



From Berji to Kristin: Discussing the Concept of the 'Translated Being' within the Context of Migration

Berci'den Kristin'e: "Çeviri Özne" Kavramını Göç Bağlamında Tartışmak

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ABSTRACT

This paper seeks to explore the concept of translated being within the context of migration and the migrant in *Berji Kristin: Tales from the Garbage Hills*. *Berji Kristin* tells the story of rural migrants who move to a big city in search of a livelihood, building a shantytown on a garbage hill on the outskirts of the city, and settling in their makeshift huts. In the light of the transformation of the rural migrants from innocence to decline, as symbolized by the change in the names "Berji" and "Kristin," the study focuses on the nature of the relation between translation and migration and explores the conceptual and symbolic meanings that translation offers. The study also points out that the translated beings in *Berji Kristin* are represented through female attributions. Focusing on the theoretical implications of the relationship between translation and migration and exploring how postcolonial approaches brought insight into contextualizing the concept of the translated being, the study highlights that translation, in the context of migration, firstly refers to the movement from one culture to another. Translation, secondly, refers to the transformation of the migrants and their endeavors to survive in an unfamiliar environment.

Keywords: Translation, translated being, postcolonial approaches, cultural translation, Berji Kristin

ÖZ

Bu çalışma çeviri özne translated being kavramını göç ve göçmenle ilişkisi çerçevesinde Berci Kristin Çöp Masalları adlı eserde incelemeyi amaçlamaktadır. Berci Kristin Çöp Masalları, geçimini sağlamak amacıyla kırsal bölgeden büyük kente gelerek, kentin çeperinde kurdukları gecekondu mahallesindeki derme çatma kondularında yerleşen göçmenlerin hikayesini anlatmaktadır. Çalışma, kırsal bölgeden gelerek büyük kente yerleşen göçmenlere verilen ya da yakıştırılan, ad ve/veya takma adlardan "Berci" ve "Kristin" ile sembolize edilen ve masumiyetten çöküşe doğru yaşanan bir dönüşümü merkeze alan anlatıya odaklanarak, çeviri ve göç ilişkisinin doğasını ve çevirinin bu bağlamda sunduğu gerçek ve metaforik anlamları incelemektedir. Masumiyetten çöküşe doğru yaşanan dönüşümün romanda kullanılan isimlerden özellikle "Berci" ve "Kristin" bağlamındaki incelemesinde, Berci Kristin'deki çeviri öznelerin dışı niteliklerle betimlenmiş olduğunu ortaya konulmaktadır. Öncelikle sömürgecilik sonrası yaklaşımların çeviri özneyi kavramsallaştırma konusunda getirdiği kavrayışların

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incelenmekte olduđu bu alıřmada, eviri ve g ilişkisini tartıřarak konuya iliřkin kuramsal ereve sunan diđer toplumsal ve kltrel yaklařımlara da deđinilmektedir. Buna gre, g bađlamında eviri ncelikle bir kltrden diđerine dođru ortaya ıkan bir hareketi iřaret ederken, ikinci olarak da tanidik olmayan bir evrede varolmak amacıyla mcadele eden ve bu srete eřitli dnřmler yařayan gmenlerin durumuna gnderme yapmaktadır.

Anahtar kelimeler: eviri, eviri zne, smrgecilik sonrası yaklařımlar, kltrel eviri, Berci Kristin

