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**Taboos as Cultural Constraints in Translation:
A comparative Analysis on Stephen King's Salem Lot**

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ABSTRACT

The translation has always been influenced by cultural events, religious beliefs and political ideologies. Therefore, almost in all historical conditions, translators tend to rewrite what is acceptable from both social and personal angles. The translator conducts a thorough study when deciding which cultural elements are important and how necessary it is to translate them into the target language. In other words, considering the possible cultural implications of a translated text requires being aware of all these issues and implementing the most appropriate translation strategy specific for each situation. When the cooperation between the culture and society in which the translator lives in is considered, the rationale behind the censorship applied in the source text can be understood. For translators, linguistic taboos impose major struggles and censorship of taboo language plays an important role in the translation of taboo expressions. Accordingly, the primary purpose of this work is to discuss taboo, censorship and taboo translation strategies through Stephen King's famous novel Salem Lot (1975). In this context, two Turkish translations published by different publishing houses at different times are analyzed in terms of strategies used by the translators, taking into account the social, cultural and political conditions of the period. In the categorization of translation strategies, the classification carried out by Keith Allan and Kate Burridge (2006), together with the classification conducted by Siobhan Brownlie (2007) has been utilized for the theoretical framework of this paper.

Key Words: Translation, taboo, censorship, Stephen king, Salem Lot

Çeviride Kültürel Kısıtlamalar Olarak Tabular: Stephen King'in Salem Lot Adlı Romanı Üzerine Karşılaştırmalı Bir Analiz

ÖZET

Çeviri her zaman bir toplumda var olan kültürel olaylardan, dini inançlardan ve politik ideolojilerden etkilenmiştir. Bu nedenledir ki, hemen hemen tüm tarihsel koşullarda, çevirmenler hem sosyal hem de kişisel açılardan kabul edilebilir olanı yeniden yazma eğiliminde olmuşlardır. Çevirmen, hangi kültürel öğelerin önemli olduğuna ve bunları hedef dile çevirmenin ne kadar gerekli olduğuna karar verirken her açıdan kapsamlı ve titiz bir çalışma yürütür. Başka bir deyişle, çevrilen bir metnin olası kültürel çıkarımlarını göz önünde bulundurmamak, tüm bu sorunlardan haberdar olmayı ve her bir duruma özgü en uygun çeviri stratejisini uygulamayı gerektirir. Çevirmenin içinde yaşadığı kültür ve toplum arasında bulunan işbirliği göz önüne alındığında, kaynak metinde uygulanan sansürün arkasındaki gerekçeler anlaşılabilir. Çevirmenler için dilsel tabular büyük sorunlar teşkil eder ve tabu diline yönelik sansür tabu ifadelerin tercümesinde önemli bir rol oynar. Buna göre, bu çalışmanın temel amacı tabu, sansür ve tabu çeviri stratejilerini Stephen King'in ünlü romanı Salem Lot (1975) aracılığıyla tartışmaktır. Bu bağlamda, farklı yayınevleri tarafından farklı zamanlarda yayınlanmış olan iki Türkçe çeviri (1975/2017), dönemin sosyal, kültürel, siyasal koşulları dikkate alınarak ve çevirmenlerin kullandığı stratejiler açısından incelenmiştir. Bu makalede teorik çerçeve kapsamında, çeviri stratejilerinin sınıflandırılmasında Keith Allan ve Kate Burridge (2006) tarafından yapılan sınıflandırma ile Siobhan Brownlie (2007) tarafından yapılan sınıflandırma kullanılmıştır.

Anahtar Kelimeler: Çeviri, tabu, sansür, Stephen king, Salem Lot

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1. Introduction

The translation process, which is inevitably influenced by cultural, religious, political, and ideological beliefs in every period, is also an intellectual, creative and cultural practice that has the potential to develop ideas that are defiant and unfit to a culture. Before the cultural turn, prevailing approaches which have been highly influential throughout the twentieth century regard translation as merely a linguistic activity. With the cultural turn new methods that view translation in a socio-cultural context emerge. Recognition of the relationship of translation with society has led to interests in translation strategies, the concept of rewriting, and other non-linguistic issues such as patronage, ideology and power relations in translation. And in the end, it is understood that the translation is not just a transfer from the source text to the target text, but a more serious action that takes place in a wider context. In view of this, censorship is closely connected to the act of translation as a vital sociocultural factor, especially in the case of translating taboo expressions. This being the case, social, cultural and ideological factors give rise to the problem of censorship in the translation of taboo expressions. Thereby, the cultural, moral and ideological orientations and behaviors of the target audience have an effect on the translation strategies applied by translators. Therefore, the translator makes a translation by translating taboo expressions by following certain strategies by himself/herself or as a result of external interventions. The aim of this study is to examine following translations of the Salem Lot, which is written by Stephen King in 1975, within the concept of censorship and the Turkish translators' strategies to translate taboo topics:

Translated text 1: The first translation was published by Hürriyet in 1976 and translated by Öz Dokuman as "Hortlak".

Translated text 2: The second translation was published by Altın Kitaplar publishing house and translated by Esat Ören in 2017 as "Korku Ağı"

2. Censor and Translation

Censorship is a much broader term, and it covers many areas. In general terms, it refers to pre-inspection of what we see or should not see what we read or should not read. The purpose of censorship is eliminating or prohibiting thoughts or deeds that may be considered to be relatively contrary to the expectations or desires of dominant powers in societies. Censorship has existed in the areas of literature, politics, media, culture, and history as well as of translation. While translation implies the transfer of cultural elements from one language to another censorship inhibits, distorts, and supervises interactions between different cultures in a multitude of ways (Billiani 2009, p.28). My analysis of censorship in translation in this work is mostly about discovering the reasons for censorship and it is limited by the strategies that translators use.

