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# Analysis Upon the Town Culture and The Culture-Specific Items in The Translation of Yusuf Atilgan's Anayurt Otel

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## Abstract

Translation plays a critical role in enabling communication between people of different languages, nations, and cultures. Also, culture is an item that translation serves as a bridge for communication. At the same time, culture is a regulated phenomenon by translation. In this context, it cannot be thought apart from culture and translation each other. Each translated text has cultural transmission; literary works have been in the frame that culture made. Therefore, the essential items are the works translated without losing their essence and can be transmitted clearly and understandably to the target reader. This study aims to analyze under the light of Newmark's taxonomies and Davies' methods by determining culture-specific items of the work named 'Anayurt Otel'. Furthermore, Davies' seven methods will be used and researched to determine the methods used by the translator in the decision-making process. There are 47 culture-specific items in the work researched in this study, and they will be analyzed according to Davies' seven methods. After CSIs related to town culture are determined with Newmark's taxonomies and analyzed with Davies' methods, the overall view of the translations will be matched with Venuti's 'foreignization and domestication' strategies. Eventually, this study will be analyzed using Newmark's Taxonomies, according to Davies' 7 methods, and a holistic analysis will be carried out by matching it with Venuti's "foreignization" and "domestication" strategies.

**Key Words:** Culture Specific Items, Translation Strategies, Peter Newmark, Eirlys E. Davies, Town Culture, Anayurt Otel.

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# Yusuf Atılgan'ın Anayurt Otel Çevirisinde Kasaba Kültürü ve Kültüre Özgü Unsurlar Üzerine Bir Analiz

## Öz

Çeviri, farklı dillerden, milletlerden ve kültürlerden insanların iletişim kurmasını sağlamakta kritik bir rol oynar. Aynı zamanda kültür, çeviri için bir köprü görevi gören bir unsurdur. Kültür, çeviri tarafından düzenlenen bir olgu olduğundan, kültür ve çeviri birbirinden ayrı düşünülemez. Her çevrilen metin, kültürel bir aktarım içerir; edebi eserler, kültürün çerçevesinde yer almıştır. Bu nedenle, özünü kaybetmeden çevrilen ve hedef okuyucuya açık ve anlaşılır bir şekilde iletilebilen eserler temel unsurlardır. Bu çalışma, 'Anayurt Otel' adlı eserin kültüre özgü unsurlarını belirleyerek Newmark'ın taksonomileri ve Davies'in yöntemleri ışığında analiz etmeyi amaçlamaktadır. Ayrıca, çevirmenin karar alma sürecinde kullandığı yöntemleri belirlemek için Davies'in yedi yöntemi kullanılacak ve araştırılacaktır. Bu çalışmada araştırılan eserde 47 kültüre özgü unsur bulunmaktadır ve bu unsurlar Davies'in yedi yöntemine göre analiz edilecektir. Kasaba kültürü ile ilgili kültüre özgü unsurlar Newmark'ın taksonomileri ile belirlendikten ve Davies'in yöntemleri ile analiz edildikten sonra, çevirilerin genel görünümü Venuti'nin 'yabancılaştırma ve yerelleştirme' stratejileri ile eşleştirilecektir. Sonuç olarak, bu çalışma Newmark'ın taksonomileri kullanılarak Davies'in 7 yöntemine göre analiz edilecek ve Venuti'nin "yabancılaştırma" ve "yerelleştirme" stratejileri ile eşleştirilerek bütünsel bir analiz yapılacaktır.

**Anahtar Kelimeler:** Kültüre Özgü Unsurlar, Çeviri Stratejileri, Peter Newmark, Eirlys E. Davies, Kasaba Kültürü, Anayurt Otel

## 1. Introduction

According to Newmark, culture is defined as a lifestyle and manifestations specific to a community, using a particular language as a means of expression (Newmark, 1995). Larson says that culture is a complex set of beliefs, attitudes, values, and rules a group shares. (Larson, 2013). Shuttleworth asserts that cultural translation is a term used to refer to translations that act as a tool for intercultural or anthropological research (Shuttleworth, 2010). Culture, which is seen as the essence of translation according to some theorists, is seen by Newmark as an obstacle to a correct and proper translation rather than being the essence of translation. (Newmark, 2010).

Every society has its typical culture. At the beginning of the items that make it different from the others are its traditions, customs, clothes, beliefs, and ethics. Therefore, problems are likely to occur when transferring from one culture to another culture or another language. Accordingly, the transfer of cultural words may not have the same effect in the TL (Yıldırım, 2015). At this point, the translator has a very important role. This role is a binding point between the TL and the source culture. In other words, the translator acts as a bridge between the target culture and the source culture. Therefore, a translator using a cultural approach recognizes that each language contains items derived from its own culture, that each text is bound to a particular culture, and that the traditions of producing texts differ from culture to culture. Being aware of such issues sometimes makes it more appropriate to think of translation as a process that takes place not only between languages but also between cultures.

Language is the most important means of communication between people. Since the birth of humanity, communication has always been a necessity. Translation, which emerged with the consist of languages, was previously used in religious and commercial fields. However, today, it is widely used in many fields, such as literature, art, science, and astronomy. Then, cultural transfer was also provided through international interaction. Culture is a phenomenon that includes traditions, customs, ethics, ethnography, and geographical items that vary from society to society. The interaction between societies has increased with the melting of culture and translation in the same pot. Thus, access to different cultures has gained importance in areas where culture-specific items such as literature and art are more stand. Culture actually affects the period of a society, its mentality, and the political situation of the country. The writers, poets, critics, and translators of the period reflect this situation in their works. Access to the different cultures has been gained in fields that are found in culture-specific items' such as literature and art.

Culture and literature are indivisible whole. Also, these create a national identity among societies. Thus, the act of translation began to be considered together with culture. Many scientists and theorists have defined translation in different ways. According to Tylor; culture is *"a complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society"* (Tylor, 1986). The definition of translation is stated by Newmark; *"it is rendering the meaning of a text into another language in the way that the author intended the text"* (Newmark, 1987). Nida and Taber state that *"translating consists in reproducing in the receptor language the closest natural equivalent of the source language message"* (Nida, et al., 1999). Hatim and Munday define translation as *"the process of transferring a written text from SL to TL"* (Hatim, et al., 2019).

