye. **Bu bebek daha Jude'un rahmindeyken *Saughton Hapishanesi* yazılmıştı kaderine, zengin piçlerin *kaderine* daha doğmadan *Eaton Kolejinin yazılması* gibi.** Bunlar olup biterken baba Franco şimdiki gibi biri olacak: ayyaş. (p. 198)	June geldi gözümün önüne. Gri, yulaf rengindeki cildi, yağlı saçları ve teni sarkmış sıska vücudu, donuk, ölümcül yüzü; ne gülümseyebiliyor ne de somurtabiliyor. Bebek tüyler ürpertici çığlıklar atarken hayata ancak valiumla tahammül edebiliyor. Franco o zavallı küçük amcığa ne kadar ilgisiz davranırsa June o kadar sevecek çocuğu. Boğucu, hoşgörülü, mutlak ve bağışlayıcı bir sevgiyle sevecek, bu da çocuğun aynı babası gibi olmasını kaçınılmaz kılacak. **O çocuğun alnına daha June'un rahmindeyken *Saughton cezaevine* girmek yazılmıştı, zengin bir orospu çocuğunun cenininin *Eaton yolcusu olması* gibi.** Bu süreç işlerken, Franco baba şimdi nerdeyse yine orda olacak; ayyaş. (p. 177)

DAVIES' ***STRATEGY***	Preservation of ***H.M. Prison Saughton*** and ***Eton-bound***	Addition Of ***"Koleji"*** to ***Eton***	Preservation of ***H.M. Prison Saughton*** and ***Eton-bound***	-
VENUTI'S ***APPROACH***	Foreignization	Foreignization	Foreignization	-

H.M. Prison Saughton is a prison in Edinburgh, Scotland, and this prison takes its inmates from Edinburgh and around (*Sps.gov.uk.*). *Eton College* was founded in 1440 by the then King as a boarding school for only teenage boys, and has been among the main bearers of the aristocrats and statesmen of the UK since then (*Etoncollege.com*). This college is very famous across the UK for its high-quality education. Therefore, these two organizations are well-known in the UK, and they are among the integral parts of the British cultural life, which make them highly culturally-loaded referents. Thus, the juxtaposition of these two organizations presents a stark contradiction on its own right. Furthermore, if these two are mentioned consecutively for the life projection of a person, as it is done in *Trainspotting* for an unborn baby, it implies that this child would most probably either be a criminal or an intellectual in the future. For that reason, the combination of these two institutions forms a culturally-loaded concept as regards the novel at issue here as well.

Thus, for the translation of ***H.M. Prison Saughton***, both Kaliç and Pardo create similar sentences: ***Saughton Hapishanesi*** and ***Saughton cezaevi*** respectively, since *hapishane* and *cezaevi* are synonymous words in Turkish used for *prison*. Therefore, both translators conserve the aforementioned culture-specific item in their translations, and make use of the translation strategy of preservation, which makes their translations foreignized ones. Moreover, for the Turkish translation of being an ***Eton-bound*** within the context of the future of a baby, Kaliç says ***kaderine* (daha doğmadan) *Eaton Kolejinin* yazılması**, and Pardo tells ***Eton yolcusu olması***. Thus, as it is clearly seen, both of the translators stick to the source-text culture-specific item in their translations; they use the translation strategy of preservation, hence, do foreignizing translations. Furthermore, Kaliç additionally includes one more word to his translation, which is ***Kolej(i)***, i. e. *private secondary and high school* in English, to clarify the meaning of the word ***Eton***. As a result of his effort to try to show the Turkish reads that *Eton* is a British school, Kaliç makes use of the translation strategy of addition in his translation as well. Hence, both translators make use of the foreignization translation approach as a result of using foreignizing translation strategies in their translations.

About recreating the Scottish otherness in their translations, two translators are equally successful: both Kaliç and Pardo are able to raise the bothersome feeling of the possibility of ending up either as a highbrow or a lowbrow for a baby is determined even before it is born. Therefore, by mentioning the fact that its parents and its parents' socioeconomic conditions determine a baby's future, the writer tries to refer to the moral certainty of the Scots to have bleak futures the moment they are born into Scottish families.

10. Names of arts:

Music, bands, solo artists, plays, movies, poems, novels, songs, song lyrics, performances, awards, musical instruments, etc. are all included under this subcategory of the name of the items related to arts.