Translation and censorship attract the serious attention of academics only in 2000. By the 2000s, it has become more of a topic of discussion in the scholarly world of translation. Some scholars such as Michelle Woods, Michaela Wolf, Denise Merkle, Nitsa Ben-Ari, and others have analyzed the role of censorship in translation studies. Although each scholar has come up with different definitions for censorship, three keywords which are "imposed act (suppression or deletion), the object on which it is imposed (any communicative material), and the authority enforcing it (represented by the censor)" exist in all of them (Ben-Ari, 134).

The reasons and consequences of the fact that a text is censored by an authority or a translator attached to that authority might be the same (Ben Ari 2010, p.134). Woods maintains that “institutional and individual censorship can coexist and often serve to determine or uphold a national narrative or national taste” (2012, p.6). In auto-censorship, translators often take on the duty of gate-keeper, as they are defenders and enforcers of censorship. With regard to this, Holman and Boase-Beier state that:

the activities of translator and censor are in many ways related. Both are gatekeepers, standing at crucial points of control, monitoring what comes in and what stays outside any given cultural or linguistic territory. And just as censors have to resolve how best to restrict access to information considered detrimental to the public in whose interest they presume to act, so do translators have to resolve what tactics to adopt when presenting to the TL reading public new information and fresh forms coming in from the outside (1999, p.11).

In addition, Woods refers to Billiani, who said that censorship of foreign texts has no other way than to consider broad national patterns or, in other words, all of the accepted national values (2012, p.6) In line with this argument Merkle states that “self-censorship is the purification of one’s discourse to comply with internalized or imposed discursive expectations”, which is described possibly the ultimate goal of all structural and formal censorship (2002, p.13)

Censorship has been implemented in Turkey as in other parts of the world, pertaining to political, cultural, moral, religious, and economic matters. Despite the fact that, the number of studies on censorship in Turkey is quite limited and they only have started recently after the 2000s. However, studies on direct translation and censorship have gained momentum in recent years. In Turkey, studies conducted on this issue can be grouped under two main headings. First, researchers such as İşbuga-Erel 2008; Aktener, 2010; Alan, 2011, Saki, 2014, UI, 2016 have examined the reasons behind the censorship of translations after examining the strategies used in translation based on the translated text or retranslation of a text. In addition to this, the researchers (2007; Erkazancı, 2008; Üstünsöz, 2010, 2015; Avşaroğlu, 2014; Toska, 2015; Temo, 2015; and Arslan, 2016) in the second group mostly focus on censorship from a broader perspective and discussed its socio-cultural and political dimension.

3. Translation of Taboo

The word taboo has spread from the Polynesian word “tapu” to all the world’s languages. The term has a very complex meaning, according to Captain Cook, who introduces the word “taboo” into the English language. Taboo usually means something forbidden, yet this prohibition is not just in the linguistic sense. It also covers the things that shouldn’t be done, shouldn’t be eaten, shouldn’t be used, or an order to be followed (Radcliffe-Brown, 1939, p. 5). Within this context, “Every culture has its own taboos ” writes Ilaria Parini in her recent study about the translation of taboo which establishes a tight link between translations of taboo and the use of euphemism (2013, p.149). For many societies, the human body, crime, war, sexual activities, food, death, animals, politics, money, and religious references are considered taboo (Gramley and Patzold 1992, p.21).

What one society considers taboo may not be considered taboo by another society. Translating statements that are considered taboo is the most compelling and restrictive task for translators. While taboos are translated, the translator is compelled to keep an eye on certain ideological issues as well as cultural ones. Siobhan Brownlie lists three types of censorship which are “Public, structural and self-censorship” with regards to translation techniques applied by translators while translating taboos (Brownlie 2007, p.205) Public censorship is a kind of censorship that public authorities prescribe as

required, before or after publication, considering the law while structural censorship is explained as “the form of control on discourse exercised without explicit laws” (Brownlie, 2007, p. 206). In addition, self-censorship is defined as cultural agent’s conscious act of censoring his or her own work before publication to obtain consent from the controlling forces in society, and this is considered as an agreement between the social factors and the wishes of the cultural agent (Brownlie 2007, p.206). Pertaining to self-censorship, Brownlie states six techniques which are:

- 1- Omission
- 2- Addition
- 3- Substitution
- 4- Literal Translation
- 5- Toning Down
- 6- Leaving an ST content in the SL

In addition to the categorization of Brownlie, Allan and Burridge (2006) also explore deeply the phenomenon of taboo. As a result, they come up with the classification of euphemism, orthophemism, and dysphemism that can be linked with the translation strategies used in transferring the taboo expressions.

Similarly, Isbuga-Erel has conducted a study on taboo translations. As a result of this work, she identifies eight translation strategies that occur as a result of self-censorship. These are: euphemism, change of ST unit, omission, addition, explication, over-explicitness, domestication/cultural adaptation and transliteration (2008, p.161) Regarding this issue, Isbuga-Erel emphasizes that shifts in the source text occur inevitably as a result of the methods followed by translators who translate taboos, taking into account all the cultural, social, political and moral variables in the target culture (2008, p. 161-162). In the light of this, Isbuga-Erel examines the translation of the words related to “incest” which is considered taboo in Turkish culture. She studies different translations of Aldous Huxley’s *Brave New World* between 1945 to 2000, Nabokov’s *Lolita* between the years 1945 to 2000, and Erskine Caldwell’s *God’s Little Acre* between 1949 to 1986. As a result, Isbuga-Erel has revealed that the translators of the first target texts deliberately alter, remove or euphemize incest related words and phrases due to some restrictions as compared to the second translated texts. By the 2000s, it is observed that the taboos about this word had been softened a little more and that the target texts remain more faithful to the source text (2008, p.71).

