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**CROSS-CULTURAL TRANSMISSION THROUGH
TRANSLATOR DECISIONS: THE CASE OF ORHAN
KEMAL'S "72. KOĞUŞ"**

ADEM AKALIN

**DEPARTMENT OF TRANSLATION AND INTERPRETING
TRANSLATION AND CULTURAL STUDIES
(ENGLISH) PROGRAMME**

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Danışman: Doç. Dr. Aslı Özlem TARAKÇIOĞLU

Mütercim Tercümanlık, Ankara Hacı Bayram Veli Üniversitesi

Bu tezin, kapsam ve kalite olarak Doktora Tezi olduğunu onaylıyorum



Başkan : Prof. Dr. İsmail Hakkı MİRİCİ

İngiliz Dili Eğitimi, Yakın Doğu Üniversitesi

Bu tezin, kapsam ve kalite olarak Doktora Tezi olduğunu onaylıyorum



Üye : Prof. Dr. Giray FİDAN

Mütercim Tercümanlık, Ankara Hacı Bayram Veli Üniversitesi

Bu tezin, kapsam ve kalite olarak Doktora Tezi olduğunu onaylıyorum



Üye : Prof. Dr. Mustafa KURT

Türk Dili ve Edebiyatı Eğitimi, Gazi Üniversitesi

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Üye : Dr. Öğr. Üyesi Korkut Uluç İŞİSAĞ

Mütercim Tercümanlık, Ankara Hacı Bayram Veli Üniversitesi

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ÇEVİRMEN KARARLARI YOLUYLA KÜLTÜRLER ARASI AKTARIM: ORHAN

KEMAL'in "72. KOĞUŞ" ÖRNEĞİ

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ÖZET

Çeviribilimin disiplinlerarası bir alan olarak ilan edilmesine kadar çeviri üzerine yapılan çalışmalar geleneksel yol izlenerek gerçekleştirilmiştir. Fakat son yıllarda çeviri sürecinde çevirmenler tarafından alınan kararlar üzerine yapılan çalışmalar vasıtasıyla kültürün çeviri üzerinde önemine dikkat çekilmiştir. Birçok kuramcının diller arası köprü olarak görülen çeviri faaliyetinde kültürel aktarımın sağlanabilmesi için teoriler, teknikler ve stratejiler önerdikleri görülmektedir. Bu bağlamda kültürel unsurların aktarım süreci çeviri çalışmalarında önemli bir yere sahiptir. Edebi metinlerde çokça karşılaşılan kültürel unsurların erek dile aktarımı çeviriyi çevirmenler için daha da zorlaştırmaktadır. Bu sorunla baş edebilmek için birçok dilbilimci ve kuramcı yöntem geliştirmiştir. Bu tezin amacı, Orhan Kemal'in birçok dile çevirilen ve hatta oyun olarak sahnelenen '72. Koğuş' adlı edebi eserinde var olan kültürel unsurların hedef dile aktarımı esnasında çevirmen aldıkları kararları incelemektir. Vaka analizi olarak '72. Koğuş'un' Nevzat Erkmen tarafından 'Ward 72' adı altında çevirilen ve Cengiz Lugal tarafından 'The Prisoners' olarak yapılan çevirileri incelenmektedir. Çalışmaya dâhil edilen kültürel unsurlar Newmark'ın kültürel unsurların tespiti için oluşturduğu taksonomi yoluyla belirlenmiş ve mikro düzeyde analizlerin yapılması için Davies'in kültürel unsurların çevirisi için önerdiği ve geliştirdiği metotlar kullanılmıştır. Çeviri sürecinde çevirmen kararlarının makro düzeyde değerlendirilebilmesi için Venuti'nin yabancılaştırma – yerelleştirme stratejilerinden faydalanılmıştır. Bu yolla çevirmenlerin eseri hedef dile ve kültüre aktarımdaki temel düşünce ve hedefi de saptanmıştır.

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Adem AKALIN

GAZI UNIVERSITY

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ABSTRACT

Till the declaration of translation studies as an inter-disciplinary science, the studies made upon translation had been executed via traditional methods. However, notices have been focused on that culture has a significant role in translation by means of studies made upon the decisions taken by translators during the translation process in recent years. It is seen that many scholars and theorists have proposed techniques, methods and strategies to ensure the cultural transference in translation which is seen as a bridge between languages. Therefore, the transmission process of culture-specific items has a significant place among translation studies. Mostly faced in literary texts, the transmission of culture-specific items (CSIs) into target language makes the translation process harder for translators. To deal with this trouble, many linguists and theorists have developed various procedures and strategies. The main purpose of this dissertation is to examine the translators' decisions taken during the transmission process of culture-specific items existing in Orhan Kemal's artwork, 72. Koğuş, which has been translated into a great number of languages and performed as a play in various countries. As case studies, the translations of 72. Koğuş, 'Ward 72' by Nevzat Erkmen and 'The Prisoners' by Cengiz Lugal, will be studied. The culture-specific items involved in the study have been gathered via the taxonomy of Newmark for the detection of CSIs and for their micro-analyses, the procedures that were developed by Davies have been utilized. For a wider evaluation of translator's decisions in macro-scope, Venuti's *foreignization* and *domestication* have been used, as well. By this way, the main opinion and intention of the translators while transmitting the artwork into target language will be determined.

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ABBREVIATIONS

The abbreviations used in this study and their descriptions are as follows:

Abbreviations	Descriptions
CSI(s)	Culture-specific item(s)
SL	Source language
ST	Source text
TL	Target language
TT1	Target text 1 (Ward 72)
TT2	Target text 2 (The Prisoners)
Eco	Ecology
M.C	Material Culture
S.L	Social Life
O.F	Organisations, Customs, Activities, Procedures, Concepts
S.V	Slang & Vulgar Words
H.G	Habits & Gestures
I.P	Idioms & Proverbs
PNs	Proper Names & Nicknames

CHAPTER 1: INTRODUCTION

Throughout history, translation activity has been used for various purposes in commercial and financial affairs, religious movements, military campaigns, scientific developments and many other fields. The early acquisition of translation even in the dark ages by humankind could be related with the need of communicating with the other nations and cultures different from himself to know the world where he lives better (Yücel, 2016). Not only did this kind of interaction result in due to the necessity of sharing the common living zone, but also it was evoked by the necessary and wanted results of wars, trades and migrations. By means of translation, humankind has been in the effort of sharing whatever he possessed or did not.

One of the most significant topics to be mentioned on which translation facilities are focused is literature. For centuries, humankind has tried to obtain literary works of other civilizations for enlightenment and development to enhance his mental vision of viewing nature with another eye. As a place where letters are met with the art in a harmony of one's feelings with his culture, literature can be defined as a field in which translation facilities are held mostly. However, this situation does not prevent it from being an obstacle for translators while transmitting these cultural feelings into another language or culture. Since it consists of a person's cultural utterances and lifestyles, it makes hard for translators to find an equivalence for a culture that is not used and even known by the target reader.

Language is the identity of the individual. He thinks, hates, loves, understands and feels only with it. For this reason, one cannot be thought apart from it and there cannot be an existing moment of man without the language. Thus, as an art, literature is situated in a different position among the other fine arts. In literary works, the relation between *langue* and *parole* is constituted in a different way. In daily and scientific usage of the language, the words serve to provide the communication between individuals and is arranged in referential dominance; however, the sign system utilized in literature is used to make the sense felt by the others (Aktaş, 2009). Therefore, the author feels himself to create a new world with his own sights and words. The texts created literally are left with open-ended to be completed by the reader with the aim of leading target reader to think, feel and hear what is wanted to be told. The literary items that are left to be completed by the reader may

not be understood by the receiver because of the fact that the reader would not have any other chance apart from comprehending the code within his cultural world that may cause a misunderstanding at the conclusion. When these items are associated to undergo a cross-cultural transference, the comprehension by target language reader is thought to be much more difficult since the items are created in origin with a different culture author. On the other hand, the cultural words that stand for the cornerstones of the source text structure may not be transferred exactly into the target language due to the possibility that the translator may have experienced difficulty in finding equivalence for the cultural words that are specific to source culture and after this transmission process, the items may disappear or cannot be translated into target language. This may result in the culture-specific items to be absent in target language that means the translator cannot submit the same effect as it is in the original language (Boushaba, 1988). Likely, Jakobson (2004) rejects the perception of equivalence as sameness. He believes no statement or utterance can be made just like the original one in target language since translation must be seen as 'a creative transposition'. However, the translators have been trying to deal with that trouble and obstacle by means of a great number of procedures and strategies developed by scholars and linguists to transmit the cultural items related with a specific society into another one.

As one of the main items that affect the process in literary translation, translator decisions hold the most significant place in the formation of target text. In this dissertation, the relationship between translation and literary work will be evaluated by means of literary theories of translation. In the process of comprehending the literary work, the translator detects the possible troubles and obstacles that he may come across, and so, finds out translation alternatives and solutions for these troubles. Therefore, the act of translation can be defined as the process of making a selection from the possible choices and consequently taking a decision (Baydan, 2018). In literary translation, the translator can apply a variety of translation techniques and strategies to deal with translation problems in transmitting cultural items. At that point, the translator may apply two major strategies. On the one hand, he may constitute the target text as understandable for target reader to make him feel as he reads a literary work in his own language and culture. On the other hand, he may transfer a great deal of source text items to target culture. By this way, he describes the source culture and language to the target reader as well. Each method and procedure applied by the translator moves in these two dimensions during the translation process. For

this reason, to detect in what ways the translator decisions move is of high significance in terms of determining the relation between translations made into target language and literary work, itself.

Although literal translation is of pivotal importance in translation studies, translated texts in literature may be subjective and also reflect the ideological manners of the translators. Since there are a lot of factors affecting the translation process, the diversity between the translations of literal texts is inevitable. Translation has an important role in cultural aspects between the countries. In representing the culture of a specific culture by means of translations, translation methods and strategies have a fundamental role. In this regard, the purpose that is intended for the translation leads the translator to benefit from several translation methods and strategies. By means of literary translations, a variety of cultural values and motifs can be transferred into other cultures with the translation of source text. Thus, the language, as a fundamental part of the culture, contributes to the transference of cultural values through translations, whose fundamental component is also the language.

The representation of Turkish culture is realized effectively by the translations of novels rich in Turkish culture-specific items. Among those novelists who figure out Turkey's social and cultural aspects in their works, we can refer to Orhan Kemal (1914– 1970) as one of the pioneers of that movement. After witnessing both world wars, Kemal portrays many of the social and cultural aspects of that period and illustrates in his novels by inserting the themes such as death, hunger, misery, poverty, homesickness, corruption, immigration, diseases, unlawful marriage, unemployment, class distinctions, and bribery in his works. Thus, it is also possible to see in his works the impact of the two world wars on society (Yıldırım & Turan, 2016).

In this study, it is aimed to analyze the representation of the Turkish language and culture abroad by examining the translations of his work made by Nevzat Erkmen and Cengiz Lugal in terms of the translation methods that the translators utilized while transferring the cultural elements into the target language and culture. This study is constituted in order to find out and examine translators' decisions that were taken during the translation process of a Turkish literary work, *72. Koğuş*, which was written by a well-known author, Orhan Kemal, and translated into English twice by different translators. For this reason, the nature of the study is constituted by the novella, *72. Koğuş* and its two

different translations, ‘Ward 72’ translated by Nevzat Erkmen and ‘The Prisoners’ translated by Cengiz Lugal. The presentation of Turkish culture into different cultures and their recipients arises the awareness of scholarship in terms of how the source culture has been reflected in target language. Since the novella, *72. Koğuş*, bears the raw items of Turkish culture, it is believed that it would be relevant for the translation studies to examine its translations in terms of translator decisions. This analysis would provide significant clues upon the ways of transferring literary words and culture-specific items across the cultures and languages.

In the process of translation, codes of communication usually differ and present a problem for the transfer of cultural elements between languages. In terms of representing the cultures worldwide via literary works, it is of high importance to achieve the most suitable equivalence of the culture-specific item. Till the 1980s, almost no progress had been realized in translation studies. Afterwards, the translation field has been handled with the field of cultural studies and by this way, there has been a remarkable increase in the number of culture studies. After the acceptance of translation studies as an independent field, the idea that translation is concerned with culture has gained prevalence.

This study deals with the decisions and translation methods of translators making a translation of a literary work from one language into another and investigates which methods and strategies are used during the transference process of culture-specific items that are created by Orhan Kemal in his work ‘*72. Koğuş*’. Having a worldwide fame, Orhan Kemal stands for a significant role in contributing to the development of Turkish literature. For this reason, the presentation of his works, involving the codes of Turkish culture, into the other cultures is of pivotal importance. Since a descriptive translation criticism of the translations in question is aimed in this study, the cross-culture journey of literary text and the differences and similarities in the translations of the culture-specific items by two different translators will be investigated comparatively. By this way, this study has great importance in sense of that it represents how translators’ decisions and thoughts differ in diagnosing the appropriate method for the literary transference of cultural elements from source culture to target culture. In the study, answers will be sought for the research question given below:

- How do the translators’ decisions form the target text in literary translation?

The sub-questions given below will lead to obtain the findings to discuss the research question:

- Which type of methods and strategies were used by the translators in the process of transferring the culture-specific items from source language to target language?
- In which aspects do the two translators show resemblance and difference in terms of their decisions that they used in the process of translating culture-specific items?
- Which translation methods are used at most and least by the translators during the transference process of cultural elements into the target culture?
- What is the general tendency of the translators: *Domestication* or *Foreignization*?

In this chapter, the information about the purpose, scope, importance and limitations of the study are given. In the second chapter of the study, the theoretical framework of the study is given by submitting the necessary information about the relation between translation and culture. The key factors that link culture and translation are portrayed in this part to create a framework for the evaluation process. It is conveyed by a related subject to make a positive correlation between translation and sociology. As the science of translation studies is described as an inter-discipline, it can be linked and related to various kinds of sciences. Hereafter, the culture is engaged in the fundamental characteristics and norms of the society per se. For this reason, the translations of CSIs are evaluated and criticised within the aspects of sociology. Not only is the act of translation defined just as the transmission of the signs from a language to another, but also it can be seen as a pot in which two cultures are met and melted together. Gürçağlar (2005) states that the support that is carried to culture, literature, politics and history via the act of translation cannot be ignored. The data that is gathered by means of translation is related to establishing a new nation and civilization. It can be thought as the trigger of evaluation process. The informative knowledge about the aspects and features of literary translation is submitted in this chapter, as well. Since the texts of literary translations involve the culture specific

items and elements mostly, the translator undertakes a gloomy responsibility of transferring the artwork within the same sense and effect as it has in the source culture. This responsibility bears some tasks and rules for the translator of literary text. These tasks are figured out within the heading of the task and role of the translator.

In chapter two, the theories of translations that have been generated until now are submitted with their prominent fellows. The studies made in translations are divided in this section with the sub-titles such as functional, descriptive and cultural. The procedures that are used in the study are aligned with a variety of theory and methods in literary translation. As the end of this chapter, Venuti's strategies are given within the scope of the (in)visibility of translator. In addition, the preview of source text, *72. Koğuş*, and its significance for both Turkish and world literature are submitted with its summary. The content of the source text is evaluated and criticized in terms of its main compliments. One of the significant parts of the novella is that almost whole of it was narrated within the cultural concept since it involves so many CSIs related to the prison culture that are specific and unique to Turkey. For that reason, the title 'prison culture' is conducted to give informative text about the way of life, traditions, concepts and jargon used in Turkish prisons. The previews of translations and information about the translators of the source text are overallly figured out.

In chapter three, the taxonomy created by Newmark is given in a detailed scheme and their divisions according to their usages in the way of life are explained with cultural samples. Furthermore, the sections that are added in order to generate the taxonomy according to the study are also submitted with their detailed descriptions. In the second part of this chapter, the detected samples are evaluated via the literary methods that are generated by Davies. The statistical information of the CSIs that are used by the translators are analysed in terms of both micro level, that is, the evaluation made via Davies methods, and in macro level via the strategies, *Domestication & Foreignization* developed by Venuti. At the end of this chapter, the data gathered via intercoder reliability calculation of the CSIs that is applied to two independent coders who have made researches in translation studies before is submitted in order to verify the reliability in assigning Davies's methods for the translators' decisions. Total CSIs that are detected in both source and target texts are included in the inter-coder reliability process and the test is applied to two independent coders. By this way, the reliability could be provided with the frequency of the coders'

decisions in selecting the same methods with the ones that are made by myself. In the following chapter, the findings that are obtained via the detection of CSIs and their analyses in terms of selected translation methods and strategies. In chapter four, the findings are going to be discussed within the perspectives of both micro and macro level and the results will be submitted in the fifth chapter.





CHAPTER 2: REVIEW OF LITERATURE

Even though translation facilities have been carried out throughout history, the phenomenon of translation was just realized and seen as a discipline in mid of 20th century. Up to that time, translation has played a vital role in gathering the civilizations and cultures into the same pot and been behaved as a means of communication. The discovery of clay tablets of Sumerians and Rosetta Stone can prove that translation activity was carried out and utilized by humankind in early history. Bearing an ancient scripture, this stone contains a decree that was attributed to an ancient Pharaoh (Ptolemy V). It contains the same identical text that was written in three different scripts: hieroglyphic, demotic and ancient Greek. After the collapse of ancient Egyptian civilization, hieroglyphs was an enigma for approximately 1800 years. However, it was decoded by a French historian after the French soldiers uncovered it in 18th century during the French occupation of Egypt. Therefore, the black basalt on which three different scripts were carved by ancient Egyptians plays a crucial role for the translation activities carried out in the early history of mankind (Parkinson, 1999).

Early theoretical trials upon translation were focussed on the best way of *true translation*. The debate of free or faithful translation was put forward first by Cicero with the hypothesis of the distinction made between the interpreter, *utinterpreters*, and the orator, *ut orator*. By this way, Cicero makes a distinction by offering two types of translation in his work *De optimo genere oratorum*: word for word (*verbum e verbo*) or sense for sense (*sensum de sensu*). Cicero makes a distinction between the interpreter who uses the literal or faithful translation (word for word) and the orator who utilizes from free translation (sense for sense) (Munday, 2008). He prefers the latter one as we can get from his statements that he mentioned in the translations of Aeschines and Demosthenes:

I did not translate them as an interpreter, but as an orator, keeping the same ideas and forms, or as one might say, the figures of "thought", but in language which conforms to our usage. And in doing so, I did not hold it necessary to render word for word, but I preserve the general style and force of the language.

(Cicero, 46 BCE/1949 CE)

The debate upon generating *true translation* was carried out by many theoreticians and scholars throughout history. Even in the translations of Buddhist sutras by Chinese and Tibetan monks, the best way to translate the text into target language was searched for centuries (Cheung, 2014). In order to deal with the problems that were faced during the translation process of Buddhist sutras, new methods and applications such as travelling to India to learn Sanskrit and Indian culture and translating the sutras with the guidance of *panditas* who are Hindu scholars having enormous knowledge in Sanskrit and Hindu philosophy were developed by Tibetan monks and translators to present the essence of sutras to Tibetan readers (Raine, 2016).

In mediaeval period, an approach dividing the act of translation into three sub-categories was offered by John Dryden: metaphrase, paraphrase and imitation that is regarded as an attempt tried to make a basis or systematic theory for translation studies. Dryden assigns metaphrase as word for word translation, paraphrase as sense for sense translation and imitation as free translation. In metaphrase, the words created by source author are counted by the translator and limited with the slavery of rhyme of source text. Dryden resembles the translator who utilizes from this type of translation to a man dancing on the rope with his legs chained to the rope; therefore, he utters that the man taking high care for the numbers of words would fall and fail in his job. In the second one, the essence of source text is transformed into the target language, but the translator is not in the pursue of author's words. In the third and last type of translation, the translator feels free as possible as he can. He is allowed to make changes and left alone in creating the target text with his own passion (Robinson, 2014).

After Dryden's attempt for a systematic approach in translation, a German theorist and translator who is known as the master of hermeneutics, Friedrich Schleiermacher moved the debate of 'word-for-word' or 'sense-for-sense' into another degree with his different point of view. Schleiermacher made an overwhelming impression with his Romantic approach of interpretation into translation that is focussed on one's feelings and understanding, but not solely on infinite truth. He divides the translation into two types as '*Dolmetscher*' referring the translators of daily, legal and commercial texts and '*Übersetzer*' assigned for the translators working on the translations of scientific and artworks. Schleiermacher praises and sees the latter type of translation as a creative formation that gives a new impulse to language. Even though translating artistic and

scholar texts can be seen as impossible, he thinks the translatability of these texts. However, the most significant point for Schleiermacher was to gather the source author and target text reader at a common point. So, he eliminates the thought of word for word or sense for sense and generates translation in two ways for translators:

In my opinion, there are only two possibilities. Either the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he leaves the reader alone as much as possible and moves the writer toward the reader.

(Schleiermacher, 1813/2004)

These two ways of translation are seen as contrary poles by Schleiermacher and for this reason, he recommends the translator to choose of them at the early beginning of translation process. Otherwise, the writer and the reader cannot meet at a common point and they can move away from themselves completely. The first strategy entails with ‘alienating’ the source text by moving the reader close to the source text author while the latter one is related with the ‘naturalizing’ the source text by moving the source text author and his words to the reader that confronts and degrades the foreignness of the source text for the understanding of target language reader (Munday, 2008). From these types of translations, Schleiermacher is in favour of the former one, by this way, he highlighted the usage of source-oriented translation that makes the reader focus on source text. Afterwards, this kind of typology will be influenceable on Lawrence Venuti in developing his ‘*domestication and foreignization*’ strategies by creating two different poles with which the decisions of translators are determined in evaluating the tendency of a translated text.

After a journey which lasts for nearly two thousand years, a spectacular list including theologians and translators such as Cicero, St Jerome, Martin Luther, Dryden and Schleiermacher emerges within the scope of prominent and fundamental pioneers who formed the main part of the translation studies. In his work ‘After Babel’, George Steiner (1998) introduces these theorists whose works were new and significant for the field of translation.

At the beginning of 20th century, the debate of literal or free translation gave its place to the studies made upon ‘the independence of translation’. In his essay ‘Die Aufgabe des Übersetzers’ that is known as ‘The Task of Translator’ with its translation into English, Walter Benjamin figures out his empirical point of view upon translation. Benjamin’s thoughts are centred generally upon the survival of source text and he sees translation as

the ‘afterlife’ of source text. Therefore, the translations are regarded as the continuing parts of source text and the existence of the original text can be continued with its translations into other languages. He also claims that the ‘pure language’ can be achieved only via literal translation:

A real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully. This may be achieved, above all, by a literal rendering of the syntax which proves words rather than sentences to be the primary element of the translator.

(Benjamin, 1969/2004)

A similar approach was put forward by Ezra Pound in constituting a structure for translation. However, he proposes two ways for ‘true translation’: preserving the original and translation together or a recreation of the original. Thus, he focused on the lexical and linguistic features such as sound, form and rhythm instead of sense of the text that leads him to be thought in a struggle with culture (Pound, 1929/2004).

After a long and circular debate around word-for-word or sense-for-sense, new approaches to translation within the framework of linguistics launched in the twentieth century and this movement that was launched by some theologians such as Ezra Pound and Walter Benjamin was sustained with Jakobson’s studies upon linguistic meaning and equivalence. Influenced by Saussure’s system of signs, Jakobson develops a set of translation types in relation with semiology. According to Saussure, the linguistic sign is created with the existence of signifier and signified (Saussure, 1916/83). That means the English word for ‘bread’ stands for the signifier which refers to ‘food that is made of with the mixture of flour and water after it is baked’ which holds for signifier. Jakobson claims that one word can be understandable even though it is unknown or not experienced for target reader. Therefore, he proposes three kinds of translation by the use of key linguistics issues in his paper, ‘On linguistic aspects of translation’:

- Intralingual translation or rewording is the replacement of verbal signs with other signs in the same language.
- Interlingual translation or translation proper is the replacement of verbal signs with other signs of another language.

- Intersemiotic translation or transmutation is the replacement of verbal signs with signs of nonverbal sign systems.

(Jakobson, 1959: 233)

The first type of translation refers to the paraphrasing of the lexical items or signs with other similar signs in the same language. However, equivalence may not be provided in synonyms every time. In interlingual translation, the lexical signs are replaced with the counterparts that stand for verbal signs of a different sign system. In this type of translation, the translation may be adequate even though there is no full equivalence between these units since they are regarded as different codes. In intersemiotic translation, the verbal signs of a language are transformed into nonverbal sign systems. According to Jakobson, it is possible to provide an equivalence in each type of translation though it is not complete since linguistic meaning is arbitrary. However, he claims that art of poetry cannot be translated; but alternatively, creative transference can be available (Venuti, 2004).

The concept of equivalence was also studied by American scholar and theorist, Eugene Nida, who contributed to translation studies with his formal and dynamic equivalence theory. He is known as one of the founders of modern translation studies. His theory got a certain shape in his works after translating the Bible: *Toward a Science of Translating* (1964) and *The Theory and Practice of Translation* (1969). While formal equivalence makes target reader close to source text, dynamic or functional equivalence focuses on the target reader's linguistic and cultural readiness. Therefore, this type of translation makes source text come closer to target reader and his expectations. Nida (1964) mentions the 'Naturalness' in his theory as a key feature in finding equivalent in source language. Furthermore, he develops a technique, componential analysis, by which the words are decomposed into their components to detect the equivalence easily (Nida & Taber, 1982).

Among the attracting translation strategies that were developed after the second half of 20th century, Vinay & Darbelnet's taxonomy and methods can be exemplified as a classical model. In their great work, *Stylistique comparée du français et de l'anglais*, Vinay & Darbelnet (1958/1995) carried out a comparative study between French and English focusing on the differences of two languages and by this way, generating translation methods and strategies. Even though it seems like a comparative study carried between

only English and French, it made a huge impact in the field of translation studies and some scholars studied other versions with different languages such as English-German and English-Spanish, etc. They propose two major strategies for translation: direct translation which reminds 'literal translation' and oblique translation which can be related to 'free translation'. These two strategies cover seven procedures of translation methods such as *borrowing*, *calque*, *literal translation*, *transposition*, *modulation*, *equivalence* and *adaptation*.

Translation facilities were carried out by many translators throughout history probably since the existence of humankind and its interaction with other civilizations. Even though critics, orators and translators made many contributions to the area for approximately two thousand years, systematic approaches upon translation were generally situated in the second half of 20th century. Generating the act of translation as a phenomenon and discipline was firstly launched by James Holmes (1970) with his paper 'The name and the nature of translation studies' that made translation studies gain a new perspective in terms of its recognition as the main basis for the whole exercises involved in translation. In his seminal paper, Holmes makes an expanded definition for the field that makes translation distinct from the other disciplines and this movement was regarded as the constructive rise of translation studies by many scholars. Gentzler (2001) nominates the seminal paper of Holmes as 'generally accepted as the founding statement for the field'. Furthermore, Snell-Hornby (2006) portrays translation as an interdisciplinary field due to its definition.

In 1970s, the concept of the text was handled apart from linguistics, and a new scientific field was created under the name of translation studies. Even though it was regarded as a trouble for philology, linguistics literary studies and other disciplines, it was a sign for the beginning of a new interdisciplinary field. In the manifestation of translation studies, Holmes (1970) figures out major and minor research parts and the whole sessions of the field with their descriptions and tries to situate it into an independent science apart from others.

After Holmes submitted the overall view of the new discipline, that is, translation studies, a scholar having significant contribution for the field, Toury (1995) presented a structure scheduling the field of translating in parallel with the explanations and descriptions made by Holmes. Toury claims that the most attracting part of Holmes' paper upon translation

studies was the divisions of this field within a basic organization that makes translation studies an empirical science.

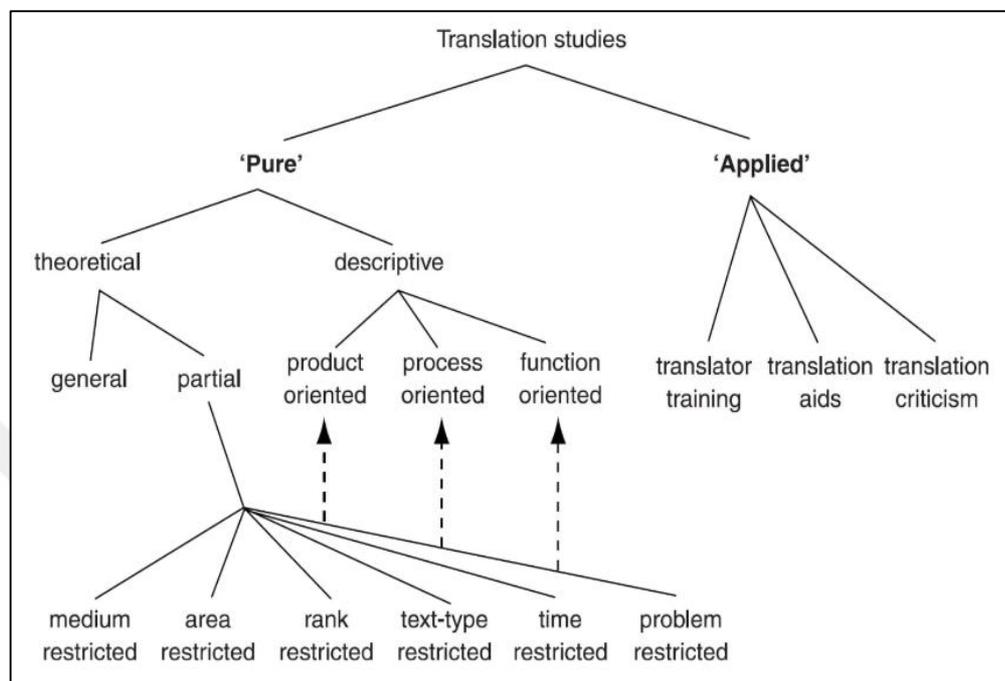


Figure 2. 1: Holmes's map of 'Translation Studies' (Toury, 1995)

In this figure, Holmes split the main discipline into two as *pure* and *applied*; however, the pure section is again divided into two as *theoretical* and *descriptive*. Even though it seems that the field is based upon two main sub-categories, Holmes (1988) adds an explanation at the end of his seminal paper that the field of translation studies is submitted in *three fairly separate branches: theoretical, descriptive and applied* in order not to lead a misunderstanding.

The declaration of the new discipline by Holmes eliminated all the obscurity in settling the translation studies. Therefore, the field gained a new consensus and structure which are formed and supported with sub-topics and areas. Presentation of the field in the structural base would enable translation studies to introduce itself as a scientific discipline; thus, the major objectives could be determined within this map. One of the two main objectives of the field is to describe the concept of translating and translations as they represent themselves to us and our experimental world. The second one is to settle the discipline with its basic and fundamental principles by the way of explaining the activities and

practises that can be performed in the field.

After submitting the paper as the map of translation studies, some comments and criticism were made by some scholars. Munday (2008) states that such a scheduling of the possible areas that are included in translation studies is of high significance. Furthermore, Pym (1992) criticizes the absence of a field that deals with the historical studies applied in translation studies since he believes that translation models should not be evaluated as period forms, but as 'literary constants' that have become influential after a long period. Therefore, everything can be possible at any time and the existence of historical research can be beneficial in terms of determining the statistical density of the field. Another significant aspect of the map criticized by the scholars is that Holmes situated 'interpreting' in the sub-topic of *medium restricted*. It did not pose a big problem since most of the scholars had a background and tendency in literary studies. However, Salevsky (1993) developed a map of *Interpreting Studies* (IS) to take notice upon IS's existence as a significant part of translation studies.

In the meantime, the concept of norms was developed by Gideon Toury in which the phenomenon of translation is discussed, explained and searched in parallel with their roles in the scope of target culture. According to Toury, translation can be defined as a socio-cultural process conducted via a various number of norms. The representation of norms influenced many scholars and it has been utilized as the basis for a great number of empirical studies. Shlesinger & Malkies (1989/2005) investigated and discussed the translation norms firstly and afterwards it was utilized by Schjoldager (1995/2017).

Till the second half of 20th century, the developments and attempts to shape the act of translation in the framework of a phenomenon absolutely contributed to the process of translation studies' emergence as an independent discipline. With the declaration of seminal paper 'The name and nature of translation studies', translation gained the concept of being a scientific discipline and it has become an interdisciplinary field by means of the relations that it had with various fields such as linguistics, sociology, philosophy, social sciences, literary studies, psychology, law and medicine, etc. since 1970s (Odacıoğlu, 2018). Today, it is exactly vivid that the interaction between translation and other disciplines cannot be limited and almost all the scientific disciplines request for help from translation studies at least to be informed about the innovations and developments in the

field over the world. Undoubtedly, translation had a significant effect in developing other disciplines and scientific fields with the announcements of the advancements to the rest of the world.

2.1. Translation and Culture

Even though a great number of definitions have been made upon translation, it is basically attributed as the means of supplying the communication between languages and thus the components of languages, as well. As it has the role of being a multidimensional bridge between the languages, it can be related to the components that constitute language such as rhyme, rhythm, syntax and morpheme, etc. Beyond these items, the language interacts with the culture that affects and shapes the beliefs, feelings, customs, ideas and lifestyles of the people involved in the same civilization.

Newmark (1988b) defines translation as the craft that is caused by the act of replacing the code or message in a language by the similar one in another language and he adds on that there would be a loss of meaning because of some correlated factors after the process of translating the items into another language. Despite the loss of meaning, translation can be regarded as the most effective way of transmitting the thoughts, concepts, ideas and all values of a unique nation or civilization into another one. According to Tylor (1896), the culture can be defined as “a complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society”.

The relationship between translation and culture is associated with the existence of linguistic and cultural diversity among the languages on earth. The act of translation is carried out between different languages that are not only constituted by a system of words and grammatical rules but also by the concept of ‘culture’ (Ünalán, 2004). Language is the system of symbolic expressions of thoughts that are owned by the culture of a nation. Each nation’s way of thought is determined by formation process of the culture that may last for centuries. Therefore, the languages are basically different because of these formations processes. Words, terms, idioms, proverbs and all related to a language are signs that are used in expressing the way of thinking of a nation. For that reason, learning a language can be stated as learning a culture or way of thinking of a nation (Titiz, 1998).

All the knowledge, findings and experiments that are gathered in society can be transferred via the language that is the porter of all items that belong to humankind. In transferring culture after it is relearned, there is a high need for language and translation. In order to comprehend the content and the features of a culture, one has to know the system of meanings in terms of language. Besides being an item constituting the 'concept of culture', language bears the feature of being a means that is used to achieve it. Additionally, language stands for a significant place in society that comprises a nation and provides the permanence of nationality (Tural, 2000).

Language and culture are the mirrors of society. It is enough to observe a nation's language in order to be informed about its culture and world-vision. Something that is inconvenient in a culture may be regarded as innocent in another one. In some western countries, the number 13 is regarded as bad luck because of folkloric aspects. This number is not used in some modern buildings and elevators proceed from 12 to 14 at once. It is a common tradition that is based upon the number of people in the last meal of Jesus. A day before Jesus was crucified, a feast was held for Jesus and there were Jesus and 12 apostles in the feast. Later, the number 13 or things which connote it have been attributed as cursed, terrifying and evil.

Language appears in every part of daily life such as tradition, belief, science, art, morals and values of a society. It is one of the prominent features in a nation that are effective in material life. If a civilization owns a glorious cultural standard and broader world-view, it eventually reflects into its language (Ünalán, 2004). Therefore, it is impossible to split language from its culture since one of the main components that form and shape a language is the culture that is constituted by its society.

Considering that an act of translating would take place between two different languages, the translator is supposed to know both the linguistic and cultural aspects of these two different languages. Translation should not be regarded solely as translating the words or letters, but an act of making a culture visible and understandable (Burgess, 1984). Today, due to the technological opportunities and advantages widening eventually, the cultures that are owned even by two distinct countries may have close relationships. In this regard, translation has the role of gathering different cultures and languages together and moreover serves as a bridge for both languages users on which their thoughts, opinions, values,

morals, arts, beliefs, traditions and whatever related with their unique lifestyles are moved to the other side. The thing that meets two different civilizations, cultures and languages can be explained with the concept of 'translation'. Transmitting of cultures might seem hard for translators. This situation is generally faced during the process of translating the items that are unique and private only for one culture and not owned by other societies. Furthermore, the translator would find himself in a much more complicated situation in case the texts to be translated were from literature where cultural words, phrases and idioms are preciously abundant.