EXAMPLE 31:

	SOURCE TEXT **IRVINE WELSH**	
	"So wir aw **off tae Dublin in the green** —fuck the queen! Whair the hel-mits glisten in the sun —fuck the huns! And the bayonets slash, the aw-ringe sash To the echo of the Thomson gun." (p. 45)	
	TARGET TEXT 1 **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
	"Yine çıktık Dublin'in yeşil sahasına	**"Düştük yeşil Dublin yollarına**

	Koyacağız kraliçenin orasına burasına! Biz güneşte parlayan miğferleriz Gerekirse Hunlan da düdükleriz! Parıldar süngülerimiz, delerler eti Bir makineli tüfeğin sesleri gibi!” (p. 59).		-Kraliçeyi salla Parlar miğferlerimiz ışıkta - Hun’ları salla Kasaturalarımız keskin, silahlarımız hazır Thompson tüfeklerimizin sesi yankılanır.”* **Off To Dublin In The Green* adlı İrlanda folk şarkısından türetilmiş eski bir Hibs tezahüratı. Edinburgh tabanlı Hibernian F.C. futbol takımı, İrlanda’dan gelme göçmenlerce kurulmuştur. Yeşil-beyaz renkleri, kökenlerine gönderme yapar. Hun sözcüğü Rangers takımı taraftarlarına yönelik kullanıldığı gibi, Kuzey İrlanda’da Protestan'ları işaret eden bir terimdir. (p. 54)	
DAVIES’ *STRATEGY*	Preservation of ***off tae Dublin in the green***	-	Preservation of ***off tae Dublin in the green***	Addition of a footnote where **the song** is decsribed
VENUTI’S *APPROACH*	Foreignization	-	Foreignization	Foreignization

Off to Dublin in the Green is a famous republican folk song sung to remember the Irish “heroic militarist tradition”, whose original version is as follows:

Off to Dublin in the Green

“So we’re off to Dublin in the green, in the green

I’m tired of civilian life

Where the helmets glisten in the sun

Since the day that I was born

Where the bayonets flash, and the rifles crash

So I’m off to join the IRA *(the Irish Republican Army)*

To the echo of the Thompson gun.’

And I’m off tomorrow morn.’

I’m tired of civilian life

Since the day that I was born.” (Fairmichael).

As it is already explained by Pardo, this song is sung in *Trainspotting* in another of its lyrical version that is turned into a cheering for the Hibernian Football Club of Edinburgh established by the Irish immigrants in order to connote the rebellious roots of the Irish. Thus, by singing this song, the Scottish youth in the novel try to show their difference from the English, i. e. their otherness, which makes this cheering a culture-specific item to be studied.

Both Kaliç and Pardo translate the title of the song “**off tae Dublin in the green**” literally by benefiting from the translation strategy of preservation; hence, their literal translations are as follows respectively: “**Yine çıktık Dublin’in yeşil sahasına**”, and “**Düştük yeşil Dublin yollarına**”. Moreover, Pardo also integrates some information about the song by explaining its content in a footnote, i. e. through making use of the translation strategy of addition used for culture-specific items.

Therefore, both of the translators make use of the foreignizing translation approach as a result of benefiting from the translation strategies of preservation, and addition.

Regarding the recreation of the Scottish otherness, both of the translators are able to make the Scottish otherness visible to their Turkish readers as the two resort to the foreignization approach in their translations; however, by making use of both preservation and addition strategies for his translation of the culture-specific item in question here, which is the title of a song, Pardo is able to show the Scottish otherness in the translation more than Kaliç.

EXAMPLE 32:

	SOURCE TEXT **IRVINE WELSH**			
	Some sang along, others tried to maintain conversations above the music. However, when ***The Boys of the Old Brigade*** came on everybody joined in. Even Sick Boy took time off his necking session. (p. 46)			
	TARGET TEXT 1 **SABRİ KALİÇ**		***TARGET TEXT 2*** **AVİ PARDO**	
	Bazıları şarkı söyledi, bazıları da müzik üzerine sohbet kurmaya çalıştı. Ama ***Eski Müfrezenin Çocukları*** şarkısı gelince, herkes eşlik etti. Sick Boy bile öpücüklerine ara vermişti. (p. 60)		Kimi şarkıya eşlik etti, diğerleri müziğe rağmen sohbet etmeye çalıştı. Fakat, ***The Boys of the OldBrigade**** başladığında herkes katıldı. Sick Boy bile yiyişmeye ara verdi. (p. 54) * *Bağımsızlık Savaşı'nı konu alan bir İrlanda halk şarkısı.*	
DAVIES' ***STRATEGY***	Preservation of ***The Boys of the Old Brigade***	Addition of the word "**şarkısı**"	Preservation of ***The Boys of the Old Brigade***	Addition of a footnote where **the song** is

				decsribed
VENUTI'S *APPROACH*	Foreignization	Foreignization	Foreignization	Foreignization

The Boys of the Old Brigade is an Irish political song about the Irish war of independence. In *Trainspotting,* the characters sing this song all together and try to form some sort of "camaraderie" among them in order to feel some solidarity opposed to their alienation, i. e. otherness, caused by "their fear of intimacy" (Morace, *Welsh* 45). Thus, this song becomes a culture-specific item to be studied in order to better understand the novel.

