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**TRANSMISSION OF CULTURAL SPECIFIC ITEMS INTO ENGLISH
TRANSLATION OF "DEAR SHAMELESS DEATH" BY LATİFE TEKİN**

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ABSTRACT

This article aims at demonstrating which translation strategies are preferred in order to deal with the translation of culture-specific items in Latife Tekin's *Sevgili Arsız Ölüm* (1983) and its English translation entitled *Dear Shameless Death* (2001). To achieve this primary aim, a comparative analysis is carried out between *Sevgili Arsız Ölüm* and *Dear Shameless Death*, translated into English by Saliha Paker and Mel Kenne, and a sample set consisting of 100 conspicuous examples for culture-specific items is created. Subsequently, the culture-specific items in the sample set is classified according to Newmark's (1988) categorization of culture-specific items. These culture-specific items are assessed according to Venuti's (1995) domestication and foreignization methods in broad sense. Finally, a common strategy group is created based on Eirlys E. Davies (2003) and Javier Franco Aixelá's (1996) taxonomies proposed for translation of culture-specific items and the samples are analyzed according to these taxonomies. When the sample group of 100 culture-specific items are analyzed, it has been seen that the translators used both foreignization strategies such as addition, preservation, orthographic adaptation and domestication strategies such as omission, globalization and localization in order to deal with translation of various culture-specific items. The most frequently used strategy among others has been determined to be globalization strategy. In this article, 28 of 100 culture-specific items will be exemplified in order to provide an insight into the study.

Key Words: Translation, Culture-specific items, Venuti, Aixelá, Davies.

1. Introduction

Language is a system of communication that each society uses to express itself. There are phonological and grammatical systems in language which make each language distinctive to the societies. Bell (1991: 6) postulates "Languages are different from each other, they are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings". Another factor that makes a language unique to the society is culture. Newmark views culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 1998: 94). The values and customs in the country that we grow up shape our beliefs, attitudes, the way we think, we live and our language. Toury confirms that "translation is a kind of activity that inevitably involves at least two languages and two cultural traditions" (1978: 200). Since translators are in charge of transmitting these differences into the target language, they are supposed to have a good mastery of not only both languages but also both cultures. Mary Snell-Hornby (1992)

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described the translator as a “cross-cultural specialist” (cited in Katan, 2014: 21). Many specialists have held the same opinion about the translators’ cultural transmission duty. In other words, biculturalism is placed a particular importance by translation scholars because translation is considered to involve not only two languages but also two cultures. Thus, the translator is expected to have a brilliant mastery of both source and target languages and cultures. Hatim asserts that “the task of the translator is to allow at least two distinct rhetorical functions to co-exist in one.” (1997: 123). While the translator does his/her share of transmitting the task to co-exist in one, transferring some elements from a language into another language poses challenges for him/her. This challenge arises from the fact that each language and culture is unique and some elements in a language may not have the same equivalence or may have an unclear equivalence in another language. Jakobson (1959/2000: 114) stated that “in translation there is ordinarily no full equivalence between code-units”. The lack of full equivalence causes some challenges for the translator. It can be stated that one of the biggest challenges for translators is the rendering of cultural specific items which are embedded in the source culture.

This research aims to discuss culture-specific items and analyse translation strategies for CSIs. In this study, *Dear Shameless Death* by *Latife Tekin* has been chosen as the source text for the purpose of detecting cultural specific items and for analyzing the translation strategies of these cultural items. Latife Tekin who is one of the most prominent female authors of contemporary Turkish fiction wrote her first novel in 1983. *Dear Shameless Death* has been recognized as the milestone in Turkish contemporary literature during the 1980s and afterwards. There are folk tales, myths, Islamic and Pre-Islamic narrations in *Dear Shameless Death* and it focuses on the life of Aktaş family and their hard life while trying to adjust themselves to the modernity in urban life. In the book, the writer uses *magic realism* that is drawn from the Anatolian folklore and traditions, so there are numerous cultural elements, proper names, use of nicknames, wordplays, figures of speech, neologisms, references from daily and social life and compound nouns to be analyzed. These cultural elements pose crucial problems for the translator as some of them have no equivalence in the target language. The novel is also important in the sense that it is within the scope of TEDA Program, Translation and Publication Grant Programme of Turkey run by the Republic of Turkey’s Ministry of Culture and Tourism. In this program, Turkish literary works are translated into different languages and Turkish literature and culture are introduced to other cultures. The TEDA Program, began in 2005, is considered to be the second translation movement, after Translation Bureau established in 1940. Thanks to TEDA Program, prominent literary works of Turkish literature have been translated into world literature.

In the analysis of the novel, totally 100 conspicuous culture-specific items were studied and a general remark was made. However, in this article only 28 of these culture-specific items were explained in order to show the general analysis model. The examples below were taken from *Sevgili Arsız Ölüm* (2008) and *Dear Shameless Death* (2001).

The notion of Culture-Specific Items in Translation

Translation scholars have termed cultural items differently, however, within the scope of this study these items will be referred to as “culture-specific items” (CSI) proposed by Javier Franco Aixelá. According to Aixelá, CSIs are:

“Those textually actualized items whose function and connotation in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixelá, 1996: 58).