In addition, for her master’s thesis, Tanrıverdi Kaya examines three different Turkish translations of D.H Lawrence’s polemical book “*Lady Chatterley’s Lover*” which has been published by different publishing houses in the same period, with the aim of identifying and analyzing the strategies used by the translators. This study reveals that offensive and vulgar expressions can be perceived as taboo in Turkish culture, as well as statements containing sexual connotations. Therefore, these taboo expressions are censored by the translators using various strategies (Tanrıverdi Kaya 2015, p.100)

It can be argued that social structure and moral attitudes are also influential among the causes of censorship. However, there are translators who resist the restrictions imposed upon them and continue translating without making any change in the source texts. Devrim Ulaş Arslan in his master’s thesis addresses obscenity and censorship and focuses on promoting popular erotic literature in the Turkish

cultural repertoire through the translation activities of Avni Insel, a patron and translator, in the 1940s. Translator Insel's translation activities cause controversy over obscenity and morality and leads to his being tried and found guilty in 1948. As stated in the study "İnsel was the most prominent agent of translation who shaped the discussions and debates on translated and indigenous erotic literature by resisting the pressures exerted publicly by conservative literary circles." (Arslan 2016, p143). That is, Insel, as publisher and translator, does not prefer censorship for reasons such as commercial concerns, personal anxieties, and social pressure that translations will not be sold.

In relation to the strategies adopted by translators during the period of taboo translation, many academics have come up with different concepts, therefore; no common decision has been reached. This paper focuses solely on euphemism, dysphemism, omission, and addition strategies as part of textual analysis. Hence, information about these is provided below.

3.1 Euphemism/ Dysphemism

In the field of translation, euphemism is not at the center of translation studies on its own, but it is frequently mentioned in various subjects such as taboo translations, translation and ideology, and cross-cultural translation. The origin of the word euphemism derived from Greek word *euphēmismos* which means "to sound good" (literary terms). Oxford learners dictionary defines it as "an indirect word or phrase that people often use to refer to something embarrassing or unpleasant, sometimes to make it seem more acceptable than it really is" (Oxford learners dictionaries). In simple terms, euphemism which is closely related to taboo is to rename the objects or the phenomena with soft and gentle words when it is rude or risky to name directly. Keith Allan and Kate Burridge define euphemism as replacing unwanted words with preferred words (2006, p.32). As an example, Allan and Burridge express that in the English language there are more than 1,000 euphemisms for male genitalia, 1,200 for female genitalia, and 800 euphemisms for intimate encounters.

Euphemism, as a translation strategy, aims to soften expressions that may be considered harsh, shameful or vulgar. In other words, taboo expressions that are replaced by the euphemism strategy attempt to explain the translated text by implying it to the target reader. That is why the use of euphemism in translation is important because it reveals the culture, ideology and above all the socio-cultural perspective of the period translator and the target readers live. In line with this statement, Lefevere states that "Euphemistic translations are to no small extent indicative of the ideology dominant at a certain time in a certain society" (1992, p.56). Furthermore, Lefevere emphasizes that culture prevails against the expectations of language (1992, p.24). In the light of all this information, this study claims that the translator or the publisher have censored the elements that they thought would not be accepted in the target culture in texts translated from English to Turkish.

Dysphemism, on the contrary of euphemism, is defined as using aggressive language, which is often derived from fear, discontent, hate, and disdain (Allan & Burridge 2006, p.31). Allan and Burridge define dysphemism as "a word or phrase with connotations that are offensive either about the denotatum and/or to people addressed or overhearing the utterance (2006, p.31). As a translation strategy, dysphemism is the substitution of soft and harmless statements with sharper and coarse statements. In other words, expressions that are not taboo in the source text are delivered to the target text as taboo.

In that sense, the existence of foreign cultural and ideological factors in the source text, which the target readers might consider taboo, has consistently put Turkish translators in a difficult position. Turkish translators have to figure out whether to euphemize/dysphemize the taboo word or to omit it entirely.

3.2 Omission/ Addition

As a translation strategy, "omission" can be defined as the deletion of a particular part or parts of the source text during the transfer to the target language. Delisle et al. disapproves of omission and describes it as a translation error caused by the translator's failure to convert a required portion of information into the target text (1999, p.165). Despite this, many contemporary scholars in the field of translation perceive omission as a useful translation strategy or procedure. For example, Dickens et al advocate omission as a method of translation because he says it can be applied for many justifiable reasons, such as getting rid of information that is not especially important and resolving translation problems owing to cultural distinctions (2006, p.20). Taking a moderate perspective, Baker is of the opinion that omissions can be perceived as a drastic change in translation, but it is acceptable to discard some statements, especially in cases where excluded statements are not very important to the development of the text and, if translated may distract the reader with very long explanations(2018, p.43). Baker says that:

The change in the information content of the message may be in the form of omitting information specified in the source text. If the target language lacks a grammatical category which exists in the source language, the information expressed by that category may have to be ignored" (2018, p.94)

As for the addition strategy, the goal can be defined as inserting new content into the target text that does not belong to the source text. Chesterman has examined this strategy within the scope of "Information change" and underlines that this information change is made in line with the expectation of the target readers (1997, p.109). Within the framework of the translation of taboo expressions, this strategy is the transfer of new statements to the target text otherwise considered taboo for various reasons.

All things considered, translators may prefer to leave out or add specific words, phrases or larger texts to achieve a target text which is linguistically, culturally, and ideologically appropriate. In the translation of taboo phrases, omission and addition can be seen as a procedure in which translators delete or add taboo items during the transfer to the target text so that they eliminate the taboo quality of the source text.

4. Case Study of the Source Text and the Translated Texts Conclusion

4.1. On Stephen King and Salem's Lot

As a popular and prolific writer, Stephen King has written an appreciable amount of books. He mainly writes supernatural and horror tales which are filled with imperilment, extreme fear, and components of the fantastic. His novels are so popular all over the world that he has become the only novelist to be listed in the Forbes 500. Besides having an income that surmounts some countries with developing economies, his books account for a considerable percentage of the book publishing sector's annual inventory (Magistrale and Morrison 1996, p.42). His name and face are known by an ordinary American citizen. However, ironically his books come first in the list of censored novelists. According to Casebeer "...modern meaninglessness, physical corruptibility, and death" are the reasons for the censorship imposed upon his books since people prefer to avoid these issues (Magistrale and Morrison 1996, p.43).