As for the translation of the title of the song, ***The Boys of the Old Brigade***, both of the translators conserve the title of the novel in their translations. Firstly, Kaliç translates it directly as ***Eski Müfrezenin Çocukları***, but he also integrates the word ***şarkısı***, i. e. *song* in Turkish, to his translation of Welsh's *Trainspotting*. Therefore, Kaliç benefits from the translation strategies of both preservation and addition, which turn his translation into a foreignized one. Secondly, Pardo leaves the culture-specific item in question here as it is in the source text: ***The Boys of the Old Brigade***, but then with the help of a footnote, he explains the song's context, and tries to be clearer in his translation. Thus, Pardo, just like Kaliç does, makes use of the translation approach of foreignization due to employing the foreignizing translation strategies of preservation and addition respectively.

Thus, when the visibility of the Scottish otherness is assessed here, both translators manage to recreate the feeling of otherness the Scots sense on their Turkish readers because of utilizing the foreignization approaches for the translation of the aforementioned culture-specific item.

EXAMPLE 33:

	SOURCE TEXT **IRVINE WELSH**
	Ma cousin Nina looks intensely shaftable. She's goat long, dark hair, and is wearing an ankle-length, black coat. Seems tae be a bit ay a Goth. Noting some ay Willie's squaddy pals and ma Weedjie uncles gettin oan

	well, ah find masel whistling **‘The Foggy Dew’**. One squaddy wi big, protruding front teeth, cottons oan and looks at us in surprise n then anger, so ah blaws the cunt a kiss. He stares at me for a bit, then looks away, shit up. Good. Wabbit season. (p. 212)			
	TARGET TEXT 1 **SABRİ KALİÇ**		***TARGET TEXT 2*** **AVİ PARDO**	
	Kuzenim Nina harbiden düzülebilicek gibi görünüyo. Uzun, siyah saçları var ve ayak bileklerine dek uzanan siyah bi palto giyiyo. Biraz kaba saba görünüyo. Willie’nin bazı arkadaşlarının ve amcaların kendilerine gelmeye başladıklarını fark edince ıslıkla **“Sabah Sisi”**ni çalmaya başlıyom. İri, kocaman ön dişleri olan bi arkadaş bana önce şaşarak, sonra da kızarak bakıyo ve ben de ona bi öpücük gönderiyom. Biraz daha ters ters bakıyo, sonra gözlerini kaçırıyo. Güzel. Tırsma mevsimi. (p. 243)		Kuzinim Nina müthiş çekici görünüyor. Uzun, siyah saçlan var ve dizlerine kadar inen siyah bir ceket giymiş. Goth’u çağrıştırıyor hafiften. Willie’nin bazı askerlik arkadaşlarıyla Glasgowlu amcalarımın iyi geçinmekte olduklarını görüp **“Foggy Dew” parçasını** ıslıklamaya başlıyorum. Ön dişleri iri ve çıkık askerlerden biri duyup bana hayret ve öfkeyle bakıyor, ben de bir öpücük uçuruyorum amcığa. Bana bir süre baktıktan sonra gözlerini kaçırıyor. Güzel. Tavşan mevsimi. (p. 219)	
DAVIES’ *STRATEGY*	Transformation of **‘The Foggy Dew’**	-	Preservation of **‘The Foggy Dew’**	Addition of a word **“parçası”**

VENUTI'S *APPROACH*	Domestication	-	Foreignization	Foreignization

The Foggy Dew is an Irish rebel song sung by Renton, the protagonist, through whistling. Moreover, Renton whistles this song at his bother Billy's funeral in front of his uncles and of some soldiers of the British Army who are there for the burial ceremony of Billy, for Billy is dead due to an IRA bombing in Ulster, Northern Ireland. Thus, the importance of the song Renton whistles increases concordantly. *The Foggy Dew,* as mentioned above, is an Irish rebel song. However, the people at Billy's funeral, that is Renton's uncles and the soldiers from the British Army, support the integrity of the United Kingdom; therefore, they are all opposed to the Irish freedom in Ulster, Northern Ireland. As a result, this song becomes a highly culturally-loaded item to be studied in *Trainspotting.* For that reason, the moment Renton starts to whistle this Irish rebel tune by looking at those pro-Kingdom people at the funeral, the soldiers become agitated and furious at the thought of the defiant party and look at Renton hatefully. However, in reality, Renton totally disgusts countries (Welsh 228). Despite his strong dislike for nations, Mark Renton cannot restrain from identifying himself continuously with the "icon of the Irish rebel" (MacLeod 100). Hence, by whistling *The Foggy Dew,* he, in a way, defies the hegemony the British have established on the Scottish.

As regards the translation of **'The Foggy Dew'**, Kaliç translates it as **"Sabah Sisi"**, which is literally *Sisli Çiğ* in Turkish, i. e. *Morning Fog* in English**.** Nonetheless, *dew* means *çiğ* in Turkish, but the Turkish word *sis* means *fog* in English. Therefore, Kaliç changes the source-text culture-specific item into another one in the target language by benefiting from the flexibility of the Turkish language; hence, he makes use of the translation strategy of transformation, which results in a domesticated translation.