Translation of CSI has been one of the most debatable issues in translation studies as they pose many problems for the translator. Cultural specific items are words or phrases that are formed by cultural diversity. There are numerous cultures in the world and this cultural diversity can also be observed in societies’ literary writings. These words and phrases are difficult to transfer into the target text because they may have very peculiar meaning and color in their own culture but may not find the same equivalence in the target culture; thus, they may not create the same effect for the target reader. The translator’s task is to create the same effect of the source text in the target text, thus s/he makes some decisions in translating process so as to preserve or change the cultural items while transmitting them in an appropriate way. In other words, these words and phrases call for special translation treatment. Many scholars have studied on some strategies for translation of culture specific items to guide translators in this challenging translation process. Two of these scholars are Javier Franco Aixelá and Eirlys E. Davies whose strategies will be focused on in this study.

Domestication and Foreignization

In translation, it is up to translators to choose a certain strategy or way in dealing with a source text item. While some translators prefer to make their presence felt for the TT (target text) readers, others may prefer to hide themselves. Naude explains this situation as: “There may be situations in translation where it is essential to bridge the cultural gap and others where the translator is supposed to leave the gap open and insist on the cultural distance between source and target cultures and just try to assist people to peep across and understand the otherness of what is happening.” (Naude, 2010: 286). Translators can fill these cultural gaps or just leave them open.

The notions of foreignization and domestication have been discussed by many scholars. While some scholars have been in favor of domestication, others have been in favor of foreignization. Translators may choose to domesticate the text and create a natural, fluent and transparent text. In this way, the translator makes himself/herself invisible in the text as the reader does not understand it is a translated text. In order to achieve this, the translator can eliminate the foreign elements of the text. On the other hand, if s/he chooses foreignization, the culture-specific items can be transmitted into the target text and the translator makes himself/herself visible in the text. The reader will understand that the text belongs to another language and culture. According to Venuti (1995: 306), in translation the alien cultures come together, they are introduced to the reader briefly

and the reader is made understand the “gains and losses” in the translation. In this way, the target reader has also chance to enjoy and learn about a foreign culture.

2. Method

The basis of this study will be located within the descriptive translation studies’ framework proposed by Toury. The source text (Sevgili Arsız Ölüm) will be analyzed closely against its target text (Dear Shameless Death). The analysis focuses on culture specific items that pose translation problems because of their peculiar nature in the source culture. The CSIs will be revealed with the main emphasis laid on Venuti’s principles, i.e. domestication and foreignisation. In the next stage of this study, the extracted cultural specific items will be categorized according to Peter Newmark’s categorization as stated in the table 1 below.

Table 1: CSIs proposed by Newmark (1988)

Ecology	Geographical and environmental concepts including flora, fauna, winds, plains
Material Culture	Houses and towns, clothes, foods, transports
Social Culture	Leisure activities and works
Organizations, customs, activities, concepts	a) Political and administrative terms b) Religious terms c) Artistic terms
Gestures and habits	

This study will also discuss translation strategies proposed by Aixelá and Davies in terms of CSIs and their relation to other scholars. In this study, the most prevailing principles used by the translators are determined and the particular translation strategies used for the translation of CSIs are analyzed.

2.1 Translation Strategies for Culture-Specific Items

Gürçağlar suggests that translators’ approaches towards the text while selecting or translating it and strategies that they adopt while conveying the text from source language into target language constitute translation strategies (Gürçağlar, 2011: 38).

Table 2: A comparison of translation strategies proposed by Aixelá, Davies and Venuti

	Aixelá (1996)	Davies (2003)	Venuti (1995)
1	Repetition	Preservation	Foreignization
2	Orthographic Adaptation		
3	Linguistic Translation		
4	Synonymy		
5	Extra-textual Gloss	Addition	
6	Intra-textual Gloss		
7	Limited Universalization	Globalization	Domestication
8	Absolute Universalization		
9	Naturalization	Localization	
10	Deletion	Omission	
11	Autonomous Creation	Creation	

Similar translation strategies given different names by different scholars, Aixelá (1996), Davies (2003) and Venuti, were arranged as stated in the Table 2 above. The strategy names proposed by Davies were chosen to employ. Hence, the seven strategies are: localization, globalization, addition, omission, preservation, transformation and creation. In addition to this, one strategy from Aixelá, which is orthographic adaptation, was selected. Finally, Venuti's domestication and foreignization methods as umbrella terms were referred to. However, there were not found any conspicuous examples for creation and transformation and they were not included in the case study of this article. Therefore, the study was carryout out on six translation strategies in total.

3. Findings

Davies's first strategy is **preservation** which has been discussed by other scholars as well and named as "transference" by Newmark (1988). Baker (1992) refers to it as "translation using a loan word" and Schäffner and Wiesemann (2001) prefer the term "naturalization". Preservation strategy corresponds to Aixelá's "repetition" strategy and falls under the conservation group. Since it preserves the exotic essence of the text, it is parallel to Venuti's foreignization. Davies states that preservation in translation occurs when a translator "(...) decide[s] to maintain the source text term in the translation (...)" (Davies, 2003: 72). The translator may prefer this strategy as there may not be equivalence or close equivalence of the term in the TL. Davies discusses that this kind of procedure is actually a "lexical borrowing" through which an item in one language is borrowed and transmitted into another and eventually the item may "(...) become fully integrated into this host language" (Davies, 2003: 73).

[1]

“O akşam köyün tüm erkeği Durdu Onbaşı’ya arabaşı yemeğe çağrıldı.” (15).

“That evening everyone in the village was invited to dine there [Corporal Durdu’s place] on arabaşı. (26).