How the meaning given to the target culture affects the target reader is an important step in the decision-making process in translation. The main purpose of this study is to examine and analyze culture-specific items in detail. In addition, how the translator evaluates the cultural differences between the SL and the TL, how the culture-specific items in the SL are transferred to the TL, and which strategies and methods the translator follows are discussed. The target text is limited to the titles mentioned below in Newmark's taxonomy. These titles are as follows; Ecology, Material Culture, Social Culture, Organizations, Customs, Activities, Procedures, Concepts, Habits and Gestures. CSI has not been found related to the Ecology title, which comes first. In this study, 47 cultural-specific items of the town culture used by the ST author to determine in the decision-making process taken by the translator were determined by Newmark's taxonomy and analyzed in the light of Davies' methods. In addition, CSI has not been found for the Localization method, one of Davies' methods. After CSIs related to town culture are determined with Newmark's taxonomies and analyzed with Davies' methods, the overall view of the translations will be matched with Venuti's 'foreignization and domestication' strategies. Thus, a total analysis will be carried out.

'*Anayurt Oteli*', one of the most important works of Turkish literature, is a work that contains many paradoxes and displays unrest. This work not only appeals to every age and every layer but also each reader finds pieces from his inner world. While Yusuf Atılgan was writing this work, he aimed to carry realist and CSIs as well as psychological novel genre. The main purpose of choosing this literary work is that it contains CSIs intensely. At the same time, the fact that the study is limited to the determination of CSIs and the analysis of the items has an important role in the preference of the work.

In this study, Yusuf Atılgan's '*Anayurt Oteli*' describes a literary work in an Anatolian town, which is frequently encountered in daily speech and dialects, and which depicts the feelings of depression and loneliness, conveyed in a plain language. The first edition of this novel was published in 1973. It was also translated into English as '*Motherland Hotel*' by Fred Stark on December 1, 2016. Because it mentions town life, and items that include culture-specific items are analyzed. Some words in this study; are abbreviated as source text (ST), target text (TT), source language (SL), target language (TL), and culture-specific items (CSIs).

Yusuf Atılgan, one of the writers who best reflects the mood of the individual, has dealt with the subjects such as loneliness, psychological alienation, and closure to one's own inner world quite successfully in his work called '*Anayurt Oteli*' and presented this work as a masterpiece to Turkish literature. This novel is the second work written by Yusuf Atılgan. Using plain language has created his idiosyncratic style. Although dialects are used partly, the novel was written in accordance with today's Turkish. When we look at the whole of the novel, the punctuation marks are not used while analyzing Zebercet, who is the main character, although his language is simple, in order to convey the main emotion. The events in the novel are mostly narrated in the third person, but the thoughts of the main character are narrated in the first person. The novel is both psychological and surrealist. Since the novel is surrealist, the events are slower. As it is understood, the events proceed according to the psychology of the main character Zebercet. In particular, Zebercet's subconscious is used, because Zebercet has an introverted personality that abstracts himself from society. The novel was also presented to the audience on the movie screen by the director Ömer Kavur in 1987. And this movie was chosen as the third-best Turkish movie. The events take place in the republican period. The exact date is unknown. However, when the book is read carefully, it is possible to encounter findings dating back to 1963. The main place is the '*Anayurt Oteli*', where the main character Zebercet is the clerk. This hotel was built as a mansion by Zebercet's great-grandfather Keçecizade Malik Ağa, and then Zebercet's father, Ahmet Bey, who was a population clerk, made the mansion a hotel by forcing. The hotel is conducted by Zebercet and his family, with Ahmet Bey for the first thirty years and Zebercet for the next ten years. Zebercet, the clerk of the '*Anayurt Oteli*', in an Anatolian town, has serious loneliness and depression. The mysterious woman who comes to the hotel as a guest for one night completely changes Zebercet's routine life. All the feelings and problems that Zebercet has been experiencing, are revealed with the mysterious woman who came. After the mysterious woman leaves the hotel, Zebercet stays in her room and begins to dream. The events get more complicated day by day. Zebercet starts not accepting the customers who come to the hotel and in time closes the hotel completely to service. When the hotel is closed, the maid wants to return to her village. Zebercet drinks until he gets drunk one day at the public house. While leaving the public house, he tags after a man and goes to cockfights. He goes to the movies with Ekrem, whom he met there, and the desire to be with him crosses his mind. But he does not such a thing. He says goodbye to Ekrem and goes back to the hotel. That night at the hotel, he convinces the only woman with whom he can have some sexual relation, the maid, to be together. Then he strangles her to death. In the following days, he feels useless in the town. In his spare time, he attends trials at the town courthouse. He empathizes with a defendant who strangled his wife to death in one of the trials and begins to feel guilty. While the defendant's trial is being postponed, Zebercet leaves the courthouse and has a talk with an old townsman in a park. Later, despite his loneliness, disordered psychology, and being a murderer, his freedom

disturbs him, he can't stand this situation and he hangs himself on the ceiling of the room where the woman is staying and commits suicide.

## 2. Methodology

In general, 47 items that can be used as microanalysis for CSIs translation will be associated with Davies' methods. Also, it will be used to determine the frequency of the methods used. In addition, the work created will be examined in order to determine whether Venuti's foreignization and domestication strategies are target reader-oriented or source reader-oriented in order to introduce the intense culture determined by the CSIs that have been found by the critic. Accordingly, Venuti's domestication and foreignization strategies will be used when are found to be insufficient in terms of evaluation of the entire ST and understanding of the tendency of the translation to the TT. These, in turn, will be matched with Davies' methods and Newmark's taxonomies.

The primary purpose of this study is to examine and analyze culture-specific items in detail. In addition, it discusses what strategies and methods the translator follows in evaluating and transferring cultural differences during the translation process. In this study, 47 culture-specific items were identified using Newmark's taxonomies, and these identified items were analyzed using Davies' methods. After all this, a holistic analysis will be carried out by matching the main lines of the translations with Venuti's 'foreignization and domestication' strategies.

Each translation includes the process of creating literary and linguistic, educational and commercial, religious and political values, depending on the situation. In fact, each translation made is a new text. Because it gives new meanings to the culture to which it is transferred. Even though the translator is focused on the TT, he basically has to focus on the ST. Because the transferred item is purely cultural. And culture is an indispensable part of society. The previously translated text has been culturally influenced by previous texts. In this case, it may be unwittingly influenced by past translations, or it may add new meanings to the transferred text (Faull, 2004).