Then, Pardo makes use of the translation strategy of preservation and he leaves **'The Foggy Dew'** as **"The Foggy Dew"** in the translation he does. However, Pardo also integrates the word ***parçasını***, which is a synonym for the word ***şarkısını*** in Turkish, into his translation to clarify what The Foggy Dew is for the Turkish readers; that is to say, he benefits from the strategy of addition by uttering that The Foggy Dew is a song. Therefore, by making use of the strategies of both preservation and addition, he attains a foreignized translation.

As for the recreation of the Scottish otherness is the translation, contrary to Kaliç who domesticates his translation, Pardo can make the culture-specific item in question here, i. e. the title of a song which is **'The Foggy Dew'**, more visible to the Turkish readers as a result of conserving it the same in his translation, which becomes a foreignizing translation.

As a consequence, after studying 33 excerpts taken from the two Turkish translations of *Trainspotting*, which are particularly illustrative of the Scottish otherness, a table such as the following is attained:

Table 5. Excerpts Analyzed

VENUTI'S ***APPROACH***	***TARGET TEXT 1*** **SABRİ KALİÇ**	***TARGET TEXT 2*** **AVİ PARDO**
DOMESTICATION	21	6
FOREIGNIZATION	12	27
TOTAL NUMBER OF EXAMPLES	**33**	**33**

1) Therefore, 33 excerpts consisting of the culture-specific items reflecting the Scottish otherness are scrutinized within the translation analysis of this thesis,
2) Among the 33 excerpts constituent of the culture-specific items illustrative of the Scottish culture and its otherness, **Kaliç**
    a. domesticates 21 excerpts,
    b. foreignizes 12 excerpts,
3) Among the 33 excerpts which are rich in Scottish otherness, **Pardo**
    a. domesticates 6 excerpts,
    b. foreignizes 27 excerpts.

Consequently, translation of culture-specific items result in two kinds of approaches to translation; that is to say, culture-specific items of a particular society reflected in a literary work are either domesticated or foreignized in translated texts (Venuti 1999). In domestication, the cultural otherness of the source text is effaced from the translation, and the peculiarities pertaining to the source culture are evaded from the target text; therefore, readers of the translated source text might not and/or cannot be aware of those characteristics of the other culture. However, when culture-specific items in a literary text are translated in accordance with the foreignization approach, the readers of the target text are able to perceive the dissimilarities and the gaps between the source and the target cultures. That is, they are reminded of the fact that they are reading a work of literature stemming from other lands, and they can feel the alienation, hence, the otherness of the source culture.

Thus, when the two Turkish translations of *Trainspotting* are scrutinized in terms of Venuti's approaches of domestication and/or foreignization with regard to the translation of culture-specific items in the said novel, the two translators vary from each other to some extent. Firstly, Sabri Kaliç generally benefits from the approach of domestication; that is to say, over 33 instances, 21 of them are detected to have been domesticated in his translation of the novel in question. However, in 12 instances, he marginalizes the source text and performs a foreignizing translation. Therefore, as it is evident in the main aim of the present study, the Scottish otherness is sought to have been reflected in the target texts; thus, it is obvious to the readers of Sabri Kaliç that he can manage to recreate the Scottish otherness in his translation only to a certain extent.

Secondly, Avi Pardo mostly utilizes the translation approach of foreignization in his version of *Trainspotting* as he foreignizes the translation of culture-specific items pertaining to the Scots in 27 instances of the total of 33. This means that he only domesticates the source-culture item in only 6 instances. For that reason, although Pardo is apparently more successful than Kaliç at reproducing the Scottish otherness in his translation to the Turkish readers, he also resorts to the approach of domestication in his translation from time to time. This indicates that he cannot always recreate the Scottish otherness in his translation, and he resorts to domestication as well if he deems it necessary for the Turkish readers who meet Irvine Welsh's *Trainspotting* through his translation.

Hence, none of the translators are fully able to recreate the Scottish otherness in their translations, but they can only manage to do that to a certain extent in their translations.

As a result, in this chapter, the challenges *Trainspotting* might pose to its translators, particularly to the Turkish ones, have been presented. Then, the excerpts taken from the two Turkish translations of *Trainspotting* have been analyzed in detail.

CONCLUSION

The aim of this study has been to find out whether the Scottish culture-specific items are recreated in the two Turkish translations of *Trainspotting*, if these Turkish translations are evocative of the otherness of the Scots, and whether the feeling of alienation the Scots feel are made visible to the Turkish readers through certain translation strategies.