The underlined cultural item falls into Newmark’s category of “Material Culture” (1998). *Arabaşı* is, in fact, a soup which is usually cooked in special days in Central Anatolia. The novel shares similarities with the writer’s own life, so the meal *arabaşı* is most probably famous in Kayseri, as well. In the translation process, the translators preferred to transmit this cultural item into the TT without any change but italicizing. Since this cultural item is repeated in the TT and this foreignized word is introduced to the target reader, they can deduce it is a kind of food from the word “dine” in the sentence. The verb “dine” means “eat, host for dinner” and this word can help the readers understand the connotation.

[2]

“Nuğber sessiz kaynanasına mantılar sıktı, börekler açtı. Ne kadar hüneri varsa hepsini döktü saçtı. O hünerlerini döküp saçarken, nişanlısı beri yandan herkesi başına topladı.” (189).

“Nuğber exhibited the full range of her skills for her silent mother-in-law, squeezing out mantı pastry and baking börek, while her beloved gathered everyone to his side and told them jokes and stories that set them laughing or made them think.” (189).

In this sentence, two translation strategies can be mentioned for each item, *mantı* and *börek*. In this part the cultural item “börek” will be analyzed and “mantı” can be mentioned under the title of addition strategy. As for “börek”, it is a kind of baked pastry with filling such as meat, cheese, spinach, or potato and included in Newmark’s “Material Culture” category. Börek is thought to have come from Ottoman Empire cuisine. Börek is very popular in Turkey, there are numerous types of it. In the target language there is no equivalence for this word and the translators preferred to conserve the item in the TT. Although the target readers may be alien to this word, they can deduce the meaning from the verb used for this item, which is “bake”. The verb “bake” means “to cook bread, pastry etc.” and the readers can understand it is a kind of food and most probably a kind of pastry. So the translators preserved and transmitted the cultural item into the TT in the same form but by italicizing.

[3]

“Atiye çaresiz hazırlığa kalktı. Sini sini baklava açtı. Bohçalar hazırladı. Yanına hatırı sayılır iki yaşlı kadın alıp dağ köyündeki yeni bacılığına dünürücü oldu.” (34).

“She made huge trays of baklava, wrapped up special gifts and, accompanied by two elderly women who commanded respect, set off for the mountain village where her new sister lived to ask for Zekiye’s hand.” (44).

Baklava also belongs to Newmark’s “Material Culture” categorization. According to resources, *baklava*’s history is not well documented enough to decide its roots. However, it was a

characteristic sweet pastry of Ottoman Empire cuisine. According to Işın, “Baklava has the closest ties to the pre-Anatolian Turkic cuisine of Central Asia of any of Turkey’s sweet dishes” (Işın, 2013:181). The name of this paper-thin pastry can appear in many other languages with different phonological and spelling forms. As it is a borrowing word, the translators conserved the word in the TT by stating it in italics. It reflects preservation strategy and falls under Venuti’s foreignization method.

[4]

“Bileziklerini, kolyesini, küpesini bozdurdu. Yüyüklerden yüzük beğendi, kordonlara beşibiyerdeler dizdirdi. Kadifeler, kaşmirler kestirdi. tenekelerle helva, çuvalarla pirinç, çerez aldı.” (40-41).

“She sold her bracelets, earrings and necklace, then carefully picked out a ring and brought bracelets clustered in sets of five, velvet and fine woolen fabrics, tins of helva, sacks of rice, dried fruit and nuts.” (50).

[5]

“Üstüne, fal bakıp, elek satıp çuval çuval un, bulgur topladılar.” (19).

“They had told fortunes, sold sifters and collected sacks full of flour and bulgur.” (30).

For the case 4, in Mary Işın’s book *Sherbet and Spice: The Complete Story of Turkish Sweets and Desserts*, it is stated that “The Turkish word *helva* comes from the Arabic *halwa*, meaning any sweet confection (...).” (2013:118). It can be found from Balkans to India, named as *halva*, *halvah* or *halwa*. “The word *halva* entered the English language between 1840 and 1850.” (Marks, 2000: 380). However, the translators preferred to transfer the word into the TT in the original form but in italics. As for the case 5, bulgur also enters into Newmark’s “Material Culture” category. Bulgur is “dried cracket wheat” (Manser, 2008: 58). In other languages the word bulgur can be found as *burghul*, *burghoul* or *boulgur*. The translators may have preferred to preserve the word in the TT as they thought the target readers are familiar with this word.

Davies’s second strategy is **addition**. According to Davies, “when simple preservation of the original CSI may lead to obscurity (...), the translator may decide to keep the original item but supplement the text with whatever information is judged necessary” (Davies, 2003: 77). Davies subdivides addition into two types: “addition inside the text”, “addition outside the text”. Aixelá (1996) refers to them as “extra-textual gloss” and “intra-textual gloss”. While the former one is explanation given outside the text such as footnote, preface, etc., the latter is giving the explanatory information within the text itself. It falls under Aixelá’s conservation strategy group and is parallel to Venuti’s foreignization. In the following section, the most characteristic examples will be chosen and analyzed in accordance with the translators’ decisions.

[1]

“Bir erişte döküyordu, inci gibi. Halı kertmekte köyün gelinlerini, kızlarını yaya bıraktı.” (11).

“Her erişte pastry was as perfect as tiny pearls, and she outdid the young girls and women of the village at weaving colours in to carpets.” (22).