In that case, the translator can make a choice according to the translation strategies of Venuti, foreignizing or domesticating, which were formerly revealed by Schleiermacher. If the intention of the translator is to leave alone the source text author and thus to move the reader to source text and its author, he decides to introduce the source culture to target reader and by this way preserves the culture and its items. Therefore, the reader is moved forward to source culture and the reader is faced with the codes and messages that s/he has not been introduced before. At that moment, the reader is deprived of a mediator, that is, translator that can explain cultural world of source language. Conclusively, target reader proceeds with his/her own view through the text and learns the source culture without any help. However, the translator may apply the other procedure and focus upon altering source culture to the new one to be understandable for target reader as if s/he reads an original work in his/her own language and culture. Then, the translator has the role of a mediator leaving the reader alone as much as possible and moving the author. In this type of translation, the items private to source culture are melted to be intelligible at the new one (Bădoiu, 2015).

The concept of 'culture' cannot be created only by one individual, but the whole society. The behaviours and patterns that shape both the lifestyles and languages of society must be adorned by the whole community interacting together. That society can be constituted by humans or other communities living on earth such as animals, and moreover, the society can be created by an author fictively that is unknown for the rest of the world apart from himself. He may create a world in which the rules, traditions, concepts, beliefs, morals, arts, foods, clothes and all related with the community that is narrated are different from all cultures of living or extinct civilizations on earth. According to Hosftede (1994), culture is "the collective programming of the mind which distinguishes the members of one group or

category of people from another”. Considering the definition of culture, we can derive that the division of groups must be obvious in order to own a unique culture for a society. Among the studies searched upon cultural aspects of translation, van Dijk tries to define the translation problems that may be faced by a translator while translating the novels *Matched* and to submit suitable solutions for these translation troubles. In her thesis, van Dijk (2012) claims that the items or words used in the narration of the dystopian trilogy, *Matched*, may be unknown for the reader since the names, institutions, occupations, terms, traditions and almost all set of components are created in a fictive world by the author. Due to the fact that many of the items narrated in the novel are out of the cultures over the world, the translator would undertake an uphill task such as not finding counterpart or equivalence for the target culture which the work would be translated into and thus the reader would come across with these items for the first time.

Considering that societies create their own cultures and their languages are shaped by this culture, it is quite obvious that there exists an intermingled relation between culture and translation. Toury (1978) describes translation as an activity that is carried out between at least two languages or cultures and claims that the cultures are involved during the process of translation. Therefore, the items to be translated into another language bear the characteristics of a culture that is owned by a community. Thus, we may derive from Toury’s description that translation can be defined as a journey in which source language or culture is reflected in target culture partly or completely.

Because of the fact that there are a lot of different living and extinct vernaculars, there may appear some translation problems such as not being able to find an equivalence for source text items and, thus the responsibility upon translators are rolled up incrementally. On the other hand, target reader would have the chance of acquaintance with new terms that s/he has never been introduced before. This can be referred as an adventurous journey made into an unknown world; moreover, the reader may come across with the concept of ‘foreign’ by learning the other that does not belong to his culture and himself. By the way, translation made between cultures will enable reader to realize the similarities and differences between two distinct civilizations as they are melted in reader’s mental software (Burçoğlu, 2010). This situation will evoke the awareness of reader to make a comparison between his own and other cultures. Then, he would enable to loan different opinions, thoughts, values and concepts from a new culture. The interactions and

exchanges made between the cultures via translation may help the civilizations develop and enable the communities to learn whatever they do not know. By means of translation, the Sutras constituting the teachings and discourses of Buddha were transmitted into Tibetan and Chinese and a new religion flourished throughout Asia. The translations of Sutras were carried out by Tibetan monks by travelling to India in order to learn both the language that is spoken there, that is, Sanskrit and the culture. After becoming fluent in Sanskrit and familiar with Indian culture, they returned to Tibet with Sutras including religious teachings to translate. Undoubtedly, these translated texts contributed to the spread of Buddhism and by this way, an innovation and evolution were experienced by both cultures (Raine, 2016).

Among the other aspects of translation, cultural features and differences may be dominating factors during the translation process. In this situation, the cultural words can be altered according to the target culture to be comprehensible for target reader. In the Biblical translations made into a language used by Eskimos, the phrase of 'lamb of God' was translated as 'seal of God' because of the fact that the culture-specific item, lamb, may not be known by target reader (Reiss, 2008). This kind of alteration can be applied in translation since some culture-specific items may be known only in source culture even though it is criticised by some scholars and theorists. As a theorist in translation studies who coined the terms '*dynamic and formal equivalence*', Nida (2008) puts forward three lexical levels in which the method of adaptation can be applied: the first level includes the items for which alternatives parallels can be found, the second level is constituted by cultural object but having familiar functions and the third one involves specific and private characteristics and identities of a culture. Nida claims that there would be not so much trouble in benefiting adaptation upon the translations of the initial two levels; however, he proposes translator to avoid from applying this type of translation method in specific 'foreign associations'. Thus, he rejects moving away the culture-specific items that are peculiar to a culture such as '*Pharisees, Sadducees, Solomon's temple, cities of refuge,*' and some scriptural and religious phrases such as '*anointing, adulterous generation, living sacrifice, and Lamb of God*' since these items are studiously woven into the essence of message.

Newmark (1988a) makes the definition of culture as "*the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of*

expression". Additionally, he splits the concept of 'cultural' from global and individual language; therefore, he claims that there would be no trouble in translating these items or words since they are common and known by many people. Even in a civilization where the same language is spoken, there may be a variety of cultures, and thus cultural words, due to the regional, geographic, traditional and religious differences. By this way, it is inevitable to catch a cultural divergence between different languages. Cultures may be variable within the scope of time, generation and place. The diversity of cultures may be beneficial for the development of nations. Bassnett claims that the source text cannot be created in a culture-free environment; as a part of a community, the author is one of the shareholders of a culture. Therefore, the text that is constituted may bear the traces, characteristics and the fractions of a culture and the author stands for "the product of a particular culture" (Bassnett & Lefevere, 1998). As the act of translation is carried out between languages, there would be an interaction between the cultures of the community and by this way, the target reader may be influenced from the thoughts, concepts, traditions, beliefs and values from source culture that he finds close to himself. By means of translation, the beliefs, traditions, concepts, art and literature of a community can be affected, altered and improved (Wechsler, 1998).

The alteration in target culture proceeds via the creations of neologisms, partly. Even though the translator is not advised to benefit from creating new words and phrases in non-literary texts of target language, he has the option to reshape the text and create neologisms in literary translation. This process can also be applied in communicative translation such as translating advertisements. The source text of a popular advertisement product should be translated within the scope of target readers' point of view if it is wanted to be sold in another country whose culture is different from the original culture. By this way, the advertisement that is translated and arranged in parallel with target readers' culture would be attractive and appealing for target reader. During this process, the translator has the right of re-creating text and adding new neologisms into the target text that may shape their culture and contribute to the development of the language (Newmark, 1988a). In this perspective, the close relationship between translation and culture is obvious.

2.1.1. Cultural Translation Studies

After the publication of Holmes's seminal paper, the term, translation studies, was declared

as an independent discipline and all the studies related to the act of translation were gradually gathered within the same scope. Till the end of 1980s, the studies upon translation were carried out in terms of descriptive and theoretical aspects. However, the studies were launched to focus upon the cultural and functional dimensions of translation when their association with translation was realised. In order to get an innovative movement and by this way proceed in translation studies, the applications and facilities are carried out within the cultural dimension.

“What is theoretically innovative, and politically crucial, is the need to think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences.”

(Bhabha, 1994)

By the development of translation studies as an interdiscipline, the subjects that would be carried out in this field have moved to the communicative, functional and cultural dimensions from the linguistic and descriptive aspects. This movement has gained a ‘new’ inspiration in which the significance of culture for translation is recognized. Some scholars and theorists running studies in this field focused on the cultural aspect of translation as well and made definitions for the relationship of culture and translation. Wechsler (1998) claims that it is possible to achieve different literatures and by thus different languages of civilizations by means of translation. By this way, the total mind of different perspectives in different times and places can be realized by the rest of the world. This could be defined as ‘a celebration of otherness, a truly multicultural event without all the balloons and noisemakers’. Vermeer (1987) defines culture as the total base of principles and characteristics that feel a member of community both that he is alike with the other members of society and that he is not similar with the ones that do not belong to his own society. It is seen by Larson (1984) as a complete set of beliefs, thoughts, opinions, values, morals, arts and norms that the whole of society shares among themselves. Due to the fact that culture and the language shaped by its society are closely interwoven, it is not even a matter of discussion that the writer of original text could not be influenced from the culture surrounding him from all quarters. The significance and influence of culture upon the created work by the author are highlighted as follows:

A writer does not just write in a vacuum: he or she is the product of a particular culture, of a particular moment in time, and the writing reflects those factors such as race, gender, age, class, and birthplace as well as stylistic, idiosyncratic features of the individual. Moreover, the material conditions in which the text is produced, sold, marketed and read also have a crucial role to play.

(Bassnett & Lefevere, 1998)

Initial attempts for the embodying the concept of culture into the translation studies were handled out during 1980s. These years, the definition of culture and its relationship with language and translation were discussed in terms of the factors that generate the phenomenon of translation. From these thoughts and discussions, it was determined that culture stands for one of the fundamental and inseparable components of translation within the complex system of language. The concept of culture was regarded as a turning point in the development process of translation studies as an independent field. New terms and definitions were gained for the field. The thought of translation throughout languages replaced with the idea of translation across the cultures since it cannot be considered that language can be treated without culture. Moreover, the translator is seen as the person who knits up both cultures in the same pot. In terms of cultural aspects, the morals, beliefs, values and shortly the whole of culture of society are streamed across the different cultures and languages (Bassnett, 2014).

The integration movement of cultural studies into translation was called as 'cultural turn' by some scholars such as Bassnett, Lefevere and Mary Snell-Hornby (1990). This movement was handled with the result of considering translation studies not only as a translation of text but also translation of culture and politics. Therefore, translational movement gained a new perspective and the concept of culture was embodied in the definition of translation. By this way, the field of translation studies would pave the way of benefiting from both linguistic aspect and beyond it. In this regard, Bassnett coined the term 'extra-linguistic criteria' that interacts with the variable notions such as language, sociology, beliefs, values, linguistics and norms that are owned by a community (Bassnett, 2002). The new shift in translation was described as "the orientation towards cultural transfer instead of linguistic transfer; an act of communication instead of a transcoding process; an orientation towards the function of the target text and the text as 'an integral part of the world and not as an isolated specimen of language'". In parallel with this description, Vermeer (1989/2008) defines translation as the transfer across the cultures.

The significance of culture in translation may result from the idea that a complete and the most suitable transference can be thoroughly achieved by the consciousness of translator that is necessary for the comprehension of almost the whole part of cultures and languages. According to Nord, translation can be handled as a comparison made between the cultures (1997). He claims that the translated text is created with the result of the translator's knowledge within the scope of his own culture. Whether the translation is made inside or outside the source culture, the local software of translator knowledge that is constituted by his own culture will be effective during the translation process. The otherness of culture may be achieved by the comparison made between our own culture and a foreign one. All the items that are determined as 'different' or 'foreign' for us may be unique for other cultures.

Apart from these ideas and discussions made upon the embodiment of culture into translation studies, many theories and studies have been carried out and various kinds of models for transferring culture across the languages have been developed. One of the fundamental efforts upon cultural theories was put forward by Nida. His contribution to the field was provided with the creation of formal and dynamic equivalence which is based upon 'the principle of equivalent effect' where the perception level of culture is generated according to the expectations of target reader. According to him, the relation between text and reader must be generated significantly similar as it is in the original language (Nida, 1964). However, he also claims that because of the divergence between cultures, the relation between source language text and its reader may not be the same or similar to the target language reader and text. Therefore, the translator should benefit from the closest equivalents during translation process into target language or culture. Nida highlights the significance and dominance the equivalence in meaning over the equivalence in style or form even though it is criticised that the equivalence effect can be considered at word level by some scholars such as Lefevere (1993). Nida relates the success of the equivalence to the achievement of effect or response in which four principles of a translation are included: "*making sense, conveying the spirit and manner of the original, having a natural and easy form of expression and producing a similar response*" (Nida, 2008). The term of 'similar response' was opposed by Matthew Arnold in practice; however, he seems to admit the concept of 'similar response' with his utterance "*A translation should affect us in the same way as the original may be supposed to have affected its first hearers*" (Matthew, 1861).

Another study dealing with the relation between culture and translation was put forward by Itamar Even-Zohar who developed Polysystem Theory. Even-Zohar (1990) claims that translation includes the recreation and rearrangement of source text with the target one. He figures culture as an act of mounting increasingly that forms the communications of people living in the same society. From all these references upon the concept of 'culture' in translation, we can derive that culture is the sum of the lifestyles, beliefs, morals, arts, values, traditions and thoughts of the individuals in a society that may be shaped according to their needs within the scope of natural surroundings and geographical conditions. The approach of 'polysystem' adheres to the possessions and components of literature and defines each literature as a system and itself as 'a system of systems', that is, 'polysystem' where the items are functional for reader. For that reason, the literatures would be interactive among themselves and this situation would move them into a dynamic status. During the translation process of these cultural specialities across the cultures, the translator, as mediator, may not find the natural counterpart and need to alter the characteristics of original work in order to be admitted in target culture.

The success in the development of Translation Studies as a scientific field can be attributed to the innovations that were conducted during 1980s (Bassnett & Lefevere, 1990). The essays that were created by Theo Hermans under the title of *Manipulation of Literature* contributed to the translation in literature. The essays were handled out by various authors and theorists who study upon different aspects of translation. In the introduction part of the work, Hermans mentions about the scholars and theorists trying to improve the literary translation since 1970s and leading to the creation of 'manipulation school'. He defines this group of people as scholars having a common concept in literature as 'a complex and dynamic system'. The functional and descriptive studies carried out in this era supported to the development of target-oriented productions in which target culture and its reader expectations were taken into consideration (Hermans, 2014).

During that period, the functional and descriptive aspect of translation were overwhelmed rather than the linguistics dimensions. The functionality of a text in target culture became significant which enabled target reader expectations to be cared by the translator decisions. The intention of the text to be translated was launched to be appropriate for target culture, not in parallel with source culture that means recoding or recreating the text according to the interests of target reader. As one of the scholars making contribution for the

development of translation studies, Gideon Toury makes emphasis upon the definition of culture as 'norms, conventions, ideology and values' of a community to which the translation is applied (Snell-Hornby, 2006). In his influential work 'Descriptive Translation Studies – And Beyond', Toury enables the field of translation studies to gain a descriptive status in which the translator decisions and strategies to be applied upon the translation product occupy a significant role in the creation of the target text and are determined within the scope of target culture structure (Toury, 1995). His approach is situated on the three main steps for a systematic definition of descriptive translation studies: placing the text into the target culture and determining its importance and acceptability for target culture, making comparison between source and target text and finding out the relations between source and target text in coupled-pairs and lastly generalizing by rearranging the translation process within the scope of these pairs. By considering the process of decisions that are conducted by the translator, Toury proposes some 'norms' which would be helpful for translators to choose a suitable work to translate into target culture. These norms are split up into three: initial norms, preliminary norms and operational norms by which the translator could have the chance of determining the most appropriate strategy to make a right and adequate translation. For that reason, translation is conducted by the 'norms' that are constituted by the historical and cultural background of a target language.

The cultural framework of translation studies was supported by the communicative and functional studies of some scholars such as Nord and Reiss, as well. As a scholar in translation studies, Reiss claims that translator's decisions during the translation process can be determined by means of the communicative intentions of target text. In this perspective, '*target text*' is utilized as a user's guide to determine the most suitable strategies during translation process to achieve the goals in making translation. By this way, the decisions of the translator are directed via the function of target text that is desired to be created in target culture. Considering the criteria in transferring culture, the equivalence can be achieved by means of communicative function of translation rather than structures of source and target texts (Reiss, 2008). Accordingly, Vermeer situates 'skopos' as the fundamental factor in conducting the process of translation to which the purpose of translation and strategies to be applied by the translator are strictly bounded (Vermeer, 1989/2008).

2.2. Translation and Sociology

According to Snell-Hornby (1988), translation studies gained the interdisciplinarity though it was overlapped by the discipline of linguistics formerly. In this perspective, the science of translation studies utilizes from other disciplines, but not dependent on any of them which means that the field of translation cannot be considered as a sub-discipline of any field. During the development period of translation studies, it was the common perception that the field of translation studies was the sub-discipline and offshoot of 'Applied Linguistics and Comparative Literature'. However, the paradigm of translation was launched to be handled apart from linguistics aspects and source text components, by this way the initial discussions took place upon the independence and interdisciplinarity of translation studies after the mid of 1960s. Toury (1980) proposes the theory of translation as an interdiscipline in his work 'In Search of a Translation'. In his essay, 'Translation Studies and Applied Linguistics', Neubert (1992) defines translation studies as an interdisciplinary field on which the most appropriate approach would be the components of 'cognitive psychology, sociology and text science'.

Due to the interdisciplinary aspect, translation studies can be an interest of many fields in terms of transferring disciplinary data from a nation into another one. The discipline of translation underwent a golden era with 'cultural turn' whose origin dates back to 1980s. After the linguistic debate, translation studies which emerged as a separate discipline having experienced the division from the field of applied linguistics and then the cultural turn had the chance of seeking responses to its own problems. In this theoretical framework, translation studies can be attributed as an interdisciplinary field that includes all types of translation from verbal translation to non-verbal translation and has interactive relations with not only linguistics but also the fields such as semiotics, etymology, psychology, sociology and many other disciplines. Toury (1980) proposes that such a complex discipline including various components should not be regarded as a mere discipline, but an interdiscipline functioning between different fields. It can be stated that the interdisciplinary aspect of translation studies becomes prominent in terms of its interaction between the components such as translation product, translator and the process of translation within the scope of text, language and culture. The interdisciplinarity of translation studies with the neighbouring fields, especially sociology, can be observed upon the initial texts of early periods.

Since translation is an act carried out between the languages and cultures, it can be associated with the literatures of societies and nations. The interaction between translation studies and sociology can be obviously put forward with the transference of sociological aspects and items of a language into another one. The concept of translation is not referred as a process of language, translator, text and mere translation; but a phenomenon that is situated in the centre of society and whose consequences affect and reshape the society. After witnessing some attempts, conferences and organizations upon the researches in the field of translation studies, Anthony Pym (2006) states that there emerges a tendency toward sociological and cultural studies. Accordingly, Klaus Kaindl (2004) claims that the means and opportunities of translation studies should be re-evaluated with the dimensions of other disciplines within the scope of interdisciplinarity and a mutual relationship must be adorned in cooperation. Such a relation can be considered with the fields such as linguistics, cultural studies, historiography, sociology, psychology, philosophy and literary studies.

The developments of 'shifts' and 'turns' in a discipline are undoubtedly contributed by the existence of interdisciplinary projects and facilities which enable new dimensions and point of views to flourish. The concept of 'cultural turn' was the beginning point in the inclination of new dimensions, aspects and paradigms into the field within the framework of functional and target-oriented translation by which the historical background, traditional concepts and different perspectives of representations in the discipline of translation studies were discussed and reshaped. With the emergence of the cultural turn, the point of view, on the one hand, was considerably altered. On the other, new dimensions that were generated and put forward by the scholars led to new questions and highlighted the need for new methods and tools to constitute the notion of translation within a different perspective (Wolf, 2007).

Sociology can be defined as a scientific discipline in which the interactions among humanities, civilizations, societies and cultures are systematically researched. The goal of sociology is to examine the change between individuals and groups, the rules that are generated by society or a group of community, the relation of the individual's behaviour with the norms, concepts, customs, traditions, morals, beliefs, and values of the sociological structure. Its origin as a scientific study dates back to the end of 19th century and as other disciplines, it has developed since then. Sociology streams in four basic

dimensions within the current flow: sociologies of determination, sociologies of action, constructive sociologies and sociologies of identities (Dubar, 2007).

Even though social and cultural studies such as ‘manipulation school’ and ‘polysystem theory’ took part in the early beginnings of translation studies, the association of sociology with translation studies has been realized recently. The initial attempts to construct the basis of sociology were taken by the scholars Simeoni, Heilbron, Gouanvic and Hermans (Buzelin, 2013). In the early years of 21st century, a journal named ‘*Actes de la recherche en sciences sociales*’ was founded by Bourdieu and published two issues. One of the fundamental attempts in constructing the relationship between translation studies and sociology is the conference named as ‘Translation and Interpreting as a Social Practice’ that was held by University of Graz in 2005 by which new papers were written down and new connections between translation studies and sociology were put forward in the volume of ‘*Constructing a Sociology of Translation*’ (Wolf, 2007).

After this event, the act of translation started to be handled as an interactive phenomenon that is embodied by social practises and facilities. This new dimension of translation studies aims at making research upon the dominant factors being effective in determining the relation of interactive components of translation studies with sociology. By the emergence of sociology as an aspect of translation, the conditions in which the translation process is conducted, the norms that are influential in cross-cultural and social transference and the values determining the path that is to be used by the translators started to be examined within a broader social perspective. Conclusively, the interaction between translation and its function among the cultures and languages became prominent within the perspective of translation studies as a human and social affair.

As the relation between translation studies and sociology via the studies conducted upon the social effect translated texts is broadened, the subject is focussed on analyzing the translators and their decisions in shaping the target texts in parallel with the expectations of target reader. Since the translator plays a crucial role in the translation process as a mediator, he would be one of the most effective factors in the creation of target text. Somehow, he would transfer the sociological characteristics of a community such as behaviours, concepts, traditions and specialities into another culture; and the work that is recreated by the translator in target culture would, hereafter, be a source of knowledge for

target society that may alter the thoughts, concepts and even traditions.

Among the empirical studies carried on social aspect of translation, Vermeer and Holz-Mänttari situate the translator as an active factor determining the quality of translation (Pym, 2006). The 'social turn' that emerged toward the end of 1990s led the circle to be completed with the involvement of cognitive, cultural and social studies. Among the contemporaries who emphasized the significance and necessity of a systematic approach for translation studies were Itamar Even Zohar, Jose Lambert, André Lefevere, Susan Bassnett, Peter Newmark, James Holmes and Theo Hermans (Prunč, 2007).

In terms of theoretical studies in sociological aspects of translation, Pierre Bourdieu and Niklas Luhmann can be stated as the pioneers of contributing to the development of sociology. Up to date, these contributors have generated their own definitions and theories related to the social network of the humankind. Even though having been educated in the field of philosophy, Bourdieu changed his study field as sociology in the mid of 20th century. His studies generally gather around the fundamental means and concepts generating the relationships within the scope of 'social contexts'. His theory is situated around the major issues of the discipline, habitus and symbolic capital. He developed a theoretical field under the name of 'theory of practice' that can be regarded as an innovation in sociology. Additionally, Bourdieu is accepted as the one who overwhelmed the dilemma of two opposing terms 'individual' and 'society'. Within the framework of Durkheim's 'social approach' and Foucault's 'individualism', Bourdieu explains the individuality in the dimension of society and again figures out 'society' within the dimension of individuality. He claims that these two terms constitute the 'individuality' and by means of the educational process of these individuals, the concept of '*habitus*', both as an individual and social feature, shows resemblance in respect of individual and society.

In terms of translation studies, Bourdieu's point of view bears high significance since the practice of translation is regarded as a social act whose theory is to be comprised by this theory. Bourdieu explains the prominent factors that affect the decision-making process of translators. He offers significant information about the translators' decisions and behaviours explaining the individuals' similar social behaviours within the scope of 'habitus'. The formation of translation process is not contingent upon not only the linguistic decisiveness but also the decisions taken according to social tendencies. Both the

suitability of translators' decisions to the 'habitus' in terms of the society in which the translator is brought up and translators' considerations of the social habitus while translating make the decisions taken in the process of translation social, but not individual. Within the light of Bourdieu's theory, translation process is carried out in a circle moving from translator to society and vice versa.

Bourdieu's approaches are of high significance in terms of defining and introducing the translation studies and the relation between translator and society. Another theorist studying upon the translations and their sociological results is Niklas Luhmann who highlighted the communicative role of translation in social systems and enabled translation to be examined theoretically within the scope of social system. There were not so many studies upon Luhmann's systems theory, thus its adaptation to translation studies lasted for a long time. In order to explain the nature of sociological translation, it would be permanent for theoretical development of translation studies to examine both Bourdieu's and Luhmann's theories in the same pot within a holistic perspective.

According to Hermans (1999), translation can be concluded as an interdiscipline having links with sociology, since the development of translation studies in terms of social and interactive aspects depends on a perpetual relation with sociology. The social structure is defined by Luhmann (1987) as functional system that operates and develops autonomously. Therefore, the texts that are produced in a language or literature regenerate themselves and the system, as well, with new concepts and components by means of the current ones. The items that constitute a system are conceptualised as the act of communication that stands for the 'code' in transferring the essence. Another dimension of Luhmann's systems theory is his definition of social structure as 'the complex of expectations' that holds a significant place for translation studies. Translation is situated in a set of expectations that re-defines itself via the existence of running surveys. Considering the social structures as the set of expectations, Luhmann maintains that the phenomenon of translation has its own set of expectations that play a crucial role for the development of the field.

2.3. Literary Translation

During the act of translation, it would be beneficial for translator to have information about the type of text to be translated from one language into another. Such information about the

text will enable the translator to carry out the translation process in better quality. So, the translator will be aware of the characteristics of text and forthcoming troubles, as well. In order to handle with these troubles, translator's experience and background about the text type will be helpful to determine the methods and strategies and decision-making process for translator would proceed properly. Reiss (2008) proposes four text types according to their functions: informative texts which give technical information about content such as user's guide, papers and manuals, expressive texts which submit content within an aesthetic and unique style and poetic function goes beyond the text itself, operative texts which focus on the appeal and interest of readership such as advertisement brochures and lastly audio-medial texts such as songs, operas and movies which the way of presentation comes to fore rather than the text itself.

It is a common fact that literature stands for one of the elements that are needed for the communication between civilizations. Another need that bears as much significance as literature is translation. Translation that can be explained as an act that has been used long for centuries in the interaction of cultures owns the characteristics of transferring the essence of source text into the target language and culture. This transfer is, quite often, carried out by means of the translations of literary devices in a unique culture into another one. Therefore, that kind of act should not be evaluated just as a transfer of data or text, but it is also the transfer of literary work which is constituted by a society's culture, traditions, customs, beliefs, manners and values.

According to Ammann (2008), translation takes place and functions in a state of communication and what is expected from translation is to enable people to communicate. As a social being, the human is in the need of communicating with others and transferring his thoughts and feelings to the rest of the world. Whilst maintaining the connection with the receiver, it is not important what we transfer, but how we transfer. Shortly, in order to maintain a better connection and understanding with another culture, the target culture items such as traditions, customs, behaviours and feelings should be taken into consideration. For that reason, to observe the relationship between translation and communication would make the translation process function effectively, since translation has the role of a bridge between two different cultures. In translations, the thing that is transferred is generally the culture of societies.

The type of translation in which culture is transferred densely is literary translation since the components of a literary work consist of source text author's opinions and thoughts which reflect a social culture involving the traditions, customs, morals, values and beliefs of a unique civilization. Translation that is situated in the flock of cultures cannot be considered apart from literature.

Culture involves the social items that are inherited to the individuals in a community. Therefore, all community has its own unique culture despite various structures. As an autonomous phenomenon shaped after a historical process, culture has been comprised with the results of mutual interactions that are experienced via social tools and instruments. At the same time, culture can be described as the manner by which a society could express its own way of living, daily routines, traditions, beliefs, art, morals, values, pleasure, excitement and sorrow (Nalcıoğlu, 2015). Because of the fact that it is not possible for an author to create his literary work in a culture free zone, the concepts of 'literature' and 'culture' cannot be separated and thus, they exist together. As Bassnett (1998) claims, the writer of a literary work cannot be concluded apart from a society; he should be considered as the part of a unique culture since he narrates what he experienced and observed in the culture in which he lived by utilizing from the language of the same society. In this perspective, the language that is used by the writer can be attributed as the mirror of a society and its culture.

Undoubtedly, it is an obvious fact that translation of literary devices such as poem, play, short story and fiction has a high significance in transferring cultures across the languages. In order to make a better transference of these cultural items, the translator has to know both languages and cultures across which he carries out the act of translation; therefore, the translator undertakes a troublesome responsibility and painful process.

Besides culture, literary texts include all types of creative and artistic usages. According to Aksoy (2002), literary text is the place in which the author uses uncommon and unusual words and explanations in accordance with his experience and decisions so as to make an influence and arouse the curiosity. Another definition for the aesthetic aspect of literary translation was made by Katharina Reiss. Reiss (1971) defines literary texts as the items whose linguistic and stylistic features are tied to the aesthetic impression and serve for it and lastly imply much more than to be told. Therefore, literary texts are divided from other

text types in terms of artistic characteristics. Koller (1987) relates the difference of literary text from all other traditional items of language to the existence of connotative and idiomatic meanings of words. The linguistic features are linked to themselves again by means of rhetoric and thus, the meaning is altered and recreated and new and unordinary contexts can be composed.

Another fundamental characteristic of literary texts is the style of writer which is related to the semantic dimension of signs. Considering the connotative and idiomatic meanings of words apart from their literal or denotative meaning, various figures of speech such as rhetoric, metaphor and simile have significant roles in constituting the literary product. Saribaş (2001) mentions from the concept of style, one of the descriptive features of literary text, as the author's footprint. Therefore, the hardness in literary translation is bound to the reconstruction of artwork in target language with the same effect that is owned in source language.

Literary texts absolutely differ from the other text types since they arouse various senses, feelings and thoughts in readership by means of its unique style. According to Wills (1977), such a richness in language use maintains its existence via the uniqueness of artistic expression, thus it results in a stylistic and semantic expansion in language usage. One of the most fundamental features in literary text is that the language which is utilized during their creation is creative and unique. Thus, the concept of 'style' poses as a significant element in literary translation. During the translation process of literary text, the language, style, rhetoric and various figures of speech that are benefitted by the source text author should be comprehended by the translator in order to find out the essence of artwork. That kind of aesthetic style in literary texts may lead the translation product to be recreated from tip to toe and it results from the variability of sense and connotative meanings of words utilized during the creation of source text.

As a conclusion, the translation of literary texts differs from other text types as they are composed of an author's aesthetic style and the language that is used in the creation of literary text is quite different and distant from the common language. The main purpose of utilizing from figures of speech in literary texts is to create an artwork in order to give pleasure and appeal to the interest and expectations of reader. Some sorts of language usages such as rhyme, allusion, metaphor, irony and idiom make the text literary and

characterize the way of presentation as unique and particular to the readership of a society. The themes or contents to be told in literary texts are of high significance as much as the author's style since the sense would be sought by the reader. The content of a literary work whose style is well-posed by its author should appeal the interest of reader and each reader should find something among their expectations, by this way it becomes valuable and precious enough to be read and translated into other languages. In literary texts, the author can benefit from cultural items and words frequently which makes the translation process troublesome for translator. This situation leads the translator to take a heavy responsibility to transfer words that do not exist in target culture. For that reason, the translation of literary works should be handled with a close attention by the translator both to submit a splendid pleasure to the target reader just as he is reading an original text in his own language and to introduce the source culture and its components to the target reader. As Burçoğlu (1993) claims, literary translation is a transference of the sense and meaning within a style from source culture into target language in narrow perspective; however, it may be concluded as submitting source culture to the appeal and perception of target reader and moreover maintaining a correspondence as a similar work with the other ones in target literature system.

During the act of transference, the translator undergoes in a situation in which he will take fundamental decisions in being faithful to the source text in terms of language, content, style and making additions, abbreviations and adaptations to the text to be translated or paying attention to the target language norms. After this process, target reader that is considered as the receiver of text will start to consider or, in other words, decode the target text with his own perception. The target reader will comprehend target text and the content within his own perspective by the help of the culture that he has experienced.

According to the features of literary translation, translating a literary work should enable the text itself both to be transferred across the languages in terms of sense and style and to be presented and perceived as a cultural item and at the same time to be evaluated as similar with the other works that have been created in target culture and language. The linguistic and cultural dimensions of literary translation can be related closely to other disciplines. While the linguistic aspect of literary translation is studied by the linguists, text-linguists and psycho-linguists, the cultural aspect of it is handled by the scholars, critics, historians and theorists studying upon literature, comparative literature, semiotics,

philosophy, sociology and culture. However, these two sides are included just in a field for a scholar making research in translation studies. The phenomenon of translation must be handled as a whole and all aspects of translation must be scrutinized in a detailed way; thus, any part of translation cannot be neglected or ignored.

2.4. Task & Role of Translator

Translation is a complex act and process that can be influenced by a variety of factors. Of these factors, translator and his decisions are of high significance in terms of transmitting the source text into another language and culture. As Wills (2001) states, the complexity of translation process results from the fact that the translator transfers the source text in a foreign culture instead of creating a new text. In this respect, the translator undertakes some responsibilities in order to carry out the tasks for the existence of source text in a foreign culture and society. The fundamental task of the translator is to transfer the same or similar impact in target language that is created by the source text author and felt by the source text reader. In this part of the thesis, the responsibilities and tasks of the translator will be observed to comprehend the role of translator in the recreation of source text in target language and this will enable us to run the profession of translator in a better way.

In order to determine the role of translator, firstly, we need to explain the purpose of translated work. For whom is the translation of a work made and what sort of function does it include? There should be convincing reasons of translating an artwork into another language to detect the significance of translated work, and thus, the fundamental role of translator and his decisions in the re-creation of source text in another language and culture. With this work, is it aimed to reach to the outer shores of literary world within the scope of introducing the source material and its components such as the author, culture and language with which it is composed or is it an alluring journey only within their own language and culture for the foreign readers that do not belong to the society in which the original work is created? Therefore, translation process should not be comprehended just as the transmission of the words from a language into another. The ideas and the intention of the author should be taken into account by the translator. Meanwhile, the process of translation can be adhered with the cultural items in literary translation. While translating a literary work, the translator handles with these cultural items in order to carry them to the other side. For this reason, translation of literary work should be seen as a river flourishing

in a country and flowing down into another one. However, the shape and the ingredients that are carried in the river alter since it crosses over different places. As it flows away, it gathers the materials from the waterway and gets another shape and flavour. There are certainly some factors affecting the new form of that stream. Just in the same way, the translated work can be attributed as the flow of a river across the countries and nations. In the recreation of a translated text, there would be some alterations, additions and omissions since it is transferred into another place that is distant to the original one. These changes are handled with the translator as the carrier of translation process. While translation symbolizes the bridge between languages and cultures, the translator stands for the creator and builder of it. Ruckert (1882) states that translator in literary translation should settle the foreign culture in his own culture. In this respect, translation can be seen as a harmony of different cultures and it constitutes the communicative bridge on which not only are the norms in source language transmitted into the target language, but also the values, morals, customs, beliefs and traditions are carried to the target reader and by this way, both cultures are harmonised within the same pot. In this process, an item that is specific to a unique society can be replaced with a target language item that is mostly used by the target readership to refer a similar item in target language; on the other hand, the item can be explained with additional words or totally removed from target text since it is seen as an irrelevant and confusing for target reader by the translator. To bear such a fundamental task in which two different cultures are met and even combined together, the translator must have this responsibility and perform some sorts of tasks. Furthermore, the translator should have knowledge of both cultures and the competence of using both languages as his own mother tongue.

Translation is not only a linguistic act, but also it has an ideological dimension which is determined and formed by the initiator or the translator. It is inevitable for a translated work to avoid the ideological thoughts of translator since it should be taken into account that the translator has a world view and opinion. In another hand, the initiator, the producer or the institution launching the process of translation may have a specific purpose to translate the work into another language. These can be the prominent elements that are effective in re-shaping the source text in target text or the recreation a new work in a language. It is a matter of course for translators to obtain the fundamental reason and a prominent goal for the translation project in a certain way that is determined before. However, the prominent part of process that identifies the new shape and core of product to

be translated into another language is that the translator feels responsible for both target and source author, reader, language and culture to carry out the tasks to be needed for the transmission of literary work across the cultures and languages.

Being a translator is a hazardous and precarious occupation since it is an activity that can reach to the huge masses. Therefore, it is not sufficient only to know both cultures well. If the translator has a decision throughout his translation that may disturb the society and do not comply with the social norms, the society becomes uncomfortable since its members feel that their morals and traditions are being questioned and misinterpreted. Such a deception in the presentation of a unique culture would lead the individuals to think and feel that their culture including their own thoughts, feelings, beliefs, customs and moral values are ignored or not valued by others. The translator generally runs his profession by reminding himself of the delicate matters of the society to which he is running the act of translation. However, the intention or tendency of the translator can be affected by a variety of factors. In this process, the translational policy of publisher, editor, the translator's cultural identity, the norms and moral values of the society, their expectations and lastly the goal of the translational act may be effective in the decision-making process and thus, the new shape and form of source text in target language can be determined by this way. Moral values influence the way of thinking of an individual. While comprehending a thought or opinion, our moral values, the way of our believing and thinking prevent the object or the fact as they are. The man can only perceive and comprehend the matters as much as our morals and thoughts allow (Ulađlı, 2006).