CSIs are conspicuous by their nature, they are distinct, and they stand out. In one of his studies, Florin states that culture includes items that can be defined as words and phrases that equal the concepts of a nation's lifestyle, culture, historical and social development (Zlateva, 2018). According to Newmark, most 'cultural words' are easy to determine for their associated with a particular language and cannot be translated literally. However, some of them are not recognized so easily. For this reason, in this study, the taxonomy generated by Newmark in 1988 was utilized in order to text the CSIs throughout the study. Newmark has created five taxonomy models that can be used to identify CSIs. Taxonomies are as follows:

1. **Ecology:** *“CSIs that are created in a language and culture due to the regional and geographic features that are peculiar to a community. such as fauna, flora, mountains, winds, plains, hills and so-on.”*
2. **Material Culture:** *“This category consists of four sub-dimensions such as food, clothing, houses and towns and transportation of a community.”*

3. **Social Culture:** *“Cultural words are included in this type of category that separates the ‘denotative’ and ‘connotative’ meanings in a language in two sub-topics: work and leisure.”*
4. **Organizations, Customs, Activities, Procedures, Concepts:** *“Cultural words such as institutional terms, names of governmental foundations, international and local acronyms of institutions, artistic and religious terms adopted in the traditions of a community. The cultural words in this category are listed in three sub-topics: administrative and political terms, religious terms and artistic terms.”*
5. **Habits and Gestures:** *“Some gestures, habits and mimics such as types of hand-clapping, kissing someone on her fingertip, shaking hands for bargain and so-on may be peculiar to a specific community.”* (Newmark, 1988)

CSIs detected by taxonomy will be determined by using Davies' methods, which method is used and how often by the translator.

In this study, culture-specific items and the life of depressed Anatolian people living in the town will be determined and the methods followed by the translator in line with the decisions taken will be analyzed. Davies proposes to use seven methods that she determined, both to cope with the problems and difficulties encountered in the translation process and to analyze CSIs. In this direction, the seven methods are as follows:

1. **Preservation:** This method can be applied in two ways. By preserving the content, the word that has no equivalent in the target culture is transferred as it is, or it is preserved and transferred directly to the target culture.
2. **Addition:** It is used to explain, add or give extra information about words that are known in the ST but do not give a full meaning in the TT. Sometimes it gives meaning to the plot by adding it to the plot.
3. **Omission:** This method is preferred by the translator to completely remove the words that have no equivalent in the target culture. It is a situation where it is not enough to convey a kind of original meaning.
4. **Globalization:** It is the method used to transfer culture-specific references to a wider culture.
5. **Localization:** It is the method of fully adapting a reference to the culture of the target reader. It is also described as the opposite of the previous method.
6. **Transformation:** It is the change of the original of culture-specific items in the ST while transferring them to the TT.
7. **Creation:** It is the re-creation of the missing item in the ST by the translator in the TT. (Davies, 2003)

Davies uses the term 'culture-specific items' throughout his work. These terms (CSIs) have been accepted by many scientists as well. In addition, some theorists emphasized that the ST and its culture are more important than the target culture items of the translated texts (Tekalp, et al., 2016).

### 3. Analysis of Culture-Specific Items

In this study, examples of CSIs in town culture in the work called 'Anayurt Oteli' will be analyzed according to Davies' translation methods and Newmark's taxonomy in this field. According to Newmark's taxonomy, words in the ST are classified as follows:

"Sofa, eşraf konağı, sandık odası, çay ocağı, meşin, hamam, çökelek, genelev, helmelenmek, içkili aşevi, sedir, ayakyolu, fes, han, tırnak çakısı, avlu, sac mangal" these are collected under the title of '**Material Culture**' that placed in the second section. The words "kahveci" and "nalbant" are included in the third section of '**Social Culture**' title. "Kapatma, keselenmek, bohça, gerdek gecesi, bozuk çıkmak, beybaba, bereketli olsun, kızlık nişanı, iç güveysi, kırkı çıkmak, lohusa yatağı, çeyiz, keçecizade, Malik, ağa, Haşim Bey, Nebilanım, sünnet, imam, mevlevî dergâhı, halvetî, şeyh, dergâh, muhip, türkü" are gathered under the title of '**Organizations, Customs, Activities, Procedures, Concepts**' which placed of the fourth section. The word "el öpmek" is form of greeting and takes part under the title of '**Habits and Gestures**', which comes in the fifth section.

**Table 1: Identification and classification of cultural-specific items according to Newmark's taxonomy of the 'Anayurt Oteli'**

1-) Ecology	-Non
2-) <b>Material Culture</b>	-Sofa, eşraf konağı, sandık odası, çay ocağı, meşin, hamam, çökelek, genelev, helmelenmek, içkili aşevi, sedir, ayakyolu, fes, han, tırnak çakısı, avlu, sac mangal
3-) <b>Social Culture</b>	-Kahveci, nalbant
4-) <b>Organizations, Customs, Activities, Procedures, Concepts</b>	-Kapatma, keselenmek, bohça, gerdek gecesi, bozuk çıkmak, bereketli olsun, beybaba, kızlık nişanı, iç güveysi, kırkı çıkmak, lohusa yatağı, çeyiz, keçecizade, Malik, ağa, Haşim Bey, Nebilanım, sünnet, imam, mevlevî dergâhı, halvetî, şeyh, dergâh, muhip, türkü
5-) <b>Habits and Gestures</b>	-El öpmek

### Sample 1:

**ST:** "Çalımına bak şu sömürgeci **kapatmasının** demişti Dişçi." (p.12)

**TT:** "A choice bit of **harem-snatch**," the Dentist had said."

The word '**kapatma**' means a woman living out of wedlock with a man in the source culture. Instead of using the exact equivalent of the word 'closure' in the ST in the TT, the translator designed the word 'harem-snatch' by combining two independent words. Thus, he used Davies' "Creation" method.

### Sample 2:

**ST:** "Üçüncü katta **sofanın** ışığını söndürdü; altı numaranın kapısı önünde durdu, içeriyi dinledi; ses yoktu." (p.12)

**TT:** "Putting out **the hall** light he stood by the door of Room 6 and listened. Not a sound."

The word '**sofa**' means the wide place where the room doors are opened in the houses. While transferring the word 'sofa' in the ST to the target culture, the translator prefers the word "hall" and uses Davies' "Preservation" method.

### Sample 3:

**ST:** “İstasyonun arkasındaki alanda ana caddeye çıkan sokağın karşısında, eskiden zengin rumların da oturduğu bir semtte olduğu için yanmadan kalmış yapılardan biri, üç katlı bir **eşraf konağı**.” (p.12)

**TT:** “**The Hotel** is one of the buildings, spared the torch because wealthy Greeks had lived in the district, that stand opposite a street connecting the main avenue with the square behind the station.”

The translator has transferred the '**eşraf konağı**', which means the house or mansion where the wealthy people of a place or the mentioned respected people reside, as a 'hotel' in the TT. The '**eşraf konağı**' mentioned in the ST was later turned into a hotel. Thus, the translator transferred this word from the ST to the TT by completely changing it. Davies' "Transformation" method was used.