Trainspotting reflects the relationship between Scotland and England which has a long and complicated history. Despite being the two parts of a united kingdom, there has always been a constant struggle between the Scottish and the English. *Trainspotting* reveals that the English side has been the superior one from the beginning, whereas the Scots have been the inferior one in economic, political, social, and even linguistic terms. The social and linguistic pressure of the English on the Scottish is reflected in *Trainspotting*. Thus, *Trainspotting* also emphasizes the otherness of the Scottish culture.

Furthermore, *Trainspotting* focuses on language as an integral part of Scottish culture by highlighting the Scottish linguistic otherness. That is to say, *Trainspotting* reflects that the Scots have asserted their linguistic otherness, and they have begun to use vernacular Scottish in their works of literature purposefully. These factors render the translation of *Trainspotting* difficult. Moreover, *Trainspotting* depicts a specific group of Scottish people at a specific time period at a specific setting that involves young drug-addict Scots suffering from the socio-economic burdens of the Thatcherite Britain in Scotland's Leith, Edinburgh.

In Turkey, two translations of this novel have been published so far. The first was done by Sabri Kaliç in 2001, and the second one belongs to Avi Pardo (2010). Therefore, as the subject matter of this thesis is about the translation of the items specific to the Scottish culture, the two Turkish translations have been studied in order to seek answers to the research questions which were asked in the introduction part of this study.

To this end, firstly, Venuti's concepts of foreignization and domestication have been addressed to find out whether a culture-specific item is translated through domestication or foreignization. In domestication, the writer is brought to the home of the reader's culture, whereas in foreignization, the reader is sent to the foreign world of the author. Secondly, Davies' strategies put forth for the translation of culture-specific words have been used to determine whether a translation strategy of a culture-specific item has been employed to domesticate or to foreignize the translation.

In order to fulfill these goals, a descriptive analysis of the excerpts taken from *Trainspotting* has been carried out.

So as to reach a conclusion by assessing the findings obtained from the analysis of the two Turkish translations of culture-specific items in *Trainspotting*, the answers to the sub research questions of the Reseach Question regarding this thesis have been found as follows:

1. What are the general characteristics of the culture-specific items that might pose some challenges to the Turkish translators of *Trainspotting*?

The Turkish translators of *Trainspotting* need to be knowledgeable about the Scottish history, politics, economics, culture along with the pop-culture in order to do translations in which the cultural referents of this other culture can be reflected within the translations, if, of course, the aim of translation is to recreate the effect of the otherness of the Scottish culture. In *Trainspotting*, there are culture-specific items in the form of the following: the names of people (Sick Boy, Johnny Swan), the names of political parties (The Tories), the names of the fans of football teams (Huns, Hibs), etc. Assuming that the Turkish readers are not acquainted with those culture-specific items, the translators might have found it hard to reach a decision whether to make the target text intelligible for the target readers on the one hand, or to make Scottish otherness visible to them on the other.

Moreover, there are other challenges for the translators of *Trainspotting*. For instance, the cultural references presented in the source text may not be present in the target culture. Those cultural references may have little or no bearing for the Turkish readers. Then, those items in the Scottish culture may not be familiar to the Turkish culture, for instance a reference to a specific place in Scotland may be unknown for the Turkish readers.

2. How do the two Turkish translators tackle the translational challenges posed by the culture-specific items in Irvine Welsh’s novel *Trainspotting*?

Kaliç is the first translator who translated the novel into Turkish. Kaliç handles the difficulties he experiences during the translation of culture-specific items in *Trainspotting* by mainly using the strategies suitable for doing a domesticating translation. However, there are also some instances where Kaliç uses the strategies of foreignization.

Pardo, who is the second translator of *Trainspotting*, particularly deals with the challenges posed by the translation of culture-specific items pertinent to the Scots by employing the strategies to finally turn his translation into a foreignizing one. However, Pardo seldom benefits from domestication as well; hence, where he deems it necessary to inform the Turkish readers of the Scottish cultural referent in the source text, Pardo makes use of domesticating strategies. Therefore, the excerpts demonstrated in this thesis indicate that Pardo mostly foreignizes his translation by keeping the culture-specific items of the source text intact in his version of *Trainspotting*.

3. To what extent has the "otherness" in Trainspotting been recreated in the two Turkish translations of *Trainspotting*?

The otherness in *Trainspotting* is about the instances where a culture-specific item related to the Scots' culture is directly referred to within the source text so as to imply the difference of the Scots from the English. Moreover, the two Turkish translators of *Trainspotting* both benefit from the approach of domestication and foreignization. Nonetheless, the instances they benefit from domestication and foreignization are not equal to each other either. When they deem it necessary, the translators give extra information about the culture-specific item of the source culture by using footnotes in order to facilitate a smoother reading process on the part of the Turkish readers. However, when some cultural items belong to the names of people, places, etc., translators most of the time preserve the source-text reference, and make use of the approach of foreignization to translation. Besides, if a culture-specific item is too distant from the Turkish culture, translators might delete that reference and omit it from their translations. Therefore, the otherness in *Trainspotting* is not totally recreated in both of the translations; however, the otherness in *Trainspotting* is recreated in both of the translations to a certain extent.