This cultural item is also included in Newmark’s “Material Culture” category. *Erişte* is an important part of Turkish cuisine, it is a kind of hand rolled pasta prepared with flour, egg, butter and salt. When the dough is prepared, it is cut in the shape of matchstick. In the world, this dish is prepared in different ways. For example, noodle is very similar to *erişte*. However, the translators did not convey the word by making it familiar to the target readers. They repeated the word “*erişte*” in italics but added an explanatory information “pastry” in order to show it is a kind of dish.

[2]

“Nuğber sessiz kaynanasına mantılar sıktı, börekler açtı. Ne kadar hüneri varsa hepsini döktü saçtı. O hünerlerini döküp saçarken, nişanlısı beri yandan herkesi başına topladı.” (189).

“Nuğber exhibited the full range of her skills for her silent mother-in-law, squeezing out mantı pastry and baking *börek*, while her beloved gathered everyone to his side and told them jokes and stories that set them laughing or made them think.” (189).

Mantı is very popular in Turkish cuisine and it takes time to prepare it. The translators preserved the word “*mantı*” in the TT, however, they also added an explanatory expression which is “pastry”. In the TT, the material culture item “*mantı*” became “*mantı* pastry”. The item is both in italics and gives a clue about what it is, so the target reader can understand it is a kind of pastry. We can say the translators applied preservation strategy for “*börek*” and addition strategy for “*mantı*”. Aixelá (1996) divides addition strategy into extratextual gloss and intratextual gloss. As the explanatory word is used in the sentence, we can see it is included in intratextual gloss strategy.

[3]

“Zekiye’nin benleri gibi kuskus dökmek!” lafı da o günlerde Akçalıların dillerine yerleşti.” (34).

“Cutting couscous pastry like Zekiye’s beauty spots’ became a popular village expression in those days.” (45).

As in the “*mantı*” example discussed above, “*kuskus*” is a kind of pasta and an important part of Northern Africa cuisine. It is also pronounced as “*kuskus*” in some regions of the world. This material culture turns into “*couscous* pastry” in the TT. In this way, this cultural item gives a clue about what kind of food it is and an unfamiliar target reader can easily understand it is a kind of pastry. The translators supplied the target reader with an additional information in the sentence, hence we can say it is included in intratextual gloss strategy.

[4]

“İhtiyarlar, önlerine çıkan her köylüye, *ayran* içmeye girdikleri her eve bu tohumlardan beşer onar dağıttıktan sonra Alacüvek’e yerleştiler.” (21-22).

“The old man gave out five or ten flower seeds to each villager they came upon or who invited them into their homes for the *yoghurt drink ayran*.”(32).

Ayran is a traditional and national Turkish beverage. It is prepared by mixing yoghurt with water and some salt. In Turkey, everybody knows ayran because it is very common, however, in the target culture this drink does not sound familiar for the readers. The translators most probably foresaw this obscurity and preferred to explain it by stating “it is a drink” and “it is made of yoghurt” and preserved the word “ayran” in italics.

[5]

“Her yola çıkışında da, ahır kapısının ağzından Atiye’ye, “Kız bak hele,” diye seslenmeyi, “Akşama köylü davet yemeye gelecek, *arabaşının* yanına aşidiye pişir, tuzlu sütlaç dök,” demeyi, sıkı sıkı tembihlemeyi unutmuyordu.” (35).

“Always mindful to give Atiye instructions each time he rode off, he called out to her from the stable door: ‘Pay attention! The villagers will be coming to dinner this evening. Make some *asidiye* and savoury rice pudding along with *spicy arabaşı chicken*.’” (46).

Arabaşı is a kind of Turkish cuisine’s soup and commonly cooked in Central Anatolia. The origin of the soup’s name is unknown and one special thing about the soup is that it is eaten with dough, not bread. While the ingredients may change depending upon regions, the soup is cooked with water, flour, salt, pepper, chicken, butter and tomatoes. In the translation, it is clear that the translators wanted to reflect the source culture’s cuisine in the ST, so they repeated the name of the soup in italics. However, they also added some explanatory information and made it clear what the meal is made of. So that, the target reader would understand it is a spicy meal made of chicken. According to Aixelá, these kinds of additions are intra-textual gloss as some extra information is given within the sentence.

Omission strategy is stated as being opposite of “addition”. Davies defines this strategy as deletion of an ambiguous or questionable cultural reference altogether, “(...) so that no trace of it is found” (Davies, 2003: 79). According to Baker, although the omission strategy may sound rather severe, actually omission of some words and expression in some context does no harm (Baker, 1992: 49). Baker continues and states that “If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question” (Baker, 1992: 49). However, as Dimutriu points out when the translator prefers to use omission, this may be perceived as the translator’s failure in rendering the word (Dimutriu, 2004). Aksoy’s opinion supports this view. Aksoy denotes that “Unless it is rare and compulsory, whether it is important or not within the text’s coherence, the translator is not advised to use the strategy of “deletion” as it may raise doubts about the respect to the writer” (Aksoy, 2002: 92).

Omission strategy corresponds to Aixelá's "Deletion" strategy, in which the cultural-specific item disappears in the TT. The translator may consider the cultural specific item is not vital for the comprehension of the target reader. Aixelá states that this strategy may be preferred by translators if they "consider the CSI unacceptable on ideological or stylistic grounds, or they think that it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc." (1996: 64). Although, this strategy is discussed by many scholars because they suggest translators should be faithful to the TT and sometimes employing this strategy is considered to be failure of translator, it is used in translation frequently. It falls under Aixelá's substitution strategy group and parallel to Venuti's domestication since it erases the foreignness of the original cultural item in the TT.