The translator will be under the pressure of target reader's expectations and the surveillance of publishing house and thus, each word that is transported into target language is the product of that expectation and surveillance process. Throughout the act of translation, translator does not feel an objective process, but a process in which he finds himself purposeful and responsible. Even though the publishers have pressure upon the translator's decision-making and the translated product is proofread by both the translator and editor and reducer and the publishers, the sole responsibility is undertaken just by the translator when a trouble is experienced in the translation period. The function of the text to be translated can be identified not only by evaluating the original text but also indicating the intention of such a transfer across the cultures. In this respect, having a broader knowledge about the source text, its writer, language and culture and also about the target

culture and language is of high importance in creating source and target text profiles by which the translator may have the chance of comparing both culture profiles. In this process, the translator is supposed to avoid from transferring cultural items between source and target languages since the function of the target text can be achieved by measuring to what extent the target text serves for the fundamental goals of communication (Nord, 1991). Therefore, the task of translators, especially literary translators, becomes much harder as the difficulties that are faced by the translator during the decision-making process arise.

Today, introducing or describing a unique culture to another one cannot be carried out easily in the era of 'international culture'. Though some of the nations protect the local cultures and languages, most of the individuals are in the tendency of globalization by eliminating the gap between the cultures and getting them closer (Robinson, 2011). In other words, the translator places a culture into another one within a harmony which is challenging for translator. To fulfil the task of translation, the translator should have some qualities to enable his decisions to perform in an effective way. Since the translator is situated between the edges of two different cultures, in order to transfer the cultural and traditional items of a unique society and replace them with other elements that are belong to another culture, the translator should know these two different zones and have such a knowledge about them that would lead us to think as if he was native in both languages. Therefore, the translator should have a broader knowledge about the cultures for he is attributed as the mediator getting the languages, cultures and civilizations closer. This will enable him to find the most appropriate counterparts or meanings for the cultural items that are difficult to be comprehended even by the source language reader. Powis Smith (1925) highlights the significance of the translator's having a huge knowledge upon the cultures and languages across which the act of translation would be carried out. Furthermore, he surpasses that guidance with another one that the translator should be informed about the society in which the author lived and the people with which he interacted in order to get the mind and intention of the original author; by that way, the translator takes into account the author's social, political, religious, traditional background and even personal interests. The translator has to give importance to the times or eras; he should evaluate the source text within the scope of the era in which it was written that helps the translator comprehend the plot thoroughly according to the time. Thus, he can run the decision-making process easily in adapting the historical and cultural items by minding the time distance between

the original letters and latter copies that will enable him to determine the extent to which he translates. In this respect, the translator has the task of making research upon the source text and its related items listed above. Furthermore, he will need to find out the most appropriate equivalents and words to carry them across the line and by this way, he will probably recompose the original work in a foreign culture and language within his own perspective and the sense that is transferred to the translator in analysis the source text. The newly created work bears the characteristics of both the source and target culture; firstly the raw material that consists the idea, thought and the sense within the harmony of author's intention is handled out to constitute the target text's core, afterwards these elements are shaped according to the interests and expectations of target reader (DeCapua & Trotter, 2005).

The translator is expected to present the form and style, especially in literary translation, as similar as the original author does in source language which needs a close relationship between the translator and the source text author; furthermore, he may even need to revise the previous works to be engaged with the writing style of the source text author in the scope of sense. To perform this transfer from one language to another, the creativeness and competence in reflecting the original author's writing style have to be adopted by the translator. This competence can be obtained by means of practising in writing. Additionally, the translator must have a diverse knowledge to evaluate the literary and non-literary works to realize the differences between the denotative, connotative and figurative meanings of the words (Newmark, 1988a).

Finally, being familiar with the strategies and methods that can be utilized during the act of translation will be definitely beneficial for the translator to move easily in his intention of translating the source text into another language. The translator should not see himself as a writer and be in a race with the original text author since replacing author with himself makes the translator forget the act of translation which may lead translator to lose his temper and take the stage. This may be seen as a positive impact for the translation of source text; however, the translator would compose a new text whose characteristics, style and even meaning may differ from the original text that is caused by the exaggerated creativeness of translator. Being situated in the centre of translation act, the translator can be defined as a mediator who has a broader knowledge in both source and target languages. The translator is expected to have the conscious in order to set up a delicate balance in

finding the semantic, linguistic and cultural equivalence between two different languages. As an artist, composer and cultural envoy, the translator should preserve the artistic value of the source text within a faithful sense for source and target language. So, the translator is responsible for source text author, the cultural heritage of source language, the target reader and lastly target language and culture, thus, he is supposed to have a technical comprehension and knowledge.

2.5. Cross-Cultural Transference

In this case study, the work of Orhan Kemal, *72. Koşuş*, and its two English translations, 'Ward 72' and 'The Prisoners' were selected as the sample to make research upon translations of the CSIs. The translations of culture-specific items have always played a crucial problem for translators in the process of re-shaping the source text in target cultures. The choices that are taken by the translators in decision-making process have pivotal significance in the recreation of source text in other cultures. Since the sample that is selected for the study has been translated into many languages such as English, Albanian, German and Urdu and performed on stage as a play in various countries, it has a world-wide fame in literature. Moreover, the author narrates the story within a culture that is created in prison and unknown even by a great number of source text readers, which awares the attention to study upon the transference of prison culture. In this part of the study, relevant information about both the source text and its author, the previews of source and target texts and finally a brief explanation upon the prison culture are submitted.

2.5.1. Author's Biography

Mehmet Raşit Öğütçü, or Orhan Kemal (15 September 1914, Adana - 2 June 1970, Sofia), is a socialist realist, Turkish novelist and playwright. He was born on 15 September 1914 in Ceyhan, Adana. His father was Abdülkadir Kemali Bey, a lawyer, who was an artillery lieutenant in Dardanos at the Çanakkale front, and his mother, Azime Hanım, who was a primary school teacher in his hometown for two years. The first years of his childhood were spent in Adana. After Adana was invaded by France after World War I, he moved with his family to Niğde and then to Konya. During his time in Konya, he witnessed the Delibaş rebellion against the Kuvay-ı Milliyet movement.

Despite his father's active political life, Orhan Kemal was not interested in politics during these years. After the dissolution of the Free Republican Party, Abdulkadir Bey closed his party and fled to Syria. In 1931, the whole family settled in Beirut.

For the rest of his life, he made a living by writing books, articles and film scripts. In 1952, he published his novels Murtaza and Cemile. In 1954, he brought the drama of landless agricultural workers to the world of literature with his novel Bereketli Topraklar Üzerine. He started to write the Ward. In 1957, his fourth child Işık was born. In 1958, he received the Sait Faik Story Award with the story of his brother Kardeş Payı. Although he wrote screenplays, most of them were refused because of censorship. He also wrote the scenarios with the signatures of İlhan F. Demir and Yıldız Okur. In 1964, he stepped into the theater for the first time with the play İspinozlar, which was adapted based on the novel Devlet Kuşu. Two and a half months later, the play staged in Istanbul City Theater was removed for an unknown reason. In the same year, he started writing autobiographical novels with Bir Filiz Vardı.

He recounted his last love in 1960, when he met and entered into an emotional relationship, but had to leave shortly after their relationship became known. In 1966 he was arrested along with two of his friends on the grounds of making cell house works and propaganda for communism. He was released a month later after an expert report stating that "there was no criminal offense". He rewrote some of his novels as plays, and in 1967 he dramatized '72. Koğuş'. The work was staged by Ankara Art Theater. Orhan Kemal was chosen as the best playwright by Ankara Art Lovers Association with this play. In 1969, he received the Turkish Language Association Award and Sait Faik Story Award for his book Önce Ekmek.

In 1938, he went to Niğde to do his military service. During his military service, he was sentenced to 5 years of imprisonment for "reading Maksim Gorki and Nazım Hikmet books", "propaganda in favor of foreign regimes and rebellion" and was sent to Kayseri Prison. He wrote his first poem in Kayseri prison. His poem, Duvarlar, was published in Yedigün magazine with the signature of Reşat Kemal.

His father, Abdulkadir Kemali Bey, returned to Adana in 1939 after eight years of exile. He was transferred to Adana Prison on the initiative of his father and then to Bursa Prison after he was appointed as the Bergama Assize Officer.

In 1940, he met the famous poet Nazım Hikmet in Bursa Prison. He was impressed by his socialist views. Orhan Kemal, who worked as a roommate with Nazım Hikmet for three and a half years, took French, philosophy and politics lessons from him. Nazım Hikmet encouraged Orhan Kemal to write novels and stories instead of poetry. His first prose essay, *Onsekiz Yaş*, was written with the help of Nazım Hikmet. He published his first stories under the pseudonym Orhan Bacaksız. It was published in 'Yeni Edebiyat' in 1940. It is his first published story. For the first time in 1943, he used the name Orhan Kemal in the story of "Asma Çubuğu" in *İkdam* newspaper. He was influenced by Panait Istrati and Maksim Gorki. He talked in simple terms about life through simple language.

He went to Sofia in 1970, when he was summoned by the Bulgarian Writers' Union. His real purpose was to visit the places where his grandmother's descendants took notes and to write the story of his family under the name of "93'ten Bu Yana". However, he could not fulfill this request. He died on June 2, 1970 in a hospital where he was receiving treatment for a brain hemorrhage. He was brought home on June 5, 1970, accompanied by a private car convoy; He was buried in Zincirlikuyu Cemetery.

2.5.2. The Summary of the Novella

The story is the narrative of 72. Koğuş, where the poor, orphans, thieves, murderers, who are also known as Adembabas, are in prison during World War II.

The story begins with Ahmet Kaptan, who killed his father's murderers. His mother whose existence was already forgotten even by him, sends him one hundred and fifty liras. The news creates great joy in the ward. It is a bit of hope for the poor Adembabas living in despair, throwing dice for butts, sleeping on the concrete floor, sometimes digging their pits but sharing everything they have when they have and staying in the filthiest ward because of being poor.

Having sent the news to Ahmet Kaptan, Kaya Ali immediately begins to think that he would be the baseman of Ahmet “*agha*”. Berbat dreams how much he would earn if he stacks the deck by gambling with one hundred and fifty liras, and he hopes to persuade Ahmet Kaptan to play dice.

For Ahmet Kaptan, one hundred fifty liras have added distinction to neither him nor anyone in the wards. He has no eyes on being *agha*. It is World War II times. It is difficult to find food inside as well as outside. “*Brother’s property is partnership!*” says Ahmet Kaptan, “*let's boil a pot of beans, let's feed our bellies* ”. It's like a festival in the ward. Ahmet Kaptan also makes tea and has others buy cigarettes.

After that, the pots boil every night, haricot bean with onions, red peppers, and there is meat in the haricot beans. Cigarettes are smoked and tea is drunk every night. They're not punk anymore, they even rise against the guards. Because they have money now. After all, brother’s property is common property. Kaptan has stooges as well, but there is even a little competition among themselves.

Berbat, who does not want to be lost to Kaya Ali to be the captain's main squeeze, tries to convince the Captain to sit down with them to gamble. Bobi Niyazi, the superintendent’s concierge, approaches to Kaptan. He thinks he’ll get his share of the money. Because Bobi has the chance to make up a warrant from the superintendent and take Kaptan and Berbat out for a few hours. Eventually, Kaptan is convinced that money can only increase if he rolls the dice and gambles in Sölezli's ward.

Kaptan starts to win in gambling, so the pots boil in the ward, the ward is cleaned, bed is bought for the Adembabas, in short, all the deficiencies of the ward are eliminated. Aghas are not satisfied with this situation.

While all this is happening, a woman is in the heart of Kaptan. He imagines that a woman stays with her mother, visits him, waits for him, and when he gets out of prison, he can set up a home with her. Understanding this, Bobi sees it as an opportunity to rip Kaptan off. Because he is the guy who takes the men’s laundry to the women’s ward who do the laundry in exchange for money. When he looks through the window of the ward, he realizes that Kaptan likes Fatma. He sets up a scam. While he brings Kaptan's laundry to

Fatma, he writes love letters to Kaptan as if Fatma wrote them, both unaware of the situation. He tells Kaptan that Fatma has always spoken of him. The captain's in love from now on. Bobi, on the other hand, rip Kaptan off with the excuse of bringing news or letters from Fatma every time he goes to Kaptan. When Bobi finds a way and has Kaptan and Fatma encounter for a few minutes, the Kaptan's hopes increase. Completing her sentence, Fatma leaves the prison after a short time.

Kaptan waits for Fatma for days; but she does not come. Kaptan loses himself, breaks away from reality. During this period, he does not roll the dice, 72. Koğuş is the one worst affected by this situation. Everything is restored as soon as possible. One day Kaptan's bed and quilt are also sold. Even, the Adembabas of 72. Koğuş take his jacket by telling him that "Fatma has come, she is cold, she asks for your jacket" and they also take even his pants and shoes with such ways.

The following winter, one morning, the guards find Kaptan waiting for his Fatma, stuck to the window bars and half-frozen. But Kaptan gets over it. The next winter, the Captain's heart cannot stand and is found dead one morning by the guards, sticking to the window bars.

Background

72. Koğuş, whose story is in a prison from beginning to end, can easily be called a "prison novel." Like many of these "genre" writers, Orhan Kemal was imprisoned in his own life and personally observed many of the issues he dealt with in a realistic style.

What makes Orhan Kemal go to jail is, like many writers, political views. Orhan Kemal, who reads books on leftism in the military, is sent to Bursa Prison after his arrest. He met Nazım Hikmet, whom he had previously read, and was greatly influenced by him, and his imprisonment had a major impact on his later works.

Although 72. Koğuş is a fictional work, it may be useful to better evaluate the book while keeping in mind that certain points may be based on the author's personal experience and observations. Some of the scenes the author shows when presenting the prison to readers are parallel to the narratives of writers who have had similar experiences.

Adembaba

They are alive, they are always hungry, they will live. They will live like a louse, a worm, a cockroach, any single-celled, algae without thinking about whether their lives have any benefit to the nation, the country or the memory of the nation.

One of the interesting concepts we encounter in the novel is the concept of Adembaba used by prison inmates to identify themselves. Adembaba is a concept used to describe the poorest, most desperate, worst-case people in a prison. In *72. Koğuş*, as you can understand from the above quote, they are shown as almost dehumanized people living in misery.

The main characteristic of the novella is that it does not show “adembabas” in prisons to the reader only, but places them directly in the center of the work. When reading this novel, it may be useful to remind that Orhan Kemal is not only concerned with a prison, that is, an environment that is already challenging, but also the lowest level of this environment.

This preference of Orhan Kemal helps the readers to get to know the concept of adembaba more closely. However, since the focus of the novel is on these people, the question of how the adembabas are evaluated by other characters in the novel may remain a bit more in the background. Even if the author gives various clues on this subject, for example, he shares what the guards and other prisoners have to say about them, but he does not devote much of the novel's perspective to these characters.

Another prison novel, *Esir Şehrin Mahpusu*, in which we can see adembabas, is about Kamil Bey, a pasha son who was imprisoned in Istanbul in the early 1920s. Kamil Bey, who is already in a very bad situation according to his own social position, stays among the adembabas while he walks in the courtyard while trying to live in prison and get used to the “bully” crew around him. Although he tries to get rid of these adembabas who want cigarettes by giving them what they want, he realizes that they will not leave him alone in a short time and is in a big hurry. Kamil Bey, who is among these miserable people who have never been bathed in their lives, can only get out of here with the help of a more experienced prisoner.

From the perspective of another novel that portrays Adembabas from the outside, the importance of Orhan Kemal's handling of the worst dimension of the prison can be better understood given that the translation by them is described as a horror movie.

Characters

Ahmet Kaptan

The main character of the novel is Ahmet Kaptan, the most important of the “adembabas” placed in the center. Ahmet Kaptan is created by Orhan Kemal as a character that makes it possible to tell such a story.

At the beginning of the book, the money that comes to Ahmet Kaptan becomes the element that changes the prison's worst ward, 72. Koğuş. However, it is not enough that Ahmet Kaptan receives the money: Orhan Kemal constructs this character as an open-handed, generous, well-intentioned character. Thus, Ahmet Kaptan not only takes the money and takes care of himself, he spends the money for the whole ward by saying “Brother’s property is partnership” with one of the words of the novel that can be described as “motif”.

Moreover, Ahmet Kaptan does this even though he does not see himself as one of the adembabas, although he believes that he is a different person who has entered into an honest and honorable crime. This reinforces his role as a character who does not avoid sacrifice even for the people he sees below himself.

In the last chapters of the novel, a completely different portrait of Ahmet Kaptan, “blind love”, is drawn. However, this is a very important element for the course of the novel, as Ahmet Kaptan, who earns considerable amounts of money in gambling, is very close to bringing the novel to a happy end. However, when he falls in love with Fatma with the influence Bobi Niyazi, he set aside everything and made the Ward reinstate.

The fact that none of the events in the novel could be experienced without him also reveals Ahmet Kaptan's literary role better. Apart from these, Ahmet Kaptan is perhaps the most positive and naïve character of the novel with his “honorable reason” to go to prison, loneliness and silence, not to be involved in fighting, gambling and drugs. At the end of the

novel, the way in which the other prisoners treat Ahmet Kaptan, who has done so much for themselves, becomes more tragic.

Kaya Ali

One of the characters we encounter most in the novel is Kaya Ali, the greatest assistant of Ahmet Kaptan who has been cut off from the moment he hears that he will be given one hundred and fifty liras, who sees him as his master and becomes his “baseman”, his assistant. In the novel, Kaya Ali exhibits a personality that is powerful, self-influential and oppressed in the face of an influential person. However, at the end of the novel, after Kaptan has fallen in love with Fatma, Kaya Ali becomes a person who robs even Kaptan’s shirt and pants and sells them to earn enough money. Kaya Ali can be said to be one of the most strongly criticized characters in Orhan Kemal's novel because of his “true face.”

Berbat

Berbat, who is also one of the important characters of the novel, paints a different “manipulative” portrait than Kaya Ali. It turns out that this character, who had a fight with Ahmet Kaptan at the beginning of the novel but reconciled in a short time, was in fact a close friend with him. Although he is not “crushed or contracted” in the face of a strong and money like Kaya Ali, Berbat constantly considers his personal interests.

While Ahmet Kaptan spends his own money for the whole ward without hesitation, leaving the ward at the first opportunity shows how different Berbat is compared to his friend. Unlike Kaptan, who sees everyone in the ward as his brother, Berbat is portrayed as a man who does not care about them in any way and is unaware of the spirit of brotherhood and friendship. When the gambling money he took from Kaptan ran out, Berbat, who returns to the ward 72 as if nothing has happened, is one of the characters of the novel that is evaluated as negative.

Bobi Niyazi

Although characters like Kaya Ali and Berbat appear to be quite negative people when compared to Ahmet Kaptan, it can be said that Bobi Niyazi is the “real” bad character of the novel. Bobi Niyazi, who introduced Ahmet Kaptan to Fatma, even to the idea of a

woman like Fatma for his own interest, creates a love interest between these two characters with a story he invented with his own cunning. Not only Kaya Ali who strives to be with the strong, nor Berbat, who thinks of no one but himself, goes as far as Bobi Niyazi in exploiting Ahmet Kaptan, who helped them so much.

Fatma, whom Niyazi uses to get money from Ahmet Kaptan, remains unaware of this situation for a long time and does not care about Ahmet Kaptan, but Bobi Niyazi manages to earn a significant amount of income by hiding it. At the end of the novel, Ahmet Kaptan, who became unable to think of anything other than his fictional love against Fatma, loses all his money and Bobi Niyazi becomes the main factor that led to the return of the ward to its former terrible state.

Bobi Niyazi, who may be assumed to have been enriched during this effort, can be regarded as a character who plays with the dreams of a man for his own benefit, but also destroys the welfare of an entire ward that lives through him.

Sölezli

Sölezli, which was created to play a literary role in the novel, is the source of Ahmet Kaptan's gradually increasing wealth. There are two basic details given in the novel about Sölezli: He is very rich and addicted to gambling.

These two elements make it possible to make him a “material resource” in the novel. The whole characterization is presented only through these two elements. It becomes the material resource that makes the changes in the ward possible.

Time and Space

Orhan Kemal expresses time and space quite clearly in the novel. 72. Koğuş is a prison ward, even the dirtiest, poorest ward of this prison. The author does not clearly state in which prison the prisoners stayed and where it is. However, what is important in the novel is not where the “outdoor“ is, but how the “interior” changes and the events around it.

The life and the changing atmosphere in the ward 72, developed and flourished with the enrichment of Ahmet Kaptan and making this place increasingly human, are the focus of the novel. The tragedy of the work is shaped by the “unhappy” ending of this effort.

72. Koğuş, which can be called a prison novel, becomes a work that cannot be thought independently of the place it is in. The place - the prison and ward 72 itself - is the most important dimension of this work.

Orhan Kemal also pays attention to expressing the time clearly in the novel. The basic process described in the book takes place between February 1941 and spring months. The arrival of the money to Ahmet Kaptan, the changes in the ward and the fact that Ahmet Kaptan is in love with Fatma always take part in this process.

In the last part of the novel, it is very briefly told that 72. Koğuş, which had returned to the former poor, experienced the next two winters. In the winter of 1942, ten adembabas, including Beton, Fıtil, Tavukçu and İzmirli, froze to death. The same destiny is shared by Berbat and Kaya Ali and Ahmet Kaptan in the next depth of winter.

It should be noted that, although time is set out in the novel, many of the themes placed in the center are “timeless” meaning they can appear in any prison, at any time.

Theme and Social Criticism

72. Koğuş, a rather short novel, focuses largely on one subject: changes in 72. Koğuş, the poorest ward of the prison, after the arrival of the money to Ahmet Kaptan. It can also be read as an interpretation of human nature. Ahmet Kaptan, who approaches only frankly with good intentions, is “stabbed in the back” as soon as he stops caring for them by the prison inmates, and therefore no change is long-lasting.

Because of this situation, it can be said that the theme and social criticisms of the novel are gathered around this subject.

One of the aims of Orhan Kemal in writing this novel is to produce a prison novel, and to show the readers the different dimensions of life in prison, especially the most difficult conditions of this life. The author puts the idea of helping “people whom God doesn't pity

and God does not make them decent man” when he tries to examine the lives of the adembabas he puts in the center. This effort of Ahmet Kaptan fails in the novel.

What happened to Ahmet Kaptan can be considered as “out of prison” themes of the novel. In an effort to make one hundred and fifty liras more money with gambling, everyone falling into the trouble of plucking a share of this money, the characters such as Berbat who turn their back to their friends as soon as they got some money, can be shown as criticized situations in the novel.

Ahmet Kaptan, who feeds the ward, renews it all the time and thinks that the people around him will never pay his rights, can be evaluated in a similar way. The disloyalty of people, turning their backs on those who do something for themselves, stabbing people they know as friends in the back are the dimensions of the events experienced throughout the novel that can be read as more “universal”.

Fiction, Language and Narrative Style

72. Koğuş can be defined as a work that does not leave the structure of classical novels. This short piece of thirteen chapters by Orhan Kemal is a classic novel. The chronologically advanced sections present the events to the reader with a simple third-party narrator in the order in which they are experienced.

Although the main character of the novel is Ahmet Kaptan, this narrator seems to be a classic narrator who dominates the inner world of all the characters in the novel and, where appropriate, shows all of his thoughts and thoughts to the reader. Orhan Kemal, who uses a “divine”, that is an all-knowing narrator, has the opportunity to present the original intentions and plans of characters such as Berbat and Bobi Niyazi to the reader.

Another feature of the narrator used in the novel is that it looks at events by characters when it is appropriate, and more objectively. For example, in the Background section, the narrator introduces “adembabas” to the reader from their “outside” perspective:

They are alive, they are always hungry, they will live. They will live like a louse, a worm, a cockroach, any single-celled, algae without thinking about whether their lives have any benefit to the nation, the country or the memory of the nation.

A good example of situations where the characters are viewed by the characters is the haricot bean cooking scene. The narrator, approaching from the point of view of the adembabas who had not eaten hot food for a long time, makes a sentence like “Ööööööf, öf! How hard it was to wait!”.

72. *Koğuş*, which can be described as a social novel, uses a simple, fluent language as in many of these works. The author does not use a very heavy, literary style in the novel because he attaches importance to the comprehension of the messages he tries to give easily by the masses. This preference also prevents elements such as style and form to prevent the “subject explained” in the novel.

Orhan Kemal frequently uses Ahmet Kaptan's “right of brotherhood” sentence and Kaya Ali's “I am not (...) - What are you? - I am (...)” dialogues as the motifs to repeat the important details. It uses descriptions and explanations that can be easily understood to make life in the ward more resilient in the reader's mind.

The fact that 72. *Koğuş*, which is already a short novel, is divided into short chapters, uses a simple and fluent style, does not leave the structure of classical novels, makes this work a very easy book to read.

2.5.3. The Preview of Source Text ‘72. *Koğuş*’

Written in 1954 as a novella, 72. *Koğuş* covers the author’s own memories and observations. The author narrates the harsh conditions in the prison, the relationship between the prisoners that are called as *Adembaba* in the novella and the deep abrasive impacts that prison life leaves upon the prisoners. 72. *Koğuş* is assessed by the critics as one of the realistic novels that are written by Orhan Kemal. The imprisonment constituted the milestone in Orhan Kemal’s life and he was oppressed with grief to become a master in literature. He possessed the respect to the human being as his style in narration.

During his military service, Orhan Kemal was jailed into prison because of a denunciation that he was unruly in tend of supporting communism since he read Maksim Gorki 40 days before he was discharged. In prison, he met with Nazım Hikmet from whom Orhan Kemal took the clues of narrating and the art of poetry and French courses, as well. Inspired by his

own experiences and observations as a narrator, the prison life and prisoners stand for one of the initial themes that are figured out by Orhan Kemal in his stories and novels. The figure of prison is utilized by the author in order to display the poverty, desolation, despair of the prisoners. The prison is dusty and crummy like the *Adembabas*, that is, the prisoners. In the novella named as *72. Koğuş*, the ward that gains a clean and sleek atmosphere with the arrival of the money that is sent to Ahmet Kaptan by his mother gets its previous shape at the end of the novella. This situation indicates the unchangeable fate of the prisoners, as well. There are no possible hopes for their salvation.

The ward 72 was the most wicked ward of the prison as in all prisons. The people of this place were like footed worms. The government was also giving them, like every prisoner, a loaf of black bread on the day. Sometimes dry as a bone, sometimes fresh from the oven, but it's always muddy.

(Kemal, my translation 1954 / 2015)

Prisoners in the ward are bad, cruel, unreliable people who act only for their personal benefits. Even for a piece of bread, they can stab a knife to the other prisoners that they see as their fellows and share the same ward. Without a benefit, they do not move a muscle to help a person. Having lost everything about hope and salvation, these prisoners appear to have left all the beauty and wellness beyond the walls of the prison. Having different stories, these prisoners seem to gather all the ugliness and evil of the world into the same room. *72. Koğuş* that was transcribed as a play by Ankara Şehir Tiyatrosu in 1967 is the total of his observations that he experienced during the years when he was prisoned in Bursa. Kemal observes all the characters objectively beyond the fact that they are his fellows in the dormitory. While reflecting these characters into the novella, he does not exaggerate and favour any of them:

I think *72. Koğuş* is an abstract dram as it is concrete. It includes not only the story of Ahmet Kaptan, Berbat and the others but also the legend of man's pride, challenge, rebellion against all the ugliness and evilness of the earth. Or I wanted to do that!

(Kemal, my translation 1967)

The novella puts a mirror to the political, social and moral issues of the world, especially Turkey, during the years of World War II. *72. Koğuş* immortalizing the personal identity of

Orhan Kemal in many aspects reflects the morale of rebellion and resistance of the people who lose their hope for everything that is good (Bezirci, 2010). One the evil characters in the novella, Berbat having a bad relationship with Ahmet Kaptan previously tries to be the best fellow and henchman of Ahmet Kaptan when he hears that money is sent by Ahmet Kaptan's mother. He advises Ahmet Kaptan to have his eyes open towards the other prisoners not to be swindled by them. Kemal figures out *Adembabas* as unreliable prisoners and tries to narrate the idea that they should not be loved and behaved like a human being.

In Kemal's novella, *72. Koğuş*, the sympathetic characters that can be model for the society are narrated to draw the attention of reader within the scope of realistic social sense. These authors aim to raise the awareness of society and reshape the moral values of society via these characters. In *72. Koğuş*, Ahmet Kaptan is one of these characters who have the sense of conscience and mercy for others. With the money that he gets from his mother, he tries hard to draw his sidekicks out of this muddy living conditions by sharing whatever he has with the ones who try to survive with him in the same ward.

The authors who narrate the social matters in their works criticize these issues with the characters, societies and their moral values that they observe closely. As an author who focuses on social problems and adopts the sense of criticizing these matters objectively, Orhan Kemal figures out the behaviours and attitudes of the prisoners during his imprisonment in Bursa and criticizes the rough aspects of social system to display and abolish the bad conditions in which the prisoners are left to survive. However, he does not suggest a way to solve this social and he presents a mirror to humankind to see himself in what a misery he is left alone to live. Therefore, he makes his characters proceed in this way without displaying a success or development throughout the novella which proves his style of narration.

As a novella written during World War II, *72. Koğuş*, attracts the attention and favour of the readers with its marvellous style and appealing plot. For this reason, it has been published in Turkish approximately 30 times, so far. It was firstly performed as a play by Ankara Art Theatre and was directed by Asaf Çiğiltepe in 1967 when it was awarded 'the year's play' and Orhan Kemal with 'the best playwright' prize. The play managed to score 140 thousand audiences in three seasons. The novel was transformed into a screenplay in

1987 by Erdoğan Tokatlı and met with its audiences for the second time in 2011 with a script that was reshaped by Ayfer Tunç. The novel was pressed up to 30 times in Turkey and translated into a lot of languages. It was translated into English by Nevzat Erkmén in 1993 with the support of Ministry of Culture and after a decade in 2003, it was handled with by Cengiz Lugal. The 29th press of *72. Koğuş* is selected as the source text in this study and the translator decisions are going to be evaluated and analysed in terms of translating the culture specific items into target language. The novella was firstly published by Ekicigil Yayınları in 1954; however, the text that would be analysed in this study is the 29th press of the novella that was published by Everest Yayınları in 2015. It involves 13 sections as it is in the first publication and 98 pages. The source text was formed with the harmony of different dialects and cultural items such as common expressions that are related with the traditions and customs, religious words and cursing words that are unique for Turkish society, moral values that are defined as private for that culture because of living styles and religious beliefs and lastly the prison culture that is extremely different from the one in target culture. The target text is going to be reshaped according to the intentions of both translator and publisher in which the decision-making process of translator gains high significance in the creation of target text. In the study, it is aimed to detect the CSIs that are figured out by the original author with its two different translations and analyse the tendencies of translator and find clues upon their imaginations about the creation of target text. Do they want to introduce the source culture to target reader or to create a new work for target reader in a form that will not lead to any trouble for the understanding of target reader by benefitting from a culture filter during the process of translation?

2.5.4. The Preview of Target Text I ‘Ward 72’

One of the target texts that we analyse in the study was translated by Nevzat Erkmén in 1993 with the support of Ministry of Culture. The text consists of 116 pages and 13 sections. The title of target text is translated as ‘Ward 72’ via literal translation method. The translation copy opens with an English text that is the speech of Fikri Sağlar, Minister of Culture of the time. The speech was written to express the intention of the ministry in publishing the book which is to increase the number of the people who read and write at first and then to introduce the cultural accumulation to the rest of the world. This speech is followed by a foreword that was written by the translator, Nevzat Erkmén. In the foreword,

Erkmen mentions about the way in which he made the translation of the novel. He states that he utilized from American English in the translation of the whole work as he stayed there for seven years and he was supported by a native co-author who helped in the evaluation of translations that were made by Erkmen. Lastly, he utters that he preserved some well-known words that are unique to Turkish culture such as hammam, agha, Adembaba, etc. It is also stated that he situated a glossary at the very beginning of the target text to introduce these characters to the target reader by giving a short definition for each of them. This glossary is followed by a biography of Orhan Kemal and the translator's curriculum vitae.

As it is published by the Ministry of Culture, a legal administrative institution that aims to preserve the cultural heritage of art and literature composed in Turkish civilization, the questions if the culture-specific items are preserved during the translation process and the translator takes decisions in the tendency of introducing the source text, its author and the culture, in which it is composed, to the target readership are arisen in the readers' minds. Conclusively, the translator may have tried to place Turkish culture in target culture.

2.5.5. The Preview of Target Text II ‘ The Prisoners’

The novella, *72. Koğuş*, has been translated into English twice by different translators and published by different institutions, so far. As the culture-specific items in *72. Koğuş* are being investigated in terms of translators' decisions, all the translations of the novella that are made for English readers are included in the content of this study. By this way, the study gains a comparative status that is made between two different translations of the same source text besides being descriptive. The second target text was published by a private publishing house, Anatolia Publishing, that at first arises the question whether the translator was influenced by the intention of the publishing house or it was the only voice of the translator that maintained the decision-making process during the act of translation. The second translation of *72. Koğuş* into English was made by Cengiz Lugal in 2003 under the title of ‘The Prisoners’ which is aimed to give the sense of the source text to target reader, even at the very beginning of translated text. The target text meets the target reader with the biography of Orhan Kemal, the source text author. This biography is followed by an introductory part that was written by the founding president of Orhan Kemal Culture Centre and the youngest son of Orhan Kemal, Işık Öğütçü. In the introductory part of

translated work, it is stated that the support that is taken for translating Orhan Kemal into the other languages and cultures would enable the rest of the world to be informed about Orhan Kemal's literature and Turkish culture, as well.

The translated work consists of 13 sections and 126 pages. As the work is translated and published by means of a private publishing house, the source text may have been recreated by the translator in the target language as a new project rather than submitting its original form to present a smooth understanding and fluent pleasure for a better understanding for the target reader.

2.5.6. Prison Culture

There exists no prison that is narrated as a heaven in the world literature since the prisons are generally figured out as dull, musty, crummy and dirty places. All the structure of prisons consists of concrete blocks and iron bars as the prisons are constructed to isolate the prisoners from themselves and society (Trulson, 1997). This situation makes the survival worse for the ones who came there to be chastened and so be purified away from the evil thoughts and unwanted behaviours. However, these buildings are constructed to make the prisoners feel even worse. Because of these bad conditions in prisons, a harsh survival is laid to prisoners to bear their punishments that doubles their imprisonment. Moreover, they get out of prison with a worse mood. The dirtiness of the prisons is narrated by Orhan Kemal in his novel *72. Koğuş* with its vividness in the following lines:

The 72nd ward was the most destitute in the prison. Being so poor, it was also the filthiest. Each one of its inhabitants was like an earthworm standing up. The government gave them each a daily ration apiece. A loaf of black bread - sometimes stale, sometimes fresh from the oven, but always indistinguishable from mud.

(Kemal, 1993)

The portrait of the space that was figured by Orhan Kemal in these lines does not involve any hope or pleasant sight. Besides the dirty and fusty space into which the prisoners are crammed, the food that is given to them plays a significant role in prison life. One of the most fundamental problems in prison is the trouble of having difficulty to find something to eat. When this fundamental need of the prisoners is not supplied, the rich prisoners will have the chance of making the poor ones their slave. Then, the formation of such a discrimination and class distinction leads to many other problems that are effective in the

creation of prison culture. The titles such as ‘*agha*’, ‘*henchman*’, ‘*spokesman of ward*’, ‘*head tax for footstep*’ – the money that is taken from the newcoming prisoners into the ward within the amount which is determined by *agha* for the ward-safe – and ‘*sweeper tax*’ that is again taken from the prisoners for the cleaning expenses partly constitute the prison life which makes hard to survive inside the prison for many prisoners. The poverty and the problem of finding food in the prison are narrated by Orhan Kemal in *72. Koğuş* in the following lines:

These rations, brought in the middle of the ward each morning, were their food for twenty-four hours. In addition to being their breakfast, lunch and dinner, this black ration also covered their hammam, barber and cigarette expenses. It was up to the inmates whether they ate or sold it!

