

A Case Study on Translation, City, and Migration: Translation of the Novel 'Honour' by Elif Shafak into Turkish

Çeviri, Kent ve Göç Üzerine Bir Örnek İncelemesi: Elif Şafak'ın 'Honour' (İskender) Romanının Türkçeye Çevirisi

Araştırma Makalesi / Research Article

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ÖZET

Göç, kökleri insanın varoluşuna kadar uzanan bir olgudur. Göç, farklı dil ve kültürlerin dünyanın farklı yerlerine aktarılmasını sağladığından, diller arasında etkileşim ve etki kaçınılmaz olarak ortaya çıkmıştır. Dolayısıyla çeviri bu etkileşim sürecinde daha da önem kazanmış ve toplumun farklı kesimleri arasındaki kültürel bütünleşme açısından önemli bir rol oynamıştır. Bu çalışma, Londra'ya göç eden Kürt asıllı Türk bir ailenin hikâyesini ve aile üyelerinin İngiliz kültürüyle etkileşim ve entegrasyon konusunda verdiği mücadeleyi anlatan Elif Şafak'ın 'Honour' (İskender) adlı romanına odaklanmaktadır. İngilizce yazılıp Türkçeye çevrilen roman, göç ve çeviriye ilişkin birçok teorinin rehberliğinde incelenmekte ve analiz sonucunda elde edilen bulgular, göç olgusunun çeviri kalitesi üzerinde yadsınamaz bir etkiye sahip olduğunu ortaya koymaktadır. Çalışmada göçün çeviri kalitesi ve romanda yer alan kültürel unsurlar üzerindeki etkisi araştırılmaktadır. Yazarın bir dünya vatandaşı olarak kendi deneyimlerini derinlemesine incelenmekte ve edebi eserlerindeki ikili kimliği yansıtmaktadır. Kuramsal çerçevede ise çeviri ve göç arasındaki ilişkiden yararlanarak kültürel entegrasyonun önemini ve çevirmenlerin kültürel unsurları aktarmada karşılaştığı zorlukları vurgulanmaktadır. Tüm bunların yanı sıra, makalede göçün edebiyat çalışmaları üzerindeki etkisi incelenmekte, göç ve çevirinin içerdiği güç ilişkileri ve anlam üretimi vurgulanmaktadır.

Anahtar Sözcükler: Göç, Çeviri Bilim, Çeviri ve Şehir, Kültürel Entegrasyon, Kültürel Çeşitlilik

ABSTRACT

Migration is a phenomenon, which roots back as old as the existence of human beings. As migration provided the transfer of different languages and cultures to different parts of the world, the interaction between languages and their influence on each other inevitably occurred. Therefore, translation gained greater importance in this process of interaction, and it played an important role in terms of cultural integration between different members of society. This study focuses on Elif Shafak's novel entitled 'Honour', which tells the story of a Kurdish-originated Turkish family who migrated to London and the struggle of the family members in terms of interaction and integration into British culture. The novel, which is written in English and translated into Turkish is analyzed with the guidance of numerous theories related to migration and translation, and the results demonstrate the fact that the phenomenon of migration has an undeniable effect on the quality of translation. The study explores the impact of migration on the quality of translation and the cultural elements present in the novel. It delves into the author's own experiences as a global citizen, reflecting a dual identity in her literary works. The theoretical framework draws on the relationship between translation and migration, emphasizing the importance of cultural integration and the challenges faced by translators in conveying cultural elements.

Furthermore, the article examines the impact of migration on literary studies, emphasizing the power relations and meaning production involved in migration and translation.

Keywords: Migration, Translation Studies, Translation and City, Cultural Integration, Cultural Diversity

1. Introduction

It is an undeniable fact that translation has revealed due to the requirement of people who speak different languages to understand each other and ‘exist’ in different cultures and thanks to migration, which is a phenomenon as old as humanity itself has contributed to translation to be part of several different cultures in terms of building bridges between each other. Since migration affected not only Translation Studies but also several other branches of arts and social sciences including literature, sociology, architecture, and the like, a brand-new branch of social sciences entitled ‘Migration Studies’ is revealed. As Larsen (2016) states: “As disciplines, neither migration studies nor translation studies belong to the field of literary studies in their own right. Migration has for many years been a field within social and cultural studies and is now acquiring increasing urgency in today’s geopolitical context. But with the rapidly growing number of works representing various experiences of migration, it has also irrevocably entered literary studies. (p. 1). Therefore, numerous theories related to migration and its relationship with translation have been developed throughout decades, thanks to the literary works which are created by the ‘foreigners’ and ‘immigrants’ in different geographies and their requirement to be translated.

Larsen (2016) explains the appearance and development of the theories related to translation studies and migration as follows:

“These recent developments have made migration studies and translation studies ripe for literary scholars working from a world literature perspective. They have added a political awareness, in as much as both migration and translation involve power relations, the power of place, and the power of meaning production. Moreover, they have added a much-needed theoretical and contextual ramification to literary studies, which has been mainly closed in on itself since its emergence in Europe as an academic research field around 1800.” (Larsen, 2016, p. 2)

It is almost impossible to think of the city and migration separately since numerous metropolitan cities in Europe and America have been shaped by the migrations and immigrants coming from all around the world. Thus, diversity in terms of culture, languages, arts, and lifestyle is an inevitable and inseparable part of those metropolitans, and their reflections on literary works like novels are vividly visible. Since literature is a universal phenomenon, reflections of the aforementioned elements of migration also shaped the translation of the literary works written by the immigrants or told the story of migrants and migration.

As Simon (2012) emphasizes:

Diversity, transfer, and circulation among languages are part of all ‘natural’ urban life. As global migration increases, the realities of urban multilingualism have become all the more evident in cities around the world, whether it be through short conversations on cell phones, multiple scripts on storefronts and the screens of bank machines, or the texts of public art (p. 126).

