TRANSLATION OF CULTURE-SPECIFIC REFERENCES IN THE TURKISH TRANSLATION OF SHAKESPEARE'S MACBETH

SHAKESPEARE'İN MACBETH ESERİNİN TÜRKÇE ÇEVİRİSİNDE KÜLTÜRE ÖZGÜ KİNAYELERİN ÇEVİRİSİ

Feride SÜMBÜL *

Öz

Drama, insana ve topluma ayna tutan, insan doğasını ve yaşamını kendi sosyal-kültürel yapısı içinde okuyucuya veya izleyiciye aktaran bir edebi türdür. Her oyun, sahnelendiği zaman ve kültür içinde yeni bir gerçeklik kazanır ve her performans aslında oyuna yeni bir yorum getirir. Benzer şekilde her çeviri kaynak metne yeni bir anlam katar. Başka bir deyişle, tercüme edilen tiyatro metni, dilinin ve kültürünün sınırlarını aşarak yeni bir yorum bulur. Böylece drama çevirisi kültürler arası bir iletişim olarak bir kültürden diğerine aktarım olarak gerçekleşir. Bu bağlamda, kültüre özgü referansların tercüme edilmesi, hedef toplumun kültürel yönlerini yansıtması açısından kilit bir rol oynamaktadır. Bu çalışma, Venuti'nin çeviri ilkeleri olan yerlileştirme ve yabancılaştırmayı Shakespeare'in *Macbeth*'inin Türkçe çevirisinde kültüre özgü kinayelerin aktarımında kullanımını araştırmayı amaçlamaktadır. *Macbeth*, hedef dilde ve kültürde karşılığı olmayan dini, kültürel, mitolojik gibi kültüre özgü kinayelerin aktarımı açısından Türkçe versiyonuyla karşılaştırılmıştır. Venuti'nin bu ilkelerini değerlendirmek için Davies'in çeviri stratejileri de uygulanmaktadır.

Anahtar Kelimeler: Drama çevirisi, kültüre özel kinayeler, Macbeth

Abstract

Drama is a literary genre that mirrors the people and society and transfers the human nature and life to the reader or the audience within its own social-cultural structure. Each play takes on a new reality in the time and culture of the staging, and each performance actually brings a new interpretation to the play. Similarly, each translation adds a new meaning to the source text. In other words, the translated theatrical text transcends the boundaries of its language and culture and finds a new interpretation. Thus, the translation of drama takes place as a transfer from one culture to another as a cross cultural communication. In this context, translating culture specific references play a key role in terms of reflecting cultural aspects of a target society. This study aims to explore the use of Venuti's translation principles of domestication and foreignization in the transfer of culture specific references in the Turkish translation of Shakespeare's Macbeth. Macbeth is compared with its Turkish version in terms of the transference of culture specific references such as religious, cultural, and mythological, which have no equivalent in the target language and culture. To evaluate these principles of Venuti, Davies's translation strategies are also conducted.

Key Words: Drama translation, Culture specific references, Macbet.

Introduction

Translation and culture are interrelated, it is at the centre of intercultural aspect. Expression of reality is different from culture to another. Each community has a unique cultural pattern so translators act as mediators between communities. During this cross-cultural transfer, translators come across words that have different meanings in the target language and culture. Thus, culture specific references are concepts that are specific to a certain culture. They exist in the source language and culture, but not in the target language and culture. Their translation can pose problems as they have special meanings in the culture and language to which they belong and have no equivalents in the target language and culture. However, culture specific references are noticeable in literary texts where they are used to reflect cultural settings.

First of all, the metaphor 'cultural turn' in translation studies was proposed by Mary Snell Hornby (1990) which means a cultural move; moving from translation as text to translation as culture. Susan Bassnett and Andre Lefevere's work *Translation, History and Culture* (1990) represents the beginning of an era of cultural move, it focuses on the interaction between translation and culture. During this period, extra textual factors rather than a formalist approach, changed all traditional subject of humanities generally. Focus of attention were on broader issues of context, history and convention not just on debating the meaning of faithfulness in translation or what the term 'equivalence' might mean. Actually, polysystem theory prepared the ground for cultural turn, the position of translated works in the receiving culture, and claims that culture is translated according to the need/cultural change depending on historical situation. In his book, Andre Lefevere *Translation, Rewriting, and The Manipulation of Literary Fame* (2016) the relation between culture and translation power, ideology, institution, manipulation and their influence on translation.