(Kemal, 1993)

The food that is given to prisoners is claimed to be not enough as only a small loaf of bread that is not different from mud is presented as food to the prisoners. In the novella, the prisoners are in such a misery and poverty that they gamble upon these rations that are given once per day. If they lose in the gamble, they would be again hungry, but a bit more that time. This situation explicitly shows that the prisoners have nothing to lose and this situation creates a rivalry for the food in the prison. Since they try hard to get a bite from something to swallow into the stomach and take the risk of being beaten by the other prisoners when they steal something to eat, they live always at the edge of hungriness which is the most aggressive moment that a man can find himself in. Moreover, it may result in bad consequences if the affairs of hungriness and fulness affect the relations badly and turn it a discrimination among the prisoners rather than having the sense of sharing and consolidation.

On one hand, the prison culture is formed by the physical structure of prison life such as the life in the ward, the food which is given to each prisoner and the administrative structure that manages the prison.

The social structure of the prison can be listed in three titles. The initial one is the prison administration that is constituted from the manager, prosecutor, wardens, law enforces, the rights and the opportunities that are submitted to prisoners. Secondly, the prison can be expelled by its environmental structure as a building that includes the wards, cells,

infirmary, baths and toilets and the grocer's. The third one is the social structure among the prisoners. These elements determine the real movers and shakers of the affairs in the prison. The real life in prison, in fact, is administrated via the structure of the social relationship between the prisoners. The relationship breeds some titles in the administration that is run by the prisoners illegally. One of the dominant factors that reshape prison and constitute the local prison culture is agha who has the main power in the ward and maintains the order and justice between both the wards and prisoners. Their most significant weapon is the money and knife that they rarely call for. The power of knife is utilized when there appears someone who spoils the order and puts the game in trouble that is ensured by agha. Agha can exact tributes from the prisoners and arrange the hierarchic classification in the wards in terms of the affairs such as bed, food and tea which are authorities that are accepted by all the prisoners per se. If he gives permission, the prisoners can gamble and bet upon the money or something that is valued in the prison. However, being agha in a prison is not a lifelong system which involves a handover that happens either instinctively or with a new outer hand that can overthrow the power of the previous agha. So, he can take over the throne to set up his own rules. Agha is the sign of money and power that is generally figured out as brutal and merciless. Without his permission, no one can start a business and do something behind his back. Even, the place where agha will sleep can be determined by himself or his henchmen that try to help agha in return for their own interests, living like parasites. There are some rules that grant some priorities to agha against the other prisoners. The path on which agha wander in the yard cannot be ceased by another prisoner, no one can get the seat of agha even for a while and dig into the meal without the initial inclination of agha. The best places in the ward and the yard are reserved for agha. These are main priorities that are presented for agha in the prison in micro level. He also has other privileges that are served by the legal administration of the prison. He may be allowed to go out of the prison for a few hours or a day to hang over under the guise of seeing doctor in hospital. Head warden can supply agha's needs out of the prison and his words are prized. Therefore, such attitudes make agha differ from the other prisoners which eventually creates the class distinction among the prisoners.

Another factor that contributes to the creation of prison culture is the 'henchman' who tries to help, serve agha and this man can be attributed as the right-hand man of agha. He also carries news that is wandering through the prison. The prisoners choose one of them as the

henchman whose needs are supplied by agha. This man is known as the closest person to agha in the ward with whom agha occasionally shares his private thoughts and opinions.

The social interaction between the prisoners develops the complex system of prison that is different from other social systems. The complex system of prison is shaped and created by the habitants of prison which consist of both prison administration and the prisoners (Pabjan, 2005). In novels that are handled out in Turkey, it is clearly seen that the inner power is held by agha or the ones who have money and the norms and traditions inside are generally determined by these people. For instance, a tax is taken for the initial step of newcomers into the ward at the request of agha. The prisoner that has just come into the ward donates an amount of money for the account of agha. Another tradition that is run by the illegal administration of the ward is the sweeper tax that is occasionally taken from the prisoners for the cleaning expenses. These applications are the rooted traditions that are unique for prisons.

Even though it is forbidden in prison, the prisoners are allowed to gamble and dice which is the way of wasting time in a place that there is no opportunity to work. By this way, the prisoners can get either much richer or poorer:

“Nervously trembling hands were grabbing dice, shaking them inside a cup at length, and throwing. There were fifties and hundreds changing hands. But for each wincing loser there was also a beaming winner.”

(Kemal, 2003)

Another fundamental element that is involved in prison culture is pacing up and down that is the way of discharging for the inmates. The prisoners generally spend their time walking up and down in the yard of prison to feel relaxed. However, there are some rules in pacing up and down. While taking the steps swiftly, the prisoners must not shoulder another prisoner since it bears the meaning of ‘challenge’.

During the day, with his hands behind him, walking up and down in solitude, he kept thinking of Fatma. And during the night, after the Adembabas went to bed, fixing his gaze on the red tiled building, he kept thinking of Fat-ma, always Fatma.

(Kemal, 1993)

The relationship between the prisoners is carried out within a different way of communication that does not resemble common expressions or daily language. The common language that is used through the prison generally consists of slang, idioms and proverbs. Since these items are attributed as the phrases that are bound to a variety of cultural tradition and have different syntactic forms and a variety of semantic differences, a pathway to translate these materials into another culture is extremely hard to create for the translator (Taş, 2017). Although slang is comprehended as the same in local cultures, the slang that is used in prisons differs from the others. This kind of communication is attributed as the subset of a language that expresses the secret thoughts of individuals. It can be defined as the reversed and rearranged version of a language to retrieve it from being dull. This type of conversations is situated in 72. *Koğuş* to preserve the readability and narration fresh all the time for readers:

“Them guys’ll steal the Prophet from Allah’s pocket. Once they get the knack of it - then that’s the end. Because of your soft heart, every time they come to you lookin’ sad...”

(Kemal, 1993)

In the study, I owe the thought that it would be beneficial to involve the prison culture and jargon, which are used by the prisoners throughout the novel, to the culture specific items within the framework of cultural transfer across the languages since these words bear the main characteristics of unique society. Therefore, the transmission of the CSIs that are related to prison life from a unique society into another language vividly reveals the presentation of a source text in target language. The strategies and methods that are chosen by the translators during the decision-making process certainly play a fundamental role in the recreation of source text in another culture. By this way, we can observe the translators’ intention and tendency in translating the CSIs in a cultural work.

CHAPTER 3: METHODOLOGY

3.1. Data Collection & Analysis

This study is conducted to evaluate the translators' decisions that are taken during the process of literary translation. For literary works involves culture and its sub-dimensions mostly, one can come across with unknown culture-specific items that belong to a foreign culture and civilization. When the literary works are wanted to be transferred into other languages, the CSIs may convert the translation a painful process for the translators. Some scholars and theorists in translation studies have put forward useful procedures and methods to deal with that incident. In the study, the culture-specific items involved in a Turkish artwork will be analysed with their translations that are made into English. The case study constitutes of 72. *Koğuş*, a well-known novella narrating prison culture in Turkish culture. The study is limited with the culture-specific items narrated in the novella. The CSIs in the novella are detected via the taxonomy that was developed by Newmark (1988a) in order to categorize and identify them. Newmark defines the culture specific items as *cultural words* and he portrays culture as the life style and its characteristics that are specified to a unique nation or society. Since the CSIs related to a specific culture may be various, he divides them into five sub-topics according to their usages in society.

Among the taxonomies that have been proposed till now, Newmark's categorization of cultural words is found as suitable for the study to be conducted since it deals with almost every part the living conditions of a society. However, this taxonomy has been regenerated and supported with some top and sub-topics. Two sub-topics named as 'Slang & Vulgar Words' and 'Colloquialisms & Routine Expressions' are added under the top-topic of Organizations, Customs and Concepts and two top topics named as 'Proper Names & Nicknames' and 'Idioms & Proverbs' are added to the list of categorization in order to identify all of the culture-specific items narrated in the novella. For this reason, the taxonomy by Newmark is rearranged under 7 top-topics to be applied to the whole of the study and get much more fulfilled findings at the end of the study.

After the CSIs are detected via Newmark's categorization, the CSIs will be analysed in two processes. For the micro analysis of the CSIs in which a detailed research was conducted, the translation methods proposed by Davies (2003) were described in detail. Davies

proposes seven translation methods for the translation of culture-specific items:

1. Preservation
2. Addition
3. Omission
4. Globalization
5. Localization
6. Transformation
7. Creation

Even though there exist many translation procedures and methods that were developed by a variety of theorists for the evaluation of CSIs' translation, the ones that were generated by Davies were selected for the current study since they provide a great theoretical basis in terms of presenting a brief and simple list of methods that were designed in a compact style when compared to the other popular methods that were developed by Baker (1992), Fawcett (1997), Vinay & Darbelnet (1958/1995), Newmark (1988a) and Chesterman (2016). Additionally, it is more useful in terms of dual assessment of the CSIs within the scope of both micro and macro analysis. To determine the general tendencies of the translators' decisions, the strategies - domestication vs foreignization - developed by Venuti (1995) have been utilized. By this way, the dominant strategies in the translated texts which are intended by the translators have been put forward. It is of pivotal importance for the current study to apply these methods and strategies mentioned above in order to respond our research questions.

In order to verify the data that is obtained in determining which methods of Davies are benefitted by the translators during the decision-making process in translating the CSIs into target language, a reliability test was decided to be necessary in terms of the compatibility between the decisions that were made by the researcher and the ones that were made by two different coders. In this perspective, all the CSIs in source text are detected in its two different translations, *'Ward 72'* and *'The Prisoners'*. The total number of the CSIs detected in source text is 463, however the number of the items that are included into the reliability test is twofold of this number, that is, 926 since the CSIs are analysed in two different target texts which doubles the number of the CSIs detected in source text. In the test that is prepared for the coders, a list of tables is designed with the

CSIs that are detected in source text, their page numbers, their equivalents that are composed by the translators in two different tables titled as TT1 and TT2, their page numbers and the blanks left for coders. Before the coders started to determine the translation method that was utilized by the translator, they were informed about these methods with their samples at the beginning of test. This form was applied to two different PhD students studying in the Department of Translation and Cultural Studies.

3.2. Culture-Specific Items (CSIs)

After the 1980s, the studies that are carried upon the culture and its components have gained significance since the declaration of the concept 'cultural turn' by Susan Bassnett. Till the 1970s when James Holmes announced the independence of translation studies and its interdisciplinarity with different sciences, the translations of source texts had been evaluated in terms of preserving the main features and characteristics particular to source language. Therefore, the translator applied source-oriented translation methods and strategies in translating the texts into another language. However, the limitations that were experienced in source-oriented translation lead the pathway of the development of translation studies in the way of target-oriented translation which enabled the culture to be involved into the translation studies and gain high importance. Among these attempts, the most effective ones were polysystem theory that was developed by Even-Zohar, Descriptive Translation Studies and Manipulation School (Hermans, 1999). Since then, the discipline of translation studies has been handled out as a phenomenon that is carried out between cultures rather than the linguistic structures of languages (Taş, 2017).

Literary works include the sociological affairs and social traditions besides wordplay, rhetoric that is figured out by the creator of artwork. One of the fundamental problems in translating the items that are strictly bound to culture is to find out the appropriate equivalent in the target culture or language to submit to the perception of target readership (Petrulionė, 2012). Therefore, it is obviously clear that the translation of such texts would create much more difficulties to translator rather than non-literary texts since they involve the particular thoughts, beliefs, morals, traditions and a variety of cultural and social structures such as idioms, proverbs, habits, slang and so on which are known by source text reader but rendered as 'the other' or foreign by target reader. The representation of a literary text and its cultural components into another language and culture makes the

translation process more challenging for translators. Thus, the translator is situated in a position to present an understandable view of source text in target reader's own culture (Reiss, 2014). Newmark (1988a) figures culture as the unique way of life and demonstration of a society and separates the words 'cultural' and 'universal' and individual language. He claims that the translation of universal words into another language will be carried out by the translator easily; however, there would be obstacles in translating the cultural words if there is not any correspondence between two languages and cultures. In parallel with Newmark, Baker (1992) reveals the translation of culture-specific items would cause obstacles which leads the process of translation to be complicated and hard for translator since these items may bear the characteristics of a belief, moral, tradition and custom of a particular community. Nida (1982) mentions about the importance of connotative meanings that differ among the societies. He reveals that each opinion is comprehended and interpreted in a different way by societies since the events and the words are harmonized in the colours of senses, feelings, thoughts and beliefs that are dominant in a society. The same incident or sign may be perceived and comprehended in a variety of meanings by the members of a different culture due to the differences in a set of values between the nations and civilizations.

In the last quarter of 20th century, so many definitions were made for the relationship of culture and translation studies and these definitions led plenty of studies to be conducted upon the cultural dimension of translation. As a scholar and theorist working upon the cultural effect of translation, Larson (1984) figures out culture as the total of a society's beliefs, traditions, morals, norms and the way of living and thinking which must be comprehended wholly to submit them to foreign readers that have another set of customs, morals, traditions, rules and even beliefs. He claims that the process of translation can be carried out easily by the translator if there aren't so many cultural items in a text to be translated into another language; otherwise the act of translation would be an arduous process for translator.

Likewise, Nord (1997) introduces the term 'cultureme' to the field for the items bearing the features of being owned to a culture. In the meantime, Nida (2008) assigns 'foreign cultural words' for the items that are associated with the concept of culture. Schäffner (1997) states that a broader knowledge and intellectuality is required to be comprehended by the translator to translate the texts that are fulfilled with cultural references. She defines

these texts as ‘highly culture-bound texts’ since they are assigned to refer the sociological, traditional, educational, political, moral and emotional features of a specific and unique nation or society.

In her informative book titled as ‘In Other Words’ that presents extensive information for the learners of translation studies, Baker (1992) mentions from the items that are related with a society’s beliefs, morals, traditions, customs and even food as ‘culture-specific concepts’. She explains that these concepts can be split into two as ‘concrete’ and ‘abstract’. The notion of culture-specific items was worked firstly by Florin (1993) and afterwards by Robinson (1997), Schäffner and Wisemann (2001) as ‘realia’ that is attributed for the ‘real material’ having the local colour. In this sense, Florin states that each ‘realia’ has its own uniqueness and cannot be overlapped by means of another correspondence in another culture or language since it owns the historical context and local colour of the society in which it is created. So, it is shown the ‘realia’ cannot be translated into another language as ‘*the original*’ with the same effect that is perceived by source text reader. In a previous study, Vlachov & Florin separate the concept of ‘realia’ into four basic categories in which the culture-specific items appear mostly: geography, ethnography, politics and religion. Afterwards, that taxonomy developed by these scholars would be regenerated and shaped in other forms by some scholars like Aixelá and Newmark and so on. Likely, Tymoczko (1999) reveals that the culture-specific items are composed in the total harmony of a culture with its background in history, economy, customs, traditions, beliefs, values, morals and norms. In a study named ‘A goblin or a dirty nose?’, Davies (2003) mentions about some incidents that are difficult to be understood by someone who is out of the culture in which these items exist as the ‘cultural concepts’ that comprise linguistic and cultural obstacles between the languages. Davies uses more than one definition for the words that bear the cultural characteristics of a language in a specific and unique society. In her article, she mentions from these items that stand for the cultural concepts as ‘culture specific references’ and ‘culture specific items’, as well. The term ‘culture specific item’ is called as ‘culture bound element’ by Hagfors (2003) and ‘culture bound phenomena’ by Robinson (1997), as well. Robinson reveals that the translation of ‘culture bound phenomena’ from a language into another has been the issue of translation studies since the ancient times of empire ‘Rome’.

Throughout the period that is shifted by the launch of 'cultural turn', there have been many definitions of culture-specific items that were made by scholars and theorists each of whom underlined the significance of the culture in translation studies. Among these scholars, Vinay and Darbelnet (1958) put forward a classification to detect the culture-specific items easily and some procedures to deal with the difficulty in the transmission of these CSIs into another language. They classify the CSIs according to the dimensions of social life such as '*time division, jobs, positions and professions, food, drink, baking*' and they propose seven procedures for the translation of CSIs: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation.

As a German theorist and scholar in translation studies, Nord (1997) defines the culture specific item as 'culture specific phenomenon' which stands for the cultural realia found in only one of the languages or cultures that are being compared. However, Nida and Taber (1982) describe translation that is carried out across the cultures as a way in which the translator enables the target reader to comprehend the source text easily in target culture and they make a taxonomy for culture-specific items that consists of five categories: ecology, material culture, social culture, ideological culture and linguistic culture.

In his paper, Aixelá (1996) describes the culture specific items as the components that are coined together in specific concepts in a culture and that is not known by the reader of target culture. He divides the CSIs into two main categories as proper names and common expressions. Aixelá mentions from literary translation as a 'complex procedure' in which two different languages, cultures and traditions exist. He claims that there are two fundamental items that describe the 'value' in the translation of a literary work. The first description is that the translation of source text is attributed as a valuable literary work in target culture. On the other hand, the product that is carried out across the languages is a mere translation that represents the source text in target language. Aixelá claims that the culture-specific items bear high significance in the translation of a product and thus, he adds that components that are cultural should be defined clearly and vividly even though everything that is created via language is cultural due to the fact that language is already the product of a culture. For the detection of CSIs, he proposes two categories in a broader aspect: 'proper nouns' and 'common expressions'.

Newmark (1988b) mentions about ‘culture specific items’ as ‘cultural words’ that he defines as ‘problematic’ for target readership and translator. Newmark states that there would be no translation problem in translating the ‘cultural words’ when there exists a mutual correspondence between the languages in terms of their cultures. The translation of these words is assigned as a difficult task by Newmark since the cultural words include the ‘local colour’ and heritage of a unique society. He claims that the ‘cultural words’ can be detected easily for they belong to a specific and particular society and language and these culture-specific items should be handled with a special effort of translator that owns a broader knowledge in both the source and target culture. Additionally, he proposes a detailed categorization for cultural words. Newmark gathers the cultural words in a five-topic categorisation:

- (1) Ecology: CSIs that are created in a language and culture due to the regional and geographic features that are peculiar to a community such as fauna, flora, mountains and so-on.
- (2) Material Culture: This category consists of four sub-dimensions such as food, clothing, houses and towns and transportation of a community.
- (3) Social Culture: Cultural words are included in this type of category that separates the ‘denotative’ and ‘connotative’ meanings in a language in two sub-topics: work and leisure.
- (4) Social Organization, Customs, Facilities, Concepts: Cultural words such as institutional terms, names of governmental foundations, international and local acronyms of institutions, artistic and religious terms adopted in the traditions of a community. The cultural words in this category are listed in three sub-topics: administrative and political terms, religious terms and artistic terms.
- (5) Gestures and Habits: Some gestures, habits and mimics such as types of hand-clapping, kissing someone on her fingertip, shaking hands for bargain and so-on may be peculiar to a specific community.

In this study, the culture-specific items in two translations of 72. Koğuş that are made from Turkish into English are going to be analysed in terms of the translators’ decisions that are taken during the translation process. Among these suggestions proposed by scholars and theorists who contributed to the translation studies, ‘Ward 72’ and ‘The Prisoners’, the categorization that was developed by Peter Newmark is found as the most appropriate for the detection of CSIs in both source text and target texts.

3.2.1. Newmark's Taxonomy for Detecting CSIs

As a professor, theorist and scholar, Peter Newmark has undoubtedly contributed to translation studies in terms of including the concept of culture into the translation process. He made extraordinary efforts to make the translation studies a scientific field by developing various tools and several procedures for translators to carry out the translation process smoothly.

One of his fundamental contributions in translation studies is the taxonomy to detect the culture specific items that are composed in a unique culture and language. Furthermore, he suggests a number of procedures to translate these items into another language whose readers are not informed about these CSIs. Newmark (1988b) figures culture as the style of living and its reflections that are owned by a specific nation or society that is unique and does not show resemblance to any other communities. Therefore, to transfer a cultural image from a language that is owned by a specific culture into another one is a tiring process for translators. For this reason, he proposes a categorization that he inspired from Nida to detect '*foreign cultural words*'. The taxonomy consists of five main topics. However, this taxonomy is rearranged in the study by making some additions to the current topics in order to broaden the perspective of cultural framework and involve all cultural dimensions in the novel. The taxonomy that is generated by Newmark is broadened by adding two sub-topics, 'Slang & Vulgar Words' and 'Colloquialisms & Routine Expressions', to the category of 'social organization, customs, facilities, concepts' and the number of main categories is increased to seven by adding two main categories, 'Proper Names & Nicknames' and 'Idioms & Proverbs'. The rearrangement of Newmark's five-category taxonomy is aimed to make a broader evaluation upon culture-specific items that are figured out by source text author throughout the novel since the original text includes a variety of cultural components that belong to different aspects of social life. Since the source text author narrates the prison life and culture which particularly contains slangs, cursing words, proper names, nicknames, idioms and proverbs, a necessity for the rearrangement of Newmark's taxonomy according to the nature of source text has arisen. With the modifications that are marked in bold, the categorization to detect the CSIs in source text is given below:

1. Ecology

2. Material culture (artefacts)
 - 2.1. Food
 - 2.2. Clothes
 - 2.3. Houses and towns
 - 2.4. Transport
3. Social culture
 - 3.1. Work
 - 3.2. Leisure
4. Organisations, customs, activities, procedures, concepts
 - 4.1. Political and administrative
 - 4.2. Religious
 - 4.3. Artistic
 - 4.4. Slang & Vulgar words**
 - 4.5. Colloquialisms & Routine expressions**
5. Gestures and habits
- 6. Proper names & Nicknames**
- 7. Idioms & Proverbs**

3.2.1.1. Ecology

Some words and terms that are owned by a specific nation may be cultural only because of their geographical and strategical location. The flora of a community may alter from another one that is situated in a different pole of the world. The geographical formations such as plateau, poyraz (north wind). Therefore, the regional features can be effective in the creation of some cultural terms and words that are peculiar to a unique society. These words may bear the characteristics of local culture. The references for geographical formations may alter among the languages since the nations are scattered in different locations over the world. Therefore, the words are comprehended and appreciated in various perspectives since the climatic and seasonal features may vary among the nations and countries. A culture-specific item related to ecology may differ and be detailed in parallel with its importance for the habitants living in the same region. For instance; Eskimos have approximately 20 snowing types due to the fact that they live in harsh conditions surrounded by cold climate. These CSIs may not be known a villager living in the equator region.

3.2.1.2. Material culture

In this category, the culture-specific items are listed in four sub-topics such as food, clothing, housing and transportation. The references that are attributed for these topics may vary among languages and any correspondence may not be found because of their non-existence in a culture. Newmark creates four sub-topics for this category:

- a) Food: Since the food culture is composed according to even a nation's geographical characteristics and traditional customs that have been inherited throughout centuries, the CSIs in a specific cuisine may not be transferred into another culture. For instance; '*vezir parmağtı*' is a unique dessert that is owned by Turkish cuisine, it may lose its essence when it is translated into English via literal translation. One of the mostly-consumed dishes in Italian cuisine, '*pasta*' may have various types such as *ravioli*, *penne*, *farfalle*, *rigatoni* and *cannelloni*.
- b) Clothes: Likewise, the clothes that are worn and woven by a specific nation such as 'kaftan, şayak pantolon' may be unique and distinctive from the ones that are used by other communities due to the traditional and religious concepts.
- c) Houses and Towns: Furthermore, types of houses and towns may alter among the nations and cultures. In a literary work narrating the poor part of the community, one may come across with the term of 'bungalow' whose origin is 'bungalo' which refers to the huts where migratory workers stayed in Bengalli, India. In this topic, the properties and components that are owned inside a house or city may be included.
- d) Transport: Again, the vehicles that are used for transportation in a specific community may differ among the nations according to the technological developments and even military strategies. While reading a local history book related to ancient Egypt, one may come across with the term 'chariot' that is attributed for a horse-drawn carriage generally used in battlefields. All these terms carry the local colour of a specific community and culture; thus, by the use of this taxonomy, these can be detected by translators and various methods can be applied to transfer them across the languages.

3.2.1.3. Social life

The difference between denotative and connotative meanings of the words may cause the creation of some cultural words. This topic is split into two: work and leisure. Newmark (1988a) claims that connotative meanings of a word may be attributed to a cultural phenomenon. In some cultures, the terms such as ‘charcuterie, patisserie and chocolaterie’ do not appear since they do not exist; however, they can be translated in a way which does not expose trouble in translation process. Nevertheless, the translator may come across with some words having connotative meanings where he needs to know their historical and cultural background. This topic includes the elements that are related to the social and business life of a community. The names of occupations, terms related to education and health organizations are given within this category. Newmark divides this category into two sub-topics:

- a) Work: Newmark gives the sample ‘proletariat’ that is attributed to the ‘working class’ and for the left-side of political thought in Europe.
- b) Leisure: All the national games and cultural activities that are carried out in leisure time can be included in this topic.

3.2.1.4. Organizations, facilities, customs, concepts

This topic is handled in three sub-topics such as political and administrative, religious and artistic. The culture specific items that are listed in these matters may be changeable since the signs and references may vary according to the administrative structure, religious beliefs and artistic perspectives and works that surround the social structure of a community. This category splits into three sub-topics: (a) Political and Administrative, (b) Religious and (c) Artistic. However, the topics (d) ‘slang and vulgar words’ and (e) ‘colloquialisms and routine expressions’ are added to the topics of this category since Newmark does not propose a categorization for these items. The source text is created within the harmony of prison culture and includes a great number of cultural words related to the daily use of language surrounded by slang, vulgar words and routine expressions. Therefore, two new topics are added to this part of categorization.

- a) Political and Administrative: Newmark (1988a) believes that some certain national terms that are created within a specific culture apart from the others may pose trouble in translation if they are not transparent and international. Although the term 'White House' stands for the office of President of the USA, one that is distant to American culture may imagine only a house painted in white.
- b) Religious: Since there exist a variety of religious beliefs, traditions and thoughts separated over the world, some specific items that are peculiar to these customs may pose a problem in translation across the cultures. One who is not familiar with the religion of Islam, possibly, would not have clear comprehension about the concept of a Turkish term 'sahur' which is a morning meal, just like breakfast, and eaten before the set of sun to fasten all day till the evening.
- c) Artistic: The art of a nation or community is created via its background lasting for centuries and it carries the local colours of a society. In parallel with this thought, the elements related to the art may not be understood by the readers that are not members of the society. In this topic, the names of operas, museums and theatres; artistic movements, organizations and activities that are held traditionally can be included.
- d) Slang & Vulgar Words: In many cultures, some words tend to be used in their connotative meanings, hidden in the dialects and distant from the use of formal language. These items are composed and created naturally with the tendency of a society living together and generally, may not be understood by the foreigners that poses difficulty in translation process.
- e) Colloquialisms & Routine Expressions: In this topic, the phrases, words and some utterances that are generally used in daily language are included. Words that express feelings and emotions connotatively and reflect a natural sound as well may be peculiar to a culture.

3.2.1.5. Habits and gestures

The mimics and the routine actions that are adopted by the local culture of a unique community may be cultural and the members of another culture may not be informed about these cultural concepts. Therefore, the functions of gestures and habits may alter among the nations. While showing somewhere or something with the forefinger is assigned as

helping someone to focus on the item to be addressed, it may be attributed as a rude behaviour in another culture.

3.2.1.6. Proper names and nicknames

Although various strategies are generated to deal with the translations of proper names and nicknames, the common view tends to behave them as culture specific items. As the proper names are composed of religious, traditional, historical and geographical features and characteristics within the local colour of a culture, they can be handled as CSIs. Many scholars such as Aixelá (1996), Davies (2003), Hermans (1999) and Newmark (1988a) have been interested in the translation of proper names. In his categorization, Aixelá (1996) distinguishes CSIs as proper names and common expressions and he, again, makes a division between the proper names as conventional that are created traditionally and loaded that include the fictional, non-fictional, literary names and nicknames. Adapting Aixelá, Davies (2003) claims that proper names can be handled out as CSIs since they are not identified since they belong to a particular culture. Likewise, Tymoczko (1999) renders that proper nouns should be treated as CSIs since they bear the characteristics of race, ethnics, national identity of a society. Another significant figure in translation studies, Hermans (1988) claims that translating proper names is of high importance in terms of transferring culture and suggests some methods to translate them.

- 1) Borrowing (copying/reproduction)
- 2) Transcription
- 3) Substitution
- 4) Translation (including footnotes)
- 5) Non-translation (deletion/omission)
- 6) Replacement by a common noun

(Hermans, 1988)

Lastly, Newmark mentions that proper names constitute a difficulty for translators and he claims that they can be handled out within the framework of institutional names. However, in the study, a new topic is opened for proper names and nicknames for a detailed analysis of CSIs in order to avoid from a possible vagueness that may be caused due to giving the institutional names and proper names together.

3.2.1.7. Idioms and proverbs

Constituting one of the main problems in translation of CSIs, idioms and proverbs are claimed to be a difficult task for translators. Since the idioms and proverbs are peculiar to a culture, to recognize them may be a complicated process and to distinguish them whether they are idiomatic or non-idiomatic is a challenging task for translator. After the idioms and proverbs are detected via some tools, finding an appropriate equivalence in target culture is another responsibility for translators.

Benefiting from idioms and proverbs in a text is a simple way of speech that is generally used in social life to make the utterances much more accurate and metaphoric (Adelnia & Dastjerdi, 2011). These items are attributed as culture specific items since proverbs and idioms are condensed with religious, traditional, moral and cultural heritage in a community that is transferred from previous generations to the latter ones. Especially, they are the fulfilment of human need to submit evidence that is experienced throughout history; so they can be handled out as the crumbs of wisdom (Mieder, 2004). Besides submitting a smooth and kind speech, idioms and proverbs lead to reliable and substantive source of knowledge rhetorically. Therefore, the translation of idioms and proverbs may require syntactic, lexical and semantic alterations among the languages to transfer the essence and nature that are aimed to indicate. Baker (1992) claims that idioms and proverbs are the concrete and inflexible figures of language that do not accept any alterations in form. They bear the characteristics in a language whose meanings may not be inferred from their smaller units. However, the meanings of proverbs, occasionally, may own a clear understanding since they are generally composed of a number of words (Farahani & Ghasemi, 2012).

As the source text in our study is surrounded with a variety of idioms and proverbs that are mainly used in the speeches of characters to narrate the source language culture, especially prison culture, a new topic is generated and added to Newmark's categorization. Even though Newmark (1988a) handles out the translation of idioms and proverbs within the framework of '*metaphors*' apart from his cultural word categorization, it is included to his taxonomy to put forward a deeper analysis of CSIs. Hereby, Newmark's taxonomy for detecting the culture-specific items constitutes of seven main topics with its regenerated form in this study.

3.3. Translation theories for CSIs

During the process of translating culture-specific items in a literary text, a translator may come across with some difficulties such as not being able to detect the CSIs and not finding an appropriate equivalent for them. Benefiting from the translation procedures, methods and various strategies would enable him to carry out translation process smoothly and accurately. When the translator faces with a trouble in translating these CSIs, he utilizes from a possible '*conscious procedure*' to tackle with this problem to present a valid connection between the languages (Loescher, 1991). In this respect, several methods and strategies have been developed by the scholars both to detect these CSIs and to translate them into other languages and cultures.

One of the fundamental figures in cultural translation studies, Harvey (2000) defines the concepts, traditions, institutions and thoughts that are peculiar to a specific community as '*culture-bound terms*'. He also proposes four main techniques to translate the CSIs: (1) functional equivalence that bears the meaning of finding a familiar correspondence in target culture which functions in a same way with the original item in source culture, (2) formal or linguistic equivalence that is referred for one-to-one translation, (3) transcription or borrowing that is act of transferring the culture-bound terms as it is into the target language and lastly (4) descriptive or self-explanatory translation that submits the explanation and the meaning of culture-bound terms in target text.

In their comparative analysis of CSIs between the languages, French and English, Vinay & Darbelnet (1958/1995) identify two main translation strategies: direct and oblique translation that divides the translation process into two as '*literal* or *free*'. In this perspective, they also generate seven procedures three of which are included in 'direct translation': *borrowing*, *calque* and *literal translation* and four of which are situated in 'oblique translation': *transposition*, *modulation*, *equivalence* and *adaptation*.

As a scholar who is influenced by Noam Chomsky's theoretical thoughts and concepts, Nida (1964) splits translation methods into two: '*formal and dynamic equivalence*'. Nida's formal equivalence deals with the message of the text in which the correspondence between the target and source text in terms of form and content is provided as much as possible. This type of translation tends to create a source text-oriented translation to submit

a presentation of source language structure. Nevertheless, dynamic equivalence is related to the 'equivalence effect' which is required to be the same between the target and source text readers. In this type of translation, the 'equivalence effect' in target culture is supposed to be the same with the one that was previously created by the original author in source culture or language. In the maintenance of an accurate equivalence effect, the translated text requires four fundamental steps:

- 1- Making sense
- 2- Possessing the original work's nature and essence
- 3- Having a smooth and comprehensive style of expressing
- 4- Creating a similar response

(Nida, 1964)

In the creation of 'similar response', there have been many discussions among the scholars upon how the effect is evaluated and by whom, if any text could possess the characteristics of creating the same effect between different cultures. In a common point of view, Nida's requirements resemble to the principles of Tytler that was proposed in the late 18th century. Like Nida, Tytler (1790) highlights the significance of three principles in translation: *fidelity*, *fluency* and *elegance*.

As one of the cornerstones of translation studies, Baker (1992) mentions about the terms that are strictly linked to the concepts, morals, values, traditions and beliefs as culture-specific concepts about which the reader of target culture has no idea. She proposes a long list of methods for the translators to translate the culture-specific concepts across the cultures and languages: "(1) translation by a more general word (superordinate), (2) translation by a more neutral/less expressive word, (3) translation by cultural substitution, (4) translation using a loan word or loan word plus explanation, (5) translation by paraphrase using a related word, (6) translation by paraphrase using unrelated words, (7) translation by omission, (8) translation by illustration".

Chesterman (2016) defines translation strategies as '*memes*' since they are utilized by the translators as 'standard conceptual tools of trade' which are inherited from generation to generation. He proposes a detailed map, three sets of translation strategies, which is generated experientially: mainly syntactic/grammatical, mainly semantic and mainly

pragmatic. The initial one is supposed to be applied in syntactic changes in translation while the second one is utilized in semantic changes in which the act of translation is intended to convey the meaning. While the syntactic strategies convey ‘*the form*’ and semantic strategies are used to transfer ‘*the meaning*’, pragmatic strategies are developed to transmit ‘*message*’.

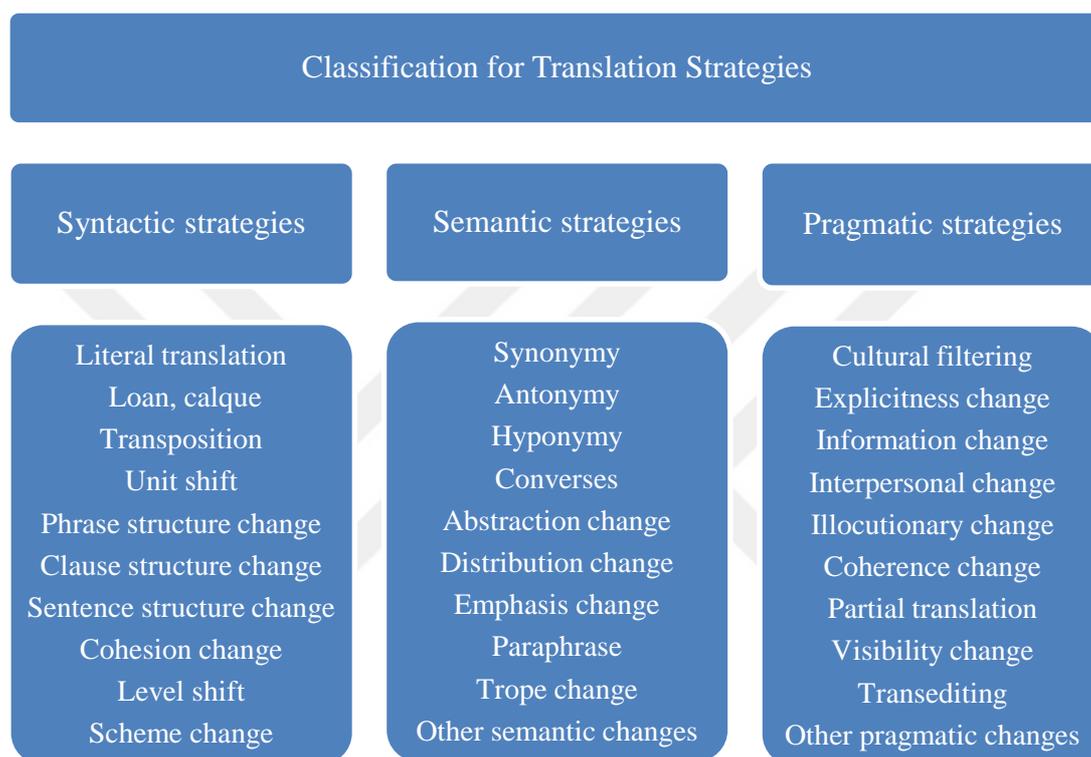


Figure 3. 1: Chesterman’s three sets of classification for translation strategies

Aixelá (1996) notes that any culture-specific item can emerge per se and adds that the conflict arises when the culture-specific item is tried to be transferred into the target language and the translator cannot find any correspondence or equivalence for it due to its non-existence in target culture. Like Venuti, Aixelá proposes two main strategies by which the target reader perceives the source text: ‘*conserve*’ and ‘*naturalize*’. Therefore, he submits a long list of translation methods within the framework of these main strategies. He proposes five methods as conservative: “*repetition, orthographic adaptation, linguistic translation, extratextual gloss and intratextual gloss*” and six methods for substitutive: “*synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation*”. When we explained the term ‘culture-specific items’ in previous sections of the study, we witnessed that Aixelá developed a classification for detecting the

CSIs, as well. He divides the CSIs into two main categories: proper nouns that consists of both historical and conventional names and common expressions that include all the cultural objects, thoughts, opinions and habits over the world.