[1]

"Önce kuyruğu kulağı kesik iki eşek Sat Deresi'nden geçip, yayıla yayıla mezarlığın gerisindeki yamaca doğru tırmandı." (42).

"First, two donkeys with clipped ears and tails crossed the stream at a leisurely pace and climbed up the slope behind the graveyard." (52).

Sat Deresi is a stream in Turkey. The translators omitted the proper name of the stream "Sat" and just translated "dere" as giving its literal meaning "stream". The translators may consider it unnecessary to render the stream's proper name because readers do not need this information to understand the general context in the novel.

[2]

"Kadınlar, kırk "Salatantünce" okuyup kocalarının yüzlerine üfürmeden uykuya yatmadılar." (43).

"Women didn't go to sleep until they had whispered a special prayer forty times over and blown it on their husbands' faces." (53).

In the novel, there are lots of djinns and evils. So, people in the novel try to protect themselves and their families against these creatures by reciting some prayers. Because in their belief, only God has the power to overrule them. *Salatantünce* is one of those prayers, it is a special prayer recited by Muslims in order to be safe against difficulties both in the world and afterlife. In *Sevgili Arsız Ölüm*, the writer used this special prayer in quotation marks. So even the source culture readers understand this is a proper name of the prayer. However, the translators used a neutral term for this prayer and they just transmitted it as "a special prayer". The target culture readers do not get confused about the term. It can be said the translators used both omission and globalization strategy for this religious cultural item.

[3]

“Kapının üstüne koca bir levha, bereket duası astı. Besmelesiz eşikten atlayana evlat demeyeceğini açıkladı.” (81).

“Above the door she hung a large inscription of a prayer for plenty and declared that she would renounce any child of hers who stepped over the threshold without saying the besmele.” (87-88).

Bereket duası is a proper name of prayer recited to require benediction from God. This prayer is also hung on the walls of houses and workplaces and it is believed to bring benediction and fruitfulness. It is also known as “karınca duası” within the community. In the translation of the novel, the translators omitted the prayer’s proper name. The main reason of omitting it may be it would not make sense for the target readers if they repeated the name in the TT. As there is no such tradition or religious act in the TC, the translators omitted the name of the prayer and explained the prayer’s function instead. So, omission and intratextual gloss strategies are used together in the same sentence.

[4]

“Saçı omuzlarına değen, bismillah deyip oturmadan sigara dumanı savuran bir damadı olacağına ölmesinin daha iyi olacağını söyledi.” (187).

“No sooner had the boy stepped out the door than Huvat flared up, saying he would rather die than have a son-in-law with long hair down to his shoulders who lit up and blew smoke all over the place the minute he sat down.” (186-187).

Bismillah is a religious term denoting “in the name Allah”. It is frequently said by Muslims before starting something. When Muslims start something, it can be driving, reading, carrying something, sitting or standing up, they say “Bismillah” and wish to gain Allah’s consent. In the society, it is not approved if someone refuses to say “bismillah” especially before s/he starts something important. In the novel, Huvat’s son-in-law grows his hair long and sits and stands up without saying bismillah. So, Huvat does not approve his behaviors. The translators omitted this religious phrase in the TT. The underlying reason of the translators may be that they thought the target readers would not understand the purpose of this phrase in this sentence.

Aixelá’s **Orthographic Adaptation** strategy falls under his conservation strategy group and is parallel to Venuti’s foreignization since it resembles the repetition strategy; however, the cultural item is adapted with small changes according to the target culture’s phonologic and orthographic rules. This strategy is applied when the translated word is adapted to the target language’s spelling. According to Aixelá, orthographic adaptation is “a strategy including procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one target readers use” (Aixelá,1996: 61).

[1]

“Serbet edip ağzına damlattılar. Kulağına bağırdılar. Yüzüne su serpip şaplak attılar.” (14).

“They fixed her a sherbet, fed her a few drops, and then shouted in her ear, sprinkling water on her face while slapping her a few times.” (25).

Şerbet is a drink made with flower petals and fruit, herbs and spices can also be added. It is prepared by diluting the syrup with water or ice. It is a widespread drink in Muslim world and tastes sweet. In Ottoman Palace’s garden, fruits and spices were used to be grown to make *şerbet*. The word *şerbet* comes from Persian “*sharbat*” and it comes from Arabic “*sharba*”, meaning “a drink”. The translators employ the orthographic adaptation strategy and convey the word *Şerbet* as *Sherbet*. The sound [ş] in Turkish is the sound [sh] in English, thus the pronunciation of the words are similar in both SL and TL.

[2]

“Onun önüne geçemediği gibi, Huvat, Atiye söylendikçe adamın eline ayağına kapanmaya, şalvarına yüz sürmeye başladı.” (82).

“Moreover, Huvat started to bend and bow before the man, in spite of Atiye’s grumbling, and kiss his shalvar.” (89).

Şalvar is a traditional outfit in Turkey, a kind of baggy trousers gathered at the ankle. It has an important place in Turkish culture and is still worn by men and women in some parts of Turkey. The word *şalvar* comes from Persian designating trousers. As stated above, the sound [ş] in Turkish is the sound [sh] in English so the word *şalvar* is pronounced as *shalvar* in English. Because the translators preferred to use orthographic adaptation and it is parallel to Venuti’s foreignization principle.