Finally, the aim of this study has been to explore whether the culture-specific items pertaining to the Scots embodied in *Trainspotting* are reproduced in its two Turkish translations, and to reveal whether these translations are domesticated or foreignized so as to be able to evoke the feeling of otherness felt by the Scots in the Turkish readers. Albeit the translation of culture-specific items is a slippery ground for translators, this concept has always been among the concerns of translation studies. Various scholars have defined culture-specific items in different ways. Different scholars have put forth different strategies to be benefitted from for the translations of culturally-bound words. Still other scholars have offered to domesticate them, whereas others favored the foreignization of them. Thus, the topic of the translation of culture-specific items is already a demanding one, and the translation of culture-specific items in a novel in which vernacular is heavily made use of, just like in *Trainspotting,* makes it a more challenging topic to handle for the Turkish translators of the said novel as well. Turkish translators need to be aware of the socio-cultural background of this novel along with a good command of the English language. They need to be familiar with the issues in Scotland and the UK, and they need to be cognizant of the century-long tension between these two. Thus, the factors cause the translation of culture-specific items in *Trainspotting* to be a challenging task for its Turkish translators. For that reason, the Turkish translators of *Trainspotting* also need to be aware of the otherness of the Scots, their languages, and cultures so that they might recreate the otherness reflected in the source text in their translations by making use of the strategies of foreignizing translation. Therefore, translating culture-specific items, as in the case of *Trainspotting,* necessitates translators to be acquainted with all the cultural elements of the source text and to know the background of the novel and the writer in conjunction with the literary conventions of the source-text society. In that sense, it needs to be underscored that translating culturally-loaded texts requires a lot of effort from their translators if they want to create a similar effect in the target culture as well.

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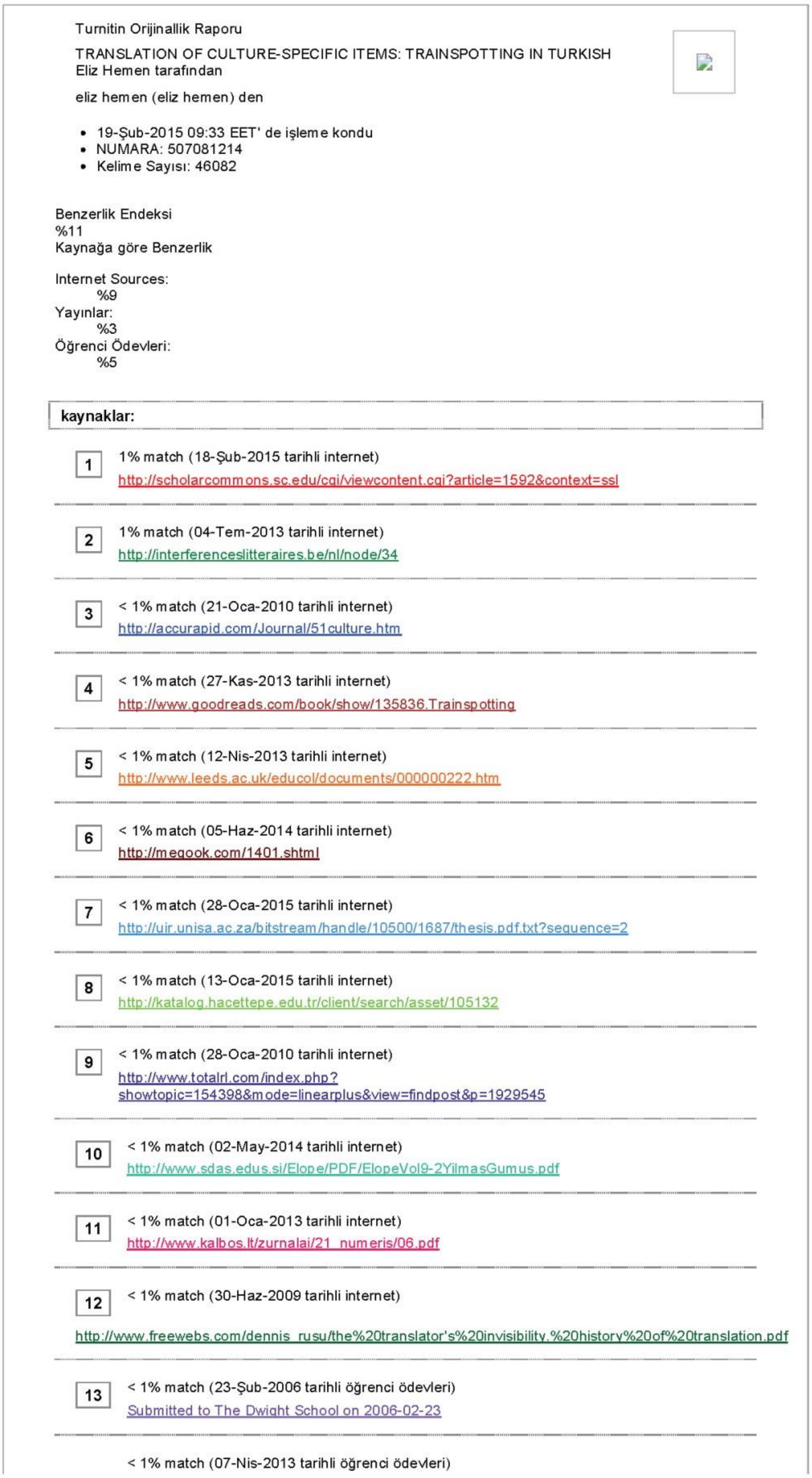
Ek 1: Orijinallik Raporu