Similarly, Gentzler (2001) says that there happened a shift from source text-oriented theories to target-oriented theories, the shift includes cultural factors as well as linguistic elements in the translation training models. Towards the end of the 20th century new approaches to literature had all cultural dimensions such as feminism, gender criticism, and deconstruction, postcolonial. For instance, Sherry Simons (1996) approaches translation a gender studies aspect; the status of woman and that of translation, a language of sexism, image of dominance, faithfulness or betrayal. On the other hand, Gayatri C. Spivak is interested in postcolonial literature, literature of the other, she argues against the politics of translation that gives

priority to Western language, parallelism between colonialism and translation and the process of colonialism.

Culture Specific References in Translation

As noted in the introduction, culture specific references are the ones that are particular to any given culture, region, or country. Their specific nature makes them unique and heterogenous expressions that are problematic during the translation process. In this context, Newmark (1988) names them as "cultural words" which are easy to find in a text as they are particular relevance in the source language culture so they cannot be literary translated. In his book named *A text Book of Translation* (1988) Newmark divides culture specific items into five categories; "ecology", "gestures and habits", "social culture", "material culture", "organizations, customs and ideas". He also suggests twelve different translation procedures in the translation of culture specific items such as "neutralisation", "componential analysis", "deletion".

Petersen (2005) categorizes culture bound references into two ways; namely intralinguistic and extralinguistic culture-bound references. On the other hand, Baker (1992) refers them as culture specific concepts to define abstract or concrete source language concepts that is unknown in the target culture. Axiela (1996) suggests the term culture specific items create conflict while being transferred into the target language because of the distinct existence of the item that is to be translated or the total nonexistence of any references in the source language. Thus, two types are categorised for culture specific references; proper nouns and common expressions. Lastly, Pedersen (2005) proposed two approaches: intralinguistic such as idioms, slang, proverbs etc. and extralinguistic like names, institutions, food; culture bound references.

As for the main focus of this article, drama translation also poses challenges due to its adaptation to the stage and to the target culture's literary values. On this point translating culture bound references is crucial. In her article, "Ways through the Labyrinth" Susan Bassnett comments on the challenges of drama translation and looks beyond the text and finds some extra textual factors that have influence on translation. Two texts -written and performed- are coexistent and inseparable, and it is this relationship that the paradox for the translator lies. In drama translation translator carries the responsibility of transferring not only the linguistic but a series of other codes as well. Theatre text is "time-bound" in a way that is different from prose and poetry: the need for retranslation and updating of theatre texts because "patterns of speech is in a continuous process of change". She suggests translation

some strategies such as treating the text as a literary work, translating performability, co-operative translation to overcome the difficulties of performance of a theatre text as each culture has its own theatre convention of its time.

Domestication & Foreignization and Davies' Translation Strategies

In the book entitled *The translator's Invisibility* (2018) invisibility by Lawrence Venuti is presented as a term to describe the translator's situation and activity. From this point of view, Venuti puts forward two types of translation as an approach in translation of culture specific references: domestication and foreignization. They are not opposite terms, but they are related to choices of the translator and his ethical attitudes.

Domestication goes back to the writings of Schleiermacher. It means that a text or culture specific references changed somehow to conform to the expectations of target readers and culture with respect to the norms of the source language and culture. Therefore, the foreignness of the target text is minimized. Foreignization is another principle; it means the receiving culture is aware of the linguistic and cultural differences inherent in the foreign text. The presence of the translator is visible, it highlights the foreign identity of the source text.