[3]

“Çenesinin altından hamuru aldı.Yaraya kara melhem sürüp, üstüne lokum ezip bağladı.” (91).

“Then, removing the piece of dough, she rubbed black salve on the sore, plastered it over with some crushed lokoum and bandaged it up.” (97).

Lokum dates back to 600 years ago and it is one of the most traditional and delicious Turkish sweet. Its origin goes back to Ottoman Empire and it was very common since its ingredients were simple and affordable. It is identified with bayrams in our country and served with Turkish coffee. The word *lokum* comes from Arabic. This sweet used to be utilized to cure wounds in the past and it is still used for the same purpose in some parts of Anatolia. In the novel, *lokum* is mentioned because of its curative effect. *Lokum* is known as “Turkish delight” in English. However, the translators preferred to use the word in the TT with a change in its orthographic structure.

[4]

"Evin içini kara postlarla, tesbihlerle, hacıyağlarıyla doldurdu."Örümcek mübarek hayvanmış, sakın ola öldürmeyin, yuvasına el uzatmayın," diye fetva verdi." (82).

"He crammed the house full of black sheep pelts, prayer beads, heavy essences and even issued a fatwa: 'Spiders are said to be sacred, so don't ever kill one or touch their nests.'" (89).

If a Muslim has a question that needs to be clarified, s/he consults to an Islamic scholar and the Islamic scholar issues a *fetva* to answer the question and show the appropriate thing to do based on religious scripture. So, *fetva* is an Islamic pronouncement declared by an Islamic scholar. In the novel, the translators transferred *fetva* as "*fatwa*" in italics and did not give any explanatory information about what it is. It may be confusing for the target readers as they may not know the word or misknow the word. The translators reflect the target culture's outsidersness in the TT so they conveyed it with orthographic adaptation strategy.

According to Davies, **globalization** strategy is "the process of replacing culture- specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds" (Davies 2003: 83). In this strategy, a general, more neutral or less cultural terms are used for the CSI and the target readers can understand the CSIs more easily. Aixelá refers to this strategy as "universalization" (1996). Newmark calls it "functional equivalent" where "culture-free word" is used and the culture- specific word is deculturalised (Newmark, 1988: 83).

[1]

"Alacüvek erkeğinin yarısından çoğu Taçın'da kazma salladı, ter döktü. Gelinler, kızlar Taçın'a azık taşıdı." (18).

"Over half of the men of Alacüvek went to dig and sweat on the Taçın, and their wives and daughters brought them food." (29).

Azık is a word used generally in local language in Turkish denoting "food taken along to eat while travelling". In the novel, the translators used a culture free term for "azık" by ignoring the term's real meaning indicating food eaten in travelling. So that the target reader would not have any difficulties in understanding the term.

[2]

"Erkekler dışarıda halay çekip, tabanca atarken kadınlar Zekiye'yi getirip ortaya oturtular. Kız evinden tefçi, oğlan evinden çığırtkan çıkardılar." (41).

"While the men outside were dancing the halay and firing their pistols in the air, the women escorted Zekiye inside and seated her at their centre. They summoned a tambourine player from the girl's household and a caller from the boy's." (51).

In Turkish culture, people bring gifts for couples on their engagement day or in wedding ceremony and a person who is called “*çığırtkan*” or “*tellal*” announces the gifts brought by guests loudly. It is an old tradition, however, in some parts of Turkey people still carry out this tradition. While readers do not have problem about “*çığırtkan*”’s duty in the source culture, the target reader may confront a problem about the “*caller*”’s duty in the TT. This being the case, the translators preferred to use a general term and expected the readers to deduce the meaning from the context.

[3]

“Boş bir sini getirip Zekiye’nin başına tuttular. Bir tef sallandı, bir *çığırtkan* bağırdı. Zekiye’ye sini sini hediye toplandı. Siniler elden ele dışarı edildi.” (41).

“As the tambourine chattered and the caller shouted, a large empty tray was held above Zekiye’s head. Trays full of gifts were collected for Zekiye, as the platter was passed from hand to hand right out of the room.” (51).

This cultural item belongs to Newmark’s material culture. *Sini* is a kind of tray, made from copper or silver, and used as a table traditionally. *Sini* is different from “tray” in that it is designed large enough to eat on it with a crowded family. However, it has another usage, too. In some rural areas, there is a tradition in which wedding gifts are put in the *sini* and it is carried over the head. In the novel, the event in question is Zekiye’s engagement ceremony and *sini* is used on the purpose of collecting gifts. The translators preferred to use a general and culture free word for the cultural item so that they would not need to add an extra explanatory information about the item and there would not be an ambiguity for the target readers.

[4]

“Dilek duasının ardından radyoyu cızır cızır öttürdü. Sonra divanın üstüne yatırdı. Başını radyonun üstüne koydu.” (163).

“After making her wish, she tuned in the radio, placed it on the divan and laid her head on top of it.” (165).

Dilek duası is a prayer said by Muslims to wish something from God. In Islam, everything good or bad is wished from God, because only Allah has the might to dominate the world. In short, nothing can happen unless it is ordained by Allah and it is stated clearly in some Surahs of Quran. So, if Muslims want something to happen, they pray and ask it from Allah. There are some prayers recited to wish something and they are called *dilek duası*, “wishing prayer”. In the translation, the phrase was translated as “after making her wish”, the target readers could understand there was a wish; however, the religious dimension of the phrase is lost in the TT. The translators can be said to have chosen a neutral and more general term which is culture- free.