In fact, many of King's novels deal with current social problems while encouraging readers to face boldly and thoroughly the dissatisfactions in their own lives. A number of King's books have been removed or challenged from school and public libraries. Some of them are *Carrie*, *Christine*, *The Dark Half*, *The Dead Zone*, *Different Seasons*, *The Drawing of the Three*, *The Eyes of the Dragon*, *Firestarter*, *Four Past Midnight*, *It*, *Night Shift*, *Pet Cemetery*, *Salem's Lot*, *The Shining*, *The Skeleton Crew*, *The Stand*, *The Talisman*, *Thinner*, and *The Tommyknockers*. The rationale behind the censor of his books can be recapped in three words: "profanity, sexuality, and violence" along with the expressions such as "gutter, smut, vulgar, and pornographic" (Green and Karolides 2014, 311)

Stephen King's second published novel after *Carrie* is *Salem's Lot* which is originally published by Doubleday in 1975. It is 427 pages long and consists of three parts except the prologue and epilogue. The novel is reprinted in 1999 with Stephen King's new introduction. In 1976 *Salem Lot* is nominated for a World Fantasy Award in the best novel category and praised by critics for his successful adaptation of Bram Stoker's *Dracula*. In his newly introduced version, King himself also admits that he is not only inspired by *Dracula* but also E.C comic books' modern version of *Dracula* stories that he has devoured when he was only nine or ten years of age (1999 Introduction, p.xxi). As a vampire story, it narrates the story of somewhat successful novel writer Ben Mears who comes back to his hometown, Jerusalem's Lot. There, he confronts his fears and paranoia from the past. After many events, he eventually believes that vampires exist and immediately he and his group of hunters begin to chase the leader vampire Kurt Barlow. While King describes *Salem's Lot* as his "coming out party", the book has been censored or challenged by many schools in the USA (Introduction 1999, xxii). For instance, in Cleveland and Texas, two high schools ban ninth graders reading *Salem Lot* based on parents' claims that the book is inappropriate in 1986 (Bangor Daily News 1992). In brief, because of its content the source text *Salem's Lot* is censored or challenged in the USA. Therefore, it would be useful to evaluate the translated versions of the source text into Turkish to explore the strategies applied during the translation process.

4.2. The First Turkish Translation of Salem's Lot

In the 1970s the newspaper *Hürriyet* had a publishing house named *Hür Yayın* (Free Press) and this publishing house published and translated loads of good books from all over the world under the series contemporary Writers. Stephen King's *Salem's Lot* is one of these translated books which come out from this publishing house in the year 1970s. The book is translated for the first time in 1976 under the name of "Hortlak" by translator Öz Dokuman. Moreover, the translator translates the works of authors such as Joan Collins, Jonathan Swift, Daniel Defoe, John Steinbeck, James Curwood, Thomas N.Scortia, Frank M. Robinson, and R.M. Ballantyne from English into Turkish language. Öz Dokuman's translated text is 340 pages long and many of the cultural and religious elements are censored from the first translated text. The translator herself might choose to censor these items thinking that the target readers are not ready to accept. On the other hand, it is not meaningful to reach a conclusion without taking into account the historical and social events in Turkey during the period when the source text was translated into Turkish. In the early years of the 1970s, especially between 1971 and 1973, strict management is declared, resulting in great pressure on the press and publishing sector. More than half of the books banned in this period are translations. During these years, many translators have prosecuted with their publishers.

Although 1976, the year *Salem's Lot* is translated is a year in which a freer atmosphere prevails in terms of press and publication, this time another problem emerges. Especially in the second half of the 1970s, the poor quality of translation has often been the subject of criticism. The economic crisis in Turkey at

that time has produced low-paid translators, unemployment, monopolism, high paper prices, and the scarcity of paper. This manifests itself in the sloppy selection of the translators and the works to be translated. In addition, in order to put award-winning works such as the books of Nobel Prize-winning authors before other publishers, some publishing houses have given different parts of the same book to different translators and publish translation books in very short periods of time but in very low quality (Nigar 2005, pp.55-56). Therefore, it can be argued that the decisions taken by the translator Öz Dokuman in the translated text "Hortlak" are based on the social, cultural, and political atmosphere of Turkey at that time, as well as the personal reasons as a translator.

4.3. The Second Translation of Salem's Lot

The second Turkish translation of Salem's Lot was made in 2017 by Esat Ören and published by Altın Kitaplar publishing house. Altın Kitaplar Publishing House, which has been continuing its publishing life uninterrupted for 61 years, starts its publishing life by publishing world classics first. Agatha Christie, Barbara Cartland, Harold Robins, Isaac Asimov, Arthur Hailey, Mario Simmell, Robert Ludlum, Clive Cussler, Stephen King are the names of the authors which have been translated by Altın Kitaplar. Today, the label Altın Kitaplar Publishing House has become synonymous with Stephen King's novels. King has penned more than fifty books, almost all of which are translated by Altın Kitaplar publishing house and meet with Turkish readers. On its website, the publishing house declares its policy on printing translation books as: "...very risky business. To prepare a work printed in another language as if it were written in your own language... That's where the real challenge began" (altınkitaplar, Organization, parag. 5 My Translation). In 1982, Altın Kitaplar Publishing House republishes Salem's Lot's first translation by Öz Dokuman without any change in the contents censored before apart from the title of the book which has become "Korku Ağı" (Web of Fear. My Translation). At that time in 1980, a military coup happened in Turkey and drastic changes have occurred in the social, political, economic, and intellectual spheres of Turkey. Speaking of Turkish context, Aslı Takanay and Şirin Baykan define banned words and topics which include acts of genitalia and defecation, slang terms such as "ass", degrading comments on religion, and references to homosexuality (qtd in Dwyer 2017, p.164). Therefore, both translators and the publishing houses are very careful about the contents and the language used in translation during the time.