In this study, *'Honour'*, which is a novel by Elif Shafak is studied through the guidance of theories related between migration, city, and translation. The reason behind choosing such a novel is the fact that it is set in London, which can be considered the 'heart of immigration' due to its cosmopolitan population which remained 'multicultural' and 'multilingual throughout the centuries. Since the plot of the novel is not limited to the city of London but also several other cities and settlements in Türkiye such as Istanbul, Urfa, as well as a village near the Euphrates, and also Abu Dhabi, the diversity of socio-cultural and linguistic differences is visible on every page of the novel and therefore its translation into Turkish.

Moreover, since the protagonists of the novel are the members of a Kurdish-originated Turkish family, who migrated from an East-Anatolian village to Istanbul, then to London, several cultural elements are included in the novel, translation of which can be considered as 'challenging' for translators not only in Turkish but also in several other target languages.

Furthermore, another reason for choosing such a novel as a case study is the identity of the author, Elif Shafak, who was born in Strasbourg, France, and gained the opportunity to live in different parts of the world like Madrid and Amman during her childhood, due to the career of her mother as a diplomat then returned to Ankara after divorce of their parents. That is, the author herself also experienced what is living abroad like and found the opportunity to compare different cultures, namely Turkish and non-Turkish cultures during her life, not only because of her childhood but also her career as an emigrant in the United States thanks to her scholarship as a Ph.D. student in early 2000s. ('Elif Shafak', n.d.) Therefore, it can be easily concluded that she reflected her own 'dual-identity' in her novels, and since she had authored most of her novels in English, which is not her native language and they were translated into Turkish later, her novels can be considered as good choices as 'case' for studies related to 'translation and migration' or 'translation and cities'.

Numerous examples of the phrases extracted from the novel can be considered as examples of cultural turn and migration-related issues, as well as describing distinguished features of the aforementioned cities and their populations.

The descriptive translation theory, which is utilized in this study is that of Gideon Toury, which is based on three norms, respectively, preliminary norms, operational norms, and textual-linguistic norms. (Toury, 1995) Toury's theories, which are introduced in his article entitled *'The Nature and Role of Norms in Translation'* in 1978 and improved in his seminal work entitled *'Descriptive Translation Studies and Beyond'* in 1995 are highly related with decisions made by the translator, which are mainly based on strategies of domestication and foreignization. The reason behind using such a theory in this study is that decisions that were made by translators are mainly based on policies of the publishing house, as well as cultural and linguistic differences of the source and target languages and cultural background of readers and protagonists of the novel.

Results of the study, which can be concluded from the examples extracted from the novel are presented in the chapters entitled 'Discussion' and 'Conclusion' by justifying them as proof of the theories related to the relationship between translation and migration and cities.

2. Theoretical Framework

Globalization, which is a phenomenon that triggered immigration and compelled people to live in metropolitan cities, also contributed to language, culture, and literature in almost every part of the world, particularly in Western societies. Furthermore, wars and economic underdevelopment in the non-western parts of the world made people migrate to European countries or the United States massively. This migration gave birth to different societies in such countries that speak languages other than the official language of the country. Thus, translation started to play a major role in the daily lives of locals and migrants in cosmopolitan cities like London, Paris, New York, and many others. In the aforementioned cities, it is almost impossible for people to hear a single language while walking in the central avenues. Therefore, it can be easily concluded that notions of translation, city, and migration are correlated and their relationship with each other contributed to numerous renovations in science, art, and literature. That is, the immigrants created their own culture through the branches of arts like music, cinema, and literature as well as affected the 'identity' and environment of the city through ghettos, or local neighborhoods such as Chinatown in New York or those which were settled by Syrian and Afghan Migrants in Türkiye.

As Larsen (2016) asserts:

As disciplines, neither migration studies nor translation studies belong to the field of literary studies in their own right. Migration has for many years been a field within social and cultural studies and is now acquiring increasing urgency in today's geopolitical context. But with the rapidly growing number of works representing various experiences of migration, it has also irrevocably entered literary studies (p. 1).

According to Polezzi (2012), both translation and migration are related to different forms of mobility. (p. 347) The difference between mobility in migration and translation is explained by using the metaphor of 'boundaries', in the act of migration, people pass the geographical boundaries through the state borders or natural geographical borders like oceans, mountains, etc., while in the process of translation, the phenomenon of boundary is conceptualized primarily as the movement of texts across linguistic boundaries. (Polezzi, 2012, p. 347) Polezzi (2012) also emphasizes that "Foregrounding the connection between migration and translation, however, highlights the fact that cultures, languages, texts, and people often move together and that the permeability (or otherwise) of any borders to one type of movement also carries implications for the others." (p. 347)

Polezzi also considers migrants as both objects and agents of translation:

Studying migration from a translation perspective (and vice versa) reminds us that 'the everyday life of today's cities unfolds through the continuous negotiation on linguistic, historical and cultural heterogeneity, carried on through the human meaning machine's prodigious powers of comprehension, improvisation, and adaptation' (Pratt, 2010, p. 95, as cited in Polezzi, 2012, p. 347)

In 1995, Gideon Toury published '*Descriptive Translation Studies and Beyond*', a pivotal text in the field of descriptive translation studies. This book features an updated version of his influential 1978 article '*The Nature and Role of Norms in Translation*,' in which he proposed several norms to evaluate the equivalence between source and target texts (Toury, 1978 in Venuti, 2004, p. 202). These norms are divided into three main categories:

Preliminary Norms: These norms involve the initial choices made by the translator, such as the time period, cultural context, and specific language reflecting the literary style, as well as the overall translation strategy followed during the process. Preliminary norms also include the 'directness of translation,' referring to the decision of whether to use an intermediate language. As an illustration, an English novel could be translated directly into Turkish or through an English version, depending on the publisher's decision, which are mainly related on customs, traditions and socio-cultural norms of Türkiye (Toury, 1995, p. 58).