### Sample 4:

**ST:** “Rüstem Beyin anlattığına göre konağı geçen yüzyılda dedesi **Keçecizade Malik Ağa** yaptırmış.” (p.13)

**TT:** “According to him it had been his grandfather, Melik Agha, who built the house in the previous century.”

'**Keçecizade**' in the ST was removed by the translator and Davies' "Omission" method was used.

### Sample 5:

**ST:** “Rüstem Beyin anlattığına göre konağı geçen yüzyılda dedesi Keçecizade **Malik Ağa** yaptırmış.” (p.13)

**TT:** “According to him it had been his grandfather, **Melik Agha**, who built the house in the previous century.”

The name '**Malik**' was transferred to the TT in the same way, by keeping its meaning and Davies' "Preservation" method was used.

### Sample 6:

**ST:** “Rüstem Beyin anlattığına göre konağı geçen yüzyılda dedesi Keçecizade Malik **Ağa** yaptırmış.” (p.13)

**TT:** “According to him it had been his grandfather, Melik **Agha**, who built the house in the previous century.”

The translator used Davies' method of "Preservation" by translating the word '**ağa**' into the target culture as 'Agha'.

### Sample 7:



**ST:** “Zamanla her kata **ayakyolu**, odalara lavabo yapıldı; salonun, sofaların, odaların tahta tabanları, merdivenler kalın muşambayla kaplandı.” (p.13)

**TT:** “In time a washstand came to be installed in each room, **a toilet** on each floor. The lobby, halls, stairs and wooden flooring of the rooms were meanwhile being carpeted with linoleum.”

The word '**ayakyolu**' in the ST means toilet. This equivalence is provided by Davies' "Preservation" method.

#### **Sample 8:**

**ST:** “Kapıdan girince karşıda ikinci kata çıkan oymalı tahta korkuluklu merdiven, solda **sandık odası**-kiler-çay ocağı olarak kullanılan küçük bir oda.” (p.14)

**TT:** “Across from the door as you go in there is a stairway to the second floor with a carved wooden banister, and to its left a room that serves as a combination pantry, **linen closet** and tea galley.”

'**Sandık odası**' in the ST means the small room in the house where chests, baskets and various items are put. The 'linen closet', which has no exact equivalent in the TT, was preferred by the translator. And Davies' "Transformation" method was used.

#### **Sample 9:**

**ST:** “Kapıdan girince karşıda ikinci kata çıkan oymalı tahta korkuluklu merdiven, solda sandık odası-kiler-**çay ocağı** olarak kullanılan küçük bir oda.” (p.14)

**TT:** “Across from the door as you go in there is a stairway to the second floor with a carved wooden banister, and to its left a room that serves as a combination pantry, linen closet and **tea galley**.”

In the ST, '**çay ocağı**' means a tea house where beverages such as tea and coffee are prepared and drunk. Instead of using the exact equivalent of the 'çay ocağı' in the TT, the translator preferred 'tea galley' and used Davies' "Creation" method.

#### **Sample 10:**

**ST:** “Merdiven altında avluya açılan camlı kapı; salonda dört köşe iki alçak masa, çevrelerinde kara **meşin** kaplı dörder koltuk; tavandan sarkan kurşun boruların ucunda iki abajur; sağ duvarda Mustafa Kemal Paşa'nın bir boy resmi asılı; merdivene çıkmadan sağda büyük bir kapı; üstünde 1 yazılı.” (p.15)

**TT:** “The lobby has a pair of low square tables hedged round with black leather-upholstered armchairs, four to a table. Two lead pipes hang from the ceiling and end in lampshades. A full-length portrait of Mustafa Kemal Atatürk on the righthand wall, and just as you start upstairs, a door on the right bearing the numeral 1. Walls and doors alike are done in off white-paint, not limewash.”

The word '**meşin**' means sheepskin in the ST. This word was presented to the target culture reader by using Davies' "Preservation" method.

#### **Sample 11:**

**ST:** “İlkokulu bitirdiği yaz **sünnet** oldu.” (p.17)

**TT:** “The summer he graduated from elementary school brought his **circumcision**.”

'**Sünnet**' is the name given to the surgical operation performed by cutting the skin at the tip of the reproductive organ of Muslim boys. The translator used Davies' "Preservation" method since it has an exact equivalent in the TT, and thus, the meaning was preserved and transferred to the target culture.

#### **Sample 12:**

**ST:** “Gömüldükten sonra **imam** ninesinin adını sordu.” (p.17)

**TT:** “After the burial **the imam** asked Zeberjet his grandmother’s name.”

In the ST, the word '**imam**', which means the person who leads Muslims in prayer, was used in the TT by preserving both its form and content by the translator, thus Davies' "Preservation" method was preferred.

#### **Sample 13:**

**ST:** “On yıl önce uzak köylerin birinden dayısı olduğunu söyleyen bir adam getirdi kadını, **bohçası** koltuğunda.” (p.18)

**TT:** “Two years ago a man claiming to be an uncle showed up with her from a distant village.”

In the ST, '**bohça**' means a four-cornered piece of fabric that is wrapped or tied by putting clothes in it. The translator did not choose to use the word 'bohça' here, but instead used Davies' "Omission" method and removed this CSI from the TT.

#### **Sample 14:**

**ST:** “On yedisinde evermişler. **Gerdek gecesi** sabaha karşı bozuk çıktı diye geri göndermiş kocası.” (p.18)

**TT:** “At seventeen they had married her off but toward dawn of **the wedding night** the groom sent her back saying he wanted a virgin.”

The translator transferred the '**gerdek gecesi**', which means the first night of marriage, to the target culture as 'the wedding night' in the ST and used Davies' "Globalization" method.

#### **Sample 15:**

**ST:** “On yedisinde evermişler. Gerdek gecesi sabaha karşı **bozuk çıktı** diye geri göndermiş kocası.” (p.18)

**TT:** “At seventeen they had married her off but toward dawn of the wedding night the groom sent her back saying he **wanted a virgin**.”

Davies' method of "Addition" was used by the translator in order to convey the meaning of the source culture to the TT, the verb '**bozuk çıkmak**', which expresses the state of 'wanted a virgin in the ST.

#### **Sample 16:**

**ST:** “Dayısı yılda birkaç kere gelir, bir torba ‘**çökelek**’ getirir, bir süre konuşur, kadının birikmiş parasını alır giderdi.” (p.18)

**TT:** “This uncle would come several times a year bringing a sack of ‘**milk curds**’, converse for a while, pocket her savings, and go away.”

In the ST, the word ‘**çökelek**’ refers to a type of non-fat cheese, which consists of the residue of skimmed milk or yogurt that settles to the bottom when boiled. The translator tried to find the closest equivalence by using 'milk curds' in the TT. Therefore, he preferred to use Davies' "Preservation" method.