In parallel with Aixelá, Newmark (1988a) also proposes some strategies for the translation of CSIs. Newmark claims that there could be no total correspondence or fulfilled equivalence between two different cultures and languages. Therefore, the translated text is not supposed to be the same or just like *'the original'* in another culture. However, he asserts that everything in a language cannot be cultural, so it can be translatable. Compounding his thoughts upon cultural translation, Newmark puts forward a long list of translation procedures to make the translation process of cultural words or phrases easier and smoother for translators: “transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through-translation, shifts or transpositions, modulation, recognized translation, translation label, compensation, componential analysis, reduction and expansion, paraphrase, couplets and notes, additions, glosses” (Newmark, 1988a).

Among these methods that are generated by various scholars in the field of cultural translation studies, it is determined to utilize from the ones that were developed by Davies (2003) in the micro-analysis of CSIs since her list of procedures provides a great theoretical base for translation of CSIs. In the general framework in which the CSIs are discussed, the strategies ‘foreignization and domestication’ that are generated by Venuti will be utilized to determine the overall tendency of the decision-making process that is carried out by the translators. Thus, the new shapes of the source text – that is, target texts – that are intended by the translators would be uncovered. In this empirical study, seven methods to be utilized in the translation of culture-specific items are listed below:

- (1) Preservation
- (2) Addition
- (3) Omission
- (4) Globalization
- (5) Localization
- (6) Transformations
- (7) Creation

(Davies, 2003)

3.3.1. Davies's Methods for Translation of CSIs

As we mentioned in the previous section, the translation procedures that are generated by Davies (2003) will be utilized in the micro-analysis of the CSIs that are detected in both the source and target texts via Newmark's classification of culture-specific items. In her empirical study titled as '*A goblin or a dirty nose?*', she puts forward a broader analysis upon the translations of the culture-specific references in *Harry Potter Books*. She determines *Harry Potter and the Philosopher's Stone*, the first book of the series, that is published in the UK as the source text and its French translation by Jean-François Ménard, '*Harry Potter à l'école des sorciers*' and German translation by Klaus Fritz, '*Harry Potter und der Stein der Weisen*' as the target texts. In the micro-level analysis of CSIs, she proposes seven individual procedures that can be benefited in setting up a concrete tool to deal with several problems during the decision-making process that is carried out by translators. These seven procedures are given with their definitions below:

1. Preservation: When the translator comes across with a term that has no correspondence in the target culture, the term may be involved into the target text as it is in source text that is defined as '*transference*' by Newmark (1988a), as '*borrowing*' by Vinay & Darbelnet (1958/1995) and '*translation using a loan word*' by Baker (1992), or the denotative meaning that is generally described as '*literal translation*'. Therefore, it seems that Davies splits this type of translation method into two as '*preservation of form*' and '*preservation of content*'. This translation method deals with the preservation of the item in terms of either form or content.

1.1. Preservation of form: It is utilized by translator when he could not find any equivalence for the CSI in target language and transfer it into the target language and culture, e.g. *Adembabalar* → *Adembabas*, *Ron Weasley* → *Ron Wesly*.

This translation method is generally used in the translation of proper names, names of institutions, places, etc.

1.2. Preservation of content: It is used when the cultural terms are not transferred as they are; however, their meanings are translated via '*literal translation*', e.g. *Moony* → *Luna*, *kuruş* → *cent*, etc.

Davies (2003) claims that the CSIs that are transferred into the other cultures, in some cases, may be permanently adopted in these languages as they may catch the fancy of target readership. On the contrary, he reminds that the transference of the CSIs as they are in source text may be confusing for target reader.

2. Addition: When the translation leads obscurity in the perception of CSI, the translator may apply to add extra, but relevant information inside or outside the text to make it comprehensible for the target reader. Newmark defines this type of translation as '*expansion*' and proposes another procedure for the explanations that are given outside the text as '*notes, additions, glosses*'. Baker (1992) claims that addition can be just a part of the translation method and she suggests '*translation using a loan word plus explanation*'. Davies makes a division in this translation method:

2.1. Addition inside the text: This type of translation appears when the extra information is involved inside the target text, e.g. *Blacksea* → *north of Turkey*.

2.2. Addition outside the text: It can be applied when the translator makes an explanation outside the text as a footnote or gloss, etc. e.g. *şah* → *a title that is given for Persian and Afghan emperors*, *İMRA LI* → *a prison island in the Sea of Marmara*.

3. Omission: This type of translation method, which is attributed as the opposite of addition, can be utilized when a translator leaves the CSI out of the text. the translator chooses this method when s/he comes across with a term that is determined to be left out of the context since s/he cannot find any appropriate equivalence for this item and finds it troublesome to conduct any other translation methods on it and so finally, decides to leave the CSI out of target text. therefore, the translator omits the CSI, which is figured out by the original author, in his translation with the idea that target reader cannot comprehend the cultural concept of the reference due to the non-existence of the cultural concept in target culture. However, some scholars claim that benefiting from omission may cause the loss of the meaning and they do not suggest utilizing from it until the translation of the CSI is impossible. Baker (1992) generates a similar definition for this type of translation as '*translation by omission*'. Newmark (1988a) defines it as '*reduction*' and it constitutes a part of Chesterman's '*information change*' in which omission and addition are handled together (Chesterman, 2016). In the source text that is rendered in our study, the CSI '*Helal olsun*' is omitted by the translators due to a possible reason that the target reader is

so distant to the culture in which this CSI is produced and may not comprehend it since it does not exist in the target culture.

4. Globalization: It is a translation type that can be defined as *'filtering the cultural items'* that requires to replace the CSIs that are peculiar to a unique culture with the words that are *neutral* for any culture. By this way, the terms that pose a problem in the translation process are eliminated from the target text and new terms that are general for everyone are offered for the readership. Davies (2003) mentions about *globalization* as a popular translation method that is selected by some companies having the business of editing and translating since they admire to communicate with the public in a clear and comprehensible way, they benefit from this type, especially in their websites. Newmark (1988b) defines this type of translation as *'naturalization'*, Aixelá (1996) names it *'universalization'* and Baker (1992) suggests *'translation by more general word'*. By this method, the translation of some certain CSIs may be accessible to a wider range of readership of target text; however, the local colour of the CSI may be lost and wiped away in target text. Thus, it may not be beneficial in terms of introducing the source culture to other cultures and languages, but a better comprehension by the target reader can be provided with the replacement of a more neutral word instead of the CSI. e.g. *inşallah* → *I hope*, *türkü* → *song*.

5. Localization: This translation procedure occurs when the translator comes across with a CSI in source text and makes an effort to replace it with another CSI that is peculiar to target culture. This method displays opposition to *globalization*. This method is defined by Newmark as *'cultural equivalent'* (1988b). The translator conducts this method when s/he could not find the exact reference for the CSI that is created by the source text author in target language, but a similar one that is used in target culture. Therefore, this method enables the target reader to comprehend the translated text easily. The CSI does not pose any strangeness for the readability of target text. e.g. *şah* → *prince*, *muhtar* → *village elder*, *sululuk* → *horseplay*.

6. Transformation: It occurs when the translator makes an alteration or a change on the CSI due to the translator's decision not to leave the reader in a wrestle with the historical, traditional and cultural references produced according to the source culture and its reader.

Davies (2003) also states that it is troublesome to make a division between the methods *globalization*, *localization* and *transformation*. Additionally, he assumes that the

target references that are created by means of transformation may not submit the expected comprehension and convenience for the target reader.

In this process, the translator may comprehend the CSI produced by the original text author in a different sense that was not meant in source culture and modifies the CSI within his own point of view by applying alterations upon the CSIs. e.g. in a translation of *Harry Potter's* books from English to Italian, the translator modifies the name of 'Mrs. Pomfrey' which is a common British surname as 'Madame Chips' within his own perception that this surname bears the meaning of 'pommes frites' that means 'fried potatoes'. Thus, he translates this name in its Italian version as 'Madame Chips' even though the allusion 'fried potatoes' was not intended by the original author in source text.

7. Creation: Another translation method that is proposed by Davies (2003) is *creation* in which a new CSI that does not exist in source text is inserted into the target text. This type of translation can be described as 'idiomatic translation' in which translator contributes to the translation process and makes additions, new words that are absent in source text to transfer the essence and message of source text to the target reader. Aixelá (1996) defines this method as 'autonomous re-creation', as well.

Even though it is a rare method, it may be utilized in the translations of proper nouns, mostly. e.g. in the translation of *Harry Potter's* book, Hagrid's dog, 'Fang' is translated into French as 'Crockdur' since the first syllable refers to 'Fang'. Additionally, the word that is created in target text anglicized to own the characteristics of English language.

There are several reasons to benefit from this method. Creation may be applied due to the translator's cogitation that the CSI would be too strange for the target reader. Therefore, this method can be utilized to retrieve 'the loss of meaning' that is caused during the translation process (Davies, 2003). By this way, the local colour of CSI can be transferred a bit into the target language, as well. The target reader may taste the source culture since the translated text includes small crumbs of the nature that is figured out the original author.

3.3.2. Domestication and Foreignization

Many theorists have tried to situate the translators in an appropriate position in the process of translation throughout history. Lawrence Venuti is one of them whose opinions have played a crucial role among the theories that are developed for the task and role of

translators. By means of the strategies, *foreignization and domestication*, Venuti discusses the (in)visibility of a translator in a translated text in his book titled *'The Translator's Invisibility'* that was published in 1995.

In his book, Venuti (1995) develops possible strategies by which the translators make their target texts more fluent within the scope of intending to transfer the cultural concepts and differences among the languages instead of leaving them out the context. Venuti renders the translated text as *'original'* when they present fluency within the source author's intention and point of view. Therefore, he asserts that in this case, the translated text loses its feature of being a translation since it is perceived by target reader as if he read a work that is written in his own language and culture.

As influenced by a German theologian and philosopher, Frederic Schleiermacher, who generated the strategies *'alienating and naturalizing'* in 18th century. In his seminal lecture that he submitted to the Royal Academy of Sciences in Berlin, *'On Different Methods of Translating'*, he scrutinizes two ways of making translation:

“Either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him.”

(Schleiermacher, 1813/2004)

Schleiermacher prefers the former strategy that is assigned as *'foreignization'* in Venuti's approach. In this strategy, he suggests conveying the essence of the source text and the intention of original author in target language, via translation, by giving as much information as the original author does in source text. In order to achieve this, the translator should conduct the alienating strategy by focusing upon the features and characteristics of language and culture in which the source text is created and original author's intention, as well (Munday, 2008). Schleiermacher's strategies for translation have influenced many scholars and theorists studying in the field of translation studies. Lawrence Venuti was one of these scholars and generated the strategies *'foreignization and domestication'* in parallel with Schleiermacher's point of view.

These two concepts that were developed by Venuti are attributed in relationship with target and source-oriented translation. Therefore, these strategies are generally used to determine the dominant culture and language in the translated text which is shaped with the intention of translator.

Venuti's first strategy, domestication, can be described as an ethnocentric reduction of foreign items in target language and culture with Schleiermacher's description 'moving the author to the reader' which is performed to feel the target reader comfortable and enable the text to be read in fluency. In this strategy, the foreign culture is transferred into the target language with the familiar references that would not pose any trouble for target reader in order to reduce 'the foreignness' of the text.

On the contrary, foreignization is applied by moving the cultural and linguistic differences and making the foreign items dominant in translated text. By this way, the target reader is aimed to be informed about the foreign culture and language. In this strategy, the translator leaves the author in peace and moves the reader to the foreign culture and language (Schleiermacher, 1813/2004). In this strategy, the foreign culture that is narrated by the original author is preserved as it is and the target reader knows that he reads a foreign text and culture in which he would have the chance of being informed about 'the unknown' for him. Via foreignization, it is aimed to remind the reader 'the otherness' and introduce the characteristics of a unique culture.

In this study, Venuti's strategies are going to be utilized to display the general tendency of the translators and the dominant culture that is rendered in translated works. This part of the study would be labelled as the macro analysis of the CSIs that are detected in both the source and target texts. The macro analysis of the CSIs is going to be conducted according to the rates of Davies' methods that are utilized by the translators during the decision-making process. Therefore, Davies' seven methods that are conducted in the micro analysis of the study are going to be split into two within the basis of domestication and foreignization to put forward the dominant strategy in target texts. By this way, the type of methods and strategies that were used by the translators in the translations of the CSIs in '72. *Koğuş*' will be observed which will display the intention of translators in translating a literary work. The results that are gained will contribute to our study in seeking answer to

the main research question of how the translators' decisions form the target text in literary translation.

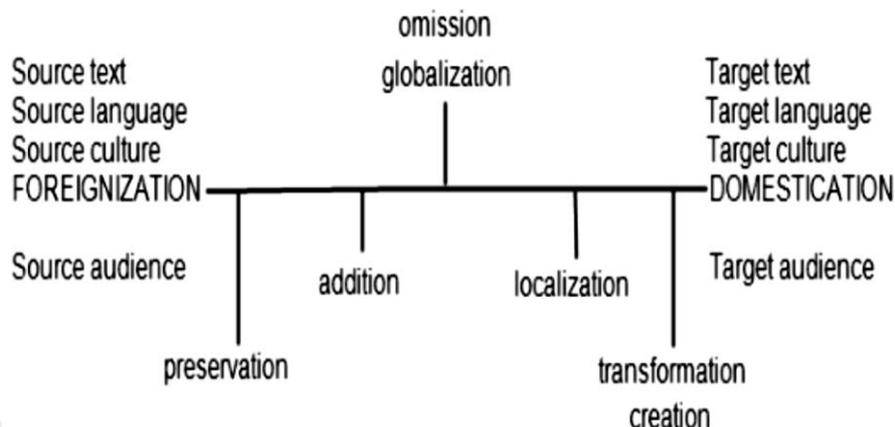


Figure 3. 2: A continuum between foreignization and domestication

(Jaleniauskiene & Čičelytė, 2009)

In the figure above, the seven methods that are generated by Davies are ranked in a continuum which was generated by Jaleniauskiene & Čičelytė in an article that investigates the translators' strategy choices in children's literature. It ranges between foreignization and domestication. The methods *preservation* and *addition* are included in foreignization while the methods *localization*, *transformation* and *creation* are included in the strategy of domestication. The methods of *omission* and *globalization* are situated in the middle of that continuum. Nevertheless, they are considered to constitute a part of domestication strategy since benefitting from these methods reduces the foreignness of the source text for the target reader.

In the study, the treatments of translators to the CSIs that will be detected via Newmark's categorisation for cultural words at first. Some of the CSIs that are detected via Newmark's taxonomy may be correlated with more than one category. Therefore, the distinction among these items was provided by detailing the taxonomy in parallel with the CSIs' nature and characteristics.

As a second step, the translations of the CSIs are going to be associated with Davies' methods that can be used for the translation of culture-specific items as a micro analysis in

order to detect the frequency of the methods that are utilized by the translators.

As a third and last step, these findings are going to be evaluated in terms of Venuti's domestication and foreignization strategies to display the dominant culture that is shaped by the translators in the target texts. By this way, the intentions of translators will be uncovered in the process of re-creation of a literary work in target culture and language. Do they aim to introduce the source language, culture and source text author's intention to the target reader by means of foreignization or do they tend to create a new product in a fluency with which the target reader feels as if he reads a work that is written in his own language via domestication?



CHAPTER 4: FINDINGS & DISCUSSIONS

4.1. Analysis of CSIs in Micro-level

In an overall view, it is aimed to analyse the representation of Turkish literature and the culture-specific items that are deeply engaged with the thoughts, morals, beliefs, customs, traditions and values of Turkish culture and its language, as well. Additionally, in the study, a closer look into the translators' decision-making process will be conducted in order to reveal how the target text is formed by translator's decisions in literary translation. In this aspect, the novella, '72. Koğuş' by Orhan Kemal, a well-known novelist in both Turkish and world literature, is selected as the source text since the works that were narrated by this author were mostly surrounded with culture-specific items. The reason for involving this artwork into the study is precisely based upon the idea that '72. Koğuş' is composed within a glorious harmony of cultural concepts that narrates the deep level of Turkish culture. The source text can be attributed as rich in cultural aspect. The novel narrates the prison life which includes a cultural atmosphere that surprises even the original readers. The translations of this novella into English, 'Ward 72' by Nevzat Erkmen with the support of Ministry of Culture of Turkish Republic and 'The Prisoners' translated by Cengiz Lugal in 2003 by means of a private publishing company are selected as target texts in the study. The work has been translated into many languages; German (Die 72. Zelle) by Achim Martin Wensien in 2009, Albanian (Qelia Numer 72) by Ramadan Ramadani in 2008 and again by Fatmir Dibra in 2012 (Qulia 72) and into Urdu by Khalid Fateh Muhammad in 2010 (TEDA, 2018) .

In this part of the study, the CSIs that were detected in '72. Koğuş' via the taxonomy that was generated by Peter Newmark (1988a) for the categorization of cultural words are going to be handled out in terms of determining the actual status of source text in target language. In this regard, this study has great importance in sense of that it represents how translators' decisions and thoughts differ in diagnosing the appropriate method for literary transference of cultural elements from source culture to target culture. Hereby, the CSIs that are detected are going to be evaluated in terms of the frequencies that are utilized by the translators of target texts. By this way, it is expected to submit the data that displays the frequencies of Davies's methods utilized by the translators at least and most. After the findings are evaluated via Davies's methods within the scope of micro analysis in this part,

the overall tendencies of the translators are going to be achieved by means of a macro analysis that is based on the concept of overlapping Davies's methods within the framework of Venuti's '*domestication*' and '*foreignization*' strategies in the following part of the study. In the source text, 463 CSIs related to Turkish culture were detected in parallel with the target texts via the taxonomy by Newmark (1988a) which reveals that the work is tightly woven with cultural concepts and references even though it consists of only 98 pages. The CSIs are submitted in the following table under the topics of typology that was arranged by Newmark for the detection of culture-specific items:

Table 4. 1: Division of CSIs according to Newmark's categorization

Categories	Sub-topics	Number of CSIs per each sub-topic	Number of CSIs per each category	Frequency rates of CSIs
(1) Ecology		14	14	% 3,03
(2) Material Culture	Foods	21	74	% 15,98
	Clothes	10		
	Houses & Towns	39		
	Transportation	4		
(3) Social Life	Work	22	36	% 7,77
	Leisure	14		
(4) Organisations, Customs, Activities, Procedures, Concepts	Political & Administrative	18	168	% 36,29
	Religious	45		
	Artistic	3		
	Slang & Vulgar Words	61		
	Colluquailasims & Routine Expressions	41		
(5) Habits & Gestures		18	18	% 3,88
(6) Proper Names & Nicknames		39	39	% 8,42
(7) Idioms & Proverbs		114	114	% 24,63
Total Number of CSIs			463	%100

In Table 4.1, the highest rate of culture-specific items is observed in the fourth topic, ‘*Organisations, Customs, Activities, Procedures, Concepts*’ and it is followed by the last topic of taxonomy, ‘*Idioms & Proverbs*’. The lowest rate of CSIs is detected in the novel with the topic of ‘*Ecology*’ and it is followed by ‘*Habits & Gestures*’. In the following sections, the rates of methods that are utilized by translators in the target texts will be submitted and evaluated.

4.1.1. Preservation

This type of translation method is utilized when the translator makes no alteration or transfer item with its literal meaning into the target language. *Preservation* is split into two sub-topics: preservation of form and preservation of content. In *preservation of form*, the culture-specific items are transferred into the target language with its original form in the source text. By this type of translation method, the translator tries to introduce the CSI that is created by the original author within the framework of source culture to the target reader. This method is described as ‘*transference*’ by Newmark (1988a), ‘*borrowing*’ by Vinay & Darbelnet (1958/1995) and ‘*translation using a loan word*’ by Baker (1992).

When the translator could not find a correspondence for the CSI in target culture, he may apply to preservation of form by making no alteration or change upon the item in which the target reader can witness the original form of the CSI that may be ‘foreign’ to his own culture and language. In our study, this translation method is utilized at most by both translators in the target texts. e.g. *Galata* → *Galata*, *Minare* → *Minaret*, *Bayram* → *Bayram*, *Kismet* → *Kismet*, *Sürmeneli* → *Sürmeneli*, *Rize* → *Rize*, etc.

As the other sub-topic of preservation, the translation method of preservation of content can be also benefitted during the translation process. The translator offers the CSI to the target reader with its denotative meaning into the target language in which literal translation is conducted. This type of translation is mostly used by translators since it does not need any further explanation. e.g. *Moony* → *Luna*, *kuruş* → *cent*, *Şubat Fırtınası* → *February Storm*, *Avlu* → *Yard*, *Eşarp* → *Scarf*, etc.

The CSIs that are detected in the novella will be evaluated in this part of the study in terms of the frequency of Davies’s first translation method – *Preservation* – that is utilized by

translators in the decision-making process. While this method is applied by the translator of TT1 239 times, it is benefitted by the translator of TT2 on 163 items. By the help of this method, the translators aimed to introduce Turkish culture to the fancy of target readership. In this regard, the frequencies of preservation that are utilized by the translators will be given with Newmark's categorization for cultural items in the following figure:

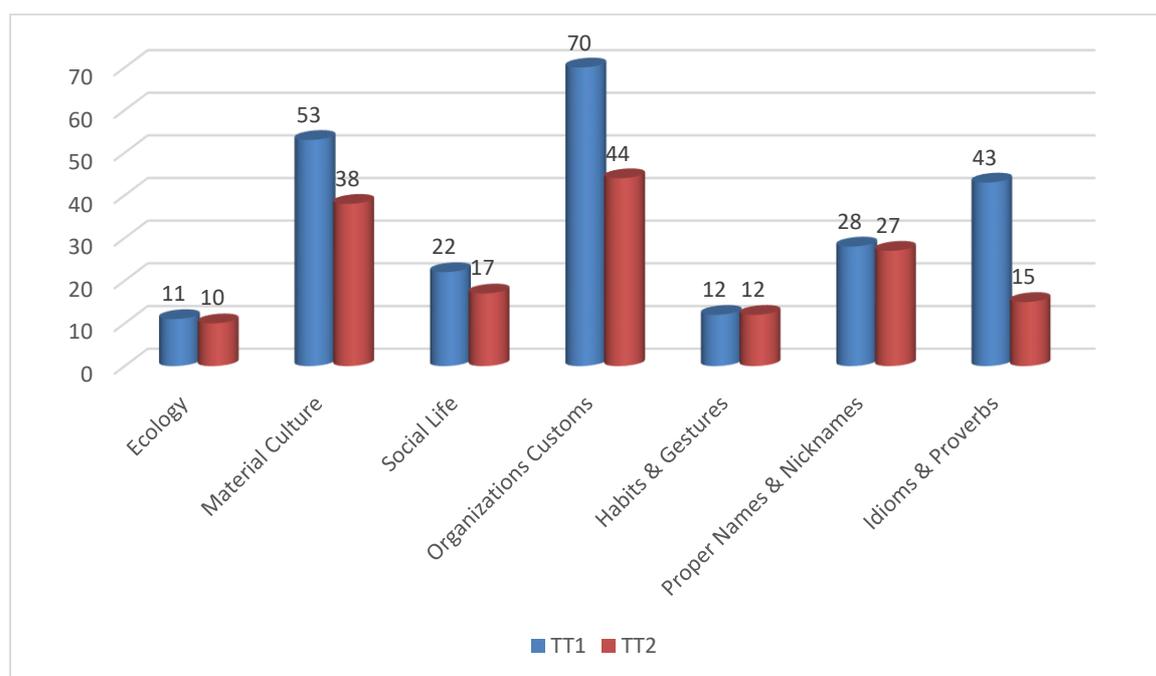


Figure 4. 1: Frequencies of Preservation within Newmark's categorization

In the figure above, the divisions of the frequencies that are performed by both the translators are submitted. As seen from the graphics, the topic where the translators utilized from preservation at most is Organization, Facilities, Activities, Customs and Concepts whilst the least preservation frequency of both translators indicates the first topic Ecology. Moreover, it can be clearly derived from the graphics that TT1 translator has utilized from preservation more than the translator of TT2 almost in each category. This data shows us that preservation predominates in TT1 when compared with TT2 which means that the translator of TT1 is in the tendency of introducing CSIs to the target reader in his target text much more than the translator of TT2. The CSIs that are detected in source and target texts are presented within the framework of Newmark's categorization. The items that are coloured in red-font means that same method is utilized by both the translators while translating the CSI.

Table 4. 2: The CSIs detected in ST and their translations via preservation in TT1.

	CSIs in ST	Page	TT1	Page	Method
ECOLOGY	Şubat fırtınası	32	February gale	37	1.2
	Devetüyü	43	Camel hair	51	1.2
	Tiftik	46	Mohair	55	1.2
	Sulusepken	66	Sleet	79	1.2
	Ayaz	66	Frost	79	1.2
	Süsenler	73	Irises	87	1.2
	Aygır	74	Stallion	88	1.2
	Kısrak	74	Mare	88	1.2
	Boğaz	88	The Bosphorus	105	1.2
	Karadeniz	88	Black sea	105	1.2
	Yollar, beller tıkanı.	97	Pass	116	1.2
	MATERIAL CULTURE (Food)	Pilav	9	Pilau	8
Yumuşacık somun		26	A loaf	31	1.2
Salça		27	Tomato paste	31	1.2
Pişgel		27	Easy-cook	31	1.2
Kırmızı biber		27	Red pepper	31	1.2
Öteberi, yeyinti		28	Shoppin' -groceries	34	1.2
Pırasa yaprağı		50	Leek leaves	59	1.2
Zeytin çekirdeği		50	Olive stones	59	1.2
Rakı		66	Rakı	67	1.1
Şarap		66	Wine	67	1.2
Fasulye pilakisi		66	Bean-salad	67	1.2
Çingene palamudu		66	Grilled young bonito	67	1.2
Sardalye		66	Sardines	79	1.2
(Clothes)		Gocuk	14	Sheepskin cloak	15
	Üst baş	35	Clothes	41	1.2
	Yün örgü	74	The knitting	88	1.2
	Eşarp	87	Scarf	104	1.2
(Houses & Towns)	Koğuş	2	Ward	2	1.2
	Cami kurşunu	5	Lead from mosques	5	1.2
	Efendi koğuşu	12	The effendi ward	14	1.1

(Houses & Towns)	Meydan yeri	13	Courtyard	14	1.2
	Çeşme	19	Fountain	20	1.2
	Beyler koğuşu	38	Gentlemen's ward	44	1.2
	İstanbul	39	Istanbul	46	1.1
	Galata	39	Galata	46	1.1
	Ziba	39	Ziba	46	1.1
	Pire	39	Pireaus	46	1.1
	Napoli	39	Naples	46	1.1
	Tiryste	39	Trieste	46	1.1
	Marsilya	39	Marseilles	46	1.1
	Hamburg	39	Hamburg	46	1.1
	İskandinavya	39	Scandinavia	46	1.1
	Rusya	39	Russia	46	1.1
	Sultanahmet	45	Sultanahmet	53	1.1
	Ayasofya	45	St. Sophia	53	1.1
	Eminönü	66	Eminönü	79	1.1
	Balıkpazarı	66	The fish market	79	1.2
	Rum oğlunun meyhanesi	66	The Greek's tavern	79	1.2
	Dostunu kocaman ekmek bıçağıyla mercan'dan aşağı kovalayıp kuluncundan vurmaktan...	74	The Mercan slope	88	1.1
	Alamaniya	78	Germany	94	1.1
	Kırmızı kiremitli yapı	87	The red tiled building	104	1.2
	Minare	87	Minaret	105	1.1
	Kurşun kubbe	87	Lead covered dome	105	1.2
	Karaköy	87	Karaköy	105	1.1
	Adalar	87	Prince's islands	105	1.1
	Sirkeci	87	Sirkeci	105	1.1
	Tepebaşı	87	Tepebaşı	105	1.1
	Cibali	88	Cibali	106	1.1
	Fener	88	Fener	106	1.1
	Balat	88	Balat	106	1.1
Revir	90	Infirmery	109	1.2	
(Tran sport)	Mavna	66	Barge	79	1.2

	Boğaz vapuru	84	The bosphorus ferries	100	1.2
SOCIAL LIFE (Work)	Ağam...	11	Agha	12	1.1
	Hamam	12	Hamмам	14	1.1
	Karakol	14	Police station	16	1.2
	Yankesici	26	Pocket- pickin'	30	1.2
	Bakkal	27	Grocery	32	1.2
	Kumpaniya	39	Agent	46	1.2
	Numaracı	41	Fakers	49	1.2
	Odacı	43	Porter	51	1.2
	Genelev	44	Brothels	52	1.2
	Mandıra	46	Dairy farm	55	1.2
	Fahişelik	67	Being a whore	79	1.2
	Badanacılık	70	Whitewashing	84	1.2
	Marangoz	71	Carpenter	86	1.2
	Kaptanlık etmek	81	To be a captain	97	1.2
(Leisure)	İzmaritime zar atmak	1	Roll the dice for cigarette butts	1	1.2
	"Se yek!" "ciharı dü!" "penci yek!" "şeşi se!"	2	"three and one!" "four and two!" "five and one!" "six and three!"	2	1.2
	Dertleşmek	10	Talk about each other's problems and things	10	1.2
	Kumara oturmak	11	Join the dicers	11	1.2
	Çay kaynatmak	12	Brew tea	13	1.2
	Volta vurmak	13	Pace back and forth	14	1.2
	Tatlı yarenlik	43	Chatting pleasantly	51	1.2
Tünemek	81	Perch	97	1.2	
ORGANIZATIONS, FACILITIES, CUSTOMS, CONCEPTS (Political &	Başefendi	5	Head warden	6	1.2
	Başgardıyan	6	Head warden	7	1.2
	Lira	7	Lira	7	1.1
	Karneye binmek	17	Ration	18	1.2
	Candarmalar	39	Gendarmes	46	1.2
	İki buçukluk	44	Two and a half lira	52	1.2
	Beşlik	44	Fiver	52	1.2
	Dişçi kağıdı	48	Dentist's pass	57	1.2

	Karakol komutanı	60	Commander of the guard	73	1.2
	Resmi karım	87	Wife officially	104	1.2
(Religious)	Bayram	19	Bayram	20	1.1
	Haramzade	20	Bastard	21	1.2
	Allah aşkına	23	Allah's sake	26	1.2
	Amiin	35	Ameeen	40	1.1
	Allah belasını versin	45	Let Allah damn	53	1.2
	Kitap	47	Scripture	56	1.2
	Dua et	52	Pray	61	1.2
	Kader	64	Fate	77	1.2
	Kismet	64	Kismet	77	1.1
	Talih	64	Chance	77	1.2
	Nasip etmek	65	Grant	77	1.2
	Kilise	66	Church	79	1.2
	Evvel Allah	68	With Allah's help	81	1.2
	Ar	68	Shame	81	1.2
	Namus	68	Honor	81	1.2
	Edep	72	Manners	86	1.2
	Allah yardımcınız olsun!	74	May Allah help you	89	1.2
	Allah bir sebep halk etmezse	75	Allah permitting	89	1.2
	Şükret Allah'ına	75	Thank Allah	90	1.2
	Allah yazdıysa bozsun.	76	Allah forbid	91	1.2
	Allah'ını seversen.	79	For Allah's sake	95	1.2
	Gusül	80	Ablution	97	1.2
	Minare	87	Minaret	105	1.1
	Kurşun kubbe	87	Lead covered dome	105	1.2
	Rab	88	Allah	105	1.1
	Allahuallem	97	Allah help us	116	1.2
(Artistic)	Hitit heykeli	3	Hittite statue	3	1.2
	Mapushane Çeşmesi	80	Prison fountain	97	1.2
(Slang & Vulgar)	Marizlemek	4	Shitty dealings	4	1.2
	Irz	4	Very honor	5	1.2
	İki paralık hırsızlar	5	Crummy thieves	5	1.2

(Slang & Vulgar Words)	Serin gel	11	Cool it	11	1.2
	Ana avrat sövmek	11	Curse everyone's female kin	12	1.2
	Dırlanmak	11	Carpin' about	12	1.2
	Kardeş malı ortaklık	12	A brother's Money is to be shared	13	1.2
	Yenir mi o dediğin?	23	Is that thing edible?	26	1.2
	Marizlemek	37	Give a good thrashing	43	1.2
	Allah devesi mi?	40	Allah's curse	47	1.2
	Dümen	44	Guisse	52	1.2
	Keriz	44	Stupid	52	1.2
	Haşerat	55	Rabble	66	1.2
	Madik atmak	57	Put something over	68	1.2
	Nikahım size kıyılmadı ya!	58	We're not married, are we	70	1.2
	Yanık	65	Loser	77	1.2
	Çingar	69	Fighting	82	1.2
	Onu yiyen geçen sene öldü	70	The only guy who believed that died last year	83	1.2
	Cahil	70	Know-nothing	84	1.2
	Orospu çocuğu	75	Son of bitch	89	1.2
Ayip ettin	82	Shame on you	98	1.2	
(Colloquialisms & Routine Expressions)	Kara kuru	2	Dark, skinny	2	1.2
	Kendine mukayyet ol	12	You gotta be careful	13	1.2
	Bir lokma ekmek	12	A mouthful of bread	13	1.2
	Üçer beşer	13	In twos or threes	14	1.2
	Adamın koçu	19	Ace of man	20	1.2
	Allah bu	23	Allah, this	26	1.2
	Topu topu	36	Only	43	1.2
	Sana ne?	40	What's it to you	48	1.2
	Aferin be	58	Good f'r ya	69	1.2
	Boşver	58	Never mind	69	1.2
	Yumuk yumuk	83	Softly plump	100	1.2
HABITS AND GESTURES	Omuz silkemek	3	Shrug shoulders	3	1.2
	Pazarlığı yapmak	21	Bargain	24	1.2
	Başını sallamak	25	Nod head	29	1.2
	Bıyığını yumruğunun tersiyle sıvazlamak	36	Smooth mustache with the back of hand	41	1.2
	Dirseğiyle dürtmek	37	Prod with elbow	43	1.2
	Ellerini birbirine sürtmek	44	Rub hand	51	1.2

HABITS AND GESTURES	Nara atmak	45	Give a shout	53	1.2
	Omuzunu dürtmek	52	Prod one's shoulder	62	1.2
	Saygıyla durmak	57	Pause respectfully	68	1.2
	Elini hırsla kaldırmak	62	Raise head furiously	74	1.2
	Kıkırtıyla gülmek	74	Giggle	88	1.2
	Gerinerek uyanmak	80	Wake up stretching himself	96	1.2
PROPER NAMES AND NICKNAMES	Ahmet Kaptan	2	Captain Ahmet	2	1.2
	Kaya Ali	3	Kaya Ali	3	1.1
	Hatice Kalender	6	Hatice Kalender	7	1.1
	Recep	8	Recep	8	1.1
	Sölezli	11	Sölezli	12	1.1
	Küçük Hasan	14	Hasan, the little boy	16	1.1
	Motorlu Alman Birlikleri	17	German Motorized Groups	17	1.2
	Ayşe	18	Ayşe	20	1.1
	Fatma	18	Fatma	20	1.1
	Sultan	18	Sultan	20	1.1
	İzmirli Kenan	22	İzmirli Kenan	25	1.1
	Rahmi	39	Rahmi	46	1.1
	Brovniğim	39	Browning	46	1.1
	Bobi Niyazi	44	Bobi Niyazi	51	1.1
	Kara Hacı	44	Kara Hacı	52	1.1
	Hasan Efe	56	Hasan Efe	67	1.1
	Süleyman Bey	56	Süleyman Bey	67	1.1
	Necip ağa	56	Necip Agha	67	1.1
	Yüzbaşı Kerim	56	Major Kerim	67	1.2
	Sürmeneli	66	Sürmeneli	79	1.1
	Aysel	67	Aysel	79	1.1
	Dereköylü Hatice	74	Hatice from Dereköy	88	1.1
	Kuru Nedime	74	Twiggy Nedime	88	1.2
	Boğaziçi cigara	76	Bosphorus cigarette	91	1.2
	Tatar	77	Tartar	92	1.2
	Kocamustapaşalı Necla	80	Necla from Kocamustafapaşa	96	1.1
	Küçük Ali	80	Küçük Ali	96	1.1
	Ramazan	80	Ramazan	97	1.1
	Su dökmek	2	Urinate	2	1.2

IDIOMS AND PROVERBS	Gammazlamak	3	Rat on	3	1.2
	İçini çekmek	6	Sigh	6	1.2
	Cami yapılmadan körler mi diziliyordu?	9	Were the beggars lining up before the mosque was built?	9	1.2
	Arkasından atıp tutmak	9	Talk behind his back a lot	9	1.2
	Müjdeyi veren	9	Bearer of good news	9	1.2
	Dayak yemek	10	Be beaten up	10	1.2
	Tuz ekmek yemek	10	Eat bread and salt	10	1.2
	Para kokusunu almak	12	Sniff Money	13	1.2
	Kan gütmek	13	Blood feud	15	1.2
	Kara ayaklı	15	Black footed	16	1.2
	Kısa kesmek	23	Cut it short	26	1.2
	Allah'ın cebinden peygamberi çalmak	23	Steal thye prophet from Allah's pocket	27	1.2
	Bunlar analarını boyar da babalarına satarlar!	24	Them guys'll dye their mothers'n sell'em to their fathers	27	1.2
	Sağ kol	26	Right-hand man	30	1.2
	Tencere kaynatmak	26	Boil a pot	30	1.2
	Kemiklerini kırmak	29	Break bones	34	1.2
	Ok yaydan çıkmış	34	The arrow had been shot	39	1.2
	Allah ömürler versin	35	May Allah give a long life	40	1.2
	Çeneyi bırakmak	38	Stop yakking	45	1.2
	Derler eceli gelen köpek siyer cami duvarına.	39	As they say. the dog whose time of death has come, urinates against the mosque wall	46	1.2
	İçini çekmek	44	Sigh like that	51	1.2
	Sultanahmet'te dilenip Ayasofya'da sadaka vermek	45	Be a beggar in Sultanahmet and give alms in St. Sophia	53	1.2
	Zarı çok kırık	49	Dice's splitting	59	1.2
	Yumurtaya can veren Allah...	54	Allah who gives life to an egg	64	1.2
	Yek ekmeğe muhtaç etmek	56	Make one beg for a single crumb	66	1.2
	Haberle çalkalanmak	56	Be shaken up with the news	66	1.2
	Eli açık	56	Open-handed	67	1.2
	Mekik dokumak	57	Shuttle back and forth	67	1.2
	İliklerine kadar ısınmak	57	Get warm, deep to the marrow	68	1.2
	Bıçağı en keskin kabadayı	57	The bully with the sharpest knife	68	1.2
Nikâhım size kıyılmadı ya!	58	We're not married, are we?	70	1.2	
Bunlara Allah can vermiş alamıyor.	60-61	Allah's given them a soul and He just won't take it back.	73	1.2	

IDIOMS AND PROVERBS	Yaralı parmağa işemek	65	Piss on a wounded finger	78	1.2
	İçini çekmek	68	May Allah turn everythin' you touch into gold	81	1.2
	Kötü gün göstermesin	69	May he give you no bad days	82	1.2
	Su koyuvermeyin	69	Don't go overboard	83	1.2
	Külahları değişmek	71	Fall out	85	1.2
	Kıpkırmızı kesilmek	75	Blush crimson	89	1.2
	Üzümünü ye, bağını sorma	76	Eat your grapes 'n don't ask what vineyard they come from	91	1.2
	Kesenin ağzını adamakıllı açmak	87	Loosen the purse strings thoroughly	104	1.2
	Kafasında şimşek çakmak	90	Something flash through mind	108	1.2
	Hâl hatır sormak	90	ask how are you	109	1.2

According to the data that is gathered in the study, 11 CSIs out of 14 items are transferred via preservation in TT1. 53 CSIs out of 74 (in over half of them) are handled out with the same method in the topic of material culture. In social life, it is applied 22 times out of 36 items. In the fourth topic, that is Organization, Facilities, Customs and Concepts, preservation method is benefitted 70 times in 168 CSIs. In Habits & Gestures, it is utilized in the translation of 12 items out of 18. In Proper Names & Nicknames, it is used 28 times in 39 items and lastly, it is applied 43 times out of 114 CSIs in the topic of Idioms & Proverbs.