1. Introduction

The reality of more than half of the world's population living in urban areas for the first time in history calls attention to the concept of migration. Migration is caused by many reasons, including geographical conditions, economic grounds, sociological and political developments, conflicts, and wars. Exile, asylum, voluntary or enforced mobility, or whatever might be the reason for migration, displacement has specific implications for individual and collective identity and entails issues like uprootedness, in-betweenness, assimilation, deprivation, and destitution. Migration bears social, cultural, and economic processes and consequences in relation to displacement. Furthermore, it has a language aspect that can demonstrate itself in many forms in multilingual settings. Thus, migration is also inextricably linked to language practices. Migration as a form of mobility entails "linguistic mobility (which encompasses, on the one hand, economic migration, exile and self-exile, diasporas, and other forms of displacement, and, on the other, interlingual translation and interpretation, self-translation, and instances of multilingual production)" (Polezzi, 2006:169). Migration entails linguistic mobility and linguistic mobility includes translation; therefore, translation firstly is linked to migration as a linguistic activity. The connection between translation and migration also manifests itself with concepts like the mobility of texts and the international circulation of ideas and knowledge. Since linguistic activities connected to migration can be associated with translation in different ways, translation and migration are also linked within the contexts of interpretation, self-translation, migrant writing, and multilingual and multimodal productions of migrant narratives. Furthermore, migration can be linked to translation as a "shift from one way of speaking, writing about and interpreting the world to another" (Cronin, 2006). It would also be apt to contextualize migration and translation in the context of cultural translation as "interpreting the objects of the world as 'source texts' with which we each can and should engage as it is with the communication of this interpretation towards an eventual audience" (Maitland, 2017).

Cultural translation, in the context of alienation and transformation of identity, also appears as a metaphor in postcolonial approaches. In this perspective, the colonized are assimilated in every sense and wrapped up in the colonizer's world and culture, particularly by speaking their language. The phenomenon of translation here is not understood as an interlingual activity but as a metaphor signaling how the colonizer discourse is replaced by the colonized discourse. This approach also leads to characterizing the colonized as a translated being (Fanon 2008; Young 2003; Rushdie 1992). The translated being is defined as the human being whose cultural identity is transformed by the colonial discourse and is produced "as a subject of difference that is almost the same but not quite" (Bhabha, 1994, 86). According to Bhabha, this results in "hybridity" that emerges in both language and cultural identity, which means that the culture formed in a space where the migration is experienced, through translation in the forms of exchange and adaptation, is "transnational and translational" (1994, 5). In addition, it would be

useful to state that cultural translation cannot be considered independent from power relations, both in cultural anthropology and ethnographic approaches and in the postcolonial context.

The concept of the translated being is further highlighted within the context of the relation between translation and migration by Michael Cronin, as he states that “[t]he condition of the migrant is the condition of the translated being” (2006:45). According to this perspective, while migrants move from a source culture and language to a target culture and language, they also shift from one way of understanding and interpreting the world to another. When migration is linked to the concept of translated being it can also be understood as the migrants’ continuous endeavors in explaining, communicating, and translating. In this context, it seems plausible that the relationship between migration and translation can be contextualized with understanding translation as a lingual and cultural transfer activity but also with its symbolic meanings and connotations. Therefore, translation, in the context of migration, firstly refers to the movement from one culture to another. Translation, secondly, refers to the lingual, cultural, and social endeavors and transformations of the migrants to survive in an unfamiliar environment.

This paper aims to explore the concept of the translated being in Latife Tekin’s *Berji Kristin: Tales from the Garbage Hills* ¹(1993). *Berji Kristin: Tales from the Garbage Hills* tells the story of rural migrants from small villages who come to a big city in search of a livelihood. They build a shantytown on a garbage hill on the outskirts of the city and settle in their makeshift huts, *gecekondus* (“gece” means “night” and “kondu” means “placed,” and these can thus be translated as “placed overnight or built overnight). Based on the understanding of the condition of the migrant as of the translated being, Tekin’s migrants in *Berji Kristin* are discussed as translated beings who are depicted as the subjects of displacement from the rural source language and culture to the urban target language and culture. There is no central character throughout the novel because the squatter community itself is the protagonist, and the author depicts the transformation of the squatter community and its integration into urban life. The people of the squatter community who “remove themselves from their familiar source environment and move towards a target culture which can be totally unknown or more or less familiar” (Malena in Cronin, 2006: 45) experience “in-betweenness” (Bhabha, 1996) and “the discovery of a sometimes welcome, sometimes not, new identity” (Kacandes, 2009: 213), and this situation confuses their minds and damages their individuality.