#### **Sample 17:**

**ST:** “Eh, iznin olursa...” kalktı, yukarıya bağırdı... “Gız Zeeynep, gidiyom ben, **elimi öpmiyen mi zilli?**” (p.18)

**TT:** Now then, if you’ll excuse me...” He went and called up the stairs. “Zeeyy-nep! I’m leaving, you ill-bred goose, aren’t you going to **kiss my hand**.”

While the verb '**el öpmek**', which means to take the right hand of the elderly or those who need to be respected, first to the lip and then to the forehead, is a tradition belonging to Turkish culture, although it seems to give the exact meaning in the TT exact equivalent was not achieved. Because it is a way of greeting people who are older than other in Turkish culture. While two people greet, the younger person kisses the older person's hand and immediately touches it to their forehead. In line with this explanation, it cannot be said that there is an exact equivalent. In this direction, the translator Davies' "Globalization" method used.

#### **Sample 18:**

**ST:** “Eh, iznin olursa...” kalktı, yukarıya bağırdı... “Gız Zeeynep, gidiyom ben, elimi öpmiyen mi **zilli?**” (p.18)

**TT:** Now then, if you’ll excuse me...” He went and called up the stairs. “Zeeyy-nep! I’m leaving, you **ill-bred** goose, aren’t you going to kiss my hand.”

The word ‘**zilli**’ in the ST means impertinent and since its use in the TT has the same meaning, Davies' "Preservation" method was used.

#### **Sample 19:**

**ST:** “**Bereketli olsun.**” (p.21)

**TT:** “**Enjoy your breakfast.**”

The expression '**bereketli olsun**', which means abundance, lushness, prosperity, and splendour, used in the ST is proper to Turkish culture. However, since there is no exact equivalent in the TT culture, Davies' "Globalization" method was preferred in order to convey the meaning.

#### **Sample 20:**

**ST:** “Şimdiki gibi olağanüstü bir durum olmazsa yılda ya da iki yılda bir terziye, altı ayda bir **keselenmek için hamama**, dört haftada bir saç tıraşına, ayda bir otelin paralarını İstanbul’a yerleşen Faruk Keçeciye göndermek için postaneye giderdi.” (p.25)

**TT:** “Unless something came up, as now, it was once a year or once every two years for the tailor, once in six months **to have his dead skin cells scrubbed off at the Turkish bath**, every four weeks a haircut, and once a month the post office where he would send the hotel proceeds to Faruk Kecheji who now lived in Istanbul.”

In the ST the word '**keselenmek**' is the action done with an object called a scrub to open the pores with hot water. In addition, since the word '**hamam**', which means a place to bath, could not be found in the target culture, the translator used Davies' "Addition" method by describing the word with an explanatory sentence for the target culture reader to perceive the text better.

### Sample 21:

**ST:** “Askerliğini yaptığı kentte ‘**geneleve**’ ilk gidişiydi.” (p.33)

**TT:** “It had been his first visit to **the house** in town, near the base.”

In the ST, '**genelev**' is the name given to the business community in which sex work is paid for. However, the equivalent of the word in the ST was used outside of its original meaning in the TT, and the translator aimed to provide an equivalent by using Davies' "Creation" method by transferring the term 'genelev' to the TT as 'The house'.

### Sample 22:

**ST:** “Gelin koşmuş önce; ‘Aman **beybaba**’ demiş.” (p.34)

**TT:** “His daughter-in-law was the first to come running, and handled the situation with dismayed respect.”

In the ST, the word '**beybaba**', was removed in the TT and Davies' "Omission" method was used.

### Sample 23:

**ST:** “**Kahveciyle** çirak takılırlardı.” (p.37)

**TT:** “**The cafe owner** and his helper would tease him.”

The '**kahveci**' is the owner of the small business, which is described in the ST as a coffee shop where various games are played, puzzles are solved, and various drinks such as coffee and tea are consumed. Since the exact meaning is preserved in the target culture, Davies' "Preservation" method was used.

### Sample 24:

**ST:** “Fasulye biraz **helmelenmişti**.” (p.38)

**TT:** “The beans were **overcooked**.”

In the ST, the expression '**helmelenmek**' means the thickening of legumes as a result of overcooking. The meaning of 'overcooked' in the TT is provided by using Davies' “Globalization” method.

**Sample 25:**

**ST:** “On yıldır ilk defa çarşıya yakın bir **ıçkili aşevinde** yemeğini yerken bir tek rakı istedi; bitirmeden çıktı.” (p.51)

**TT:** “Then, eating out for the first time in ten years, at a small, simple place near the shopping district, he ordered a single shot of raki.”

In the ST, the word ‘**ıçkili aşevi**’ is the general name of restaurants where you can eat and drink at the same time. Here, the translator used Davies' "Omission" method, as it removed the CSI.

**Sample 26:**

**ST:** “Gözlerini kapadı. Kadın doğruldu; gerindi, **sedirden** inerken üstündeki tülü attı.” (p.51-52)

**TT:** “Closing his eyes he saw her sit up, stretch, and throw aside the gauzy fabric that covered her as she rose from the fancy **couch**.”

In the ST, '**sedir**' means a household item, sofa which can be without a back, cushioned and padded, suitable for sitting or lying down. Equivalence of a similar nature has been tried to be achieved in the TT culture. Therefore, Davies' "Globalization" method was used.

**Sample 27:**

**ST:** “Ertesi gün “Tek başına bir şey yapamazsın” dedi **nalbant**.” (p.61)

**TT:** “Next day **the blacksmith** tells him it’s hopeless single-handed.”

The word '**nalbant**' is the title given to the person who shoes animals such as horses, oxen and donkeys in the source culture. Since the meaning is preserved in the TT, Davies' "Preservation" method was used.

**Sample 28:**

**ST:** “Sürahiye görmediğini söyledi soruldu, iki yanı da tanıdığına gerdek ertesi gelinin **kızlık nişanını** anası evine götürmek için o gece oğlan evinde alt katta bir odada yattığını söyledi soruldu gece yarısına doğru yukarıdan takırtılar boğuk sesler duydum.” (p.86)

**TT:** “See the copper pitcher to question put witness deposed that as she knew both families she had spent the night downstairs in order to take **the virgin-cloth** to the bride’s family next morning to question put witness deposed that around midnight she heard a disturbance and muffled cries.”

In the ST culture, the word '**kızlık nişanı**' symbolizes virginity. However, the ‘nişan’, which is stated in the target culture text, has been tried to be equivalent with the word 'cloth' and therefore Davies' "Globalization" method has been used.