Table 4. 3: Frequency and Percentage of Preservation Method in TT1

Categories	Number of CSIs	Frequency of Preservation in TT1	Percentage
Ecology	14	11	%78,5
Material Culture	74	53	%71,6
Social Life	36	22	%61
Organizations, Facilities, Customs, Concepts	168	70	%41,6
Habits & Gestures	18	12	%66,6
Proper Names & Nicknames	39	28	%71,7
Idioms & Proverbs	114	43	%37,7
Total	463	239	%51,6

As seen from the table above, it can be clearly understood that the predominant method in almost all topics except Organization, Facilities, Customs and Concepts and Idioms & Proverbs is preservation. The method of preservation is mostly used in the translation of CSIs detected in Ecology, Material Culture and Proper Names & Nicknames. Throughout the translation process, preservation is utilized 239 times out of 463 items by TT1 translator at the rate of %51,6.

Table 4. 4: The CSIs detected in ST and their translations via preservation in TT2.

	CSIs in ST	Page	TT2	Page	Method
ECOLOGY	Şubat fırtınası	32	February storm	43	1.2
	Devetüyü	43	Camel-hair	57	1.2
	Tiftik	46	Mohair	61	1.2
	Süsenler	73	Irises	95	1.2
	Cılız avrat otu	73	Belladonna	95	1.2
	Aygır	74	Stallion	96	1.2
	Kısrak	74	Mare	96	1.2
	Boğaz	88	The Bosphorus	114	1.2
	Karadeniz	88	Black sea	114	1.2
	Yollar, beller tıkanı.	97	Pass	125	1.2
	MATERIAL CULTURE (Food)	Pilav	9	A nice pilaf	14
Yumuşacık somun		26	A fresh loaf of bread	37	1.2
Salça		27	Tomato paste	37	1.2
Kırmızı biber		27	Red pepper	37	1.2
Öteberi, yeyinti		28	Bits and pieces... Food	40	1.2
Zeytin çekirdeği		50	Olive stones	60	1.2
Şarap		66	Wine	87	1.2
(Clothes)	Entari	33	Dress	26	1.2
	Üst baş	35	Clothes	47	1.2
	Yün örgü	74	Knitting	47	1.2
	Şayak pantolon	79	Coarse trousers	104	1.2
	Eşarp	87	Scarf	113	1.2
(Houses &)	Koğuş	2	Dormitory	8	1.2
	Cami kurşunu	5	Lead off mosques	11	1.2

(Houses & Towns)	Rize	6	Rize	12	1.1
	Efendi koğuşu	12	Gentlemen's Dormitories	19	1.2
	Meydan yeri	13	Courtyard	20	1.2
	Dehliz	13	Passages	20	1.2
	Beyler koğuşu	38	Gentlemen's Dormitories	51	1.2
	İstanbul	39	Istanbul	52	1.1
	Galata	39	Galata	52	1.1
	Ziba	39	Ziba	52	1.1
	Pire	39	Pireaus	52	1.1
	Napoli	39	Naples	52	1.1
	Tiryeste	39	Trieste	52	1.1
	Marsiliya	39	Marseilles	52	1.1
	Hamburg	39	Hamburg	52	1.1
	İskandinavya	39	Scandinavia	52	1.1
	Rusya	39	Russia	52	1.1
	Avlu	67	Yard	88	1.2
	Dostunu kocaman ekmek bıçağıyla Mercan'dan aşağı kovalayıp kuluncundan vurmaktan...	74	Hill	97	1.2
	Alamaniya	78	Germany	102	1.1
	Kırmızı kiremitli yapı	87	The red tiled building	113	1.2
	Minare	87	Minaret	114	1.1
Kurşun kubbe	87	Lead covered dome	114	1.2	
Adalar	87	Islands	114	1.2	
Revir	90	Infirmery	118	1.2	
(Tran sport)	Şilep	39	Cargo boat	52	1.2
SOCIAL LIFE (Work)	Karakol	14	Police station	21	1.2
	Bakkal	27	Grocer	38	1.2
	Kumpaniya	39	Office	52	1.2
	Genelev	44	Brothels	58	1.2
	Mandıra	46	Dairy farm	61	1.2
	Faizcilik	43	Lending with interest	61	1.2
	Fahişelik	67	Being a prostitute	88	1.2
	Duvar işçiliği	70	Plastering	92	1.2
	Badanacılık	70	Painting	92	1.2

	Marangoz	71	Carpenter	94	1.2
	Kaptanlık etmek	81	To be a captain	106	1.2
(Leisure)	İzmaritime zar atmak	1	Throwing dice for cigarette butts	7	1.2
	Zar tutmak	1	Holding the dice	7	1.2
	“Se yek!” “ciharı dü!” “penci yek!” “şeşi se!”	2	“A three and a one!” “A Four and a two!” “A five and a one” “A six and a three!”	7	1.2
	Kumara oturmak	11	Go betting	17	1.2
	Tatlı yarenlik	43	Having a great time entertaining	57	1.2
	Tünemek	81	Perch	106	1.2
		Lira	7	Lira	13
ORGANIZATIONS, FACILITIES, CUSTOMS, CONCEPTS (Political & Administrative)	Kuruş	16	Kurus	23	1.1
	Karneye binmek	17	Ration card	23	1.2
	Candarmalar	39	Gendarmes	53	1.2
	İki buçukluk	44	Two and a half lira	58	1.2
	Beşlik	44	Fiver	58	1.2
	Ellilikler, yüzlükler	46	Fifties and hundreds	60	1.2
	Dişçi kağıdı	48	Dentist’s pass	64	1.2
		Hamd-ü senâ	34	Thanking its Lord	45
(Religious)	Amiin	35	Amen	46	1.1
	Dua et	52	Pray	68	1.2
	Kader	64	Fate	84	1.2
	Talih	64	Luck	84	1.2
	Kilise	66	Church	87	1.2
	Ar	68	Decency	89	1.2
	Haya	68	Honesty	89	1.2
	Namus	68	Honour	89	1.2
	Edep	72	Manners	95	1.2
	Allah bir sebep halk etmezse	75	God Willing	97	1.2
	Minare	87	Minaret	114	1.1
	Kurşun kubbe	87	Lead covered dome	114	1.2
	Allahualem	97	God help us	125	1.2
(Artistic)	Hitit heykeli	3	Hittite statue	9	1.2

	Bokluklar	4	Shit	10	1.2
(Slang & Vulgar Words)	İki paralık hırsızlar	5	Two bit thieves	11	1.2
	Mangır	45	Money	59	1.2
	Nikahım size kıyılmadı ya!	58	It's not like I'm married to you	77	1.2
	Yanık	65	Loser	85	1.2
	Cahil	70	Ignorant	92	1.2
	Posta (pay)	72	Sending something	95	1.2
	Orosu çocuğu	75	Little son of bitch	98	1.2
	Para babası	75	One with the real money	98	1.2
	Önce sökül bakalım müjdem	83	First things first. Do I get a little thank you?	108	1.2
	(Colloquialisms & Routine Expressions)	Kara kuru	2	Dark and drawn	8
Kendine mukayyet ol		12	Watch your back	18	1.2
Bir lokma ekmek		12	Crust	19	1.2
Bana ne		15	I don't care	22	1.2
Topu topu		36	Only	49	1.2
Sana ne?		40	What's it to you	54	1.2
Boşver		58	Forget	77	1.2
Sağ ol		68	Thank you	90	1.2
Hoş geldun, sefa geldun		86	Welcome	112	1.2
Peki, peki		95	Alright, Ok	123	1.2
Don gömlek	95	Shirt and underpants	124	1.2	
HABITS AND GESTURES	Omuz silmek	3	Shrug	9	1.2
	Cıgaraya kuvvet vernek	13	Get some fags	20	1.2
	Pazarlığı yapmak	21	Wring out the best deal	30	1.2
	Başını sallamak	25	Nod	35	1.2
	Bıyığını yumruğunun tersiyle sıvazlamak	36	Straighten his moustache with the back of his hand	48	1.2
	Dirseğiyle dürtmek	37	Nudge	49	1.2
	Yan yan bakmak	42	Looking sideways	56	1.2
	Omuzunu dürtmek	52	Shake one's shoulder	69	1.2
	Saygıyla durmak	57	Stop respectfully	76	1.2
	Paçaları çemirmek	70	Roll up sleeves	92	1.2
	Kıkırtıyla gülmek	74	Giggle	96	1.2
	Gerinerek uyanmak	80	Stretch	105	1.2
Berbat	1	Foul	7	1.2	
Ahmet Kaptan	2	Captain Ahmet	8	1.2	

PROPER NOUNS & NICKNAMES	Kaya Ali	3	Rock Ali	9	1.2
	Hatice Kalender	6	Hatice Kalender	12	1.1
	Recep	8	Rejep	14	1.1
	Sölezli	11	Solezli	17	1.1
	Küçük Hasan	14	the errand-boy, Hasan	21	1.1
	Motorlu Alman Birlikleri	17	Motorised German Units	23	1.2
	Fitil	25	Fuse	35	1.2
	Uzun Emin	36	'Tall' Emin	48	1.2
	Dalyan Rıza	36	'Hefty' Rıza	48	1.2
	Hidayet Reis	39	Hidayet	52	1.1
	Rahmi	39	Rahmi	52	1.1
	Brovniğim	39	Browning	53	1.1
	Boşnak Ali	47	Bosnian Ali	61	1.1
	Hasan Efe	56	Hasan	74	1.1
	Süleyman Bey	56	Suleyman	74	1.1
	Necip ağa	56	Nejip	74	1.1
	Yüzbaşı Kerim	56	Kerim	74	1.1
	Sürmeneli	66	Surmeneli	87	1.1
	Aysel	67	Aysel	87	1.1
	Dereköylü Hatice	74	Hatice	96	1.1
	Kuru Nedime	74	Nedime	97	1.1
	Tatar	77	Tartar	101	1.2
	Kocamustapaşalı Necla	80	Nejla	105	1.1
Küçük Ali	80	Ali	105	1.1	
Ramazan	80	Ramazan	105	1.1	
IDIOMS AND PROVERBS	Arkasından atıp tutmak	9	Talk behind his back	15	1.2
	Müjdeyi veren	9	One who bring the news	15	1.2
	Para kokusunu almak	12	Get the whiff of money	19	1.2
	Kan gütmek	13	Vendetta	21	1.2
	Kara haber	13	Bad news	21	1.2
	Koynuna girecek	19	Curl up in his arms	26	1.2
	Bir daha sözünü tartarak söyle!	22	Next time, you watch what you say	31	1.2
	Bir deri bir kemik kalmak	34	Barely more than skin and bones	45	1.2
	İçini çekmek	44	Sigh like that for	57	1.2
	Gemilerin mi battı deryada?	44	Lost your ship at sea?	57	1.2

Yek ekmeğe muhtaç etmek	56	Have them begging for a piece of dry bread	74	1.2
Mekik dokumak	57	Shuttle	75	1.2
Nikâhım size kıyılmadı ya!	58	It is not like I'm married to you	77	1.2
Kıpkırmızı kesilmek	75	Blush	97	1.2
Kesenin ağzını adamakıllı açmak	87	Loosen the purse strings all the way	113	1.2

According to the data that is gathered in the study, 10 CSIs out of 14 items are transferred via preservation in TT1. 38 CSIs out of 74, more than half of them, are handled out with the same method in the topic of material culture. In social life, it is applied 17 times out of 36 items. In the fourth topic, that is Organization, Facilities, Customs and Concepts, preservation method is benefitted 44 times in 168 CSIs. In Habits & Gestures, it is utilized in the translation of 12 items out of 18. In Proper Names & Nicknames, it is used 27 times in 39 items and lastly, it is applied 15 times out of 114 CSIs in the topic of Idioms & Proverbs.

Table 4. 5: Frequency and Percentage of Preservation Method in TT2

Categories	Number of CSIs	Frequency of Preservation in TT1	Percentage
Ecology	14	10	%71,4
Material Culture	74	38	%51,3
Social Life	36	17	%47,2
Organizations, Facilities, Customs, Concepts	168	44	%26,2
Habits & Gestures	18	12	%81,8
Proper Names & Nicknames	39	27	%69,2
Idioms & Proverbs	114	15	%13,1
Total	463	163	%35,2

As derived from the table above, it can be clearly understood that preservation is preferred in many categories except some of them by the translator of TT2. The method of preservation is mostly used in the translation of CSIs detected in Habits & Gestures, Ecology, and Proper Names & Nicknames. However, preservation, in overall view, is utilized 163 times out of 463 items by TT2 translator at a low rate, %35.

4.1.2. Addition

This method of translation is preferred by the translator when s/he determines to preserve the form of CSI as it is in the original text. However, the translator leaves an explanation for this CSI with the aim of both presenting the CSI to the fancy of target reader and explaining to be comprehended by him (Jaleniauskiene & Čičelytė, 2009). Davies (2003) claims that by giving the relevant knowledge with it, the translator may benefit from preserving the CSI in target text. This method can be applied in two ways: intratextual and extratextual addition (Petrulionė, 2012). If the translator decides to utilize from the former one, he keeps the CSI within the scope of addition as it is in original text only by inserting necessary knowledge and explanation inside the text. e.g. Karakış → Cruel sever winter, Kapı Kağıdı → Hospital or Dentist's Pass, Yankesici → Bloody thieves, Rize → Rize, his home town in far northeastern Turkey, Ellilikler, Yüzlükler → fifty and hundred lira bills, etc. However, the translator may benefit from the extratextual addition in which the additional explanation is left out of the text as a footnote, glossary and notes. e.g Taka → Taka, a freight boat with one mast (mostly seen on the Black Sea coast), İmralı → İmralı – a prison island in the Sea of Marmara, Kuruş → Kuruş – one hundredth part of a Turkish lira, etc.

In this part of the study, the CSIs that are detected will be analysed according to the frequencies of Davies's second method – Addition – that is benefitted by both translators at a low rate in decision-making process. In TT1, addition is utilized upon 17 CSIs by the translator while it is used only 3 times out of 463 items. This situation shows us that both translators did not involve the method of addition to the translation process so much. The frequencies of addition is given within the scope of Newmark's categorization in the figure below:

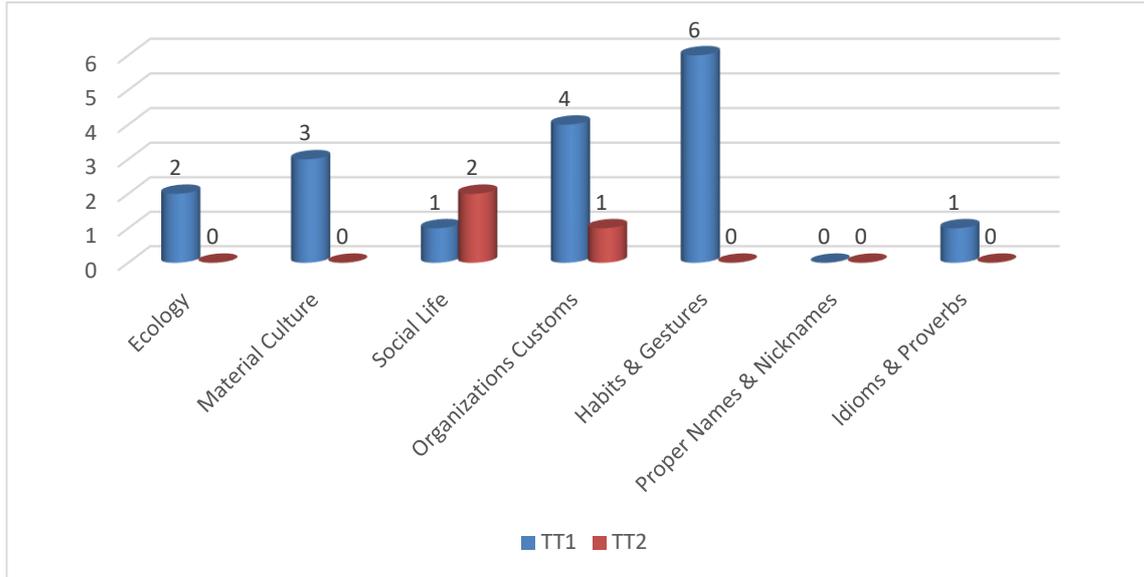


Figure 4. 2: Frequencies of Addition within Newmark's categorization

According to the figure above, the translator of TT1 utilizes addition much more than the one of TT2. He benefits from this method 6 times in the category of Habits & Gestures which has the highest level in the use of addition, 4 times in Organization, Facilities, Activities, Customs and Concepts, 3 times in Material Culture and at least once in other categories except Proper Names and Nicknames while it is used only in Social Life and Organization, Facilities, Activities, Customs and Concepts by the translator of TT2. This data shows us that both the translators benefitted from addition at a low rate when the amount of total CSIs (463) is considered. The CSIs related to addition and detected in source and target texts are presented within the framework of Newmark's categorization. The items that are coloured in red-font means that same method is utilized by both the translators while translating the CSI.

Table 4. 6: The CSIs detected in ST and their translations via addition in TT1.

	CSIs in ST	Page	TT1	Page	Method
ECOLOGY	Karakış	71	Cruel severe winter	86	2.1
	Cılız avrat otu	73	Puny belladonnas	87	2.1
M.C	İmralı	6	Rize, his home town in far northeastern Turkey	6	2.1

M.C	İmralı	93	İmralı – a prison island in the Sea of Marmara	IX	2.2
	Taka	14	Taka – a freight boat with one mast (mostly seen on the Black Sea coast)	IX	2.2
SOCIAL LIFE	Zar tutmak	1	Cheatin’, holdin’ them dice like that	1	2.1
ORGANIZATIONS, FACILITIES	Kuruş	16	Kuruş – one hundredth part of a Turkish lira	IX	2.2
	Ellilikler, yüzlükler	46	Fifty and hundred lira bills	54	2.1
	Hafız	1	Hafız – one who knows the Koran by heart	IX	2.2
	Adembaba	1	Adembaba – an unkempt, unshaven inmate; a pusher of drugs (literally, Father Adam)	IX	2.2
PROPER NAMES & NICKNAMES	Berbat	1	Berbat – rotten, very bad	IX	2.2
	İzmirli	1	İzmirli – born in İzmir	IX	2.2
	Fitil	25	Fitil – wick, drunken	IX	2.2
	Köylü sigarası	34	Köylü cigarettes – peasenat cigarettes (cheap cigarettes)	IX	2.2
	Boşnak Ali	47	Boşnak Ali – a Bosnian	IX	2.2
	Beton Ahmet	69	Beton Ahmet – concrete	IX	2.2
IDIOMS & PROVERBS	Kara haber	13	the news of his father’s death	15	2.1

As seen from the table above, 2 CSIs out of 14 in Ecology are translated by the use of addition, 3 out of 74 items in Material Culture are handled with the same method. In Social Life, only 1 culture-specific item out of 36 is translated via addition. In the fourth topic, that is Organization, Facilities, Customs and Concepts, addition method is benefitted 4 times in 168 CSIs. The highest rate (%15) can be seen in the category of Proper Names & Nicknames since it is applied 6 times out of 18. In Idioms & Proverbs, it is utilized only once out of 114 CSIs and it is not used in the category of Habits & Gestures.

Table 4. 7: Frequency and Percentage of Addition Method in TT1

Categories	Number of CSIs	Frequency of Addition in TT1	Percentage
Ecology	14	2	%1,75
Material Culture	74	3	%4

Social Life	36	1	%2,77
Organizations, Facilities, Customs, Concepts	168	4	%2,38
Habits & Gestures	18	0	%0
Proper Names & Nicknames	39	6	%15,3
Idioms & Proverbs	114	1	%0,8
Total	463	17	%3,67

As seen from the table above, addition is mostly used only in the category of Proper Names & Nicknames while it is used at low level or not used in the other categories in the translations of CSIs of TT1. The translator of TT1 includes a glossary at the very beginning of translation which consists of 15 CSIs with the opinion that these items may not be comprehended with their original form and they need to be explained with relevant information outside of the text. However, these results can be attributed as higher when the frequencies of addition utilized by the translator of TT2 are associated. The CSIs that are translated via addition in TT2 are given in a table below:

Table 4. 8: The CSIs detected in ST and their translations via addition in TT2.

	CSIs in ST	Page	TT2	Page	Method
S.L.	Yankesici	26	Bloody thieves	36	2.1
	Odacı	43	Trusty who worked in the governor's office	57	2.1
O.F.	Kapı kağıdı	66	Hospital or dentist's pass	87	2.1

As derived from the table above, the method of addition is benefitted only 3 times out of 463 CSIs by the translator of TT2 two of which we come across in the categories Social Life and one in the category of Organizations, Facilities, Customs, Concepts. We can state that the method of addition is hardly ever utilized in TT2 since its percentage throughout TT2 is %0,6.

4.1.3. Omission

For this type of translation method, many definitions have been made up by many scholars and theorists. Davies's Omission is defined by Newmark (1988b) as 'deletion'

and a similar description ‘translation by omission’ by Baker (1992). Even though it is not suggested by many theorists till it is impossible to translate via the other methods, translators occasionally apply to this method in translating the source text into the target language. The reason why some scholars oppose to this method results from the idea that there would be loss in the meaning since the target reader will not be informed about the CSI in no way. The translator may decide to omit the CSI when he is in trouble with finding appropriate correspondence in target culture and he thinks that the translation of CSI is irrelevant for target readership. In our study, it has been determined that the method of omission is benefitted by both translators and the frequencies at which amount they used are given in the table below:

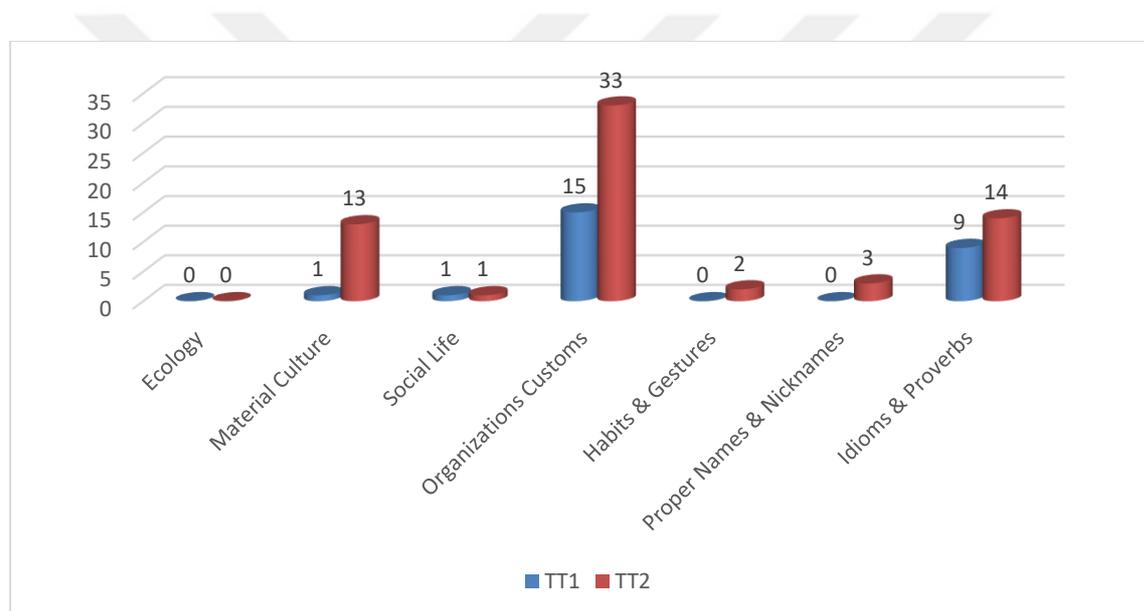


Figure 4. 3: Frequencies of Omission within Newmark’s categorization

As seen from the table, omission is not utilized in Ecology by both translators. Additionally, we can state that the translator of TT1 does not benefit as much as the translator of TT2. The use of omission is densely observed in the categories of Organizations, Facilities, Customs, Concepts and Idioms & Proverbs in both translations. This may result from the density of colloquial language which involves slang, vulgar words, idioms and proverbs. Since it is troublesome to translate these items into another culture, the translators may have omitted them to prevent the target reader from confusion and complexity of the items that are totally composed of source culture and distant to other cultures. In the topics; Social Life, Habits & Gestures and Proper Names & Nicknames, it

is used by both translators at low rate. The CSIs that detected to be translated via omission in TT1 is given in the table below:

Table 4. 9: The CSIs detected in ST and their translations via omission in TT1.

	CSIs in ST	Page	TT1	Page	Method
M.C	Şayak pantolon	79	-	95	3
S. L	Mektepli	95	-	113	3
ORGANIZATIONS, FACILITIES, CUSTOMS, CONCEPTS	Helal olsun	24	-	28	3
	Helalinden	52	-	61	3
	Vallahi	67	-	80	3
	Fasülye	1	-	1	3
	Herif	9	-	9	3
	İtoğlu itler	26	-	30	3
	Yaygara	41	-	49	3
	Kilimci	75	-	90	3
	Amma yapıyorsun ha...	85	-	102	3
	Yahu	3	-	3	3
	Aşk olsun	8	-	8	3
	Gayri	13	-	15	3
	Dirhem dirhem	40	-	48	3
	Ne olur ne olmaz	60	-	72	3
Kim bilir?	81	-	97	3	
IDIOMS & PROVERBS	Kurşun yemek	5	-	5	3
	Para zibil	39	-	46	3
	İmanı gevremek	54	-	64	3
	Battı balık yan gider	54	-	64	3
	Keyif çatmak	55	-	65	3
	Göze almak	65	-	77	3
	Madara etmek	76	-	91	3
	Kırış kırış annesi ne güne duruyordu?	87	-	104	3
Adı çıkmak	89	-	107	3	

In the table above, the method of omission is utilized in the category of Organizations, Facilities, Customs, Concepts 15 times out of 168 items and then 9 times out of 114 CSIs in the category of Idioms & Proverbs and it is utilized only once in the categories of Material Culture and Social Life. It is not benefitted in rest of the categories by the translator of TT1.

Table 4. 10: Frequency and Percentage of Omission Method in TT1.

Categories	Number of CSIs	Frequency of Omission in TT1	Percentage
Ecology	14	0	%0
Material Culture	74	1	%1,35
Social Life	36	1	%2,77
Organizations, Facilities, Customs, Concepts	168	15	%8,9
Habits & Gestures	18	0	%0
Proper Names & Nicknames	39	0	%0
Idioms & Proverbs	114	9	%7,8
Total	463	26	%5,6

As derived from the table above, the method of omission is utilized in the category of Organizations, Facilities, Customs, Concepts at most with the percentage of % 9 and then Idioms & Proverbs (approximately % 8) and it is utilized at least in the categories of Material Culture and Social Life with only single use in each of them. It is not benefitted in rest of the categories by the translator of TT1.

Table 4. 11: The CSIs detected in ST and their translations via omission in TT2.

	CSIs in ST	Page	TT2	Page	Method
M.C (Food)	Raki	66	-	87	3
	Fasulye pilakisi	66	-	87	3
	Çingene palamudu	66	-	87	3
	Lakerda	66	-	87	3
	Sultanahmet	45	-	59	3

(Houses & Towns)	Ayasofya	45	-	59	3
	Eminönü	66	-	87	3
	Karaköy	87	-	114	3
	Cibali	88	-	115	3
	Fener	88	-	115	3
	Balat	88	-	115	3
	İmralı	93	-	120	3
(Transport)	Boğaz vapuru	84	-	109	3
S.L	Volta vurmak	13	-	20	3
O.F	Marş marş komutu	34	-	45	3
(Religious)	Adembaba	1	-	7	3
	Allah allah	9	-	15	3
	Helal olsun	24	-	34	3
	Dinime imanıma	26	-	36	3
	Besmele	33	-	44	3
	Kitap	47	-	62	3
	Kısmet	64	-	84	3
	Evvel Allah	68	-	89	3
	Allah'ını seversen.	79	-	103	3
	Gusül	80	-	106	3
(Art)	Mapushane Çeşmesi	80	-	106	3
(Slang & Vulgar Words)	Fasülye	1	-	7	3
	Irz	4	-	11	3
	Herif	9	-	15	3
	Lan	22	-	30	3
	İtoğlu itler	26	-	36	3
	Yaygara	41	-	55	3
	Baskın basanın!	44	-	58	3
	Fasülye	44	-	58	3
	Deyyus	52	-	69	3

(Slang & Vulgar Words)	Haşerat	55	-	73	3
	Çıngar	69	-	91	3
	Kilimci	75	-	98	3
	Zibidi	95	-	122	3
(Colloquialisms & Routine Expressions)	Yahu	3	-	9	3
	Kendi yok Allah'ı var	10	-	16	3
	Gayri	13	-	20	3
	Üçer beşer	13	-	20	3
	Allah bu	23	-	32	3
	Dirhem dirhem	40	-	54	3
	Ha berekat!	44	-	58	3
	Kim bilir?	81	-	106	3
H.G	Ellerini birbirine sürtmek	44	-	58	3
	Elini hırsla kaldırmak	62	-	82	3
PNs	Ayşe	18	-	26	3
	Fatma	18	-	26	3
	Sultan	18	-	26	3
IDIOMS & PROVERBS	Dalgaya taş atmak	11	-	17	3
	Kara ayaklı	15	-	22	3
	Dik dik bakmak	25	-	34	3
	Kemiklerini kırmak	29	-	40	3
	İfrit olmak	37	-	49	3
	Zılgıt yemek	37	-	49	3
	Racon kesmek	39	-	53	3
	Battı balık yan gider	54	-	71	3
	Soluğunu kesmek	59	-	78	3
	Bunlara Allah can vermiş alamıyor.	60-61	-	80	3
	Kesesine Halil İbrahim bereketi versin	68	-	90	3
	Kendi kendini yemek	72	-	95	3
	Burnundan getirmek	77	-	101	3
	Adı çıkmak	89	-	116	3

According to the table above, the translator of TT2 utilizes from omission 33 times out of 168 items in Organizations, Facilities, Customs, Concepts which is the highest rate among the others. Then, it is applied 13 times out of 74 items in the category of Material Culture, 14 times out of 114 items in Idioms & Proverbs and twice out of 18 items in Habits & Gestures. It is hardly used in the category of Social Life and not used even once in Ecology.

Table 4. 12: Frequency and Percentage of Omission Method in TT2.

Categories	Number of CSIs	Frequency of Omission in TT2	Percentage
Ecology	14	0	%0
Material Culture	74	13	%17,5
Social Life	36	1	%2,77
Organizations, Facilities, Customs, Concepts	168	33	%19,6
Habits & Gestures	18	2	%11,1
Proper Names & Nicknames	39	3	%7,6
Idioms & Proverbs	114	14	%12,2
Total	463	66	%14,2

In the table above, the translator of TT2 benefits omission at the highest rate (%19,6) in Organizations, Facilities, Customs, Concepts. The second highest rate (%17,5) is applied by the translator of TT2 in the category of Material Culture, %12,2 in Idioms & Proverbs and %11,1 in Habits & Gestures. It is used at the least percentage in the category of Social Life (%2,77) and not used in Ecology.

4.1.4. Globalization

In this type of translation method, the items that are composed in a specific culture are turned into references that can be comprehended by everyone from other cultures. By this way, the translator makes up the cultural items neutral that were once peculiar to a unique culture. Therefore, this method can be described as ‘filtering the culture’ in which the CSIs that are thought to be trouble for the comprehension of target reader are neutralized and globalized in order to be understandable for any culture. By the use of this method, the foreignness of the CSI is eliminated by the translator. However, this situation leads the CSI

to lose its local colour and the flavor that is received by the readership of source culture. For that reason, this method is utilized by the translators to conduct the translation process in the tendency of domesticating the CSIs for better comprehension by target readership. In today's world, the method of globalization is utilized by many institutions and companies to conduct a communicative language with their customers and consumers. In this regard, the websites and a variety of communicative tools are arranged in a language that can be comprehended by any reader from any culture by avoiding from the use of cultural references. This method is defined by Newmark (1988a) as 'naturalization' and as 'universalization' by Aixelá (1996). Baker (1992) proposes 'translation by more general word', as well. By the use of 'globalization', the translator may intend to get access to a wider range of readership for the expansion of knowledge. e.g. *kesme şeker* → cube sugar, *çarşaf* → clothes, *marş marş komutu* → signal to go.