Operational Norms: These norms refer to the specific changes and interventions the translator makes in the target text. This includes actions like omissions, additions, or modifications of the source text, such as altering the placement of words or phrases to achieve equivalence (Toury, 1995, p. 58).

Textual-Linguistic Norms: These norms describe the translator's approach to either 'domesticate' or 'foreignize' the source text through the language used in the translation. Since each language has unique figures of speech and idiomatic expressions, the textual-linguistic norms can vary widely between different translations of the same text (Toury, 1995, p. 58).

Toury (1995) also outlined three procedures for assessing the quality of translation in target texts (Toury, 1995, p. 38):

Assessing Acceptability: Evaluating how acceptable the target text is within the cultural and literary context of the source language.

Comparative Analysis: Comparing the source and target texts to identify changes in expressions and other translation-related issues, describing the relationship between corresponding expressions in both texts.

Evaluating Results: Analyzing the results of the comparison to identify the consistent and varying elements in the target text.

These norms and procedures form a comprehensive framework for understanding and assessing translation quality, making Toury's work a cornerstone in the study of translation norms and practices.

Venuti (2004) asserts that Toury's target-oriented approach displaces adequacy as the sole criterion for translation evaluation. He argues that shifts are inevitable and even necessary for acceptability within the target culture. These shifts, guided by target norms, constitute a form of equivalence reflecting the receiving culture's context. (p. 123)

3. Biography of Elif Shafak

Elif Shafak was born on October 25, 1971, in Strasbourg, where her father was continuing his Ph.D. studies at the time. Her father is a social psychologist and academic Nuri Bilgin, and her mother is a diplomat, Şafak Atayman. Shortly after her birth, her parents divorced and she was raised by his mother in different parts of the world. She used her mother's name as her surname during her career as an author. She attended secondary school in Madrid, Spain where his mother worked as a diplomat. After living in Amman for a while, she came to Türkiye to live

with her grandmother. After completing her high school education at Ankara Atatürk Anatolian High School, Shafak continued her higher education at the Middle East Technical University, Department of International Relations. She took her master's degree in the Department of Women's Studies at the same university in 1996. After her master's thesis entitled '*Destructuring Woman in Islam within the Context of Bektashi and Mawlawi Thought*', she took her Ph.D. degree from the Middle East Technical University, Political Science. Her doctoral dissertation was titled "Women Prototypes of Turkish Modernization and the Limits of Tolerance for Marginality".

During her graduate studies, she published her short story book entitled '*Kem Gözlere Anadolu*' in 1994 and her first novel, '*Pinhan*' in 1997, which was awarded the Mevlana Grand Prize by Kombassan Foundation in 1998. After her doctorate, she moved to Istanbul and wrote the novel entitled '*Şehrin Aynaları*' in 1999. She gave lectures on "Türkiye and Cultural Identities", and "Women and Literature" at Istanbul Bilgi University for a while. She was recognized by a wide readership with her novel '*Mahrem*', which won the Turkish Writers Union Award in 2000. This was followed by the books entitled '*Bit Palas*' in 2002 published two years later, '*Araf*' in 2004. ('Elif Shafak', n.d.)

Shafak, who went to the USA for post-doctoral work with a scholarship given to artists, gave lectures at various universities. During the 2003-2004 academic year, she was an assistant professor and lectured at the University of Michigan. Shafak, who later worked as an assistant professor in the Department of Near Eastern Studies at the University of Arizona, gave lectures on different topics such as: 'Literature and Exile', 'Memory and Politics', and 'Sexuality and Gender in the Muslim World'. ('Elif Shafak', n.d.)

Shafak has become best-selling literary works in the shortest time in the history of Turkish literature with her novel '*Aşk*' ('*The 40 Rules of Love*'), published in 2009. Shafak, whose works have been translated into more than 50 languages, was included in the BBC's "100 Novels That Shaped the World" list with her novel "The 40 Rules of Love". In 2017, she was selected as one of the "12 people who will make the world a better place" by the United States-based Politico magazine. In 2021, she was included in the BBC 100 Women list for France. She is also Türkiye's highest-paid writer according to Forbes magazine in 2017. ('Elif Shafak', n.d.)

4. Brief Information on '*Honour*'

The novel was published in Türkiye with the title '*İskender*', which is also the name of the protagonist of the novel published by Turkish Publishing House entitled 'Doğan Kitap' in July 2011. The novel was originally written in English and translated into Turkish by Omca Korugan with the help of Elif Shafak. The novel revolves around Iskender, an anti-hero, and tells the situation of immigrants through a family of Turkish-Kurdish origin migrated to London. While various opinions were expressed about the cover design upon its release, it was also alleged that the novel was plagiarized from the novel entitled 'White Teeth' by Zadie Smith. ("İskender (Roman)", n. d.)

The novel also draws attention with the cover of its Turkish edition, in which the author herself was dressed like a man that symbolizes the protagonist, has been translated into more

than 50 languages around the world and published in English by prestigious publishing houses including Penguin Books in Britain. (“İskender (Roman)”, n. d.)

4.1. Summary of the Novel

The novel is mainly about the mother-son relationship in a Kurdish-originated Turkish family, in which the honor killing takes place. The narrator is a girl named Esmâ from this family.

Adem, who is the father of the narrator has an alcoholic father who usually loses his temper after becoming drunk. Adem meets Cemile (‘Jamila’ in English Edition) in the village where he went for military service and falls in love with her. After learning that Cemile was raped when she was young, he marries her identical twin, Pembe. From this unhappy marriage, 3 different children named Esmâ, İskender (‘Alexander’ in the English Edition), and Yunus are born. The eldest of three children, Alexander has a character, who has a tendency of violence and crime. Esmâ has a romantic character and dream of being an author. Yunus, who the youngest one tries to understand the world but hangs out with anarchist groups in London because of the girl he falls in love with.