**Sample 29:**

**ST:** “Hiç unutmam: Kapalı, pencereleri, tek atlı bir araba; sırma püsküllü **fesiyle** arabacı.” (p.91)

**TT:** “I can still see him behind the window of that one-horse coach, and the driver in a **fez** with gold fringe.”

The '**fes**', which belongs to our culture, means a cylindrical headdress made of thick red broadcloth, with a tassel on the top. Since there is a meaning corresponding to this word in the TT, Davies' "Preservation" method was used.

### Sample 30:

**ST:** “**Hanlara**, hamamlara, camilere, yanmamış evlere, kaçan, öldürülen, yerli rumların evlerine, bağ damlarına, çadırlara doluşuldu.” (p.92)

**TT:** “We took refuge wherever we could—in mosques, **khans**, public baths, houses that had survived, houses of Greeks who had fled or been killed, vineyard cabins, tents, anywhere.”

The meaning of '**han**' in the ST is the name given to the heads of state-affiliated with the khan or the heads of independent principalities in Turks. Davies' "Preservation" method was used by transferring to the TT in the same way.

### Sample 31:

**ST:** “Hanlara, **hamamlara**, camilere, yanmamış evlere, kaçan, öldürülen, yerli rumların evlerine, bağ damlarına, çadırlara doluşuldu.” (p.92)

**TT:** “We took refuge wherever we could—in mosques, khans, **public baths**, houses that had survived, houses of Greeks who had fled or been killed, vineyard cabins, tents, anywhere.”

The word '**hamam**', which belongs to our culture, is the place where people bath collectively for a fee. Davies' "Globalization" method was used by preferring the word 'public bath' corresponding to its meaning in the target culture text.

### Sample 32:

**ST:** “Babam **iç güveysi** girmiş eve; leblebici Hafız'ın küçük oğluymuş.” (p.92)

**TT:** “It was my mother's home. My father's father sold roast chickpeas.”

The word '**iç güveysi**' is used in the ST as the man living in the house of the woman's family in case of marriage. Since there is no exact equivalent of the word in the TT, the meaning in the ST was tried to be given by using Davies' "Addition" method.

### Sample 33:

**ST:** “Önünde durup eski cezaevinin büyük kapısı ardında demir parmaklıklarda solgun elleri Lütüfîydi adı evet Lütüfiye Molla kızını doğurduktan sonra **kırkı çıkmadan** ninem lohusa yatağında ölünce anamı emzirmiş, süt anasıymış önünde durup öteki suçlularla hep bir yerde sövülebilir onlar da sorarlar elbet neden öldürdün onu elimde tırnak çakısıyla kimseye sezdirmeden avluya bir çukur kazıp arkasından yaklaşıp ensesine saplanabilir.” (p.100)

**TT:** “Stood there the old jailhouse door and behind it pale hands on the bars Lütüfî his name that's right when grandmother died was Lütüfiyé Mola wet-nurse mother stand there put you with other prisoners and cuss his face they'd ask too what made you kill her softly behind him with my knife or dig a hole could stick him in the neck.”

'**Kırkı çıkmak**' means forty days after giving birth and deceased. The translator preferred to remove the verb '**kırkı çıkmak**' in the ST and transferred it to the TT and used Davies' "Omission" method.

#### Sample 34:

**ST:** “Önünde durup eski cezaevinin büyük kapısı ardında demir parmaklıklarda solgun elleri Lütfi’ydi adı evet Lütfiye Molla kızını doğurduktan sonra kırkı çıkmadan ninem **lohusa yatağında** ölünce anamı emzirmiş, süt anasıymış önünde durup öteki suçlularla hep bir yerde sövülebilir onlar da sorarlar elbet neden öldürdün onu elimde tırnak çakısıyla kimseye sezdirmeden avluya bir çukur kazıp arkasından yaklaşarak ensesine saplanabilir.” (p.100)

**TT:** “Stood there the old jailhouse door and behind it pale hands on the bars Lütfi his name that’s right when grandmother died was Lütfiyé Mola wet-nurse mother stand there put you with other prisoners and cuss his face they’d ask too what made you kill her softly behind him with my knife or dig a hole could stick him in the neck.”

'**Lohusa**' means a woman who has just given birth. Since the item of '**lohusa yatağı**' is CSI specific to the ST and an exact equivalent could not be reached in the TT, the translator preferred to remove this item and used Davies' "Omission" method.

#### Sample 35:

**ST:** “Önünde durup eski cezaevinin büyük kapısı ardında demir parmaklıklarda solgun elleri Lütfi’ydi adı evet Lütfiye Molla kızını doğurduktan sonra kırkı çıkmadan ninem lohusa yatağında ölünce anamı emzirmiş, süt anasıymış önünde durup öteki suçlularla hep bir yerde sövülebilir onlar da sorarlar elbet neden öldürdün onu elimde **tırnak çakısıyla** kimseye sezdirmeden avluya bir çukur kazıp arkasından yaklaşarak ensesine saplanabilir.” (p.100)

**TT:** “Stood there the old jailhouse door and behind it pale hands on the bars Lütfi his name that’s right when grandmother died was Lütfiyé Mola wet-nurse mother stand there put you with other prisoners and cuss his face they’d ask too what made you kill her softly behind him with my knife or dig a hole could stick him in the neck.”

Davies' "Globalization" method was used by transferring the '**tırnak çakısı**' in the ST to the TT as a 'Knife' alienating the word that does not exist in the target culture.

#### Sample 36:

**ST:** “Önünde durup eski cezaevinin büyük kapısı ardında demir parmaklıklarda solgun elleri Lütfi’ydi adı evet Lütfiye Molla kızını doğurduktan sonra kırkı çıkmadan ninem lohusa yatağında ölünce anamı emzirmiş, süt anasıymış önünde durup öteki suçlularla hep bir yerde sövülebilir onlar da sorarlar elbet neden öldürdün onu elimde tırnak çakısıyla kimseye sezdirmeden **avluya** bir çukur kazıp arkasından yaklaşarak ensesine saplanabilir.” (p.100)

**TT:** “Stood there the old jailhouse door and behind it pale hands on the bars Lütfi his name that’s right when grandmother died was Lütfiyé Mola wet-nurse mother stand there put you with other prisoners and cuss his face they’d ask too what made you kill her softly behind him with my knife or dig a hole could stick him in the neck.”

'Avlu' means a place in the middle, next to or around a building, surrounded by walls and fences. The word 'avlu' in the ST was omitted by the translator using Davies' "Omission" method while being transferred to the TT.

### Sample 37:

**ST:** "Sac mangalda kızaran kestanelerin arasındaki küçük deliklerden alttaki korların kızılı vuruyordu." (p.106)

**TT:** "A red glow of coals showed under perforations in the metal sheet the chestnuts were roasting on, and a spark shot up through."