Considering the points above, the study will first focus on the theoretical implications of the relationship between translation and migration. It will also explore how postcolonial approaches brought insight into contextualizing the concept of the translated being. The study will finally show that the transformation of *Berji Kristin*’s rural migrants is represented through female attributions and discuss how the migrants can be contextualized as translated beings.

1 *Berji Kristin: Tales from the Garbage Hills - Berci Kristin Çöp Masalları* was first published in Turkish in 1984.

2. Theoretical Framework

Studying translation as part of a socio-cultural and ideological framework or as part of a cultural system rather than a sole linguistic phenomenon has become one of the most influential approaches in translation studies over the past decades. Susan Bassnett and Harish Trivedi point out that translation involves more than language and is “always embedded in cultural and political systems and history” (1999: 6). The cultural turn (Bassnett and Lefevere 1990) in translation studies also offered a way of understanding the importance of culture in translation along with the social background. The cultural approach in translation studies also emphasized the role of the translator as an intercultural agent focusing on their subjectivity. In addition, the cultural turn transformed the notion of translation emphasizing the manipulative nature of the act. With the integration of intercultural and interdisciplinary approaches in translation studies, it was also proved that translation is not an innocent, transparent activity but rather it “is part of an ongoing process of intercultural transfer” related to politics and power, and a “manipulative activity involving all kinds of stages in that transfer process across linguistic and cultural boundaries” (Bassnett and Trivedi, 1999: 2). Conceptualizing translation with its interaction between interdisciplinary studies that mainly focus on the socio-cultural aspects of the subject in question increased the influence of social and cultural approaches and power relations and minority issues.

For examining the theoretical implications of the relationship between migration and translation, it would be apt to revisit the postcolonial translation approaches.

2.1. *Postcolonial approaches and translation*

Postcolonial approaches have brought new insights into translation studies, mainly questioning the dominant Western thought definition of translation and the need for decentralization of the definition for a better understanding of the phenomenon (Tymoczko, 2006; Trivedi, 2006). Before further dwelling upon postcolonial approaches to translation and their implications in this paper, it would be apt to have a look at how postcolonial studies are positioned. According to Ania Loomba, it’s quite significant to identify the scope of postcolonial studies, and that requires questioning when the concept of postcolonial begins and where post-coloniality can be found: “Although ‘minority’ peoples living in the West (and they may not in every place be literally a minority at all) and the peoples living in ‘third world’ countries share a history of colonial exploitation, may share cultural roots, and may also share an opposition to the legacy of colonial domination, their histories, and present concerns cannot simply merge” (Loomba, 2005:18). Hulme also points out that “Although the word ‘postcolonial’ is useful in indicating a general process with some shared features across the globe if uprooted from specific locations, ‘postcoloniality’ cannot be meaningfully investigated, and instead, the term begins to obscure the very relations of domination that it seeks to uncover” (Hulme in Loomba, 2005: 22). Due to these reasons the concept of postcolonial needs to be considered

in its own historical, cultural, economic, and ideological perspectives and processes, thus; the scope of the postcolonial and how it is integrated into the many studies with a post/colonial perspective is questionable. Therefore, one very significant question seems to appear around the scope of postcolonial studies. As Douglas Robinson states,

The precise scope of postcolonial studies remains controversial. It has been defined in a variety of ways: 1) The study of Europe's former colonies since independence; how they have responded to, accommodated, resisted, or overcome the cultural legacy of colonialism during independence. 2) The study of Europe's former colonies since they were colonized; how they have responded to, accommodated, resisted, or overcome the cultural legacy of colonialism since its inception. 3) The study of all cultures/societies/countries/nations in terms of their power relations with other cultures/etc.; how conquerors have bent conquered cultures to their will; how conquered cultures have responded to, accommodated, resisted, or overcome that coercion (Robinson, 1997:13-14).