By the year 2000, it is fair to say that the Turkish publishing market has become integrated with the world. Furthermore, based on the high translation rates, it can be stated that the publishing houses in Turkey are watching the global publishing markets closely. Therefore, the second translation remains true to the original text while preserving the author's style. This is perhaps why the publishing house has just begun publishing the full text of many of Stephen King's works such as The Skeleton Crew (translated as Sis into Turkish), The Tommyknockers (translated as "Şeffaf" into Turkish), It (translated as "O" into Turkish) and Salem's Lot (translated as "Korku Ağı" into Turkish). Many Turkish readers of King has just become aware that they have been reading the censored version of his book only after seeing such news: "Korku Ağı is once again meeting readers. After 25 years, the book has been re-translated and will meet the reader in full text." ("King'in Unutulmaz Kitabı", 2017, subtitle my translation) Another one is "The previously released version of the book from Altın Kitaplar was 389 pages. The full-text version is 592 pages" (Selamet, 2017 para.2 My Translation) It is clear that almost two hundred pages are lost during the censoring process.

4.4. Study of the Source Text and the Translated Texts

Salem's Lot is written in 1975 and its two Turkish translations will consist of the case study of this paper. In this context, at first, two Turkish translations will be compared with ST and the censored passages in the Turkish translations will be defined. The focus will be the motivations behind the censorship applied to the first Turkish translation of the ST. For this reason, 14 specific examples are picked due to the limited space and to avoid repetition. The 14 samples will be categorized into four groups. The first group will analyze the censored cultural taboo materials. The aim of this group is to reveal what cultural items have been regarded as taboo in the 1970s Turkey as opposed to the Turkey after 2000s. The second group will be analyzed under the heading homosexuality in order to show the general attitude of Turkish people towards being gay in 1970s and 2000s. The third group will deal with examples of violence with the aim of showing how the degree of censorship changed during the course of time. The last heading will be devoted to the examples from religion and religious terms in order to demonstrate how the changing social structures of the target culture have an impact on the agents and the TTs in due course.

• CULTURAL TABOOS

1-ST ...Mrs. Norton said yes and Mabel said that wasn't writing but just a sexbook, pure and simple. (1975, p.23)

TT1 "Evet biliyorum, ben de duydum," dedi Mabel. Ama bana kalırsa adi bir seks yazarı. Neydi o "Conway'ın Kızı" adlı romanı. Açık saçık sahnelerle dolu, kepezelik." (1976, p.30)

TT2 Bayan Norton evet deyince Mabel, bunun sadece bir seks kitabından ibaret olduğunu söyledi. (2017, p.51)

Erotic content and erotic literature are harshly criticized and censored at that time when the TT1 is translated. For that reason, the translator of the TT1 uses the strategy of dysphemism and adds the Turkish word "adi" which means "cheap" or "despicable" to describe the author of the sex book. In addition, in TT1 the sex book is described with the Turkish words "açık saçık sahnelerle dolu" that is "obscene" and "kepezelik" which is "vileness" in English to reflect the general attitude of Turkish people to erotic literary texts. Accordingly, the translator of the TT1 deviates from the ST and adds extra phrases to the Turkish translation while the translator of the TT2 stays loyal to the ST since erotic literary texts have not been censored harshly these days though still frowned upon.

2-ST "Oh, Mother, for Christ's sake." She helped herself to one of her mother's cigarettes. (1975, p.22)

TT1 Annesine sigara paketini uzattı, Bayan Norton bir sigara aldı, yaktı. (1976, p.28)

TT2 "Aman anne, Tanrı aşkına!" Susan annesinin paketinden bir sigara aldı." (2017, p.49)

Respect is determined by age within the Turkish family dynamic. Traditionally, the elders have the most authority and should be respected and not be challenged. Most of the Turks often choose not to smoke in front of elders. The translator of the TT1 uses the strategy of addition and changes the ST in order to adapt it into a Turkish context. In the case of TT1, the translator translates mother who smokes instead of a daughter smoking in front of a mother while the translator of the TT2 is faithful to the ST.

3-ST They were banging each other by the sixth grade these days. (1975, p.42)

TT1 Piçin tekiydi Brent, ikisi de ortaokulun son sınıfındaydı. (1976, p.45)

TT2 Bunlar artık altıncı sınıfta bile düzüşmeye başlamışlardı. (2017, p.71)

Engaging in a sexual relation before marriage especially for women has been considered as a social taboo in Turkish society. Having a sexual experience before the age of maturity has also been not tolerated and a strictly forbidden topic. However, recent studies show that a considerable amount of premarital relationships is common among university students in Turkey (Sumer, 2006 p.). Obviously, compared to the past, there is progress in terms of the sexual behavior of youngsters. Therefore, the translator of the TT1 does not translate the sex at a very early age while the translator of the TT2 seems to keep the same meaning as the ST.

4-ST The days shortened, moving toward Halloween, and beyond that, winter. (1975, p.314)

TT1 Günler kısalıyor artık. Kış yaklaşıyor. (1976, p.254)

TT2 Cadılar Bayramı yaklaşırken, günler kısalıyordu; ardından kış gelecekti. (2017, p.356)

In this example, the translator of the TT1 omits the word Halloween from the text because Halloween is a culture-specific term which is not celebrated in Turkey in the past. Therefore, the translator of the TT1 obviously does not want to introduce the reader with the concept with which she/he cannot relate to. Yet these days Halloween parties are becoming common in Turkey, hence the translator of the TT2 translates the cultural term.

• HOMOSEXUALITY AND RELATED WORDS

5-ST "The paper said there were some pretty lurid prison scenes, too. Boys getting together with boys" (1975,p.21)

TT1 "Gazete, bu kitabın adı bir seks romanı olduğunu yazıyordu, açık saçık bölümler varmış. Hapishanedeki cinsel ilişkileri anlatıyormuş." (1976, p.28)

TT2 "Gazete kitapta mide bulandırıcı sahneler olduğunu da yazıyordu. Oğlanlar başka oğlanlarla birleşiyorlarmış." (2017, p.49)

For Turks, homosexuality is a taboo topic (Kılıç 2011, p.163). To put it differently, in Turkey it is still troublesome to talk about being gay let alone coming out of the closet or having homosexual friends. For this reason, the translator of the TT1 Öz Dokuman censors homosexual relationships at the lexical level by omitting "Boys getting together with boys" phrase while the translator of the TT2 adheres to the ST.