In the ST, 'sac mangal' refers to a kind of flat iron or steel stove in which food is cooked by burning coal. Since 'sac mangal' could not be transferred to the target culture text exactly, the same meaning was tried to be conveyed to the target culture by using Davies' "Addition" method.

### Sample 38:

**ST:** "Aşevinin yanındaki kahvenin radyosunda kalın sesli bir erkeğin bağıra bağıra söylediği, çoğu sözleri pek anlaşılmayan bir türküdü bu." (p.113)

**TT:** "It was a snatch of the loud, generally garbled song a deep male voice was singing one door away on a cafe radio."

The meaning of the word 'türkü', which is a CSI in the ST, is a type of song composed of folk melodies, whose lyrics are usually in the form of folk poetry, whose author and composer are unknown. In order to achieve equivalence in the TT, Davies' "Globalization" method was preferred to be translated as 'song'.

### Sample 39:

**ST:** "Hafsanım Mevlâna soyundanmış, çelebilerden o sıralar kasabadaki Mevlevî Dergâhı'nın postunda oturan Abdülkerim Çelebi'nin kız kardeşiymiş." (p.116)

**TT:** "By her account Hafsa Hanim was one of the Mevlevi line, sister to Abdülkerim Çelebi, who in those years was the elder of the town's Mevlevi Lodge."

The word 'Mevlevî Dergâhı', which is used as a proper name in the ST, is the name given to the lodges specific to the Mevlevî sect. Here, the word 'Mevlevî' has been taken literally and its meaning has been preserved. 'Dergâh' means lodge in the ST. Davies' "Preservation" method is used because the meaning is preserved.

### Sample 40:

**ST:** "Haşim Bey kâhyayı kovmuş; kızım değil artık o benim demiş; ama Nebilanım yalvara yakara çeyiziyle birlik on dönüm bağ da verdirmiş üvey kızına" (p.117).

**TT:** "Hashim Bey had dismissed the caretaker and disowned Meserret but Nebilé Hanim begged and pleaded—even though it was only her step-daughter—and got them a dowry plus four acres of vineyard."

The word 'Haşim Bey' in the ST was transferred to the TT by preserving the words. Davies' "Preservation" method is used here.



**Sample 41:**

**ST:** “Haşim Bey kâhyayı kovmuş; kızım değil artık o benim demiş; ama **Nebilanım** yalvara yakara çeyiziyle birlik on dönüm bağ da verdirmiş üvey kızına” (p.117).

**TT:** “Hashim Bey had dismissed the caretaker and disowned Meserret but **Nebilé Hanım** begged and pleaded—even though it was only her step-daughter—and got them a dowry plus four acres of vineyard.”

The word ‘**Nebilanım**’ in the ST was transferred to the TT by preserving the words. Davies' "Preservation" method is used here.

**Sample 42:**

**ST:** “Haşim Bey kâhyayı kovmuş; kızım değil artık o benim demiş; ama Nebilanım yalvara yakara **çeyiziyle** birlik on dönüm bağ da verdirmiş üvey kızına” (p.117).

**TT:** “Hashim Bey had dismissed the caretaker and disowned Meserret but Nebilé Hanım begged and pleaded—even though it was only her step-daughter—and got them a **dowry** plus four acres of vineyard.”

The use of '**çeyiz**' in the ST is all kinds of clothes and household goods prepared for the bride. The meaning of '**çeyiz**' used in the TT is the name given to real estate, money and belongings given to the groom or his family by the bride when a woman gets married in some societies. Here, it was transferred to the target culture by using Davies' "Globalization" method.

**Sample 43:**

**ST:** “**Halvetî** Şeyhi İsmail Dede ‘Biz yirmi iki gün saydık oğul’ diyor.” (p.118)

**TT:** “The Shaykh had told him, ‘We make it twenty-two days, my son.’”

The word '**Halvetî**', which is mentioned in the ST, was removed in the TT. Thus, Davies' "Omission" method was used.

**Sample 44:**

**ST:** “Halvetî **Şeyhi** İsmail Dede ‘Biz yirmi iki gün saydık oğul’ diyor.” (p.118)

**TT:** “**The Shaykh** had told him, ‘We make it twenty-two days, my son.’”

‘**Şeyh**’, which is mentioned in the ST and used as a proper name, is transferred in the TT with the word 'the Shaykh', which has same meant in both cultures. Thus, Davies' "Preservation" method was used in the TT.

**Sample 45:**

**ST:** “Abdülkerim Çelebi yeğenine bir yazıcılık işi vermiş ama o istememiş; **derviş** olup semaya başlamadan önce dergâhta ortalık işlerini gören muhiplere katılmış” (p.118).

**TT:** “The uncle, Abdülkerim Çelebi, had offered to make him a scribe at the Lodge, but Nureddin preferred to join those novitiates who saw to the general chores.”

The word '**derviş**' used in the ST means a person who joins the sect and loyalty to the sheikh, who follows him on the path of Truth or obeys the God's rules and corrects himself, and who

devotes himself to God and His creations by seeing the reflection of God's unity in the whole universe. The translator removed the word 'dervish' from the TT and used Davies' "Omission" method.

#### Sample 46:

**ST:** “Abdülkerim Çelebi yeğenine bir yazıcılık işi vermiş ama o istememiş; derviş olup semaya başlamadan önce **dergâhta** ortalık işlerini gören muhiplere katılmış” (p.118).

**TT:** “The uncle, Abdülkerim Çelebi, had offered to make him a scribe at **the Lodge**, but Nureddin preferred to join those novitiates who saw to the general chores.”

The word '**dergâh**', which is also mentioned in the ST, means the place where dervishes dhikr and pray in sects. Davies' "Preservation" method was used by preserving the meaning in the TT.

#### Sample 47:

**ST:** “Abdülkerim Çelebi yeğenine bir yazıcılık işi vermiş ama o istememiş; derviş olup semaya başlamadan önce dergâhta ortalık işlerini gören **muhiplere** katılmış” (p.118).

**TT:** “The uncle, Abdülkerim Çelebi, had offered to make him a scribe at the Lodge, but Nureddin preferred to join those **novitiates** who saw to the general chores.”

The word '**muhip**' in the ST has the meaning of someone who loves. The translator used Davies' "Transformation" method since it changes while being transferred to the TT.