[5]

“Evin içini kara postlarla, tesbihlerle, hacıyağlarıyla doldurdu.” (82).

“He crammed the house full of black sheep pelts, prayer beads, heavy essences and even issued a *fatwa*: ‘Spiders are said to be sacred, so don’t ever kill one or touch their nests.’” (89).

Prayer beads are used in the major religions; Christianity, Buddhism, Hinduism and Islam and used to count the number of times a prayer is recited. Prayer beads have different forms, meanings and names according to religions. Muslim prayer beads consist of 99 counting beads. In the novel, prayer beads are mentioned a lot and the translators use the general name for *tesbih* in Turkish, and transfer the word “prayer bead” as an umbrella term. As for *hacıyağı*, it is a kind of perfume. It is made from attar or roses and used by hajjis. When hajjis go on pilgrimage, they bring *hacıyağı* with them to give as a present. It has a heavy smell, so the translators conveyed the term as “heavy essence”. It is a general term for the item because it does not give any information about where the essence is brought from and what it is made of.

Localization strategy is opposite the globalization. Aixelá refers to term as “naturalization” (1996). According to Newmark, in naturalization strategy, a SL word is adapted “first to the normal pronunciation, then to the normal morphology of the TL (Newmark, 1988: 82). With the help of localization strategy in translation translators “try to anchor a reference firmly in the culture of the target audience” (Davies, 2003: 84). With localization the translator tries to create a similar effect of the CSI in the source text (ST), however, creation of the same effect may not be possible.

Hervey and Higgins (2002: 32) talks about “cultural transplantation” which means including the TL’s indigenous culture item in ST’s setting. Perihan Yalçın exemplifies this strategy with the translation of “Romeo et Julliette” in ST as “Kerem ile Aslı” or “Ferhat ile Şirin” in TT. As known, Romeo et Julliette is Shakespeare’s one of the most popular plays which is about the love between two young people. “Kerem ile Aslı” and “Ferhat ile Şirin” are also well-known folktales which come into mind when love is discussed. As shown, Yalçın points out that the foreign term in the ST was localized and this term was translated in such a way that audiences in target culture (TC) would not have difficulty in understanding it (Yalçın, 2015: 104). For example, the source-culture dish that sounds strange and unfamiliar to the target audience is replaced by the one that is popular and well-known in the target culture.

[1]

“Çaputlu çalı Dirmit'i kengel keven otlarına, dağlayan çiçeğine, dikenli kangala gönderdi.” (69).

“The rag bush sent her off to the vetch grass, the stinging nettle and the long-stemmed cactus.” (77).

Keven or *geven otu* is a kind of wild plant belonging to legume family. Likewise, vetch is also a leguminous wild plant, its small flowers may be used to feed farm animals. Accordingly, these two plants, *keven otu* and *vetch grass* can be said to be the same plants. However, *Kengel* or *kenger otu* is an herbaceous plant, often growing by itself. As for *dağlayan çiçeği*, it was translated as “the stinging nettle” which corresponds to “ısrıgan otu” in Turkish. And *dikenli kangal* is a plant with prickles. It has light green leaves and small purple flowers. However, long-stemmed cactus has not got the same characteristics as *dikenli kangal*. As is seen, the translators practices different strategies for the translations of plant names. The translators replaced most of them with a well-known plant names in the target culture.

[2]

"Ardından Nuğber Dudu'nun canı için, etli pilav üstüne öküz helvası yediler." (30).

"Then they honoured her spirit by having a big meal of meat mixed with rice, followed by flour-and-molasses biscuits." (41).

Öküz helvası is a dessert made with flour, molasses, butter and water. In some parts of Anatolia, this dessert is very famous because of its sustenance. According to a tale, in Anatolia where husbandry was common, women used to prepare some food for their husbands when they went herding oxen. One day a woman could not find anything to prepare for her husband and made up a food by mixing flour and molasses. Her husband liked the dessert and told her the food gave him energy and was filling. So, this food became known by other women, too. The word "öküz" corresponds to "ox" in English and "helva" is translated as "halva" with orthographic adaptation. On the other hand, in Merriam-Webster Dictionaries "biscuit" is defines as "any of various hard or crisp dry baked product" and " a small quick bread made from dough that has been rolled out ant cut or dropped from a spoon". Biscuit may be called as "cracker" or "cookie" based on what is meant. However, "flour-and-molasses biscuits" is not the same dessert as "öküz helvası". So, the translators preferred a more familiar word for the target audience.

[3]

"Kırk karabiberi okuyup üfledi. Bir sac üstünde kavurdu. Halit'i karabiber dumanıyla aynı odaya kapadı." (84).

"After blowing prayers on forty peppercorns, she roasted them on a brazier and shut Halit up in the room with them as they smoked." (90).

Sac is a metal, large and flat container used to cook some specific foods in Turkey. Brazier is a big metal container holding fire so that it can be used for cooking or keeping people. In Oxford dictionary brazier is defined as "A portable heater consisting of a pan or stand for holding lighted coals." Although they may seem to correspond each other, they are different objects visually. The shape and usage of brazier is like more of a *mangal* (barbecue). So the terms were translated according to the target readers and a familiar word from the target culture was used.