This study also conducts the translation strategies proposed by Davies, which are placed under the scale of domestication and foreignization principles. In his article Davies (2003) discusses the translation of culture specific references in Harry Potter translations and proposes seven strategies:

Preservation: maintaining either the form or the meaning of a source text reference,

Addition: retaining the source text reference with supplementary information such as notes,

Omission: omitting the source text reference,

Globalization: transferring the meaning of the source text reference through a more general term

Localization: adapting transformations by modifying the source text beyond its cultural connotation

Creation: creating a target text reference which does not exist in the source text

In the present study, translation of culture specific references is going to be analysed according to the above-mentioned translation strategies of Davies under the principle of

Translation Of Culture-Specific References In The Turkish Translation Of Shakespeare's Macbeth domestication and foreignization. The study examines these strategies so as to find out to what extend the culture bond terms or the foreignness of the source text preserved or adapted to the target language and culture.

Research Questıons

1) Which translation strategies proposed by Davies has been used in the translation of culture specific references in the Turkish translation of Shakespeare's Macbeth?

2) Which translation principles proposed by Venuti has been predominantly used in the translation of culture specific references in the Turkish translation of Shakespeare's Macbeth?

Methodology

The study conducts a qualitative content analysis. In the analysis of translation of culture specific references, translation strategies of Davies are conducted, and Venuti's translation principles of domestication and foreignization -as umbrella terms- are adopted. To collect data for this study, Shakespeare's Macbeth is to be compared with its Turkish version translated by Özdemir Nutku.

Literature Review

In the literature, there are good number of studies concerning the analysis of culture specific references in literary works. In her dissertation, İşi (2017) analyses the use of foreignization and domestication strategies in the transfer of culture specific items in the English translation of Nazım Hikmet's *Memleketimden İnsan Manzaraları* based on Lawrence Venuti's translation approach. The study firstly anlayses the microstrategies used by the translators in the transfer of culture specific items into English according to translation procedures proposed by Eirlys E. Davies. The result is that the translators have predominantly adopted foreignizing translation by keeping culture specific items almost unchanged in the target text.

Gökçeoğlu (2019), in her dissertation, analyses culture-specific items in English translations of Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* translated by Ender Gürol (2001) and by Maureen Freely & Alexander Dawe. Axielá's model for the translation of culture specific items are used to analyse the selected culture specific items from the novel to find out which Venuti's model of foreignization vs. domestication predominantly used. As a result, her study has found that neither foreignization nor domestication is predominantly used in Ender Gürol's translation, and Ender Gürol's translation not totally reproduces the cultural references that are found in the source text; it preserves the foreignness of the Turkish culture

to a limited extent. On the other hand, Maureen Freely & Alexander Dawe's translation predominantly uses foreignization and reflects the foreignness of the Turkish culture in the target text.

Analysis of *Macbeth*, as a drama translation, is mostly limited to comparative study model. For instance, Apaydın (2016) analysis two Turkish transaltion of *Macbeth* according to Susan Bassnett's drama translation strategies of co-operative translation and literary translation. The conclusion is that the translator Orhan Burian's translation of *Macbeth* in 1946 is a typical example of literary translation; on the other hand, the famous director and actor Haluk Bilginer's translation of *Macbeth* in 2010 is considered to be a successful co-operative translation.

There is no study concerning the analysis of culture specific references in *Macbeth* within the scope of translation studies in the literature.

Analysis

Macbeth is a famous tragedy written by William Shakespeare around 1605-1606. Set in Scotland, the play revolves around the tragic hero, Macbeth, who chooses evil as a way to fulfil his ambition for power and his tragic fall. *Macbeth* is also a very dark tragedy because of the existence of witchcraft, witches, murder, ghosts, shadowy figures and the dark weather. In his works, Shakespeare generally integrated classical mythology and referred to the Bible. With the rediscovery of Classical mythology during the Renaissance period, the Roman and the Greek mythological characters has been so influential in the Western literature. In *Macbeth*, mythological references and allusion prevails throughout the play. These references, which are challenging to translate into Turkish, are culture bond and need a broad knowledge of classical literature. At the same time, Shakespeare refers to the Bible or to some religious places and images in *Macbeth*. Some of these references are detailed, while others are more general, which is again pose some challenges for the translator as Turkish reader or the audience can be foreign to them.

Like many of his contemporaries, Shakespeare was influenced by witchcraft and supernatural. Written during the Reign of James I, who passed an act for the penalties on witchcraft and even wrote a book on witchcraft, *Macbeth* reflects the period's view on witchcraft that was seen as the sources of evil in all human relations. Although the witches are seen rarely in the play, they are the dynamic forces of it. Their words, their enchanting and creepy images overshadow other events.