After making money from gambling, Adem cheats on Pembe with a woman named Roksana, whom he met while gambling and leaves his family. Then he moves to Abu Dhabi to work as a construction worker.

Pembe has to take care of her children herself. Continuously sending letters to her identical twin, Cemile, Pembe meets an older Greek-originated man named Elias at the patisserie in London. They continue to meet secretly. However, Yunus, the son of Pembe, sees the two of them together and keeps it a secret.

Tarık (‘Tariq’ in English Edition) Bey, the uncle of these children learns the relationship between Pembe and Elias and finds the solution by meeting with Alexander. Tarık Bey tells Alexander that this is a matter of honor and that he must resolve it. Alexander is confused. He Hatip, a religious friend of his. What Hatip said is that he must explain the situation to his father. However, his father remains indifferent to the situation then Alexander decides to solve the problem by himself. He secretly follows Pembe and Elias for a while. Cemile, who learns this incident through a letter sent by her twin sister leaves her hometown, a village near Euphrates, and comes to London.

On the other hand, Alexander sees her mother’s identical twin Cemile while shopping and he confuses her with her mother Pembe. She stabs Pembe for the intention of killing her mother for the sake of ‘honour’ and becomes convicted. Years before Alexander’s release, he learns from his sister Esmâ that his mother is alive and that the person he killed is his aunt instead of her.

While these events are taking place, Pembe lives in the place brought by Yunus, secretly. This place is the anarchists’ house where the girl that Yunus fell in love with is also staying. Pembe always thinks that she is responsible for these events. After a while, Pembe returns to his homeland in Türkiye.

While in prison, Alexander constantly thinks about how to get his mother to forgive him. In prison, he meets a person named Zışan ('Zeeshan' in English Edition) who says that God sent him. This person, who is sentenced innocently, corrects Alexander and thinks that the reason behind his imprisonment is a changing Alexander's character through meditation and preaching related to Sufism and Mysticism. When Alexander is released, he encounters her sister, Esmâ and learns that his mother passed away a year ago. Alexander feels guilty because of remorse and Esmâ is still angry with her brother.

5. Case Study: A Comparative Analysis of Translation of the Novel into Turkish

5.1. Identity and Culture of Family Members as an Immigrant

In the novel, even the names of the characters differ in Turkish and English editions as mentioned in the previous chapter. Examples demonstrate several details related to the struggle of the family members in terms of identity, cultural differences, language barriers and integration problems.

Example-1

ST: "When they returned to Istanbul the boy was registered at the office of the local registrar. Though several years late, with a lot of pleading and a substantial bribe, his existence was legally accounted for. The name written on his card when he started school was Iskender Toprak. **'A name worthy of a world leader,' Pembe said. By then she had learned who Alexander the Great was.** So it was that her first child, the apple of her eye, would become 'Askander' in Kurdish and İskender in Turkish. When the family immigrated to London, to the children and teachers in his school, he was Alex – and this was the name he would be known by in Shrewsbury Prison, by convicts and guards alike."

TT: "İstanbul'a dönünce çocuğu nüfusa kaydettirdiler. Beş sene gecikmiş olsalar da yalvar yakar ve biraz da rüşvet karşılığında tamamlandı kayıt. Okula başladığında yoklama kartına yazılan isim İskender Topraktı. İşte böylece Pembe'in ilk çocuğu göz bebeği oğlu Kürtçede 'Askander', Türkçede İskender Londra'ya göçtüklerinde ise okul arkadaşlarının dilinde Alex oldu yıllar sonra hapisanede mahkûmlar ve gardiyanlar arasında gene bu isimle bilinecekti."

Moreover, the sentence written in bold in the Source text is omitted in the Target text, since the name Alexander is not even mentioned in the Turkish edition at all.

Example-2

ST: "Either way I didn't give a toss. I, myself, would have left the nameplate anonymous. That would have been more decent, more straightforward. It would be my way of saying nobody lived here. Not really. We didn't live in this flat, only sojourned. Home to us was no different from a one-star hotel where Mum washed the bed sheets instead of maids and where every morning the breakfast would be the same: white cheese, black olives, **tea in small glasses – never with milk.**"

TT: “Benimse umurumda değildi. Bana sorsalar boş bırakırdım isim yerini. Öylesi daha doğru olurdu. Burada kimse yaşamıyor anlamında. Biz bu dairede barınmıyorduk ki geçici ikametti bizimkisi. Ev dediğimiz tek yıldızlı otelden farksızdı çarşafaları oda hizmetçileri yerine annem yıkıyordu ve kahvaltı her sabah aynıydı: beyaz peynir siyah zeytin cam bardaklarda **demli çay.**”

Translation of the paragraph, which is narrated by İskender as a prisoner, gives details about the cultural differences between British and Turkish culture in terms of breakfast, as well as the differences between the living conditions of immigrants in London.

Details related to the service of tea draw attention to this example. Because ‘*tea in a small glass*’ is translated into Turkish as ‘*demli çay*’ and the phrase ‘*never with milk*’ is omitted, since it refers to the ‘British Tea Culture’, which can be thought of as less known among Turkish readers.

Example 3

ST: “Arshad might someday play in League Division One, for all I knew. He could fill his pockets **with pictures of the Queen** and his car with gorgeous birds, but people like us would always be outsiders.”

TT: “Arşad ileride bir gün pekala birinci ligde oynayabilirdi. Ceplerini **mangırla** arabasını fıstıklarla doldurabilirdi ama bizim gibiler her zaman dışlanmaya mahkûmdu. Yabancı geldiyse yabancı giderdin kaçarı yoktu.”