“Postcolonial” in translation studies holds a position, in general, of covering studies concerning the relations between different cultures in terms of power relations. As Tejaswini Niranjana states, translation both shapes and takes shape ‘within the asymmetrical relations of power that operate under colonialism’ (1992: 2). Therefore, while postcolonial approaches underline the significance of translation as an instrument between the colonizer and the colonized, postcolonial translation studies emphasize issues like power relations, hegemony, representation, oppression, marginalization, and the political dimension of literary translation. Tejaswini Niranjana examines translation theories from this perspective and highlights the importance of translation in postcolonial studies as she states, “In a post-colonial context, the problem of translation becomes a significant site for raising questions of representation, power, and historicity. The context is one of contesting and contested stories attempting to account for, to recount, the asymmetry and inequality of relations between peoples, races, languages” (1992:1). Postcolonial approaches to translation, moreover, underline asymmetrical power relations within intercultural transfer activities. Cultural and sociological approaches to translation also emphasize the conditions and constraints of intercultural transfer activities and pay significant attention to the agents of these activities.

Given these perspectives, translation can be explored within the scope of the studies of all cultures and societies regarding their social, cultural, and power relations with other cultures. Moreover, translation, with its relation to mobility and displacement, can also be contextualized within the context of migration.

2.2. Migration and the concept of the translated being

Contemporary postcolonial discourse acknowledges the “interconnection between the act of translation and the experience of migration,” as the postcolonial condition and translation “share displacement or relocation as a defining attribute” (Bandia, 2014). In the light of this, it can be stated that displacement and relocation are the shared concepts to be used in linking translation to migration. Postcolonial studies used translation as a metaphor and characterized

the colonized as a translated being (Young, 2003: 140). Indian-British novelist and essayist Salman Rushdie, in his book entitled *Imaginary Homelands*, which is a collection of his writings from 1981 to 1991, emphasizes the significance of the link between translation and migration, mentioning that “[t]he word ‘translation’ comes, etymologically, from the Latin for ‘bearing across’. Having been borne across the world, we are translated men” (1992:17-19). Rushdie’s emphasis on the concept of the translated men opened discussions about the many meanings and understandings that the concept of translation entails. Conceptualizing the condition of the colonized people within a translational framework and defining them as translated beings are also highlighted by Frantz Fanon (2008). What is in question here is the colonizers’ alienation of the colonized by transfiguring themselves. According to Fanon, alienation is the problem of people who have become “...victim to a system based on the exploitation of one race by another and the contempt for one branch of humanity by a civilization that considers itself superior” (2008: 199). Fanon, in his *Black Skin, White Mask* emphasizes that the colonized people’s struggle for survival and their claim for existence reveal itself at the level of language by stating, “To speak a language is to appropriate its world and culture. The Antillean who wants to be white will succeed since he will have adopted the cultural tool of language” (2008: 21). When the colonized are thoroughly assimilated and transformed, and have wrapped themselves in the world and culture of the colonizer by speaking its language and embracing its discourse, then they can be defined as the translated beings.

The concept of the “translated being” represents the people who are displaced, consequently assimilated, and alienated with a transformed identity. Referring to Homi Bhabha’s concept of “mimicry”, for instance, a translated being can be understood as the “reformed, recognizable ‘Other’, as a subject of difference that is almost the same but not quite” (1994: 122). Displacement results in hybridity in migrant identity and manifests itself in the sites and multiple forms of lingual and cultural productions. As aforementioned, translation takes place in the physical sense of the movement and as a change in interpreting the world from one way to another. Transformation in interpreting the world from one way to another draw parallels with the movement of the migrants from a relatively familiar source environment to a more or less unfamiliar target environment. Interpretation of the objects of the world reveals itself in the ways migrants engage in multiple forms of hybrid language practices and productions. Therefore, translation also appears as a communication of the interpretation of the world in a hybrid production site.