Source Text	Target Text
"**Bellona**'s Bridegroom" (1.2.55, p. 7)	"**Savaş Tanrıçası Bellona**" (1.2. p. 24)

Culture Specific References Related to Mythology

Bellona is Mars, god of war to the Greeks and the Romans. As a compliment for Macbeth; he is compared to Mars which implies that one has something of the god's power. Description of this mythological creature has been added to make the text more understandable to the target

Source Text	Target Text
"Pale **Hecate**'s offerings", (2.1.52 p. 55)	"Donuk yüzlü **Hekate**'nin kurban töreni" (2.1. p. 47)

reader or audience.

Hecate, the daughter of Zeus, is the goddess of magic, crossroads and the moon in Greek mythology. Depicted as having three faces does belong to the Underworld. She orders the Three Witches to show Macbeth ambiguous ghosts, which causes Macbeth's death in the end. In the Turkish translation of Hecate Davies' translation method addition is used by adding

Source Text	Target Text
"With **Tarquin**'s ravishing strides" (2.1.55, p. 55)	"**Tarquinius** sinsi, uzun adımlarıyla" (2.1. p.47)

extra information in the notes.

Macbeth is comparing himself to the Roman ruler Tarquin, who raped and murdered his cousin's wife, Lucretia, in the fifth century B.C. Like Tarquin, Macbeth is preparing himself to attack and take from a virtuous person. When Macbeth does act, he begins to lose his own virtue. Again, Nutku chooses the method of addition; he makes this mythological character more understandable to the target reader by adding extra information in the notes.

Source Text	Target Text
"Will all great **Neptune**'s ocean wash this blood clean from my hand?" (2.2.59, p.65)	"Koca **Neptun**'un okyanusları temizleyebilir mi bu elleri?" (2.2. p. 51)

Neptune was the Roman god of fresh water. Macbeth is asking if Neptune's waters would be enough for the blood to come clean from his hands. Through this allusion, theme of guilt is

expressed. Nutku (2014) chooses to preserve the source text context and transfer it as it is.

Source Text	Target Text
"…destroy your sight/ With a new **Gorgon** (2.3.82-3 p.75)	"…taş kesilsin gözleriniz/Yeni bir **Gorgon** görmüşsünüz gibi" (2.2. p. 55)

Preservation method is used. The target reader can make inferences from the scene.

'Gorgon' is a Greek mythological creature mostly seen in literature. The translator explains this expression in the notes. The method of addition is used.

Source Text	Target Text
"Turn, **hell hound** turn" (5.8.59, p.229)	"Dön bana, **cehennem köpeği** çık karşıma! (5.8. p. 123)

Hell-hound as a Greek mythological creature which refers to Cerberus, a gatekeeper of the hell. This figure is alluded to Macbeth's gatekeeper as an evil. The translator explains this figure's mythological background in the notes. Again the method of addition is used.

Religious Culture Specific References

Source Text	Target text
"Or memorise another Golgotha" (1.2. 41. p.5)	"İkinci bir **Golgotha** yaratmak değilse amaçları" (1.2. p. 23)

'Golgotha' is the name of the hill where Jesus was crucified. In the text, it refers to the brutality of a war. In the notes, extra information is added about this religious place, which is probably unknown to the Turkish reader.

Source Text	Target text
"Thy very **stones prate of my where-about**,/And take the present horror from the time,/Which now suits with it."(2.1.58-60)	"Yoksa korkarım, **taşların, nerde olduğumu haber verir**/ Keser yolumu, bozarlar işime gelen bu korkunç sessizliği." (2.1. p. 47)

In this scene, Macbeth gives his famous speech after he murders the king. The same line about stones' being the tellers of what happened can be seen in the Bible as well, as the translator explained in the notes. (Nutku, 2014).