Moreover, the situation of the character named Arshad (‘Arşad’ in Turkish Edition) a Pakistani immigrant friend of İskender, is also compared with that of İskender, by emphasizing that Pakistani immigrants are closer to the British culture and more acceptable for the British society since they were once a colony of the British Empire. What is more, the phrase ‘picture of Queen’ which refers to the Bills of Pound Sterling is translated into Turkish as ‘mangır’, which is slang for money in Turkish.

Example-4

ST: “We Topraks were only passers-by in this city – a half-Turkish, half-Kurdish family in the wrong end of London.”

TT: “İngilizlerin bizi kendi dengi gibi görebileceklerini düşünmek rüzgara karşı işemek gibiydi. Bazıları sevgiden barıştan kardeşlikten dem vurmayı adet edinmişti. Ama sonra hayatın gerçekleri bütün o sevginin barışın ve kardeşliğin içine ediyordu. **Arşad’ın bunlara kafası basmıyordu ama ben farkındaydım. Toprak ailesinin Londra’nın yanlış yakasında oturan yarı Türk yarı Kürt bir ailenin bu şehirde kalıcı olmadığını çakozlamıştım.**”

The example above, which is narrated by İskender, in his diary that he kept when he was in prison also demonstrates his psychology as an immigrant. Furthermore, the word ‘*çakozlamıştım*’ which is an old-fashioned slang word in Turkish that means ‘to understand’ is used in the Target Text to emphasize the language of the immigrants, which is mainly based on slang. In terms of translation, a great amount of addition to the target text, namely phrase, which

is written in italic form, draws attention, since it criticizes British society and its discrimination against immigrants.

Another example that underlines the differences in immigrant identities, is the sentence that describes the accent of Roxanne, the Bulgarian-originated mistress of Adem when she speaks English:

Example-5

ST: “Her English had improved remarkably over the years, although her accent was still strong, unyielding. At times, she stressed her r’s deliberately, stretched out her u’s, replaced w’s with v’s. Since she couldn’t get rid of her accent, she made it even thicker, bolder, the way everyone in England expected a Russian to speak – for that’s what Roxana told each new person she met, that she was from Russia.”

TT: “Yıllar içinde İngilizcesi kayda değer şekilde ilerlemişti ama inatçı aksanı hala oldukça kuvvetliydi. Zaman zaman ‘r’lerin üstüne bastırıyor ‘u’ları uzatıyor bile bile ‘w’ların yerine ‘v’ diyordu. Madem kurtulamıyordu aksanından, en iyisi daha da ağırlaştırmaktı. İngiltere’de herkes bir Rus’un nasıl konuşmasını bekliyorsa o da öyle konuşuyordu. Ne de olsa yeni tanıştığı herkese Rus olduğunu söylüyordu Roksana.”

In the novel, the confusion of being bilingual or multilingual as an immigrant is also visible, especially in the diaries of Alexander that he wrote during his imprisonment:

Example-6

ST: “I was eight and Esma was almost seven when we came to England and saw from the top of a red bus the Queen’s Chiming Clock – that’s what we called Big Ben. We learned the language fast, unlike our parents, particularly Mum. It wasn’t the grammar that she didn’t get. It’s just that she didn’t trust English in general. Not that she was more comfortable with Turkish. Or even her native Kurdish. Words caused trouble, she believed. They made people misunderstand one another. Nor did she trust those who depended on jargon, such as journalists, lawyers or writers. Mum liked songs, lullabies, recipes and prayer, where the words – if they mattered at all – were only secondary.”

TT: “İngiltere’ye gelip kırmızı bir otobüsün tepesinden Kraliçenin Saat Kulesini (Big Ben’e böyle derdik) ilk gördüğümüzde Esma da, ben de çocuktuk daha. Büyüklerin, özellikle de annemin aksine çabucak öğrendik dili. Gramer filan değildi annemin zorlandığı. İngilizceye güvenmiyordu. Türkçede daha rahat olduğunu sanmam ya. Hatta anadili Kürtçede bile. Sözcüklerin başa bela olduğuna inanırdı. Onlar yüzünden insanlar habire birbirlerini yanlış anlıyordu. Dile bağımlı olanlara, mesela gazetecilere, avukatlara, yazarlara güvenmezdi. Kelimelerin önemsiz yahut ikincil olduğu şeyleri severdi – resimler, el işleri, ninniler, yemek tarifleri gibi.”

Example-7

ST: “At home, with us children, my mother spoke a Turkish that was peppered with Kurdish words. We answered her in English and spoke only English amongst ourselves. I always suspected she understood more than she revealed.”

TT: “Evdeyken bizimle, araya Kürtçe kelimeler serpiştirilmiş bir Türkçe konuşurdu. Bizse ona İngilizce yanıt verir, aramızda İngilizce kullanırdık. Annemin bize belli ettiğinden daha fazlasını anladığından şüphlenirdim hep.”

Moreover, the protagonist of the novel also explained the difficulties that he encounter while learning a new language as an immigrant. As the example below demonstrates, it is inevitable for an immigrant to get confused by idioms and other metaphoric expressions. In the translation of the novel, two different idioms are used instead of the equivalent of the idioms in the source text and target texts for expressing such a complication. It is also attention-drawing that two sentences in the source text, which are highlighted in bold in the example are omitted in the target text.