6-ST "You sound like a queer, four-eyes. You know that?"

"No, I didn't know that," Mark Petrie said.

Richie took a step forward. "I bet you suck, you know that four-eyes? I bet you suck the old hairy root."

"Really?" His polite tone was infuriating.

"Yeah, I heard you really suck it. Not just Thursdays for you. You can't wait. Every day for you."

.....

"What is your racket?" Richie mimicked falsetto. "I ain't got no racket. I just heard you were a big fat queer, that's all." (1975, p.46-7)

TT1 "Hey sana söylüyorum, dört gözlü, sana."

.....

Richie onun sesini taklit ederek yineledi: "Şey bana mı sesleniyorsun?" Sonra gürlledi top gibi: "Yok komşunun devesine sesleniyorum dört gözlü."

"Ya, ama bizim komşunun devesi yok ki..." diye mırıldandı Mark.

Richie, iki adımda yanına geldi: "Bana baksana sen'lan, fıstık ağacı. Benimle dalga mı geçiyorsun?"

"Yoo, neye dalga geçeyim hem?" Sesi azıcık dikleşmişti.

"Sen nesen biliyor musun fıstık ağacı? Bugün Çarşamba yarın gel de kim olduğunu öğreteyim sana dört

TT2 "Sen tam ibneler gibi konuşuyorsun, dörtgöz. Bunu biliyor muydun?"

"Hayır, bunu bilmiyordum," dedi Mark Petrie.

Richie ona doğru bir adım attı. "Bahse girerim sen ağzına alıyorsundur, dörtgöz. Bahse girerim herkesin kamışını ağzına alıyorsundur."

"Gerçekten mi?" Petrie'nin bu nazik tonu çok sinir bozucuydu.

"Evet, ağzına aldığımı duydum. Sadece Perşembe günleri değil. Her gün."

.....

"Senin derdin ne?" diye tekrarladı Richie sesini incelterek. Benim derdim falan yok. Sadece senin ibne olduğunu duydum." (2017, 76-7)

As mentioned above, this example of this group meets the requirements with regard to the censoring of queerness. The translator of the TT1 censors the words "queer" and homosexual relationships at a lexical level. The word "queer" is completely omitted from the TT1 while the translator Esat Ören of the TT2 does not apply any censorship to the ST.

• VIOLENCE ON A BABY- EXTREME VIOLENCE

7-ST "You shut up!" she screamed back and suddenly, and threw the plastic bottle at him. It struck his forehead and he toppled on his back in the crib, wailing and thrashing his arms. There was a red circle just below the hairline, and she felt a horrid surge of gratification, pity, and hate in her throat. She plucked him out of the crib like a rag.

"Shut up! Shut up! Shut up!" She had punched him twice before she could stop herself and Randy's screams of pain had become too great for sound. He lay gasping in his crib, his face purple. (1975, p.39)

TT1 "Kes sesini zırlama," diye bağırdı Sandy, elindeki plastik süt şişesini fırlattı. Plastik süt şişesi, çocuğun alnına çarptı, hafiften yana kaykıldı, inleyerek kollarını sallamaya başladı. Sandy büsbütün kızdı, kaptığı gibi havaya kaldırdı ilkin, silkeleyerek bağırdı. "Sus dedim sana, anlamıyor musun? Sus zırlama dedim."

Plastik süt şişesi alnunun sağ yanını hafifçe kızartmıştı. Acı çektiği belliydi Randy'nin, yüzünü ekşitiyor, ellerini kollarını umutsuzca sallıyordu. (1976, p.42)

TT2 “Kes sesini!” diye aynı şiddetle karşılık verdi Sandy ve plastik şişeyi bebeğe fırlattı. Şişe çocuğun alınına isabet etti ve beşiğin üstüne düştü. Randy kollarını sallayarak ağladı. Tam saç kesiminin altında kırmızı bir daire oluştu. Sandy’nin içinde memnuniyet, merhamet ve nefret karışımı korkunç bir duygu patlaması oldu. Çocuğu paçavra tutar gibi alıp beşiğinden çıkardı.

“Sus artık! Sus artık! Sus artık!” Kendini tutamayıp oğlana iki yumruk attı; Randy acıdan çığlık atamayacak hale gelmiş, soluk almakta zorlanıyordu. Yüzü morarmıştı. (2017, p.68)

Violence on a small baby is not acceptable in all cultures. The translator of the TT1 uses the strategy of censorship through partial omission and translates this excerpt in a manner to euphemize the negative overtone of the ST. However, the translator of the TT2 retains this part without any censorship.

8-ST Seven years later he had fallen into a shredding machine while he was talking to some visiting brass from Massachusetts company. (1975, p.43)

TT1 Günün birinde bir kazaya kurban gitti, öldü. (1976, p.46)

TT2 Ralph bundan yedi yıl sonra Massachusetts’ten gelen bir firmanın yöneticileriyle konuşurken doğrama makinesinin içine düştü. (2017, p.73)

In this example the translator of the TT1 censors the violence by omitting the word “shredding machine” in TT1 and while it is translated without any censorship in TT2.

• RELIGIOUS TERMS AND DETAILS

9-ST Lawrence Crockett, the Lot’s second selectman and proprietor of Crockett’s Southern Maine Insurance and Realty, put away the book he had been reading (Satan’s Sex Slaves) and set his watch by the whistle (1975, p.52)

TT1 “Şeytan’ın Güzel Eserleri” romanını okuyordu (1976, p.52)

TT2 Lot’un ikinci belediye meclisi ve Güney Maine Sigorta ve Emlak şirketi sahibi olan Lawrence Crockett okumakta olduğu kitabı (Şeytanın Seks Köleleri) kenara bırakıp düdük sesine göre saatini ayarladı (2017, p.82).