Turnitin Orijinallik Raporu

TRANSLATION OF CULTURE-SPECIFIC ITEMS: TRAINSPOTTING IN TURKISH
Eliz Hemen tarafından

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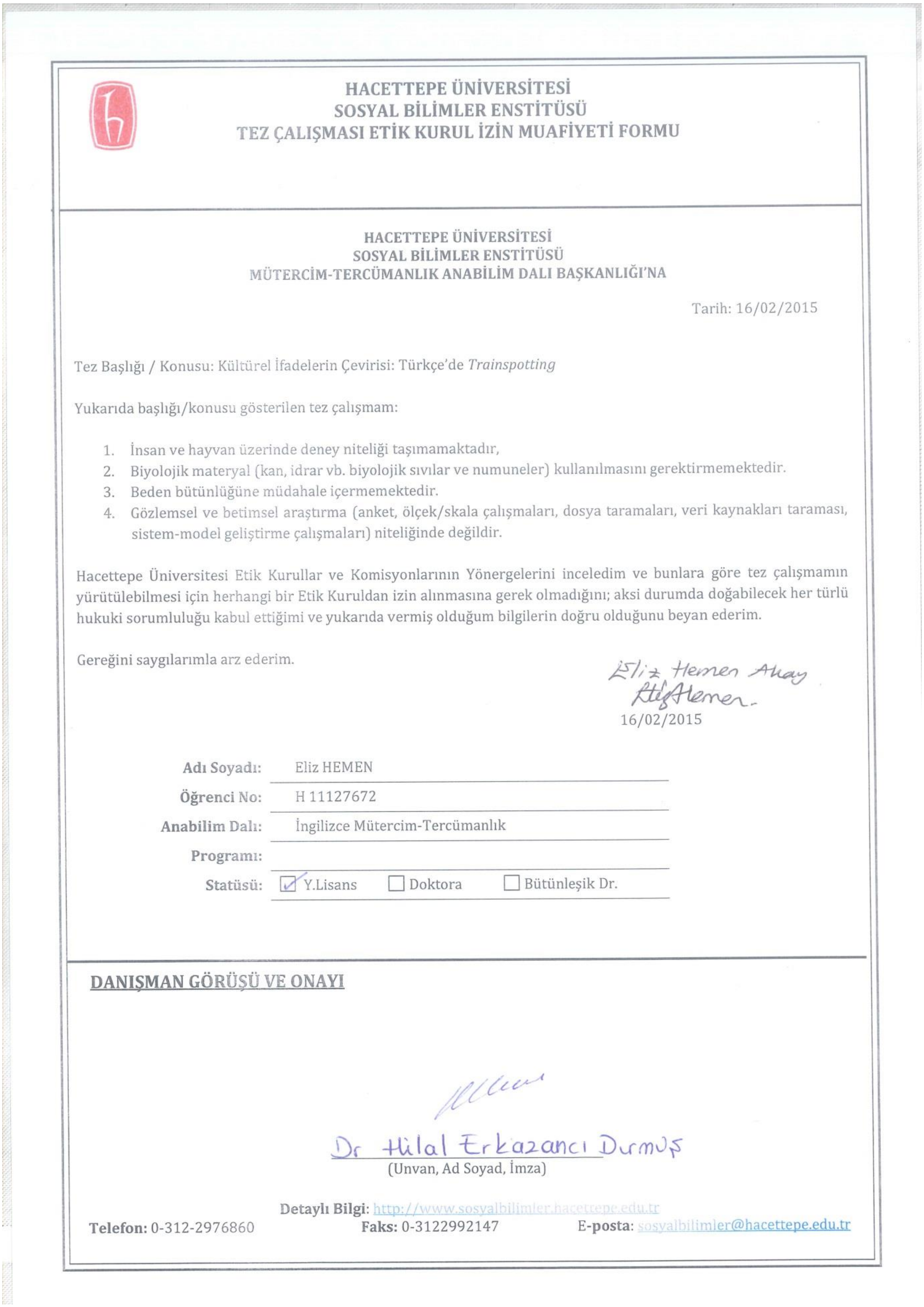

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MÜTERCİM-TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 16/02/2015

Tez Başlığı / Konusu: Kültürel İfadelerin Çevirisi: Türkçe'de *Trainspotting*

Yukarıda başlığı/konusu 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, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

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

Gereğini saygılarımla arz ederim.