Example-8

ST: “Perhaps all immigrants shrink from a new language to some extent. **Take the brick-thick Oxford English Dictionary and show a new arrival a couple of pages, ask about a few entries.** Especially idioms and metaphors – they’re the worst. Imagine trying to crack the meaning of ‘**kicking the bucket**’. You learned the verb ‘to kick’ and you know what a damn ‘bucket’ is, but, no matter how hard you try, it just doesn’t sink in. **Rhetoric is a bit like red tape. It makes you feel small, vulnerable.**”

TT: “Belki göçmen olmak böyle bir şey. Her yabancı çekinir yeni bir dil öğrenmekten. Hele deyimler, onlar en kötüsü. ‘**Tahtalıköy**’ün anlamını çıkarmaya çalıştığınızı tahayyül edin. ‘Tahta’nın ne olduğunu öğrendiniz diyelim, ‘köy’ün ne olduğunu biliyorsunuz ama ne kadar uğraşırsanız uğraşın deyim bir anlam taşımayacaktır eğer dile yabancıysanız.”

5.2. Description of London, Istanbul, and Abu Dhabi in the Novel

In the novel, several descriptions related to demographic structure, nature and so on related to cities are visible, as well as living conditions of the Toprak family, who migrated from the Southeastern Anatolian region to Istanbul and London, as immigrants.

The example below refers to the Turkish idiom ‘*Stone and soil of Istanbul are made of gold*’ (*İstanbul’un taşı toprağı altındır.* in Turkish), which is a common saying among the people who migrated from other Anatolian cities to Istanbul to emphasize that Istanbul provides several opportunities to its residents. However, the quotation below refutes that saying.

Example-9

ST: “There were no **golden pavements** in Istanbul. Or anywhere else in the world. No dreams to pursue. Such things existed solely in legends and fairy tales. The real world with its real people resembled a mixture of sugar and soil, and was, more or less, of the same taste. Didn’t she know that?”

TT: “Yok altın değilmiş İstanbul’un taşı toprağı. Hiçbir yerin değilmiş ya. Peşinden gidilecek rüyalar yokmuş hayatta. Öyle şeyler yalnızca peri masallarında olurmuş. Gerçek dünya içindeki gerçek insanlarla toprağa bulanmış şekerle benzermiş. Tadı güzel de olsa yen meyecek türden.”

Moreover, Istanbul is also described as a city that reminds bad memories to Iskender, since he spent his childhood there in slums and poverty as the period that Iskender was a child was the late 1970s, when the left-right conflict was continuing between radical communists and nationalist groups.

Example-10

ST: “It was several weeks after my circumcision in Istanbul. The wound had healed, and I had started to play in the street again. It must have been autumn. I remember the trees shedding their leaves and the cakes of mud on the roads. There was a canal near our house. We never swam there. The water was fetid, and smelly. People threw all sorts of things in it. Cans, bottles, boxes, plastics, and leaflets with Communist propaganda. Once somebody found a gun on the bank. On that day I was wandering along the canal, thinking about the gun. **Who had owned it? A bank robber? Or an assassin? Had the police found him? I must have been completely absorbed in my thoughts.**

TT: “İstanbul’da sünnetimden haftalar sonraydı. Yaram çoktan iyileşmiş tekrar sokakta oynamaya başlamıştım. Ağaçların tomurcuklandığını yolların çamurlu olduğunu hatırlıyorum. Evimizin yakınlarında bir kanal vardı. Orada yüzmezdik. Su pisti, kötü kokardı. Herkes eline geçeni atardı. Konserveler kutuları şişeler kutular plastik eşyalar komünist broşürler. Bir keresinde bir tabanca bulunmuştu. **Bodrum kattaki evimize polis gelmişti. Oralarda oynarken görüldüm diye bana sorular sorduklarında kulaklarıma kadar kızardığımı hatırlıyorum. Benimle ilgisi yoktu ama kendimi nasıl da suçlu hissetmişim.**”

In this example, the Turkish version consists of the sentence, which can be translated as: ‘*Police arrived at our flat in the basement. I remember very well that I blushed when they asked me questions since they saw me while I was playing there. How guilty I felt despite not being involved.*’. However, the sentence is not included in the source text, instead, the source text includes some questions like ‘*Who had owned it? A bank robber? Or an assassin? Had the police found him?*’, which are omitted in the target text.

Istanbul is also described as a place, where the Toprak family keeps the traditions and rituals that they depend on and cannot perform when they move to England. Iskender narrates his last experience of eating meat when he was in İstanbul as follows:

Example-11

ST: “I was seven years old when I stopped eating meat. Each Eid we would ask God’s forgiveness for not being able to sacrifice an animal. The neighbors brought us meat, which was nice. But in our last year in Istanbul, Mum urged Father to buy a ram, and not just any ram, but a big one. We were going to England after all. Dad had found a job in a factory over there. God had opened a new door for us, and we duly had to thank Him.”

TT: “Et yemeyi bıraktığımda neredeyse yedi yaşındaydım. Her bayram kurban kesemediğimiz için Allah’tan af dilerdik. Komşular bize et getirirdi. Ama İstanbul’daki son senemizde annem babamı bir **adak** alması için zorladı hem de herhangi bir koç değil kocaman

bir tane. Ne de olsa İngiltere'ye gidiyorduk. Babam orada bir fabrikada iş bulmuştu. Allah bize yeni bir kapı açmıştı ve Ona şükranlarımızı sunmamız gerekiyordu usulünce.”

Moreover, while in the Turkish edition it is clearly stated that the ram to be slaughtered is an oblation for giving thanks to God for providing them the opportunity to migrate to England, in the English edition, such a reference does not exist.

Memories and differences in the perception of 'homeland' are also described in the novel, by comparing the children's recollections with those of her parents, as it is demonstrated in the example below.

Example-12

ST: “My recollections, however, were of a mixed nature. Perhaps, of the past they share together, children never remember the same bits as their parents. Once in a while, my mind ran back to the basement in that old house: the furniture upholstered in azure; the round, white, crocheted lace doilies on the coffee tables and kitchen shelves; the colony of mold on the walls; the high windows that opened on to the street... The flat etched in my memory was a dimly lit place where a crackly radio was on all day long and a faint odor of decay lingered in the air. It was always dusk there, morning or afternoon made little difference.”