Religion-related words are censored through partial omission in the TT1. The translator of the TT1 chooses a less expressive word to translate “Satan’s Sex Slaves” and translates it as “Şeytan’ın Güzel Eserleri” since the translator of the TT1 might feel that the translation of an expressive word in that case “sex slave” (Seks Kölesi in Turkish) might offend the target reader. The translator of the TT2 preserves the ST without any censorship.

10-ST “Have you got a crucifix? A St. Christopher’s medallion? Anything like that?”

“Hell no. I’m –was-a Baptist.” (1975, p.169)

TT1 “Şey sordu bana...Eee, dedi ki yani ben Katolikmiy mişim, onu sordu?” (1976, p.148)

TT2 “Sende hiç haç var mı? Bir St. Christopher madalyonu? Buna benzer herhangi bir şey?”

“Yok yahu. Ben...eskiden Baptisttim.” (2017, p.206)

11-ST “..All his people were Lutherans.” (1975, p.186)

TT1 No translation-Omitted

TT2 “..Onlar ailece Protestandır.” (2017, p.222).

12-ST “...Do you know anything religious by heart?”

They had started through the bushes between the woods and the unkempt lawn of the Marsten House.

“Well, the Lord’s Prayer-“ (1975, p.280)

TT1 “...Hiç dua falan bilir misin?”

Kalktılar, Marsten House’a doğru yürümeye koyuldular.

“İlkin şu duayı edeceksin....” (1976, p.232)

TT2 “..Ezberinde dinsel bir şeyler var mı?”

Ormanla Marsten Köşkü’nün bakımsız bahçesi arasındaki çalılırlar arasında ilerliyorlardı.

“Rab’bin Duası...” (2017,p.320)

In the tenth, eleventh and twelfth examples the translator of the TT1 applies the same strategy of partial censorship by omitting specific religion-related words such as “crucifix”, “St. Christopher’s Medallion”, “Baptist”, “Lutherans” and “Lord’s Prayer”. By omitting words related to Christianity the translator of TT1 Öz Dokuman might not wish to bore the target readers who are in that case Muslim Turks in general to unknown or unfamiliar terms regarding religion.

13-ST “Some five years ago he wrote me that he had been called to an out-of-the-way corner of his parish to conduct a funeral service for a girl who had just ‘pined away.’ The girl’s coffin was filled with wild roses, which struck Ray as unusual. What he found downright grotesque was the fact that her mouth had been propped open with a stick and then filled with garlic and wild thyme.”

“But those are-”

“Traditional protections against the rising of the Undead, yes. Folk remedies. When Ray inquired, he was told quite matter-of-factly by the girl’s father that she had been killed by an incubus. You know the meaning?”

“A sexual vampire.”

TT1 “Bundan beş yıl kadar önce bana bir mektup yazmıştı; mektubunda, bir cenaze töreninden söz ediyordu. Kız bir seks manyağı tarafından saldırıya uğramış. Ancak kızın tabutunu yaban gülleriyle bezemişler. Kızın öyküsü de oldukça garip.” (1976, p.246)

TT2 “Beş yıl kadar önce bana bir mektup yazmış, ‘eriyip giderek ölen’ bir kızın cenaze töreni için bölgesinin ıssız bir yerine çağrıldığını anlatmıştı. Kızın tabutunun güllerle dolu olduğunu görünce bunu tuhaf bulmuş. Ama asıl onu afallatan şey, kızın ağzının bir çubukla açık tutuluşu ve içinin tıka basa sarımsak ve yabani kekikle doldurulmuş olmasıymış.”

“Ama bunların hepsi...”

“Yaşayan ölümlere karşı geleneksel korunma araçları. Evet. Kocakarı ilaçları. Raymond bunun nedenini sorunca, kızın babası, çok sıradan bir şeyi anlatır gibi, evladının bir inkübus tarafından öldürüldüğünü söylemiş. Bunun anlamını biliyor musun?”

“Seks vampiri.”

In this example, the translator of the TT1 avoids translating the words “parish”, “Incubus” and “sexual vampire” which the target readers aren’t familiar with. Therefore, the translator of TT1 censors through the strategy of partly omitting some parts. The translator of the TT2 translated this excerpt without any censorship.

14-ST “...The ordinary fellow isn’t half so leery of the supernatural as the fiction writers like to make out. Most writers who deal in that particular subject as a matter of fact, are more hardheaded about spirits and demons and boogies than your ordinary man in the Street. Lovecraft was an atheist. Edgar Allan Poe was sort of a half-assed transcendentalist. And Howthorne was only conventionally religious.”

“...”

“...I had a boy’s interest in the occult and outre,” he said, and “and as I grew older, my calling to the priesthood enhanced rather than retarded it.” He sighed deeply. “But lately I’ve begun to ask myself some rather hard questions about the nature of evil in the world....”

“Then ...would you investigate a few things for me? And would you be averse to taking along some holy water and a bit of the Host?”

“You’re treading on uneasy theological ground now,” Callahan said with genuine gravity.

“....”

“They view the trappings of the church as symbolic rather than practical-like a shaman’s headdress and medicine stick. This young priest might decide you were crazy, but if shaking a little holy water around would ease your craziness, fine and dandy. I can’t do that. If I should proceed to make your investigations in a neat Harris tweed with nothing under my arm but a copy of Sybil Leek’s *The Sensuous Exorcist* or whatever, that would be you and me.....”

“...”

“You see the over-all concept of evil in the Catholic Church has undergone a radical change in this century. Do you know what caused it?”

“I imagine it was Freud.”

“Very good. The Catholic Church began to cope with a new concept as it marched into the twentieth century: evil with a small ‘e.’ with a devil that was not a red-horned monster complete with spiked tail and cloven hooves, or a serpent crawling through the garden-although that is a remarkably apt psychological image. The devil according to the Gospel, according to Freud would be a gigantic composite id, the subconscious of all of us.”