Migration highlights the concepts of language, identity, multiculturalism, and interculturalism and opens these concepts for discussions and research concerning translation as a transfer activity in a cultural and social context. In an attempt to explore the process of migration from a translation perspective, it can be stated that the relationship between migration and translation is contextualized with its conceptual and symbolic meanings and references. First, translation comes forth as communication in its interlingual and intralingual forms when the migrant

needs channels of communication in an unfamiliar setting. Second, translation also appears in a symbolic sense while defining the migrant as a translated being, a being translated from one world to another, from one language and culture to another. The link between translation and migration is addressed by perceiving translation as a type of mobility. In such a context, mobility entails displacement resulting in a plurality of hybrid lingual and cultural productions and transfer activities. The relationship between migration and translation focusing on the concept of translated being can also be realized with ontological meanings such as existence, being, becoming, and reality. The ontological narration of the migrant in an urban setting, the ways they survive in a big city, what becomes of them, and their literary representations as translated beings through the change and transformation of the female names will also present an understanding of migration in the light of translation.

3. From Berji to Kristin: Translated beings on the outskirts of a big city

The concept of translated being in this paper is questioned through literary representations of Latife Tekin's rural migrants who moved from Anatolia to the metropolitan city. Tekin's main narrative, particularly in her three novels, centers around rural migrants coming to the big city and their struggle in building a life in such an unfamiliar space. Her first novel, *Sevgili Arsız Ölüm* (1983), *Dear Shameless Death* (2001) is an account of her life story, including her family's migration from rural to urban and their struggle to accommodate themselves to every form of the urban life, in which, for her, language is the most crucial and definitive feature. The subsequent novels *Berji Kristin Çöp Masalları* (1984), *Berji Kristin: Tales from the Garbage Hills* (1993) and *Buzdan Kılıçlar* (1989), *Swords of Ice* (2007), which are considered the components of a trilogy, are mostly interpreted as the struggles of dispossessed people trying to build a life among the squatters of the urban periphery. Although all three novels center around rural migrants moving to a big city, this paper seeks to question the concept of translated being particularly in *Berji Kristin: Tales from the Garbage Hills*.

Migrants in *Berji Kristin*, move to a big city – the name of the city is never mentioned in the novel, yet most of the signs refer to Istanbul – and settle in *gecekondus*, the makeshift huts which are built overnight, on a garbage hill subsequently named as Flower Hill. Social, cultural, ideological, and economic developments in Türkiye brought irregular urbanization and slum formation in their wake. Like many other countries, Türkiye enjoyed economic growth in the postwar years and the economic growth caused a *gecekondu* culture in the major cities. Migration from rural areas to big cities in search of a livelihood eventually caused an increase in the urban population, resulting in infrastructure problems, challenges in the accessibility of health and education services, and non-planned urbanization. However, “the most visible pressure has come in housing” Kraft notes, “In and around all the large Turkish cities lie sprawling tracts of jerry-built shelters” (1984: 137). According to UN Population Fund, in today's world, billions of people are slum dwellers that live under health and life-threatening

circumstances that perpetuate cycles of poverty. Slum-dwellers depicted in *Berji Kristin* also suffer from life and health-threatening problems. The demolition men regularly come and destroy their makeshift *gecekondus*; their community lacks a water supply and electricity; they must bear serious illnesses caused by the chemical waste of the factories around their shantytown. Nevertheless, Flower Hill folk do not return to their villages; thus, the population in the shantytown increases, as do the number of problems and unemployment. Many people work in nearby factories, yet after they are seriously harmed by the chemical waste, they become unable to work. Unemployment is the reason these people make their living by collecting garbage and selling some of the valuable things they collect. Through lack of work, education, and means of social interaction, people cannot interpret the developments around their settlement, however, as Bob Corbett states, the novel narrates “the story of the building of a very primitive community by people who come armed with no theory of government or community building, but evolve a community by simply dealing with the practicalities of everyday life”²