In this part of the study, the frequencies that are utilized by the translators within the scope of globalization are given. This type of translation method is utilized at reasonable level by both translators in their translation of the CSIs. In the decision-making process, globalization is benefitted 82 times by the translator of TT1 while it is applied upon 99 items by the translator of TT2. The frequencies that are performed by both translators are given in the table below.

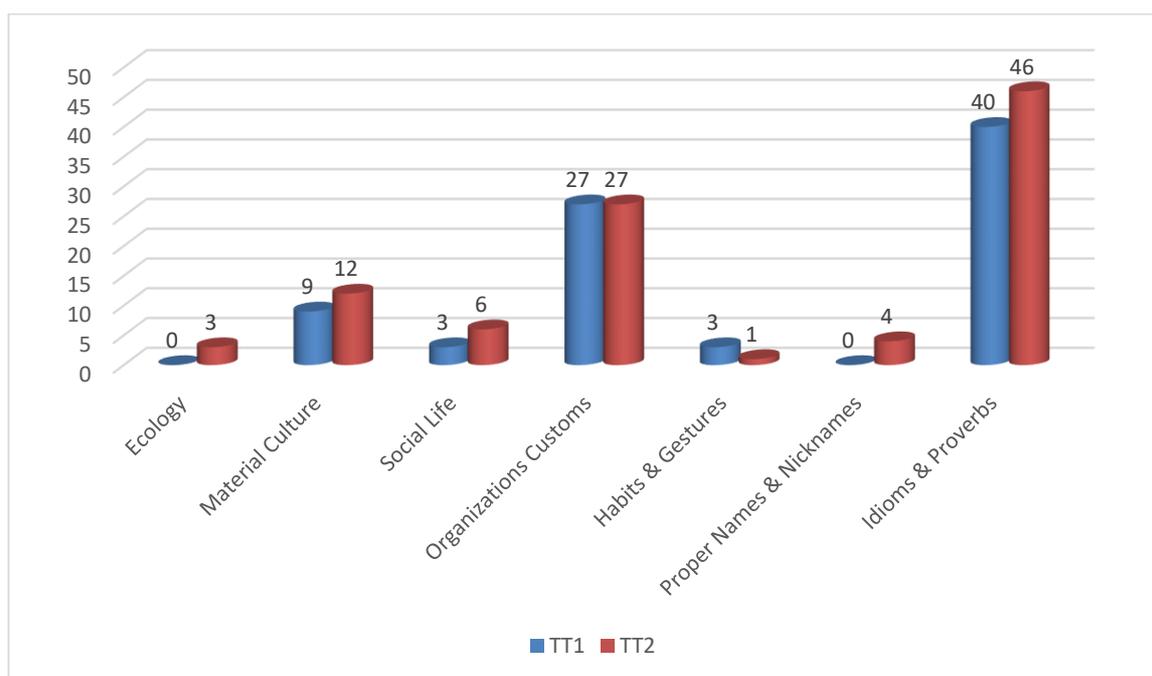


Figure 4. 4: Frequencies of Globalization within Newmark's categorization

As seen from the figure above, the frequencies that are benefitted by both translators within the scope of Globalization show resemblance. The highest usage of globalization by both translators is observed in the category of Idioms & Proverbs and the second highest usage is performed in the category of Organization, Facilities, Activities, Customs and Concepts. While there is a low usage of globalization in Material Culture, it is almost never used in the other categories. The CSIs that are detected to be translated via globalization in TT1 are listed in the table below:

Table 4. 13: The CSIs detected in ST and their translations via globalization in TT1.

	CSIs in ST	Page	TT1	Page	Method
MATERIAL CULTURE	Kuru fasulye	9	Beans	8	4
	Tayın	16	A loaf of black bread	17	4
	Kesmeşeker	16	Cube sugar	17	4
	Soğana bir yumruk, çıkar cücüğünü...	28	Heart	33	4
	(Türk) Kahve (si)	72	Coffee	86	4
	Kundurular	94	Shoes	113	4
	Çarşaf	97	Clothes	115	4
	Dehliz	13	Corridors	14	4
	Avlu	67	Garden	80	4
SOCIAL LIFE	Liman kahvesi	13	Harbor coffeehouse	15	4
	Lokanta	27	Restaurant	32	4
	Dirsek keyfi yapmak	2	With his head resting on his elbow.	2	4
O.F (Pol & Adm)	Devlet baba	16	Government	17	4
	Marş marş komutu	34	Signal to go	39	4
	Kapı kağıdı	66	Pass	79	4
(Religious)	Dinime imanıma	26	Allah is my witness	30	4
	Sebilullah sebil	26	Free tea for everyone	30	4
	Kurban ederler	35	Give away nothing	41	4
	İnşallah	52	I hope	61	4
	İkindileri	73	Afternoon	87	4
Art	Türkü	66	Song	79	4
	Anam avradım olsun	5	I swear	6	4

(Slang & Vulgar Words)	Boru mu bu	8	No joke	8	4
	Dalgama taş atma	11	Don't cut me off	11	4
	Ben diyorum bayram haftası, sen diyorsun mangal tahtası!	20	Don't change the subject	21	4
	Ha bu poh yiyen yer	39	Rotten place	46	4
	Baskın basanın!	44	Now that I've caught you	51	4
	Keyfimin kâhyası mısın lan?	58	None of your business	70	4
	Babayiğit	80	Brave man	96	4
(Cooqualisms & Routine Expressions)	Kendi yok Allah'ı var	10	To tell the truth	10	4
	Gözün aydın	13	Congratulations	14	4
	Yaşsa ha...	13	Long life	14	4
	Ciğerden kavrayan bir küfür	14	Cursing loudly	16	4
	Hadi be	21	That's enough	23	4
	Destur	22	Clear the way	24	4
	Akça pakça	49	Good looking	58	4
	Hadi bas hadi.	61	Get out now, on the double	74	4
	Peki, peki	95	As you say boss	114	4
	Don gömlek	95	Shirt only	114	4
HABITS & GESTURES	Cigaraya kuvvet vernek	13	Have lots of cigarettes	15	4
	Bağdaş kurmak	35	Sit cross-legged	41	4
	Paçaları çemirlemek	70	Roll up pant	84	4
IDIOMS & PROVERBS	İflahını kesmek	4	Finish	4	4
	Partiyi yitirmek	10	Lose advantage	9	4
	Kan döken	14	Murderer	16	4
	İçi içini yemek	15	Feel worried	16	4
	Arapları gülmek	17	Be lucky	18	4
	Kaşla göz arasında	17	In a trice	18	4
	Topaç gibi oğlan	19	Sturdy son	20	4
	Koynuna girecek	19	Cuddle in bed	20	4
	O zaman işin rengi değişti.	21	That was altogether different	23	4
	Razı etmek	22	Get his nod	25	4
	Patırtı etme!	23	Take it easy	26	4
	Elini veren kolunu alamaz	23	You won't be able to cope with	26	4
	Parayı çarçur etmek	23	Throw money around	27	4
	Koltuklarını kabartmak	25	Feel very proud	28	4
	Dik dik bakmak	25	Stare angrily	28	4

IDIOMS & PROVERBS	Hiçbirini gözü tutmamak	26	Consider none of them fit	30	4
	Çene yarıştırmak	27	Talk	32	4
	Zırnığını kurban etmek	35	Give nothin' to nobody	41	4
	Zılgıt yemek	37	Get share of scolding	43	4
	Hatırını dirhem dirhem saymak	40	Be mighty respectful of one	48	4
	Punduna getirmek	43	Seize the opportunity	51	4
	Mim koymak	47	Mark down	56	4
	Kör şeytan işi.	48	No one ever knows	57	4
	Canın sağ olsun.	52	Thanks anyway	61	4
	Ölme eşeğim ölme de yaz gelsin	53	You really believe that	63	4
	Şeytanları gür, kılıçları keskin olmak	56	Be extremely lucky	66	4
	Eyleşmek	58	Stay	70	4
	Kusura bakmasın...	59	I'm sorry	70	4
	Kabına sığamamak	62	Be utterly exuberant	75	4
	Hop kalkıp hop oturmak	64	Get even more infuriated	76	4
	Soyup soğana çevirmek	64	Rob almost completely	77	4
	Numara yapmak	67	Act up	80	4
	Boğazı çıkmak	67	Earn just enough for food	80	4
	Kesesine Halil İbrahim bereketi versin	68	May Allah fill your purse with plenty'uv money	81	4
	Canı yanmak	71	Feel pain	85	4
İnsan doğru oturup doğru konuşmalı.	74	Let's be honest for a minute	89	4	
Burnundan getirmek	77	Make sorry	93	4	
Abayı yakmak	79	Stuck on	95	4	
Kurum satmak	82	Boast about	98	4	
Günü ipe çekmek	87	Wait for the day	104	4	

As derived from the table above, 40 out of 114 items in the category of Idioms & Proverbs are translated via globalization in TT1 with the highest usage and it is utilized 27 times out of 168 items in Organizations, Facilities, Customs, Concepts. It is benefitted 9 times out of 74 items in Material Culture while it is utilized 3 times in the topics of Social Life and Habits & Gestures. This method is not used in the translation of Ecology and Proper Names & Nicknames by the translator of TT1. The percentages of use from the method of globalization by the translator of TT1 are given in the table below:

Table 4. 14: Frequency and Percentage of Globalization Method in TT1

Categories	Number of CSIs	Frequency of Globalization in TT1	Percentage
Ecology	14	0	%0
Material Culture	74	9	%12,1
Social Life	36	3	%8,3
Organizations, Facilities, Customs, Concepts	168	27	%16
Habits & Gestures	18	3	%16,6
Proper Names & Nicknames	39	0	%0
Idioms & Proverbs	114	40	%35
Total	463	82	%17,7

According to the table above, the highest use of globalization is in the category of Idioms & Proverbs with the rate of %35. Such a usage can be explained with the difficulty of translating idioms and proverbs of a specific society into another language. The translator of TT1 applied globalization so much to translate the idiomatic items into target language by the use of neutral references for better comprehension by target readership. The globalization method is utilized in Habit & Gestures at the rate of %16,5, %16 in Organizations, Facilities, Customs, Concepts and %12 in Material Culture. It has the lowest use with the rate of %8,3 in Social Life while it is not utilized in the categories of Ecology and Proper Names & Nicknames. In overall view, this method is utilized at %17,7 by the translator of TT1. The CSIs that are handled out in globalization by the translator of TT2 are submitted in the table below:

Table 4. 15: The CSIs detected in ST and their translations via globalization in TT2.

	CSIs in ST	Page	TT2	Page	Method
ECOLOGY	Ayaz	66	Cold	87	4
	Vıcık vıcık	66	Wet	87	4
	Karakış	71	Freezing-cold winter	94	4
	Kuru fasulye	9	A nice hot meal	14	4

M.C (Foods)	Etlı nohut	9	A nice meat stew	14	4
	Tayın	16	Dark loaf	24	4
	Kesmeşeker	16	Sugar-cubes	24	4
	Kuşbaşı et	26	Meat	37	4
	Soğana bir yumruk, çıkar cücüğünü...	28	The centre	39	4
	(Türk) Kahve (si)	72	Coffee	95	4
(Cloth)	Kunduralar	94	Shoes	122	4
Houses & Towns	Balıkpazarı	66	The market	87	4
	Rum oğlunun meyhanesi	66	The tavern	87	4
	Sirkeci	87	Town	114	4
	Tepebaşı	87	Town	114	4
S.L (Work)	Ağam...	11	Boss	17	4
	Hamam	12	Bath	19	4
	Lokanta	27	Restaurant	37	4
(Leisure)	Dirsek keyfi yapmak	2	Resting on his elbow.	8	4
	Hora tepmek	56	Dancing with joy	75	4
	Karga tulumba	71	Lift him up	93	4
O.F (Pol & Adm)	Devlet baba	16	State	23	4
	Başköşe	24	Corner	33	4
	Karakol komutanı	60	Head of security	80	4
(Religious)	Hafız	1	Come from a good family	7	4
	Sütüm haram olsun	14	I'd never forgive you	21	4
	Bayram	19	Carnival	27	4
	Maşallah	28	That's good, isn't it?	40	4
	Dinime imanıma	41	I swear	56	4
	İnşallah	52	I hope	68	4
	Nasip etmek	65	Give	85	4

	İkindileri	73	Afternoon	96	4
Art	Türkü	66	Foreign song	87	4
(Slang & Vulgar Words)	Anam avradım olsun	5	I swear	12	4
	Serin gel	11	Don't get carried away	17	4
	Ana avrat sövmek	11	Swear	18	4
	Dırlanmak	11	Going on about	18	4
	Kardeş malı ortaklık	12	It's all to share	19	4
	Keyfimin kâhyası mısın lan?	58	What's it to you?	77	4
	Adamın tekesi	63	The best	84	4
	Babayiğit	80	Honourable gentleman	105	4
(Colloquialisms & Routine Expressions)	Çiğerden kavrayan bir küfür	14	A loud, screaming curse	21	4
	Ol aydınluk içinde.	15	Thank you	22	4
	Adamın koçu	19	The best	27	4
	Tıngır mıngır	37	Gentle, rhythmic clinking	49	4
	Hadi bas hadi.	61	Go on, get out of here	81	4
	Yumuk yumuk	83	Pretty little	109	4
	Ne çıkar sanki?	85	It is no big deal	111	4
H.G	Kaptan yatağına bağdaş kurmuştu,	35	Sit cross-legged	47	4
P. NOUNS & NICKNAMES	Aşçı Çorbacı	26	Cook	36	4
	Köylü sigarası	34	cheap cigarettes	46	4
	Kara Hacı	44	Another prisoner	58	4
	Boğaziçi cigara	76	nice cigarette	100	4
IDIOMS & PROVERBS	Su dökmek	2	Relieve oneself	8	4
	Kurşun yemek	5	Be shot	11	4
	Parasına gözünü dikmek	10	Try to grab his money	16	4
	Eski tas eski hamam.	11	I'd only end up where I started	17	4
	Çal kaşık etmek	12	Get a bit of fresh bread to dunk in	19	4
	Kan döken	14	Killer	21	4
	İçi içini yemek	15	Seethe	22	4
	Kaşla göz arasında	17	Quickly	24	4
	Topaç gibi oğlan	19	Healthy son	26	4

IDIOMS & PROVERBS	O zaman işin rengi değişti.	21	That news changed everything	29	4
	Parayı çarçur etmek	23	Waste the money	33	4
	Koltuklarını kabartmak	25	Feel proud	34	4
	Gözden sürmeyi çekmek	26	Rip off	35	4
	Sağ kol	26	Second-in-command of someone	36	4
	Hiçbirini gözü tutmamak	26	Not think much of any of them	36	4
	Tencere kaynatmak	26	Cook up some food	36	4
	Çene yarıştırmak	27	Chat	38	4
	Zırnığını kurban etmek	35	Never do anything for anyone	47	4
	Tekerine taş koymak	37	Mess up plans	50	4
	Çeneyi bırakmak	38	Shut up	50	4
	Hatırını dirhem dirhem saymak	40	Listen to what you say	54	4
	Sultanahmet'te dilenip Ayasofya'da sadaka vermek	45	Begging in one place and give alms in another	59	4
	Mim koymak	47	Make a mental note	62	4
	Kör şeytan işi.	48	This is luck	63	4
	Ölme eşeğim ölme de yaz gelsin	53	I'll believe that when I see it	70	4
	İmanı gevremek	54	Be sick of	71	4
	Keyif çatmak	55	Relax	72	4
	Şeytanları gür, kılıçları keskin olmak	56	Turn out to be luckier and smarter	73	4
	Haberle çalkalanmak	56	Be in complete uproar as the news spread	74	4
	Eli açık	56	Generous	74	4
	İliklerine kadar ısınmak	57	Feel warm to bones	75	4
	Eyleşmek	58	Be moving into	77	4
	Kusura bakmasın...	59	I'm sorry	78	4
	Kabma sığamamak	62	Could barely contain themselves	83	4
	Numara yapmak	67	Fake	88	4
	Boğazı çıkmak	67	Not be going hungry	88	4
	Allah her tuttuğunu altın etsin	68	Wish all the best in everything	90	4
	Kötü gün göstermesin	69	Hope everything always goes your way	90	4
	Camı yanmak	71	Hurt himself	93	4
	Kulak misafiri olmak	78	Listen in	102	4
	Nişangâhsız atmaya başladı.	78	Lie	102	4
Abayı yakmak	79	Get a bit of crush on you	104	4	
Kurum satmak	82	Boast about	107	4	

	Kırış kırış annesi ne güne duruyordu?	87	She might as well make herself useful	113	4
	Kafasında şimşek çakmak	90	Have another flash of inspiration	117	4

Even though there is a resemblance in use of globalization by both translators, the translator of TT2 benefits from globalization in each category unlike the translator of TT1. The translator of TT2 applies globalization 46 times out of 114 items in the category of Idioms & Proverbs, 27 times out of 168 items in Organization, Facilities, Customs, Concepts and 12 times out of 74 items in Material Culture. It is observed that globalization is used at low levels in other categories: 6 times out of 36 items in Social Life, 4 times out of 39 items in Proper Names & Nicknames, 3 times out of 14 items in Ecology and once out of 18 items in Habits & Gestures. The percentages in relation to the numbers of usage from globalization are given in the table below:

Table 4. 16: Frequency and Percentage of Globalization Method in TT2.

Categories	Number of CSIs	Frequency of Globalization in TT2	Percentage
Ecology	14	3	%21,4
Material Culture	74	12	%16,2
Social Life	36	6	%16,6
Organizations, Facilities, Customs, Concepts	168	27	%16
Habits & Gestures	18	1	%5,5
Proper Names & Nicknames	39	4	%10,2
Idioms & Proverbs	114	46	%40,3
Total	463	99	%21,3

According to the percentages given in the table above, the highest rate is observed in Idioms & Proverbs with %40 and the second highest rate of globalization use by the translator of TT2 is Ecology with %21. The method of globalization is utilized at %16 in the categories of Social Life, Material Culture and Organizations, Facilities, Customs, Concepts. The lowest rates are in Proper Names & Nicknames with %10 and Habits & Gestures with %5,5. When we consider the overall view of globalization, it is utilized at %21 by the translator of TT2 throughout the text.

4.1.5. Localization

As an opposition to globalization, localization is the process of translating a CSI, which is figured out by the source text author within the scope of a particular culture, by means of a CSI that is owned by target culture. By this way, the foreign CSI for target reader is replaced by another one that shows resemblance with the original one in many aspects. When the translator conducts this method, the target reader will not be able to hear the original voice of source author and a fluent text with no foreign items is presented to the target readership for better comprehension. There exist a variety of definitions for this type of translation. Aixelá (1996) suggests ‘naturalization’ for this type of translation and Newmark (1988a) defines it as ‘cultural equivalent’ which is explained as an appropriate translation between the CSIs that are owned by two different cultures. Moreover, it is defined as ‘cultural substitution’ which is the replacement of a cultural item with another one in target language to create a similar effect upon the target reader (Baker, 1992).

In the translations of the source text, both translators benefit from localization to conduct the translation process for better comprehension to target reader. e.g etli nohut → chickpeas’n meat stew, kasket → cap, entari → nightshirt, muhtar → village elder, deyyus → pimp, Rab → The Lord, etc.

In this part of the study, the frequencies that are utilized by the translators within the scope of localization are given. This type of translation method is utilized at a reasonable level by both translators in their translation of the CSIs. In the decision-making process, localization is benefitted 62 times by the translator of TT1 while it is applied upon 59 items by the translator of TT2 . The frequencies that are performed by both translators are given in the table below:

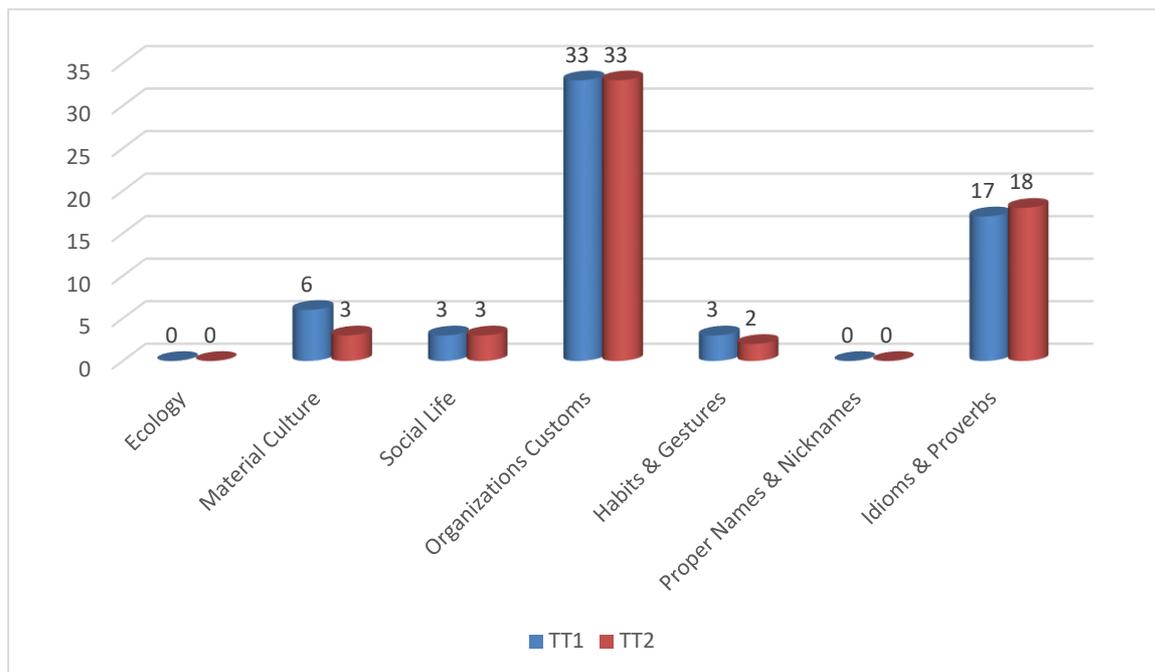


Figure 4. 5: Frequencies of Localization within Newmark's categorization

According to the table above, both the translators benefit from localization almost at the same rates in all categories during the decision-making process. As derived from the frequencies given above, the highest usage in both target texts is in Organizations, Facilities, Customs, Concepts. The lowest rates are in the categories of Material Culture, Social Life and Habits & Gestures. There exist no CSIs that are translated via localization by both translators in the categories of Ecology and Proper Names & Nicknames. There is a medium use in Idioms & Proverbs. The CSIs that are detected to be translated via localization in TT1 are given in the table below:

Table 4. 17: The CSIs detected in ST and their translations via localization in TT1.

	CSIs in ST	Page	TT1	Page	Method
MATERIAL CULTURE	Etli nohut	9	Chickpeas'n-meat stew	8	5
	Kuşbaşı et	26	Stewin' meat	31	5
	Kasket	9	Cap	9	5
	Entari	33	Nightshirt	38	5
	Takke	33	Nightcap	38	5
	Düğün evi	57	A festival hall	67	5

SOCIAL LIFE	Meyhane	44	Wine shops	52	5
	Duvar işçiliği	70	Bricklaying	84	5
	Sululuk	71	Horseplay	85	5
O.F (Pol & Amd)	Muhtar	24	Village elder	27	5
	Başköşe	24	Place of honor	27	5
	Başçavuş	60	Sergeant	73	5
(Religious)	Allah Allah	9	Holy cow	9	5
	Sütüm haram olsun	14	May you be damned	15	5
	Hamd-ü senâ	34	Thanksgiving	39	5
(Slang & Vulgar Words)	Haybeci	1	Sucker	1	5
	Poh yiyenler	3	Shiteaters	3	5
	Lan	22	Scum	25	5
	Pezevingin oğlu	22	Son of a bitch	25	5
	Minare kırığı	40	Diphead	47	5
	Kenef!	40	Diphead	47	5
	Namussuz insan	52	Heartless bastard	62	5
	Deyyus	52	Pimp	62	5
(Slang & Vulgar Words)	Hirt	52	Stupid	62	5
	Kıyak	53	Terrific	64	5
	Kahpe	59	Dirty dog	70	5
	Adamın tekesi	63	Champ	76	5
	Enayi	70	Dumbo	84	5
	Lahana turşusu	75	Old bag	89	5
	Para babası	75	Moneybag	90	5
	Önce sökül bakalım müjdemî	83	Cross palm first for the good news	99	5
	İnsafsız	94	Beast	113	5
	Zibidi	95	Daddy-o	113	5
(Colloquialisms & Routine Expressions)	Vay canına be	10	I'll be damned	10	5
	Ol aydınluk içinde.	15	God bless you	16	5
	Bana ne	15	What the hell	17	5
	Tekme tokat	17	Rough and tumble	18	5
	Var ol	19	Hurray	20	5
	Buyur	33	Yees	38	5
	Tıngır mıngır	37	Clink clank	43	5
	Çüüş	80	Whoaa	96	5

	Hoş geldun, sefa geldun	86	Glad to see you	103	5
HABITS & GESTURES	Cık cık cık yapmak	25	Click tongue...Tsch tsch tsch	29	5
	Bıyık altından gülmek	42	Laugh up his sleeve	50	5
	Yan yan bakmak	42	Cast unfriendly looks	50	5
IDIOMS & PROVERBS	Parasına göz dikmek	10	Be after the Money	10	5
	Eski tas eski hamam.	11	What difference does it make	11	5
	Kıyamet kopmak	12	All hell break loose	12	5
	Çal kaşık etmek	12	Lap up with spoon	13	5
	Allah gönlüne göre versin	19	You'll get your reward in heaven	20	5
	Bir daha sözünü tartarak söyle!	22	Next time think twice before you call me names	25	5
	Gözden sürmeyi çekmek	26	Pull the wool over your eyes	30	5
	Bir deri bir kemik kalmak	34	Reduce to mere skin and bone	39	5
	İfrit olmak	37	Make (one) mad with fury	43	5
	Su dökmek	39	Go to john	47	5
	Gemilerin mi battı deryada?	44	Somethin' eatin' you?	51	5
	Tadını kaçırmak	46	Spoil the game	55	5
	Denizdeki balığa pazarlık olmaz!	53	Ya can't heat the fryin' pan b'fore da fish's caught	63	5
	Soluğunu kesmek	59	Kick the hell out	71	5
	Kulak misafiri olmak	78	With ears all pricked up	93	5
	Nişangâhsız atmaya başladı.	78	Draw the long bow	94	5
Avucunun içine almak	79	Get one under his thumb	95	5	

As seen from the table above, mostly, the CSIs that are categorized in the topics of slang & vulgar words and idioms & proverbs are translated by use of localization by which the translators aim to create a similar impact upon the target reader by replacing the foreign CSIs with the ones in target language that are known by the target reader. For instance, a cultural idiom 'su dökmek' means to go to toilet; however, this term is corresponded with another CSI 'go to John' that is a historical and cultural term whose origin dates back to 16th century. In the analysis of localization, 62 items were detected in several categories of Newmark's taxonomy in TT1. The division of the items and their detailed information are presented in the table below:

Table 4. 18: Frequency and Percentage of Localization Method in TT1.

Categories	Number of CSIs	Frequency of Localization in TT1	Percentage
Ecology	14	0	%0
Material Culture	74	6	%8,1
Social Life	36	3	%8,3
Organizations, Facilities, Customs, Concepts	168	33	%19,6
Habits & Gestures	18	3	%16,6
Proper Names & Nicknames	39	0	%0
Idioms & Proverbs	114	17	%14,9
Total	463	62	%13,4

According to the table given above, the translator of TT1 benefits from localization 33 times out of 168 items with the highest rate of %19,6 in the category of Organizations, Facilities, Customs, Concepts. The second highest rate (%16,6) is observed in the category of Habits & Gestures with the translation of 3 items out of 18 by means of localization. In the category of Idioms & Proverbs, it is applied upon 17 items out of 114 with the rate of approximately %15. In Material Culture and Social Life, it is benefitted at the rate of about %8. There are no items detected to be translated via localization in the categories of Ecology and Proper Names & Nicknames. When the CSIs and their translations via localization in TT1 are associated in terms of overall framework, it is benefitted 62 times out of 463 items at the rate of %13,4. The CSIs that are detected to be translated via localization in TT2 are given in the table below:

Table 4. 19: The CSIs detected in ST and their translations via localization in TT2.

	CSIs in ST	Page	TT2	Page	Method
MATERIAL CULTURE	Kasket	9	Cap	14	5
	Takke	33	Nightcap	44	5
	Çeşme	19	Well	26	5
S.L	Liman kahvesi	13	Port café	21	5
	Meyhane	44	Bars	58	5

	Çay kaynatmak	12	Brew up a nice cuppa	19	5
O.F. (Pol & Adm)	Muhtar	24	Village elder	33	5
	Başçavuş	60	Sergeant-major	80	5
(Religious)	Haramzade	20	To be not worth shit	27	5
	Allah aşkına	23	God	32	5
	Selamünaleyküm	46	Evenin'	60	5
	Aleykümselam	46	Evenin'	60	5
	Helalinden	52	Happily	68	5
	Vallahi	67	Really	88	5
	Şükret Allah'ına	75	Thank your stars	99	5
	Allah yazdıysa bozsun.	76	I'd rather die	99	5
	Rab	88	The Lord	115	5
(Slang & Vulgar Words)	Haybeci	1	Berk	7	5
	Poh yiyenler	3	Bastards	9	5
	Pezevengin oğlu	22	Shit-head	31	5
	Hergeleler	34	Scum	46	5
	O senin dediğin marul. Bayrampaşa'da yetişir!	38	I can see pigs flying past the window	51	5
	Minare kırığı	40	Lame-brain	53	5
	Allah devesi mi?	40	Idiot	53	5
	Kenef!	40	Shit-head	54	5
	Hergeleler	44	Berk	58	5
	Namussuz insan	52	Bastard	68	5
	Hirt	52	Berk	69	5
	Kahpe	59	Asshole	78	5
	Enayi	70	Idiot	92	5
	Lahana turşusu	75	Old bag	98	5
Zilli	89	Little tart	117	5	

	İnsafsız	94	Heartless bastard	122	5
(Colloquialisms & Routine Expressions)	Yaşsa ha...	13	Well done	20	5
	Tekme tokat	17	Black and blue	22	5
	Destur	22	Gangway	30	5
	Buyur	33	Yes, dear	44	5
	Aferin be	58	Bloody hell!	76	5
	Ah be başefendi	60	Oh, sir	80	5
H.G	Cık cık cık yapmak	25	Tsk tsk	35	5
	Bıyık altından gülmek	42	Snigger	56	5
IDIOMS & PROVERBS	İflahını kesmek	4	Ruin	10	5
	Cami yapılmadan körler mi diziliyordu?	9	Counting chickens before they hatch	15	5
	Dayak yemek	10	Get his head kicked in	16	5
	Kıyamet kopmak	12	All hell break loose	18	5
	Arapları gülmek	17	Lady Luck smile	24	5
	Allah gönlüne göre versin	19	God bless you	26	5
	Elini veren kolunu alamaz	23	If you give them an inch, they'll want a mile	32	5
	Gezdiği Antep, yediği pekmez!	25	He'd go to a butcher's to look for vegetables	35	5
	Ok yaydan çıkmış	34	The starting pistol had gone	46	5
	Derler eceli gelen köpek siyer cami duvarına.	39	You know, You got to do what you got to do	53	5
	Su dökmek	39	Go for a piss	53	5
	Punduna getirmek	43	Catch him off-guard	57	5
	Zarı çok kırık	49	Have a really bad run	65	5
	Denizdeki balığa pazarlık olmaz!	53	Can't be building castles in the air, counting on you getting rich	70	5
	Soyup soğana çevirmek	64	Take them all to the cleaners	84	5
	Yaralı parmağa işemek	65	Piss on you if you were on fire	86	5
İnsan doğru oturup doğru konuşmalı.	74	There's no point in kidding ourselves	97	5	
Avucunun içine almak	79	Get one under his thumb	103	5	

According to the data that is gathered from the table above, the translator of TT2 benefits from localization mostly in the categories of Organizations, Facilities, Customs, Concepts and Idioms & Proverbs. This may cause from translator's decision to conduct the translation process in a smooth way not to confuse the target reader with unknown culture-

specific items. By this way, the translator tries to move the source text author to the reader by leaving the target reader in peace (Schleiermacher, 1813/2004). In this regard, the translator of TT2 utilize from localization 59 times out of 463 CSIs. The frequencies and the percentages that he applied are given within the scope of Newmark's taxonomy in the table below:

Table 4. 20: Frequency and Percentage of Localization Method in TT2.

Categories	Number of CSIs	Frequency of Localization in TT1	Percentage
Ecology	14	0	%0
Material Culture	74	3	%4
Social Life	36	3	%8,3
Organizations, Facilities, Customs, Concepts	168	33	%19,6
Habits & Gestures	18	2	%11,1
Proper Names & Nicknames	39	0	%0
Idioms & Proverbs	114	18	%15,7
Total	463	59	%12,7

As seen in the table, the highest use of localization is conducted by the translator of TT2 in the category of *Organizations, Facilities, Customs, Concepts* with the rate of %19,6. This results from the translator's opinion to domesticate the slang and vulgar words, which are composed by the source text author, in target language for better comprehension of the target reader. The second highest usage is observed in the category of *Idioms & Proverbs* with the rate of approximately %16 which may cause from the idea of finding similar correspondence for the idioms and proverbs that are used in source text in order to create the same impact upon the target readership. The method is applied twice out of 18 items with the rate of %11 in the category of *Habits & Gestures*, %8 in *Social Life* and %4 in *Material Culture*. According to the data that is derived from the table, the method of localization is not utilized in the categories of *Ecology* and *Proper Names & Nicknames* by the translator of TT2. In an overall view, the method is benefitted in TT2 at the rate of %12,7.

4.1.6. Transformation

This method is defined as alternation that is made upon the culture-specific item with the miscomprehension of the item, which is figured out by the source text author, by the translator. The translator misinterprets the CSI in a way that is not intended by the source text author and transforms it in the target culture within the effort to adapt it in the target culture by making some alterations upon the CSI (Davies, 2003). The translator applies this method in order not to leave the target reader in a wrestle with the CSI and he tries to comprehend it to transfer into the target language. However, the CSIs may not be interpreted in the way that is expected for the comprehension of the CSI by target reader. e.g. Meydancı → dogsbody, mangır → bread, Ha berekat! → Allah bless you, çarşaf → scarf, başefendi → Gov'nor, etc.

The detection of the items that are transformed by the translator in target text may be troublesome since the sense that is intended by the source author may not be known or predicted all the time. In our study, both translators benefit from the method of transformation by interpreting the items in a different way that is not intended by the source text author. In this regard, the frequencies of transformation that are utilized by the translators will be given within the scope of Newmark's categorization for cultural items in the following figure:

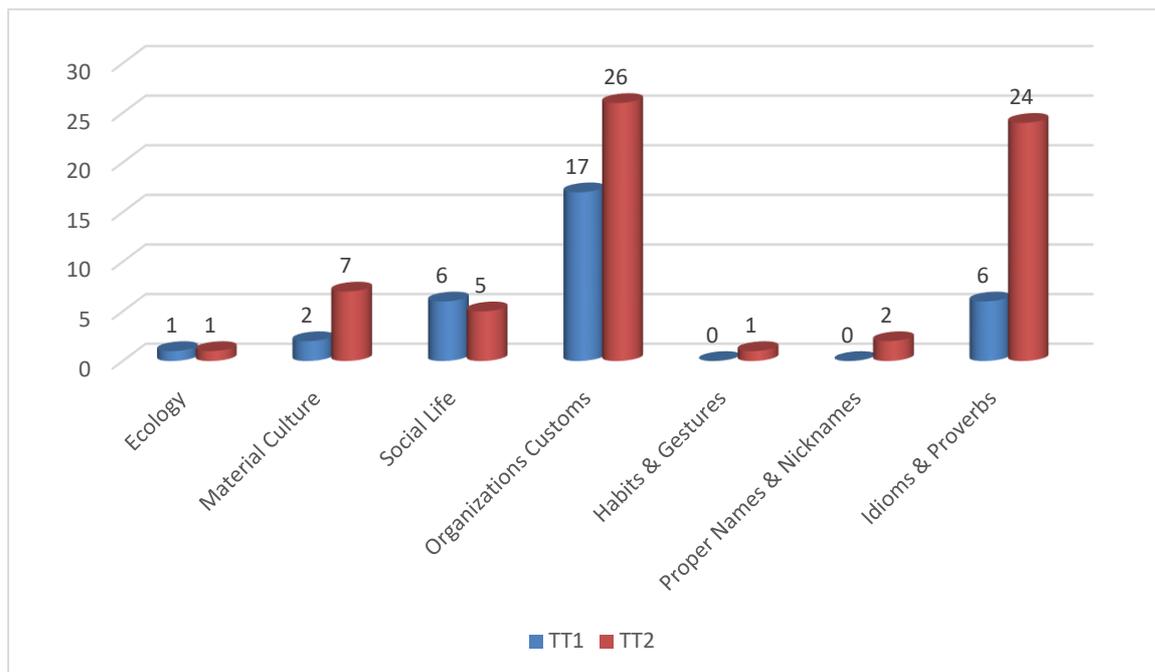


Figure 4. 6: Frequencies of Transformation within Newmark's categorization

In the figure above, the frequencies within the scope of Newmark's categorization are submitted. As seen from the data that is gathered in the study, the category in which both the translators benefit from transformation method at most is Organization, Facilities, Activities, Customs and Concepts. The second highest usage of transformation by the translator of TT2 is observed in Idioms & Proverbs. The translator of TT2 benefits transformation in each category while it is not preferred by the translator of TT1 in the categories of Habits & Gestures and Proper Names & Nicknames. The CSIs that are detected to be translated by means of transformation in TT1 are listed in the table below:

Table 4. 21: The CSIs detected in ST and their translations via transformation in TT1.