"Carried to **Corme-kill**,/**The sacred**	"**Cormekill**' e götürüldü./ Atalarının

storehouse off his predeccors" (2.4.32-3)	kemiklerinin korunduğu **kutsal türbeye**." (2.4. p.61)

In these lines, the translator chooses more than one method to transfer religious references that are specific to source text culture. For the word 'Corme-kill', which means a sacred religious place for the kings in the middle ages, he prefers preservation method, but again he gives extra textual note about the religious origin of it. For the next phrase, he prefers the method of localization and finds a cultural equivalent to make the phrase more understandable for the Turkish readers and the audience.

Culture Specific References Related to Witchcraft

Source Text	Target text
"When shall we three meet again, / **In thunder, lightning or in rain**?"" (1.1.2 p.1)	"Biz üçümüz bir daha ne zaman buluşalım?/**Gök gürülderken mi, şimşek çakarken mi**?/ **Yağmur yağarken mi**?" (1.2. p.21)

In the source text culture, 'thunder and lightning' and 'raining' refers to the meetings and gatherings of evil souls and the outcome of their enchanting. The translator transfers these line as in the source text. As he is aware of the negative aura of the weather, which occurs throughout the play, the translator explains the symbolism of 'thunder and lightning' and its cultural reference in the notes. Again, the method of addition is applied.

Source Text	Target text
"…**nine times nine**/ Shall he dwindle" (1.3.22 p.11)	"**Dokuz kere dokuz** ne eder/ Onca hafta sallandı mı denizde yeter" (1.3. p.26)

In that time, in Europe witches were believed to be the followers of the Satan. Number nine, as the number of evil, symbolizes the evil deeds of the witches in this context. The translator transfers it without making any changes, but he adds extra information about number nine and its cultural rendering in the glossary part.

Source Text	Target text
"Here I have a pilot's **thumb**"" (1.3.28 p. 11)	"Bir kaptanın **baş parmağı**" (1.3. p.26)

As the translator stresses in the notes, *thumb* is a culture specific reference related to witchcraft. In the source culture, it is related to dark magic; the part of a dead man's body was used in making spells.

Source Text	Target text
"**The weird sisters**"" (1.3.32 p. 13)	"**Kader Tanrıçasının üç kızı**" (1.3. p.26)

'The weird sisters' means the sisters of fate in the source culture, but the translator transfers it as the three daughters of the queen of fate. (Amanda, 2010) The translator translates a culture specific reference through making small changes while giving its cultural connotation. Thus he preserves the foreignness of the source text and culture.

Source Text	Target text
"**beldams**" (3.5.2)	"**acuze büyücü karılar**" (3.5. p. 80)

In the source culture, the stereotypical witch image was an old, widowed woman who cross the boundaries imposed by the society. In this context, 'beldams' refers that kind of old and malicious woman that is in parallel with the witch image of that period. This culture specific reference is translated by localizing the context as it is not familiar image for the Turkish culture. Davies' localization method is used to render the meaning.

Source Text	Target text
"**Harpier** cries, this time, this time" (4.1.3)	"**Papağan** 'zamanıdır zamanıdır' diye bağırdı" (4.1. p.85)

In the source culture, 'harpier' is a kind of spirit that belongs to hell. It is in the form of a bird. In some sources, it is half woman-half bird as an allusion to witchcraft and women (Amanda, 2000). This culture specific image is translated as a parrot into Turkish. The translator chooses to transfer this magical creature through finding a cultural equivalent rather than preserve the original. Localization method is used as a method.

Source Text	Target text
"Something **wicked** this way comes" (4.1.45)	"**Sütü bozuk** biri geliyor doğrudan bu yana" (4.1. p. 86)

'Wicked' in this line means that someone who is immoral, evil, and corrupted, and mostly related with witches in the source culture. Instead of translating it accordingly, the translator prefers a closely connected expression used in the target culture.

Source Text	Target text
"I will charm the air to give a sound, /While you perform your **antic round**" (4.1.130)	"ben müzik yaptırayım esen yele,/ Siz de o **garip dansınızı** yapın döne döne." (4.1. p.91)

In these lines, Shakespeare probably refers to the witches' dances that they perform in making their spells. During that time (the early modern period) the common belief was that witches had a control over weather, and they perform their evil deeds by dancing around a cauldron and uttering rhymed words so that they made spells. The dance here, then, refers to a ritualistic one. Even though the Turkish culture may get used to this scene due to the popular culture, the translator uses the method of transformation by modifying the expression of the source culture beyond its cultural connotation. He translates 'antic' as 'garip', which means 'awkward, strange'. Therefore, the original context is distorted in the target text and is led to the other associations.