In time, as the author narrates, Flower Hill is divided into two neighborhoods named Foundation Flower Hill and Unity Flower Hill. The name Unity Hill survived forever, but the new name, Foundation Hill, did not last a year. Several different names, such as “‘Flower Hill - Hashish Hiding Hole’ or ‘Flower Hill - Nest of Whore,’” took its place (Tekin, 1993: 154). While the Flower Hill people were going between the two communities a lot of men were fired from the Rubbish Road factories, and the Flower Hill women were taken on instead of men.... When the women came to work on Rubbish Road, Unity Hill was left to the old and the men. After they got empty with the men’s withdrawal from Foundation Hill, men from other neighborhoods, workers, and their bosses from the Rubbish Road repair sheds took over the coffeehouses. When the gypsies moved from their cardboard houses, “the upper floors of the workshops in the Flower Hill Industries filled up with ‘Knocking Shops’ crowded with the bareheaded, barelegged women whom the squatters called ‘Them’” (Tekin, 1993: 156).

Regardless of being the Flower Hill women, the Unity Hill men, or “Them,” the novel depicts the characters from a collective perspective. Even the individual tales of characters like Fidan of Many Skills or Lado the Gambler refer to the collective patterns of the hybrid site where the Flower Hill people built homes. The collective perspective in the novel is also significant, since displacement and relocation break the individual identities of the migrants; thus, they need to form a collective identity to grow stronger in their struggles with the unfamiliar environment of the target language and culture. Characters in *Berji Kristin* do not have surnames, and they are known only by their first names and nicknames, such as Nylon Mustafa, Garbage Grocer, Mother Kibriye, Zülrika, Bayram of the Pine. Bayram of the Pine, for instance, is the only person in the Flower Hill community to have a pointed pine tree in front of his hut. Fidan of Many Skills gives the women “evening classes in the arts of bed”

2 Bob Corbett <http://www.webster.edu/~corbette/personal/reading/tekin-garbage.html> .

(Tekin, 1993: 60). Moving to a big city and settling in one of its garbage hills, migrants of *Berji Kristin* must find new ways of survival, production, and earning a living. Migrants' nicknames, mostly related to their target culture endeavors, make sense only within their community and refer to the hybrid identity represented in their condition of the translated being.

The names Berji and Kristin are also used in a collective manner of representation. The author describes Berji as follows:

Back in the village, the community shepherd girls who used to milk the sheep that grazed out in the summer pastures at night were called 'Berji Girls' by the community who held the job of bringing in the milk and carrying it to the village in high esteem. A girl's upbringing was measured by the way she went about milking the sheep. A shepherd girl had her hair stroked and was called 'Dear Berji girl'. On Flower Hill, only the girls who picked over the refuse were considered worthy of the name and awarded such praise. A girl's reputation on Flower Hill was judged by whether she collected refuse or not, and by the way she went about her work (1993: 31, 32).

Berji symbolizes slum dwellers' condition when they first migrate to the city and settle on a garbage hill. In the view of the narrator, Berji is a nickname referring to the purity and diligence of shepherd girls, and thus can be interpreted as a statement about their merit in the source culture of the migrants. The target culture for the migrants then becomes a hybrid site where they bring source culture attributes together with target culture practices. Kristin, on the other hand, symbolizes a target culture-oriented transformation. As interaction begins amongst different squatter communities and male squatters, workers, and gypsies move to Flower Hill with their cardboard houses, 'Knocking Shops' appear. Tekin notes that the women of 'Knocking Shops' have unfamiliar names like Angele and Marie. Before the 'Knocking Shops' appeared, a woman from the squatter community called Crazy Gönül was famous among the men, yet in time she was forgotten. However, "Crazy Gönül's star rose again... There was a sudden increase in the number of men rapping at the door, and the young men of Foundation Hill, with her predilection for the 'Knocking Shop' names, called her 'Kristin'" (1993: 158). The change in the name from Crazy Gönül to Kristin demonstrates the unfamiliar, foreign, or alien elements of the target-culture blending into migrants' hybrid site of existence. Kristin also symbolizes a transition from innocence to decline. Since her first novel was published, Tekin has been defined as the author of poor and marginalized people. In addition to these definitions by mostly literary professionals, she associates herself with the poor, dispossessed people of the big city living in *gecekondu*s. In addition to her characters, who are designated as marginalized, destitute, wordless people of squatter houses, each novel strengthened the author's image of marginality and poverty. Defining the characters as marginal and considering them as objects cast off by the central discourse makes one question their participation and contribution to city life. Tekin's characters contribute to city life, yet they never seem to get out of their community; thus, they integrate with the city at a minimum level. Since change is inevitable, Flower Hill people transform into something different that is almost the same, but not quite (Bhabha, 1994).