TT: “Oysa Esmâ'nın İstanbul'a dair anıları karışık. İyisi de vardı kötüsü de. Belki de ebeveynler ile çocukların aynı dönemlere dair hafızaları birbirinden farklı olmaya mahkûmdu. Arada Esmâ'nın aklı bodrum katındaki o eski eve giderdi gök mavisi koltuklar sehpalarda dantel örtüler banyo duvarları ve tavanında küf kümeleri tavana yakın daracık pencereler... Hafızasına kazınan daire cızırtılı bir radyonun sürekli çaldığı ve havada her zaman hafif bir çürük kokusu olan loş bir yerdi. Sabah ya da öğleden sonra olması bir şey değiştirmezdi hep alacakaranlıktı.”

In the Example below, Adem's impressions of Abu Dhabi and comparison of its residents with the British. What is more, the bold lines describe the opinion of Adem on the integration issue, which is one of the major problems of immigrants. Translation of them into Turkish is rather detailed, therefore, the simple and brief style of the same sentences in the Source Text can be either because of censorship, namely the patronage of the publishing house, or the author's own decisions, aiming not to draw the reaction of the British society.

Example-13

ST: “A guest basking in the sun. Even the thought of it warmed Adem's heart. It had been eight years since he had come to London to work and **yet he was still an outsider, an interloper. All the other immigrants he knew of had fared much better and were happier, but not him.** Even if there was a brighter future here, especially for the new generation, he was not part of it. Surely, the Arabs would not be like the Brits and Abu Dhabi would not be London. No rain coming down in buckets, no pork sausages wrapped in glazed bacon as if to double the sin, no pint-sized kitchens in mouldy houses, no tomatoes without taste, no youngsters dyeing their hair purple and terrorizing the streets with their drunken madness The Brits were always polite: they spat in your face so courteously that you expected them to hand you a handkerchief

afterwards. **You could not come to blows with an English gentleman, for he would hit you with faint praise.**”

TT: “Güneşin tadını çıkaran bir misafir olacaktı. Düşüncesi bile içini ısıtıyordu. Adem’in. Sekiz yıl olmuştu şu Londra’ya geleli ama İngilizlerin güvenine mazhar olmak şöyle dursun hala yabancıydı, burada hala fazlalıktı. Tanıdığı bütün göçmenler ondan daha mesuttular. Onlar nasıl başarmışlardı uyum sağlamayı tutunmayı O neden kotaramamıştı. **Yepyeni bir kuşak yetişmekteydi, biliyordu. Ne kadar şanslı olduklarının farkında olmasalar da göçmenlerin çocukları gayet eğitilmiş, kabiliyetliydi.** Ama şayet burada parlak bir gelecek varsa bile Adem bunun bir parçası gibi hissetmiyordu kendini. Hayal etmeyi sürdürdü. Ne Araplar İngilizlere benzeyecekti ne Abu Dabi Londra’ya. Bardaktan boşanırcasına sağanak yağmayacaktı orada domuz sosisleri satılmayacak bir adımlık mutfaklarıyla kasvetli evler tatsız domatesler saçlarını mora boyayıp caddelerde naralar atan sarhoş gençler olmayacaktı. Her zaman kibardı İngilizler, kızıp eleştirirken bile bunu öyle zarifçe yaparlardı ki. **Bir İngiliz beyfendisiyle yumruk yumruğa gelmek mümkün değildi çünkü dövmek yerine imalı imalı överlerdi. Kelimelerle incitebilirlerdi. İngilizlerin insanı ne zaman takdir edip ne zaman yerin dibine batırdıklarını anlamak yıllarını almıştı.** Araplarla daha dolaysız olacaktı işler. Bir süre sonra çocukları da alabilirdi yanına.”

The example also demonstrates both negative and positive aspects between two different societies, namely Arabs and Brits are explained. However, the Turkish phrases related to the sarcastic manners of the British are described in a more detailed way, as it can be seen in the bold-written sentences.

5.3. Comparison of two translations in terms of Foreignization

Since the novel is about an immigrant family, diversity in languages is inevitably reflected in both source and target texts, by using the strategy of foreignization. Foreignization can be defined as a strategy of translation, which was revealed by Friedrich Schleiermacher, a 19th-century German philosopher, and kept its importance until today, particularly in literary translation. (Snell-Hornby, 2006, p. 4). The importance of the foreignization strategy is because of its function for reflecting authentic cultural elements such as names of foods, traditions, proverbs, idioms and so on. Considering that Shafak’s novel is based on an immigrant family that has a background of different languages and cultures, it is essential for the translator to utilize foreignization strategy in the target text.

Some of the Turkish and Kurdish culture-specific and religion-specific phrases remain the same in the source texts and are translated into Turkish as they are. When it comes to non-Turkish culture-specific items like those in Kurdish, Bulgarian, Greek, etc., all remain the same provided that written in italics, both in Turkish and English, and their meanings are explained through endnotes in both source and target texts. Therefore, both source and target texts can be easily considered as ‘hybrid’ or ‘*Tanslationeese*’, namely a language that contains a number of grammatically and syntactically incorrect phrases that are a mixture of several different languages and does not sound natural, in terms of language.

In the Oxford English Dictionary, the term '*transalionesse*' is defined as: "The style of language perceived as characteristic of (bad) translations; language in a translation which appears awkward, unnatural, or unidiomatic..." ('Translationese' n.d.)

Below are examples of applying the strategy of foreignization for the translation of the aforementioned 'culture-specific' words and phrases:

Example-14

ST: "Whenever Mum wished to praise a woman for her strength and skills, did she not say '*Devlet gibi kadın*'* What he didn't get was why on earth the punks would be upset with such women and their apparatuses. (*) 'She is a woman who is a state unto herself.'"