[4]

"Ama köylülerin, 'Gel yeğenim, yine de bir nikah tazele, namaza dur, bizi şüphede koyma,' diye diretmeleri karşısında, çaresiz köy çeşmesinde abdest alıp namaz kıldı. Atiye'ye yeniden nikah kıydı." (23).

"He yelled and swore in the village square, but the villagers insisted: 'Come, cousin, renew your marriage, stand forth for prayers, don't leave us in doubt.' Huvat was left with no choice but to perform an ablution at the village fountain, offer up his prayers and re-wed Atiye." (33-34).

In English dictionaries, lexical meaning of *yeğen* is niece or nephew. However, this word is also stands for another meaning. In Turkish, the calling word *yeğen* is often used by old people for those who are younger than themselves. This term is a warm way to address young people. In the target culture, the term "cousin" can be used for the members of a group who have similar origins.

Hence, the translators used a more familiar word for the target audiences instead of foreignizing the term in the TT.

[5]

“Zekiye’nin kaşlarını yıkıp, ellerini koltuğunun altına sokup oturuşunu, ikide bir pancar gibi kızarışını, kaynanasının etrafında keklik gibi seke seke dolanışını, kaynatasına abdest suyu döküşünü, süzüle süzüle peşkir tutuşunu öve öve bitiremediler. Huvat’ı bayram bebesine çevirip bir kenara çekildiler.” (35).

“And they never stopped praising Zekiye. How she sat with a solemn face and tucked her hands under her armpits. How now and then she blushed like a beetroot and capered about her mother-in-law like a partridge. And how, for all her airs and graces, she poured water for her father-in-law’s ablutions and held his towel for him. Applauding Huvat’s choice of daughter-in-law, they spoiled him like a birthday boy.” (45).

In Turkey, bayrams are loved most by children and bayram has a lot of deep meanings for children. It means candy for children, it means pocket money, presents for them. Parents buy new clothes and shoes for their children. In short, children are spoiled at bayrams. In the target culture, the same things are done for the person who is celebrating her/his birthday. The birthday boy also receives presents, wears new or good clothes and is in the centre of interest. These two terms are parallel, they correspond to each other. The translators used localization strategy. However, celebrating birthday is almost common in the world. If people have the opportunity they celebrate their own or children birthday and on that day everybody cares this person to make him/her happy. So, the translators used a culture-free term which can be understood in many cultures. Distinction between globalization and localization is not clear in this example.

4. Conclusion

Translation lays a bridge between source culture and target culture and brings source culture and target audience closer. In doing so, some cultural elements challenge the translation process and force translators to take some decisions about the strategies to be developed. Because translators, on the one hand, try to make the target text comprehensible and on the other hand, they try to create the same influence by taking the author’s stylistic features into account. In order to achieve this, the translators adopt some strategies such as adding some phrases to explain a cultural element for the target audience, eliminating some phrases, translating with a more culture-free and global words or translating another cultural elements of the target culture while transferring.

The novel *Sevgili Arsız Ölüm* studied in this article is incorporates mythical and realistic events, weaves these elements together and presents them to readers in a way resembling an epic. However, the main challenge this novel has is that it embodies various culture-specific items. Moreover, the writer also makes benefit of Turkish tradition of oral literature, fantasy elements, Turkish myths, epics and Anatolia’s superstitious beliefs. These culture-specific items pose problems for translators and the translators try to develop the best strategies in order to cope with these difficulties.

Under the strategy of preservation, 16 culture-specific items were extracted from the novel and analyzed by comparing them with the equivalents in the target text. 5 out of 16 culture-specific items belong to food names, which fall under Newmark's Material Culture category. Among the others, there are culture-specific items about religious terms, proper names and objects. Under the strategy of addition, 20 culture-specific items were analyzed. It is seen that the translators preferred to explain the food names within the text and they mostly give the information about what the meal is made of. Some of them are about religious terms and the translators explain these terms in the same sentence with a few words in order to make them clear for the target readers. Moreover, there are various idioms peculiar to Anatolia and the translators explain some of them in order to clarify ambiguities. Under the strategy of omission 17 cultural items were analyzed and it is seen that most onomatopoeia words are mostly omitted. Onomatopoeia words may vary from culture to culture, and in this novel some onomatopoeia words are culture-specific, which makes it difficult to find the equivalent in the target culture. The translators might not prefer to use gloss in order not to damage the stylistic features. In addition, the proper name of a stream, proper name of some prayers, cursing statements are omitted in the novel. Under the strategy of orthographic adaptation, 4 culture-specific elements were analyzed. These four words have been repeated in the TT but with some phonologic and orthographic adaptations. The target language's phonological and orthographic features were considered and the CSIs were adapted accordingly. As for the strategy of globalization, there are 37 examples for this strategy. In globalization strategy, the translators have replaced the cultural specific item with a more general or neutral term bearing no cultural connotations. In the novel, 6 culture-specific items translated with localization strategy were analyzed. As seen in the table, there are examples for Newmark's ecology, material culture and social culture categories. The cultural items are transferred into the TT by being changed with another cultural item belonging to the target culture.

In the light of the analysis performed in this study, it is clear that the translators made use of different strategies in order to find the most appropriate method to convey the cultural items. A set of example made up of obvious 100 culture-specific items were analyzed according to translation strategies adapted from Aixelá and Davies. The translators' preferences were discussed in order to decide the strategy used. It was found that the most frequently used strategy is globalization among them.

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