“Surely a more stupendous concept than red tailed boogies or demons with such sensitive noses that they can be banished with one good fart from a constipated churchman,” Matt said.

“...The Catholic Church has been forced to reinterpret its whole approach to evil-bombers over Cambodia, the war in Ireland, and the Middle East, cop-killings and ghetto riots, the billion smaller evils loosed on the world each day like a plague of gnats....”

“Where there are no witches, or incubi or vampires,” Matt said, “but only child-beating, incest, and rape of the environment.”

“...”

“...I think it’s an abomination. It’s the Catholic Church’s way of saying that God isn’t dead, only a little senile...” (1975, pp.302-303-304).

TT1 Not translated. Completely omitted. (1976, p.248)

TT2 “... Sıradan insanlar roman yazarlarının onlara yakıştırdığı kadar doğüstü olaylara temkinli bakmazlar. Bu konu üstünde duran çoğu yazar aslında ruhların, iblislerin ve umacıların varlığına karşı sokaktaki adamdan daha kapalı görüşlüdür. Lovecraft ateistti. Edgar Allan Poe yarım yamalak deneyüstücüydü. Hawthorne ise sadece geleneksel anlamda dindardı.”

“...”

“...Gizemli olaylara çocukluğumdan beri ilgi duyarım,” dedi. “Büyüyüp rahipliğe geçmem bu ilgiyi azaltacağına pekiştirdi. Ama son zamanlarda kendime dünyadaki kötülüğün doğası hakkında çetin sorular sorar oldum.....”

“O halde...benim için birkaç şeyi soruşturabilir misiniz? Ve eve giderken yanınıza bir miktar kutsal su ve kutsal ekmeğe alır mısınız?”

“Çok titrek bir dini zeminde yürümeye başladın, dedi” Callahan birden ciddileşerek.

“...”

“...Onlar kilisenin süslemelerini pratik yönünden çok, sembol olarak görürler. Bu genç papaz senin delirmiş olduğuna karar verebilir ama üstüne biraz kutsal su serpilmesi deliliğine iyi gelecekse,buna memnun olur. Ben böyle yapamam. Eğer senin için bir soruşturma yapacaksam, kolumun altına sadece Sybil Leek’in Şeytan Kovucu kitabını alırım ve bu tamamen ikimizin arasında kalır.

“...”

“Katolik Kilisesi nezdinde kötülük kavramı bu yüzyılda kökten bir değişiklik geçirdi. Buna neyin neden olduğunu biliyor musun?”

“Sanırım, Freud yüzünden.”

“Çok güzel. Katolik Kilisesi yirminci yüzyıla girerken yeni bir kavramla uğraşmaya başladı: Kötülük artık hafife alınıyordu. Şeytan artık çatallı kuyruğu, boynuzları ve toynakları olan bir canavar veya otların arasından süzülen bir yılan değildi- bu her ne kadar son derece uygun bir imaj olsa da... Freud’a göre şeytan hepimizin bilinçaltında yatan devasa bir kimlikti.”

“Elbette bu, kabızlık çeken bir rahibin bir osuruğuyla kovulabilen, kırmızı kuyruklu şeytanlardan daha etkileyici bir kavram,” dedi Matt.

“...Katolik Kilisesi şeytanla ilgili kavramına yeni bir yorum getirmek zorunda kaldı: Kamboçya’yı bombalayan uçaklar, İrlanda veya Ortadoğu’daki savaşlar, polis katliamları, yoksul kesimin ayaklanmaları...bunun gibi milyonlarca kötülük her gün dünyanın üstüne kara sinekler gibi üşüşüyor....”

“Ve bu yerde artık cadılara ve vampirlere yer yok,” dedi Matt. “Sadece çocuk pataklama, akrabalar arası seks ve çevrenin ırzına geçmek var.”

“...”

“....Ve bunu iğrenç buluyorum. Bu, Katolik kilisesi'nin, 'Tanrı ölmedi ama biraz bunadı' deme şekli.” (2017. Pp.344-45)

Christianity plays a key role from which Stephen King benefits from as a source and he plainly manifests that facet of his inspiration in this modernized version of vampire story (Mustazza 1994, p.108). In this excerpt, the character Father Donald Callahan questions the teachings of the Catholic Church and his belief in God. As a priest, he complains about the Catholic Church's diminished interests to social problems all over the world and this reasoning leads him to question the existence of God. The translator of the TT1 censors this part of the ST by completely omitting this section which focuses on Father Callahan's religious views. The translator of the TT1 applies censorship since religious values are accepted holy and are not subject to questioning in Turkish culture. On the other hand, this part is preserved completely without any censorship in TT2.

Conclusion

In this study, the concept of censorship in translation, taboo translation, and the two strategies used in taboo translation which are euphemism and omission, are examined through Stephen King's novel, Salem Lot. As a result, It is determined that some parts from TT1 are censored. In TT1, the translator has censored religious elements, terms, scenes with extreme violence, statements about homosexuality using euphemism, and omission strategies, most of which are seen as taboos in Turkish culture. Although there is no conclusive evidence as to why the translator has chosen such a way of censorship, the reasons for not adhering to the source text have been examined taking into account the social, cultural, and political conditions of the period in which the translation is rendered. As a result, it has been seen that the reasons for censorship may have been an individual choice and some kind of auto censorship; or it may have been imposed by the publishing house as a result of the political transitions that take place in our country. Besides that, assessing the censored items in TT1, it is reasonable to conclude that the translator chooses to censor statements which are unfamiliar to Turkish culture at that time. On the other hand, TT2 is completely loyal to the source text. Staying faithful to the source text is proof that Turkey has been changing socio-culturally and some issues are no longer taboo for the Turkish people. From this point of view, while evaluating a translation from the perspective of censorship, the social, cultural, and political atmosphere in which the translation takes place ought to be taken into consideration.

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