TT: "Annesi ne zaman bir kadının gücü ve becerisini övecek olsa '*Devlet gibi hatun yahu!*' derdi. Yunus'un anlamadığı şey Punk'ların bu tür kadınlar ve onların aygıtlarıyla ne alıp veremediklerinin olduğuydu."

Example-15

ST: "Buying two *simit** from a vendor nearby, they sat there on the stairs. The child fed half of his simit to the pigeons, while his mother watched with unseeing eyes."

(*) Bagels with sesame seeds.

TT: "Yakınılardaki simitçiden iki simit alıp basamaklara oturdular. Annesinin bakan ama görmeyen gözleri önünde simidinin yarısını güvercinlere yedirdi çocuk."

Example-16

ST: "'*Lokumcu geldi hanım, leblebilerim var,*'* he said in a singsong voice. She looked at him, her eyes wide with incomprehension. To her amazement, he laughed and said, 'I'm afraid that's about it. I only know a few words.'

'But how?'

'My grandmother was Greek,' he said. 'She was from Istanbul. She taught me one or two words. Oh, she loved that city.'

(*) Street vendor's cry: 'Lady, I have Turkish delight, chickpeas . .

TT: "'*Lokumcu geldi hanım, leblebilerim var.*' dedi adam Türkçe.

Şaşkınlıktan faltaşı gibi açılmış gözlerle baktı Pembe. Adam onun hayretine gülererek, 'Korkarım hepsi bu. Yalnızca birkaç sözcük biliyorum' dedi.

'Ama nasıl?'

'Anneannem Rum'du.' Dedi. 'İstanbuldu. Nasıl severdi o şehri.' "

Example-17

ST: "He didn't tell her that his grandmother had left Istanbul at the time of the late Ottoman Empire, married off to a Levantine merchant, and that, till the day she passed away, she had missed her neighbors and her home by the Bosphorus. Instead, he tried to recall more words common to Turkish and Greek: '*cacık/caciki, avanak/avanakis, ıspanak/spanaki,*

çiftetelli/tsifteteli’ et cetera... His accent made her giggle, which she did by lowering her head and closing her mouth – the one universal gesture repeated by people who were uncomfortable with either their teeth or their happiness.”

TT: “Anneannesinin Osmanlı İmparatorluğu zamanında bir Levanten tüccarla evlenerek İstanbul’dan ayrıldığını ve öldüğü güne dek Boğazdaki evinin ve komşularının hasretini çektiğini anlatmadı. Onun yerine Türkçeyle Rumcada ortak kelimeler hatırlamaya çalıştı ‘*cacık/caciki, avanak/avanaki, sıspanak/spanaki, çiftetelli/tsiftetelli...*’ O konuştuğça güldü Pembe. Sokakta gülmeye alışkın olmayan tüm kadınlar gibi ağzını kapatarak.”

6. Discussion and Conclusion

When Turkish and English versions of the novel entitled ‘*Honour*’ or ‘*İskender*’ are analyzed within the theoretical frameworks of ‘Translation and Migration’ and ‘Translation and Cities’ and Descriptive Translation theory of Gideon Toury, one can achieve the conclusion that if an author has a background of growing up as an expat or immigrant, (s)he reflects his/her hybrid identity to his/her literary works, in terms of lexical choices, features of the characters and even with the plot of the literary work.

The phenomenon of migration has a significant impact on the translation process since it involves not only linguistic transformation but also cultural transfer. As depicted in ‘*Honor*’ the struggle of Turkish families of Kurdish origin to adapt to British culture requires translation to translate cultural nuances and socio-political contexts to capture the essence of cultural identity, including preserving names, idioms, and cultural references that may not have a direct equivalent in the target language. There is. This often requires translators to adopt strategies like externalization to maintain authenticity and cultural integrity.

The family identity and culture of the novel vary between the Turkish and English versions. For instance, the name of the main character, Iskander, becomes Alexander in the English version, and this change reflects the broader issues of identity and cultural assimilation. The comparative analysis revealed that the translation strategies used were aimed at balancing between domestication and externalization, ensuring that the cultural essence is retained while making the text accessible to the target audience. This balance is important in conveying the struggles of immigrant families, as can be seen in examples where certain cultural elements, such as traditional food and local idioms, are retained or adapted to the cultural context of the target language.

The translation of the cultural element poses a major challenge, as illustrated by the example of the breakfast tradition, omitting the reference to milk, a common element of British tea culture, so that ‘*tea in small glasses*’ becomes ‘*demli çay*’ in Turkish. Such omissions and adaptations underscore the role of translators in deciding which cultural aspects to prioritize and how to make them easier to understand to the target audience. This decision-making process often involves a detailed understanding of both source and target cultures, ensuring that the translated text resonates with the target reader and remains true to the original.

Using Gideon Turley's descriptive translation theory, comparative analysis focuses on preliminary norms, operational norms, and textual language norms. Toury's theory also allows for a systematic assessment of translation quality by assessing acceptability, and conducting comparative analysis evaluating the results. This approach helps to identify consistent and challenging elements in the target text and provides a comprehensive understanding of the translation process and its results.

The comparative analysis of the novel 'Honour' and its Turkish translation highlights the significant impact of migration on translation practices. The ability of translators to travel between different cultural and linguistic landscapes is crucial in creating texts that are true to the original and accessible to the target audience. This study reinforces the importance of considering cultural integration and identity in translation, especially in literary works that deal with themes of migration and cultural interaction. The findings demonstrate that effective translation requires not only linguistic expertise but also cultural sensitivity and adaptability.

Moreover, if an author desires to exist in at least two different cultures and become internationally popular, translation of his/her literary works should be translated accordingly to meet the requirements of globalization and a multicultural world, not compromising their own culture-specific items.

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