Conclusion

In *Macbeth,* translating culture specific references into Turkish may pose some challenges as they are mainly about witchcraft discourse. These references might be easier to understand for European readers even if they were translated in relevant languages. However, Turkish culture can be foreign to many of them as they contain culture-bond spells, charms and their lines that are different in form and style. Mostly, rather than finding the Turkish renderings of them, the translator chooses to transfer witchcraft references through retaining them in the target text, but he mainly adds extra information about the references in the notes. As a method, for the most part, he predominantly uses Davies' method of addition through adding extra information in the notes. On the other hand, he uses the method of preservation in some culture specific references while other methods of transformation and localization were rarely used. Therefore, the translator Nutku mostly uses Venuti's translation principle of foreignization so that he preserves the foreignness of the theatrical text.

References

Aixelà, J.F. (1996). Culture-specific Items in Translation. In R. Álvarez & M. Carmen Africa Vidal (Eds.), *Translation, Power, Subversion.* Clevedon: Multilinugal Matters Ltd.

Apaydın, A. (2016). Translation of Shakespeare's legacy "Macbeth" on the 400th anniversary of his death. *CBÜ Sosyal Bilimler Dergisi, 14(1),* 65-78.

Baker, M. (1992). *In other words: A coursebook on translation*. London: Routledge.

Bassnett, Susan. (1985). *Ways through the labyrinth.* In Theo Hermans (ed.). Worcester: Billing & Sons Limited.

Bassnett, S., & Lefevere, A. (1990). *Translation, history and culture*. London: Printer Publishers.

Bassnett, S. (2002). *Translation studies*. London and New York: Routledge

Bassnett, Susan. (n.d.) *Culture and Translation*. Retrieved December 4, 2019 from https://www.academia.edu/37858519/Culture_and_Translation_Why_did_Translation_Studie s_take_a_Cultural_Turn

Davies, E. (2003). A Goblin or a Dirty Nose?. *The Translator*, *9*(1), 65-100. Retrieved 25 November 2019, from https://scinapse.io/papers/1539344507

Gentzler, E. (2001). *Contemporary translation theories*. Clevedon: Multilingual Matters.

Gökçeoğlu, E. (2019). *A comparative analysis of culture-specific items in English translations of Ahmet Hamdi Tanpinar's saatleri ayarlama enstitüsü* (Master's Thesis, Hacettepe Universtiy, Ankara, Turkey). Retrieved from https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp

İşi, N. (2017) *Analysis of culture-specific items in the English translation of Nazım Hikmet's Memleketimden İnsan Manzaraları.* (Master's Thesis, Hacettepe Universtiy, Ankara, Turkey). Retrieved from *https://tez.yok.gov.tr/UlusalTezMerkezi/tezSorguSonucYeni.jsp*

Lefevere, A. (2016). *Translation, rewriting, and the manipulation of literary fame*. London: Routledge.

Newmark, P. (1987). *A textbook of translation*. (p. 95-103). Hemel Hempstead: Prentice-Hall International.

Pedersen, J. (2005). How is culture rendered in subtitles? In MuTra Conference Proceedings. Retrieved December 4, 2019, from http://www.euroconferences.info/proceedings/2005_Proceedings/2005_Pedersen_Jan.pdf

Shakespeare, W. (1968). *Macbeth*. London: Longmans.

Shakespeare, W. (2015). *Macbeth*, (Özdemir Nutku, Trans.) İstanbul: Mitos Boyut Yayınları.

Snell-Hornby, M. (1990). Linguistic transcoding or cultural transfer? A critique of translation theory in Germany. In S. Bassnett & A. Lefevere (Eds.). *Translation, history and culture.* London and New York: Pinter Publishers.

Simon, S. (2005). Gender in Translation Studies. New York: the Taylor & Francis e-Library.

Venuti, L. (2018). *The translator's invisibility*. London: Routledge.