The novel narrates the transformation of the migrants with female references. Thus, the concept of the translated being can be associated with the migrants' representation through female attributes, referring to a translation from purity to decline. Berji symbolizes merit and praise as much as it refers to morality and innocence. Berji represents the worthy, honorable, and helpful character of the Flower Hill migrants, and it bears the purity of the virtuous Anatolian people. Kristin, on the other hand, symbolizes a decline that seems to surface in times of cultural, social, and lingual clash and conflicts. Since migration involves cultural, social, and economic struggles, migrants inextricably suffer from the results of the transformation. The transformation from Berji to Kristin can be understood as a decline, highlighting the efforts of the migrants to accommodate the norms and rules of city life but ends up between the rural and urban while located on the periphery in the urban space. In her introduction to *Berji Kristin: Tales from the Garbage Hills*, Saliha Paker refers to the representations of the names "Berji" and "Kristin" and also suggested that "[...] in *Berji Kristin* the rise and decline of the community on the garbage hills is symbolized by the female attributions in the title: 'Berji' for innocence, and 'Kristin' for prostitution" (Tekin, 1993: 14). Marginalized by mainstream society and culture, migrants in *Berji Kristin* are almost entirely excluded from participating the city life, thus lacking self-efficacy to improve themselves. Therefore, they remain within the borders of their Flower Hill, a community which can be described as in between languages as well as deep-rooted village traditions and city values. In a stage where "the clash between the traditional folk of the Anatolian uplands and the more modern élite of the coast dominates daily life" (Kraft, 1984: 135) in Türkiye, Tekin's fictional Flower Hill migrants, as translated beings, represent in-betweenness, hybridity, transformation, and survival in an unfamiliar environment. Since they lack the basic social, cultural, and perhaps lingual instruments of the dominant systems of the city life, they develop a community in their own way. However, transformation is inevitable, and their ways of living change when they get more involved in the values, forms, and customs of life in the city. Therefore, garbage hill migrants can be understood as translated from Berji, a traditional nickname symbolizing purity and naiveté in the Anatolian oral tradition, to Kristin, a foreign name symbolizing a transformation in a rather unfamiliar and negative way.

4. Conclusion

Focusing on the concept of the translated being, this paper searched for the traces of the relation between translation and migration in Latife Tekin's *Berji Kristin: Tales from the Garbage Hills*, in which she narrates the story of a group of rural migrants who build a shantytown in a garbage dump and their experiences in trying to adapt to urban life. The transformation of the rural migrant from purity to decline is translated with the names Berji and Kristin, symbolizing the conversion from the worthy, honorable, and useful to corrupt and deteriorated. The transformation from Berji to Kristin is understood as a decline, which highlights the struggles of the migrants

in adapting to the norms and rules of city life, ending up between the rural and urban, yet at the same time making a hybrid site of cultural and lingual production. Theoretical approaches showed that the relationship between translation and migration is realized within the framework of taking translation as a lingual and cultural transfer activity but also contextualizing the act as a concept with its symbolic meanings and connotations. Interlingual and intralingual translation as a transfer provides the immigrant with the instruments to communicate in an unfamiliar setting. In addition to that, postcolonial approaches and cultural and social approaches to translation paved the way to understanding that translation also refers to mobility and means a movement between the worlds, languages, and cultures. The concept of interpreting the objects of the world as source texts and communicating this interpretation to an audience also expands the scope of the relation between translation and migration. The emphasis on translation as not being a reproduction of meaning and a representation of the original finds relevance in understanding its nature to be freed of binary oppositions.

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