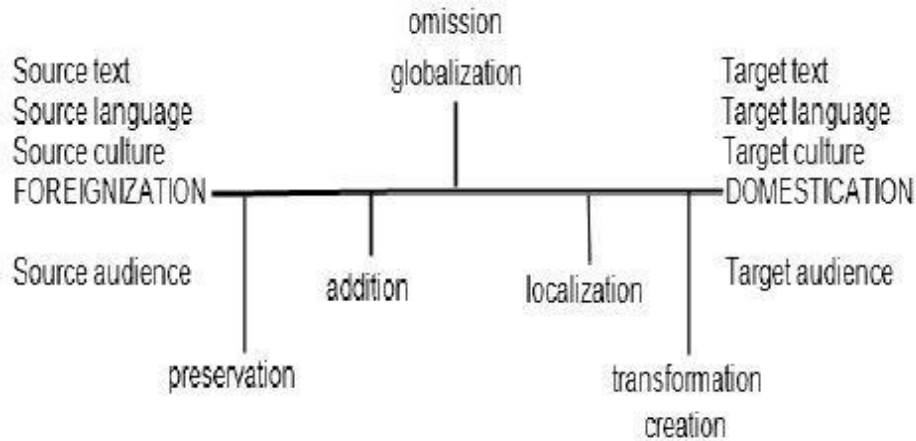
## 4. Conclusion and Discussion

Culture is a way of living and thinking that creates its own identity through various experiences that make it different. It includes history, social structure, religion, tradition, and daily life. With the increase in translations in the field of literature, the translation of CSIs has also gained importance. The fact that these CSIs vary from society to society is directly proportional to the richness of the ST culture. One of the most difficult problems in the translation of literary texts is the differences between cultures. People of a particular culture evaluate events from their own perspectives. People of a particular culture evaluate events from their own perspectives. Some theorists point out that every culture has a different focus.

Since syntactic items are various in every language, it is likely that the translator will encounter difficulties in conveying CSIs while translating. Here, the translator has some responsibilities. The translator must understand the ST adequately. Thus, the translator must know the SL reader's beliefs, attitudes, values, and rules very well and should follow a path accordingly.

The 'Anayurt Oteli', which is a literary work, contains many CSIs in order to reflect the facts of Turkish society. In this story, which bears traces of an Anatolian town, it is aimed to examine and analyze the translator's decision and CSIs in terms of translation method. In the work, which was first published in 1973 and translated by Fred STARK, 47 CSIs were determined and analyzed. In the study, the culture-specific items were obtained via Newmark's taxonomy that collects the CSIs under five classification titles and were analyzed by use of Davies' seven translation methods.

Statistical data were obtained by analyzing within the scope of Davies' methods and Venuti's strategies in order to reach a total analysis in the transfer of the determined CSIs to the TT. These data were created based on the graphic below.



**Figure 1:** A continuum between foreignization and domestication

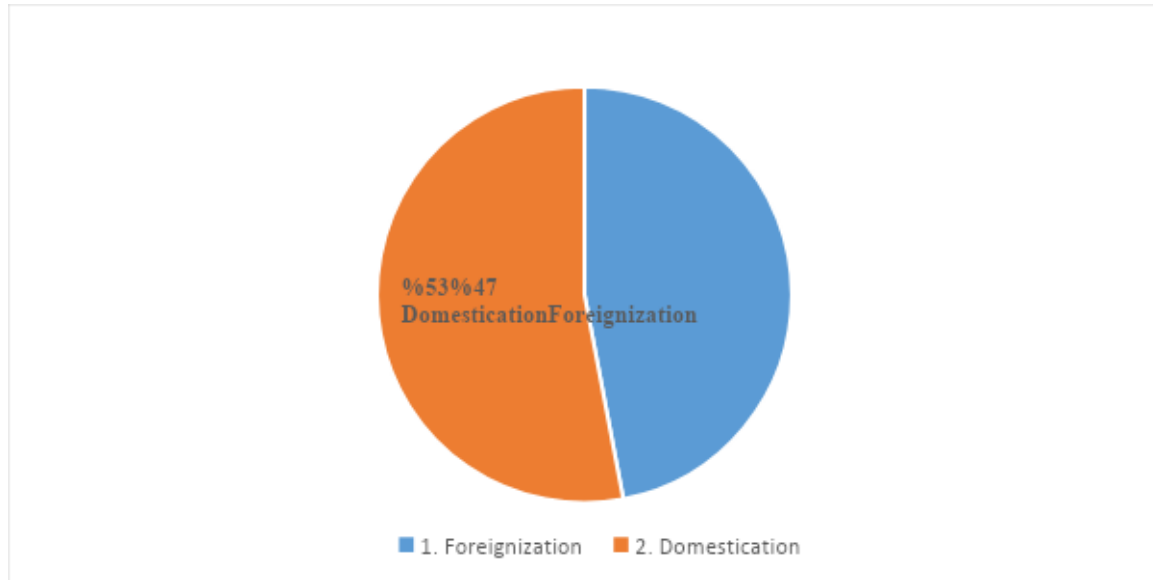
(Jaleniauskiene, et al., 2009)

While generating these data, figure 1 above was taken as a basis. Statistical data were determined by considering Davies' methods and Venuti's strategies. According to these data, 47 CSIs were found. In the TT CSIs were transferred 18 by preservation, 4 by addition, 9 by omission, 10 by globalization, 0 by localization, 3 by transformation, and 3 by creation method. The percentage rate indicating how often these methods are used is as follows; preservation %38.2, addition %8.5, omission %19.1, globalization %21.2, localization %0, transformation %6.3, creation %6.3.

**Table 2:** Percentages of Davies' methods and Venuti's strategies utilized by the translator of TT

Venuti's Strategies	Foreignization		Domestication				
	Preservation	Addition	Omission	Globalization	Localization	Transformation	Creation
TT	%38,2	%8,5	%19,1	%21,2	%0	%6,3	%6,3

Based on these percentages, according to the continuum between Venuti's foreignization and domestication strategies, considering the whole analysis in determining the CSIs, the rate of the continuum; was determined as %47 foreignization and %53 domestication.



**Figure 2:** Percentages of Venuti's Strategies utilized by the translator of TT

Accordingly, the translator preferred to use the domestication strategy more than the foreignization strategy. The preservation and addition methods, which determine these percentages generated by making use of continuum, are under the foreignization title, while the remaining omission, globalization, localization, transformation, and creation methods are under the domestication title.

According to Eugene A. Nida, any attempt to fully understand one's intended meaning in discourse on a particular topic requires extreme sensitivity and insight into personal and cultural assumptions about reality (Nida, 1997). The target text translator aimed to introduce the richness of the source culture to the target reader and make them understand it better. In this way, he wanted to open the way for other translators and benefit them while translating the source culture.

## 5. Statements

### 5.1. Conflict of Interest

There is no conflict of interest in this study

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