Eliz Hemen Akay
16/02/2015

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Öğrenci No: H 11127672
Anabilim Dalı: İngilizce Mütercim-Tercümanlık
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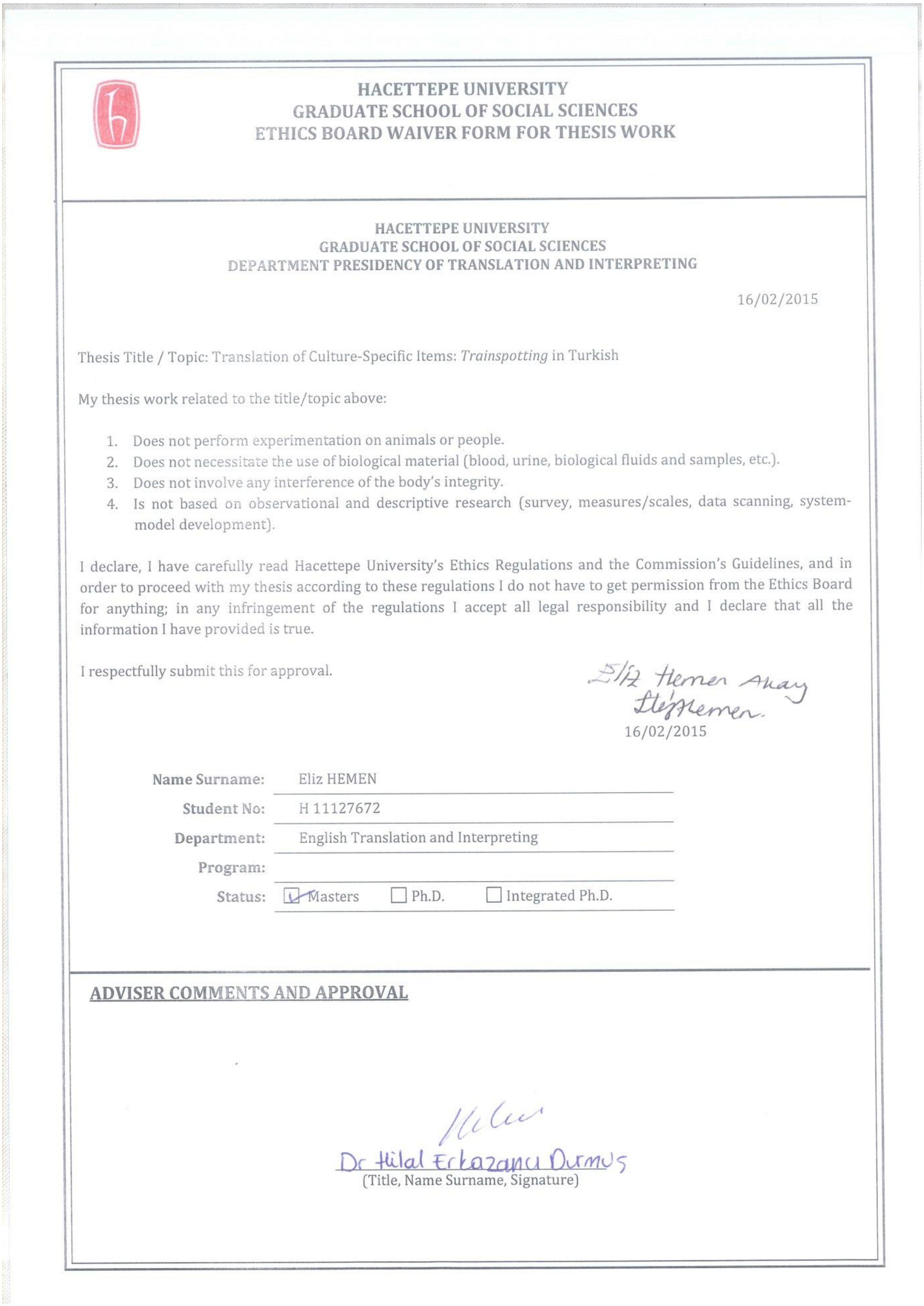

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GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK

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

16/02/2015

Thesis Title / Topic: Translation of Culture-Specific Items: *Trainspotting* in Turkish

My thesis work related to the title/topic above:

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

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

I respectfully submit this for approval.

Eliz Hemen Akay

16/02/2015

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Program:
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ADVISER COMMENTS AND APPROVAL

Dr Hilal Erkazancı Durmuş
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