	CSIs in ST	Page	TT1	Page	Method
Eco	Vıcık vıcık	66	Sticky, dirty mud	79	6
M.C	Lakerda	66	Salted tuna	79	6
	Şilep	39	Steamer	46	6
S.L (Work)	Meydancı	9	Gofer, dogsbody	9	6
	Dızdızcı	26	Twisters	30	6
	Faizcilik	43	Lendin' money	57	6

	Hora tepmek	56	Making a terrible noise	67	6
(Leisure)	Karakucak	71	Grappling	85	6
	Karga tulumba	71	Frogmarch	85	6
O.F (Religious)	Maşallah	28	I'll be damned	34	6
	Besmele	33	Grace	38	6
	Dinime imanıma	41	Allah's honor	49	6
	Selamünaleyküm	46	Peace be with you	54	6
	Aleykümselam	46	Peace be with you	54	6
	Haya	68	Virtue	81	6
(Slang & Vulgar Words)	O senin dediğin marul. Bayrampaşa'da yetişir!	38	Don't make me laugh	45	6
	Mangır	45	Bread	53	6
	Buldukça bunama!	51	You guys always askin' for more	60	6
	Şerefsizim ki!	52	Honest	61	6
	Posta (pay)	72	Game	87	6
	Zilli	89	Gorgeous	107	6
(Colloquialisms & Routine Expressions)	Yaşa be	20	I'll be damned	22	6
	Ha berekat!	44	Allah bless you	52	6
	Ah be başefendi	60	Damn	72	6
	Sağ ol	68	Hooray	82	6
	Ne çıkar sanki?	85	Why in the name of hell	102	6
IDIOMS & PROVERBS	Mosmor kesilmek	10	Become red in the face	10	6
	Dalgaya taş atmak	11	Cut (somebody) off	11	6
	Gezdiği Antep, yediği pekmez!	25	That sponger alway's landed on his feet	29	6
	Tekerine taş koymak	37	Get under his feet	43	6
	Racon kesmek	39	Live it up	46	6
	Kendi kendini yemek	72	Keep tormenting himself to death	86	6

According to the data that is gathered in the study, 17 CSIs out of 168 items are transferred via transformation in TT1. The method of transformation is utilized 6 times in both Social Life and Idioms & Proverbs. However, their rates of frequencies will differ since the numbers of the CSIs that are detected in these categories differ. It is applied in Material Culture twice out of 74 items while it is used only once among the CSIs in the category of Ecology in TT1. By the way, the method is not utilized by the translator of TT1 in the categories of Habits & Getsures and Proper Names & Nicknames. In overall view, the

translator benefits from transformation 32 times out of 463 CSIs during the translation process. The percentages of these usage per each category are given in the table below:

Table 4. 22: Frequency and Percentage of Transformation Method in TT1

Categories	Number of CSIs	Frequency of Transformation in TT1	Percentage
Ecology	14	1	%7,1
Material Culture	74	2	%2,7
Social Life	36	6	%16,6
Organizations, Facilities, Customs, Concepts	168	17	%10,1
Habits & Gestures	18	0	%0
Proper Names & Nicknames	39	0	%0
Idioms & Proverbs	114	6	%5,2
Total	463	32	%7

As seen from the data that is gathered in this table, the highest rate at which the translator of TT1 benefits from transformation is observed in the category of Social Life with %16,6. The second highest usage (%10) is detected in Organizations, Facilities, Customs, Concepts. The method is applied upon the CSIs in Ecology at the rate of %7 and %5 in Idioms & Proverbs. The lowest rate (%2,7) is observed in the category of Material Culture. The method is not utilized in the categories of Habits & Gestures and Proper Names & Nicknames. In overall view, the translator of TT1 benefits from transformation at the rate of %7 in decision-making process. The CSIs that are detected to be translated via transformation in TT2 are given in the table below:

Table 4. 23: The CSIs detected in ST and their translations via transformation in TT2.

	CSIs in ST	Page	TT2	Page	Method
Eco	Sulusepken	66	Windswept	87	6
	Pişgel	27	Big and fat	37	6
	Pırasa yaprağı	50	Peel	66	6

MATERIAL CULTURE	Sardalye	66	Pickles	87	6
	Gocuk	14	Raincoat	21	6
	Çarşaf	97	Scarf	125	6
	Düğün evi	57	A festival atmosphere	75	6
	Taka	14	Boat	21	6
SOCIAL LIFE	Meydancı	9	Crawler	15	6
	Dızdızcı	26	con merchants	36	6
	Dertleşmek	10	Keep company	16	6
	Karakucak	71	Almost crush	93	6
	Sululuk	71	Commotion	93	6
O.F (Pol & Adm)	Başefendi	5	Gov'nor	12	6
	Başgardıyan	6	Governor	12	6
	Resmi karım	87	Respectable	113	6
(Religious)	Sebilullah sebil	26	We can all share it	36	6
	Kurban ederler	35	No way	47	6
	Allah belasını versin	45	None of this scum is worth shit	59	6
	Allah yardımcınız olsun!	74	It can't be easy	97	6
(Slang & Vulgar Words)	Boru mu bu	8	That was no mean sum	13	6
	Dalgama taş atma	11	Think about it	17	6
	Ben diyorum bayram haftası, sen diyorsun mangal tahtası!	20	Stop coming out with these stupid ideas	27	6
	Yenir mi o dediğin?	23	What might that mean?	32	6
	Marizlemek	37	Teach a lesson	49	6
	Kaçtan aşağı olmaz...	41	What are you going to do about it?	54	6
	Buldukça bunama!	51	Don't get daft	67	6
	Şerefsizim ki!	52	Straight up	68	6
	Kıyak	53	All right for some	70	6
	Madik atmak	57	Do out of money	76	6

	Onu yiyen geçen sene öldü	70	You can't still be milking that one!	91	6
	Ayıp ettin	82	Really	107	6
	Amma yapıyorsun ha...	85	I don't think so	111	6
(Colloquialisms & Routine Expressions)	Aşk olsun	8	You should be ashamed of yourself	14	6
	Vay canına be	10	Look at you all	16	6
	Var ol	19	God bless you	26	6
	Hadi be	21	That's what you think	29	6
	Ne olur ne olmaz	60	You never really knew for sure	79	6
	Çütüş	80	Bloody hell	105	6
H.G	Nara atmak	45	Give a whoop of joy	59	6
PNs	İzmirli	1	Izmir	7	6
	Tavukçu	9	Chicken	14	6
IDIOMS & PROVERBS	Gammazlamak	3	Be said about	10	6
	İçini çekmek	6	Draw a deep breath	13	6
	Partiyi yitirmek	10	Lose attention	15	6
	Mosmor kesilmek	10	Fume	16	6
	Tuz ekmek yemek	10	Share every scrap	16	6
	Razı etmek	22	Talk	31	6
	Patırtı etme!	23	All right	32	6
	Kısa kesmek	23	Let it go	32	6
	Allah'ın cebinden peygamberi çalmak	23	Rob their own grandmothers	33	6
	Bunlar analarını boyar da babalarına satarlar!	24	This lot would sell their own mothers if they got an offer	33	6
	Allah ömürler versin	35	God bless the Captain	46	6
	Para zibil	39	Be loaded	53	6
	Tadını kaçırmak	46	Mess about	61	6
	Canın sağ olsun.	52	Whatever	68	6
	Yumurtaya can veren Allah...	54	You never know	71	6
	Bıçağı en keskin kabadayı	57	The most vicious thug	76	6
	Hop kalkıp hop oturmak	64	Beside with rage	84	6
	Göze almak	65	Decide	85	6
	Su koyuvermeyin	69	What are you like?	91	6
	Külahları değiştirmek	71	Spoil	93	6

IDIOMS & PROVERBS	Madara etmek	76	Insult like that	99	6
	Üzümünü ye, bağıcı sorma	76	I have my ways	100	6
	Günü ipe çekmek	87	Think of	113	6
	Hâl hatır sormak	90	Say something	118	6

According to the table above, translator of TT2 benefits from transformation 26 times out of 168 items in Organizations, Facilities, Customs, Concepts and 24 times out of 114 items in Idioms & Proverbs. The method is applied in the category of Material Culture 7 times out of 74 items and 5 times out of 36 items in Social Life. While the translator utilizes twice in Proper names & Nicknames, it is applied only once in the categories of Ecology and Habits & Gestures. In overall view, the translator benefits from transformation 66 times out of 463 CSIs during the decision-making process. The percentages related to these frequencies are given in the table below:

Table 4. 24: Frequency and Percentage of Transformation Method in TT2

Categories	Number of CSIs	Frequency of Transformation in TT2	Percentage
Ecology	14	1	%7,1
Material Culture	74	7	%9,5
Social Life	36	5	%13,8
Organizations, Facilities, Customs, Concepts	168	26	%15,5
Habits & Gestures	18	1	%5,5
Proper Names & Nicknames	39	2	%5,1
Idioms & Proverbs	114	24	%21
Total	463	66	%14,2

As seen from the table above, the highest rate of benefitting from transformation in TT2 (%21) is observed in the category of Idioms & Proverbs. It is applied at %15,5 in Organizations, Facilities, Customs, Concepts and approximately %14 in Social Life. The fourth highest level is detected in Material Culture with the rate of %9,5. The translator of TT2 benefits from transformation at the level of %7 in Ecology while it is applied at the percent of approximately 5 in Habits & Gestures and Ecology. In overall view, the

translator utilizes transformation at %21 throughout the text during the decision-making process.

4.1.7. Creation

Davies (2003) proposes his last method, creation, by which the translator achieves an extraordinary spirit of free translation. By this method, the translator inserts items into the target text that are not mentioned in the source text. This type of translation is described by Newmark (1988a) as ‘idiomatic translation’ and ‘autonomous re-creation’ by Aixelá (1996). By means of benefitting from this method, the translator may insert his own creations and new words that are not intended and used by source text author. The translator makes up new terms that are not included even in target culture and language. e.g. Tavukçu → Chickener, Aşçı Çorbacı → Soup Kitchen, Bobi Niyazi → Toady Niyazi, etc.

Even though it is not mostly utilized, the translators in our study benefit from creation which is generally conducted upon the CSIs that are involved in the category of Proper Names & Nicknames. Both translators benefit from the method of creation by interpreting the items in a different way that is not intended by the source text author and create some new terms that are not owned by the target culture and language, as well. In this regard, the frequencies of creation that are utilized by the translators will be given within the scope of Newmark’s categorization for cultural items in the following figure:

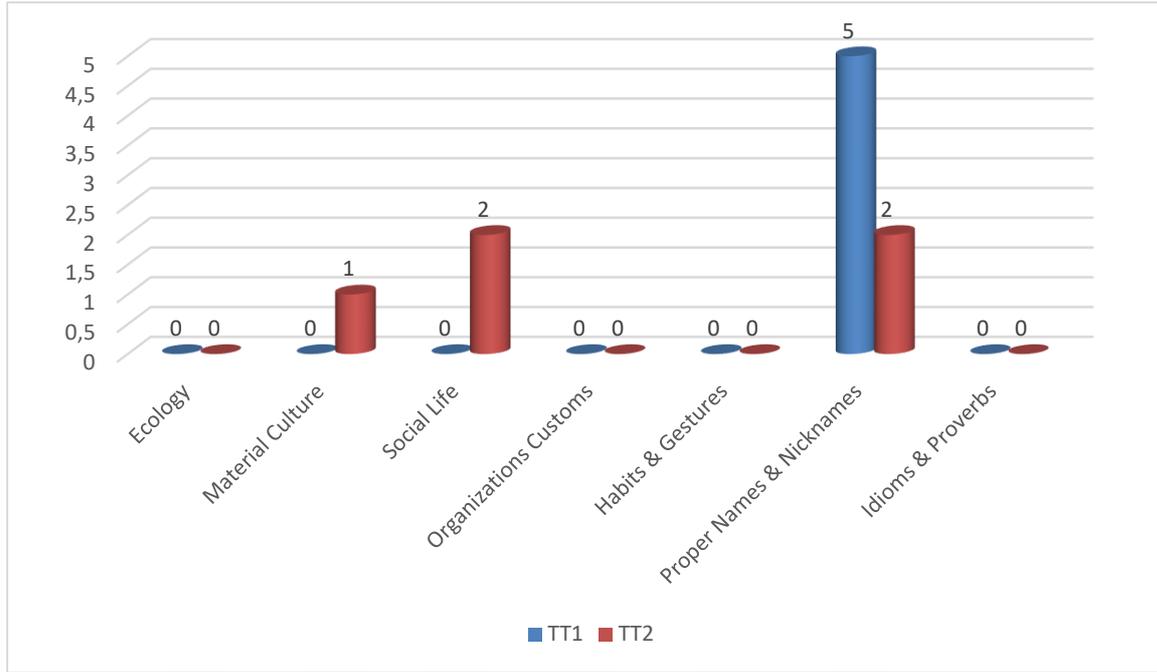


Figure 4. 7: Frequencies of Creation within Newmark's categorization

As seen from the figure above, the translator of TT1 benefits from creation only in the category of Proper Names & Nicknames. He applies this method at the rate of approximately %13 in this category. This may result from the translation intention to anglicize some of the names or nicknames to be understandable for the target readership. However, these new items that are created by the translator are not owned by target language or do not reflect the intention of source text author. The CSIs that are detected to be translated via the method of creation in TT1 are listed in the table below:

Table 4. 25: Frequency and Percentage of Creation Method in TT1

	CSIs in ST	Page	TT1	Page	Method
PROPER NOUNS & NICKNAMES	Tavukçu	9	Chickener	9	7
	Aşçı Çorbacı	26	Soup Kitchen	30	7
	Uzun Emin	36	Emin the Longles	42	7
	Dalyan Rıza	36	Rıza the Wrestler	42	7
	Hidayet Reis	39	Skipper Hidayet	46	7

As seen from the table above, the translator of TT1 benefits from creation only in the category of Proper Names & Nicknames. He applies the method of creation 5 times out of

39 items in this category. Even though there exists no term such as ‘Chickener’ in target language, the translator prefers to create a new term that may be related with the source text item. In order to give a similar meaning for the CSI ‘Aşçı Çorbacı’, the translator makes up a new phrase, ‘Soup Kitchen’, by combining two references which do not have a peculiar meaning when combined in target language. The translator utilizes from the same method by creating new items that are not owned by target language or culture in the following three CSIs in this category. The CSIs that are detected to be translated by means of creation method in TT2 are given in the table below, as well:

Table 4. 26: Frequency and Percentage of Creation Method in TT2

	CSIs in ST	Page	TT2	Page	Method
M.C	Mavna	66	Greengrocer	87	7
S.L	Numaracı	41	Crap	55	7
	Mektepli	95	It’s the education	122	7
PNs	Bobi Niyazi	44	‘Toady’ Niyazi	57	7
	Beton Ahmet	69	Concrete	88	7

According to the table above, the translator of TT2 applies the method of creation in three different categories unlike the translator of TT1. The method is utilized in the categories of Material Culture at the rate of %1,4, Social Life at the rate of % 5,5 and Proper Names & Nicknames at the rate of %5,1. In overall view, both translators benefits from creation at the rate of %1 throughout the target texts during the translation process.

In TT2, there exists one mistranslated CSI. The translator of TT2 miscomprehends the item ‘mavna’ as ‘manav’ and he applies a literal translation upon the concept that does not reflect and have common point with the actual item in the source text. Therefore, this item’s translation is evaluated in the framework of ‘creation method’ since the translator, in conclusion, creates an item in the target text that is absent in source text. The other items are concluded in a different way from the source text author and transferred into the target language in which new terms are created by the translator of TT2. This data given in this part of the study constitutes the micro analysis of the CSIs within the scope of Davies’s methods. These statistics are of high significance in terms of the CSIs’ analysis in the framework of macro analysis of CSIs which will reveal the tendency of translators in the

translation process. By this way, the intention of the translators will be displayed in a clear sense and we can manage to achieve the response of our main research question how the translator decisions form the target text in literary translation. The macro analysis of the CSIs is going to be conducted by the use of the frequencies and percentages, which are gathered via micro analysis, in the following part of the study by utilizing from Venuti's "domestication vs foreignization" strategies.

4.2. Analysis of CSIs in Macro-level

In the previous section of the study, the frequencies and percentages of Davies's Methods that were conducted by the translators were detected which enables us to be informed about the density of translation methods within the scope of Newmark's categorization. By this way, we could conclude which translation method is utilized at most or at least by the translators of target texts during the translation process of CSIs. This data will enable us to be informed about the general tendencies of translators in creating a translated text in target language in this part of the study. In the novella, '72. Koğuş', 463 CSIs are detected via the categorization of Newmark. As displayed in the previous tables, the CSIs are grouped according to the topics of Newmark's categorization and the highest number of CSIs are detected in the category of Organisations, Customs, Activities, Procedures, Concepts with the rate of %36,3 and the source text author inserts the CSIs in the category of Idioms & Proverbs with the second highest rate, %24,6. The CSIs are utilized in the category of Material Culture at the rate of approximately %16, %8,4 in Proper Names & Nicknames and %7,7 in Social Life while they are utilized in Habits & Gestures with the rate of %3,8 that stands for the category in which the CSIs are utilized at least. These CSIs that are figured out by the original author are also detected in the translations that are made into English by Nevzat Erkmen (1993) and Cengiz Lugal (2003). As we mentioned earlier, the translation that was conducted by Nevzat Erkmen was supported by the Ministry of Culture which advocates the idea that the work, 72. Koğuş, may have been translated with the purpose of introducing Turkish culture to the target readership since Orhan Kemal was a bestselling author who scrutinized the social issues in detail and narrated stories, plays and novels within the harmony of culture. The second translation was conducted by Cengiz Lugal and published by a private publishing house, Anatolia Publishing, in 2003 which arises the opinion that the artwork may have been translated to submit a smooth and fluent translation for the perception of target readership rather than introducing the source

culture. In this part of the study, the general tendencies of translators are going to be determined within the scope of Venuti's foreignization or domestication strategies. By this way, we could have the chance to find a response to our main research question: "How do the translators' decisions form the target text in literary translation?"

In this sense, the data that was presented in detail is going to be used within the Venuti's strategies. At the very beginning of study, the CSIs were detected via Newmark's categorization in both the source and target texts. Then, the translations of these CSIs were analysed in terms of Davies's methods to determine which type of translation methods were benefitted by the translators. This data that gathered by this way is going to be evaluated in the framework of Venuti's strategies which will enable us to display the general tendencies of translators while translating the CSIs in a literary work. The frequencies of Davies's translation methods that were utilized by the translators of TT1 and TT2 are presented in the figure below:

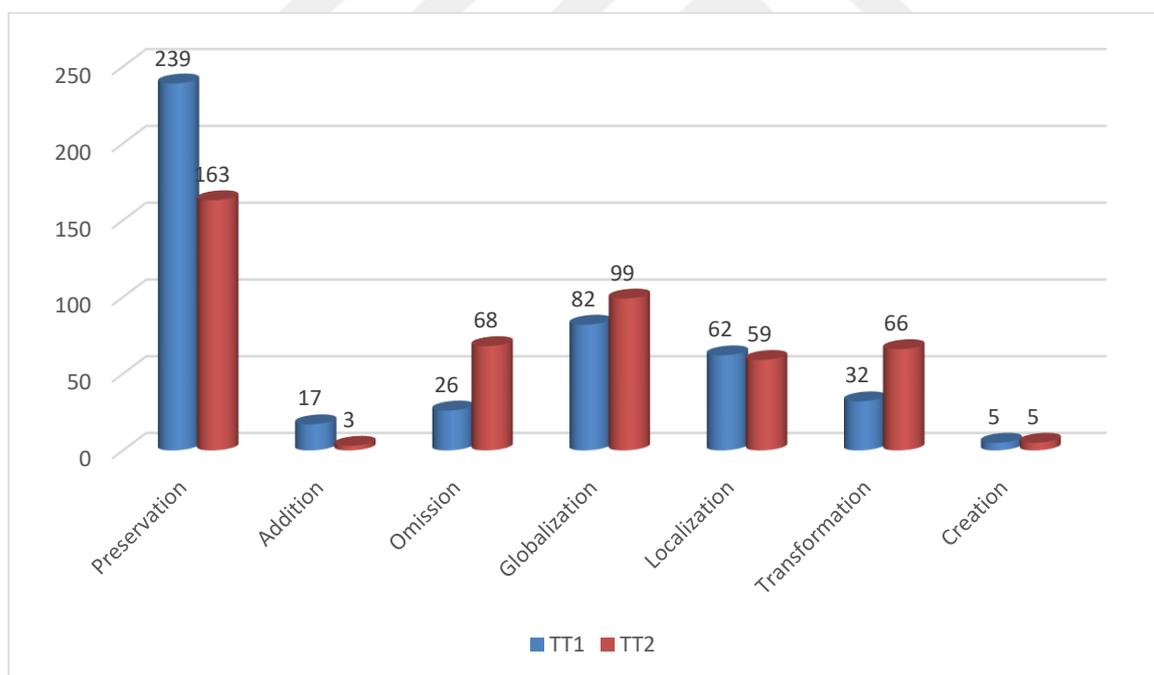


Figure 4. 8: Frequencies of Davies's Methods utilized by the translators in TT1 and TT2

According to the figure above, the method that is mostly used by both translators in the translation of CSIs is preservation. While it is used 239 times out of 463 items by the translator of TT1 at the rate of %51,6, the translator of TT2 benefits from preservation 163 times with the rate of %35,2. The method of addition is utilized at the rate of %3,6 in TT1

while it is used only 3 times with the rate of 0,6 which stands for the least method that is used by the translator of TT2. The second highest method that was benefitted by the translators is globalization. While it is applied 82 times with the rate of %17,7 by the translator of TT1, it is utilized 99 times with the rate of %21,3 in TT2. Another method that is evaluated within the scope of domesticating is omission which is utilized 26 times with the rate of %5,6 in TT1 and 68 times with the rate of %14,6 in TT2. One of the methods in which the translators show resemblance is localization. While the translator of TT1 benefits from it 62 times with the rate of %13,3, it is applied 59 times with the rate of %12,7 by the translator of TT2. As to transformation, it is utilized 32 times with the rate of approximately %7 in TT1 while it is used 66 times with an average rate of %14,2 in TT2. The last method of Davies that is utilized by both the translators is creation which is applied only 5 times out of 463 itmes with the rate of %1 in during the translation process of CSIs.

Even though these numbers represent the frequencies of translation methods that were utilized by the translators, they are inadequate in the evaluation of translators' general tendencies in the translation of CSIs. Therefore, they are analysed in terms of Venuti's strategies. As we mentioned previously, the methods of Davies's, preservation and addition are going to be concluded within the framework of foreignization while the methods, omission, globalization, localization, transformation and creation are included within the scope of domestication. In this regard, the rates of utilizing from foreignization and domestication are going to be submitted to determine the general tendencies of translators. By adding the frequencies of preservation and addition together, the frequencies and percentages of the strategy of foreignization can be gathered and the same way will be applied to the methods listed in the strategy of domestication. According to the data that is gathered in the previous part of the study, the translator of TT1 translated 256 CSIs within the framework of foreignization and 207 items via the strategy of domestication. The rates of foreignization and domestication that are utilized in TT1 are submitted in the figure below:

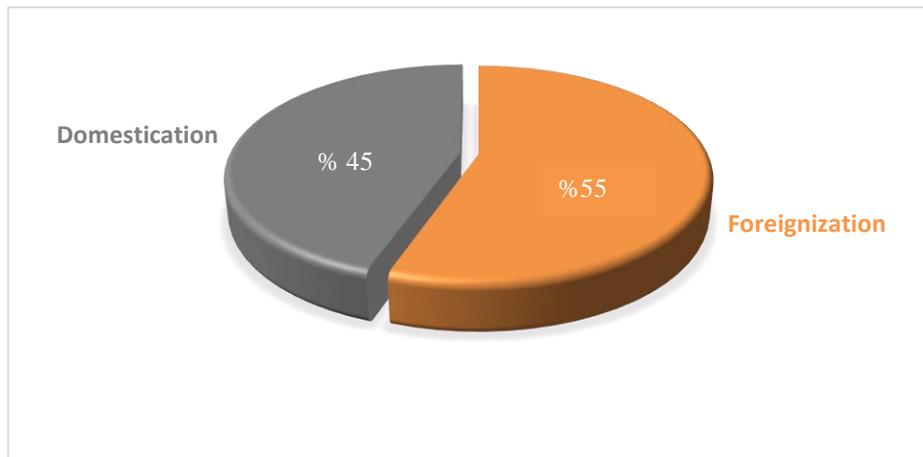


Figure 4. 9: Percentages of Venuti's Strategies utilized by the translator of TT1

According to the figure above, we can conclude that the dominant strategy in TT1 is foreignization since it is utilized at %55 in TT1. As the result of this finding, we can state that the translator of TT1 utilized from the methods that lead him to conduct the strategy of foreignization in transferring the culture-specific items, which are figured out by the source text author, during the decision-making process. This situation reveals that the translator of TT1 aimed to introduce the source culture to the target reader; by this way, he intended to inform the target reader about the items that are peculiar to Turkish culture. This result is also consolidated by the idea that the translator aimed to introduce Turkish culture beyond the lines since the translation of '72. Koğuş' was conducted by Nevzat Erkmen and supported by the Ministry of Culture in the publication process. As a governmental institution, Ministry of Culture aims to support the translations of selected works in Turkish literature financially in order to introduce both Turkish culture and language and these literary works to the other side of the border.

These implications and opinions were tried to be confirmed via an interview with the translator of TT1, Nevzat Erkmen. However, no comments and responses could be received from the translator after a visit in a private nursing home where he is still being cared since the translator unfortunately had an advancing period of dyslexia disease and could not remember his experiences upon the translation of '72. Koğuş'. Therefore, the interview that was prepared to be carried out in company with the translator, Nevzat Erkmen, could not be completed. Nevertheless, the support given by the Ministry of Culture and the results that have been gathered in the study reveal that the translator of TT1 was in tendency of conducting foreignization with the aim of introducing the source

text items to the target readership. This situation is adverse in the analysis of TT2. The rates of foreignization and domestication that are utilized in TT2 are submitted in the figure below:

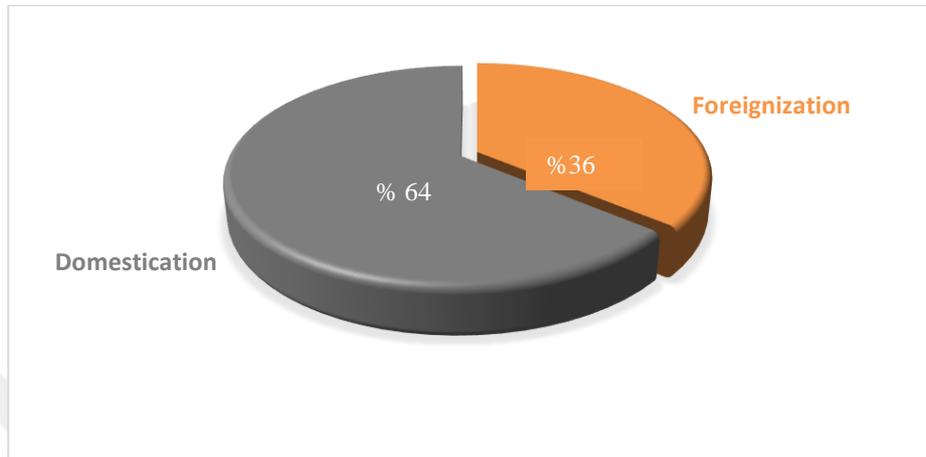


Figure 4. 10: Percentages of Venuti's Strategies utilized by the translator of TT2

As derived from the figure above, the dominant strategy that is rendered in TT2 is domestication and it is conducted at the rate of %64 while foreignization is applied at %36. According to this data, we can conclude that the translator of TT1 benefits from the methods of Davies that lead him to the strategy of domestication at most upon the translation of CSIs which are figured out by the original author. This shows us that the translator of TT1 desired to translate the text in a smooth way that will enable the target reader a fluent comprehension of source text without any unknown terms or items that may cause a mess or complexity in the perception of translated text by the target readership. Therefore, the translator seems to submit a text that is recreated in target language rather than representing the source language or culture.

The result that is gathered at the end of the study and the idea that the translated text is published by a private publishing house reveal that the translator was in the tendency of moving source text and its author to leave the target reader in peace by presenting a text that is mostly filtered of cultural items. We can witness that situation at the very beginning of TT2 since its title is translated as 'The Prisoners' which does not bear the meaning of '72. Koğuş'. In the interview that was conducted with the translator of TT2 via e-mail, the translator states that one of the biggest problem that he came across during the translation process was to find correspondence for the idioms and slang that were figured out by the

original author in source text. In the interview, he also claims that he insisted upon the title of the novella since there was no use of ward in British prisons and decided to translate it by adapting it to the target culture and guessing how the British call it. These implications and responses that were received from the translator of TT2 show us that the translator tried hard to find an equivalent for each of CSIs not to spoil the fluency of target text to make the target reader feel comfortable during the perception of translated text by eliminating the characteristics of culture on the items that were created by the original author within the harmony of source culture. By this way, the translator of TT1 omits the flavor of source culture by replacing it with target culture. In order to prove the reliability of the analysis, the CSIs are submitted to the perception of two different coders to determine the methods that are utilized by both translators during the translation process. The data of findings about the inter-coder reliability will be reported in the following part of the study.

4.3. Inter-coder Reliability Test

In order to verify the data that is obtained in determining which methods of Davies are benefitted by the translators during the decision-making process in translating the CSIs into target language, a reliability test was decided to be necessary in terms of the compatibility between the decisions that were made by the researcher and the ones that were made by two different coders. Intercoder reliability test is thought to be close to the centre of content analysis since the data is determined to be untrustworthy when the coding is not reliable (Singleton, 1993). Therefore, it is widely known that intercoder reliability is of high significance and one of the main components in content analysis to verify the correctness of the data. In this regard, Neuendorf (2017) claims that the reliability of the data is miraculous if the purpose of measurement in content analysis is to achieve the objective or inter-subjective features upon the codes or records. High levels of agreement between the coders' decisions increases the reliability and correctness of the study; on the contrary the study is concluded as 'weak' in terms of its research methods (Lombard, Snyder-Duch, & Bracken, 2002). In terms of evaluating the quality of a research, the intercoder reliability test is thought to be 'the standard of research quality' (Kolbe & Burnett, 1991). There exist a great number of statistical tools to measure the reliability between the coders such as Holsti's CR, Scott's pi, Feiss' kappa, Cohen's kappa and Krippendorff's alpha (Tekalp, 2017). Nevertheless, the average pairwise percentage

agreement is going to be measured in this study in order to verify the data in terms of reliability.

In this perspective, all the CSIs in source text are detected in its two different translations, 'Ward 72' and 'The Prisoners'. The total number of the CSIs detected in source text is 463, however the number of the items that are included into the reliability test is twofold of this number, that is, 926 since the CSIs are analysed in two different target texts which doubles the number of the CSIs detected in source text. In the test that is prepared for the coders, a list of tables is designed with the CSIs that are detected in source text, their page numbers, their equivalents that are composed by the translators in two different tables titled as TT1 and TT2, their page numbers and the blanks left for coders. Before the coders started to determine the translation method that was utilized by the translator, they were informed about these methods with their samples at the beginning of test. This form was applied to two different PhD students studying in the Department of Translation and Cultural Studies.

When the coders finished the ratings in determining the method used by the translators, all the statistical data was transferred into a file in three different columns as Coder 1, Coder 2 and Coder 3 and uploaded to an online intercoder reliability calculator, ReCal3 (<http://dfreelon.org/utills/recalfront/recal3/>) that is generated to measure the compatibility between three or more coders. The results that are received from the calculation tool are given below:

File size:	8991 bytes		
N coders:	3		
N cases:	926		
N decisions:	2778		
Average Pairwise Percent Agreement			
Average pairwise percent agr.	Pairwise pct. agr. cols 1 & 3	Pairwise pct. agr. cols 1 & 2	Pairwise pct. agr. cols 2 & 3
85.771%	88.71%	88.495%	80.108%
Fleiss' Kappa			
Fleiss' Kappa	Observed Agreement	Expected Agreement	
0.823	0.858	0.197	

Figure 4. 11: The result that is obtained from Recal3 for inter-coder reliability

As derived from the table, the compatibility and reliability of the codes are verified in terms of Kappa's benchmark scale since the average pairwise percent agreement is concluded as high when it is %90 (Fleiss, Levin, & Paik, 2003). In our study, the average pairwise percent agreement is displayed as %85 which can be regarded as adequate. While the Coder 1's agreement level with Coder 2 and Coder3 surpasses over %88, the pairwise percent agreement between Coder 2 and Coder 3 is observed as %80. The result of the intercoder reliability test can be attributed as excellent according to the Fleiss' benchmark scale in which three ranges are situated:

Kappa Statistic	Strength of Agreement
< 0.40	Poor
0.40 to 0.75	Intermediate to Good
More than 0.75	Excellent

Figure 4. 12: Fleiss' Kappa Benchmark Scale

(Gwet, 2012)

According to the benchmark scale that is generated by Fleiss (2003), the first range is attributed as poor if the Kappa values remain below than 0.40. However, it is concluded as intermediate to good if the value remains between 0.40 and 0.75. In the third range, the Kappa statistic is regarded as 'excellent' when it exceeds over 0.75. The purpose of selecting this Kappa model for the assessment of the intercoder reliability is that this scale consists of a small number of categories when compared to the others.



CHAPTER 5: CONCLUSION

In the study that is conducted upon the culture-specific items, the relationship of the cultural aspects in literary work with the translation is elaborated within the light of translation methods and strategies. It is an undeniable fact that literary works are composed within the harmony of the culture in which the source text author lives. When these works are desired to be transferred into other languages, the cultural references pose difficulty for translators during the decision-making process. Many scholars, theorists and researchers have developed a great number of tools such as translation techniques, methods and strategies to deal up with these problems and enable the translators to carry out the translation process in an easy and smooth way. However, at that time, translators come across with the trouble of the new shape that will be given to the source text in target cultures. The new shapes of the literary texts in other cultures and languages are of high significance in terms of both introducing the source culture and source text author beyond the borders to transfer the same impact - which is created in source readership - into the target language and culture and also submitting a fluent pleasure of readability that is not ceased by the cultural items of source language and is situated as a new work far from the source text and culture. For that reason, the translation of literary works bears pivotal importance since the translated texts may include subjective characteristics of the translator. The translation methods and strategies determine the path of translator which is used in transferring a literary work into other languages. In this journey, the components of source language such as its structure and culture are transferred into target language whose rate varies among the translators. Therefore, the decisions that are taken by translator during the translation process can be effective in reshaping the source text in other languages and cultures. In this context, translator's decisions taken during the translation process have crucial importance in the translation of literary work.

Since culture-specific items are seen as one of the main components constituting a literary work, the translators' decisions upon their translations have been analysed in the light of translation methods and strategies in order to determine the intention of the translator while transmitting the culture across the languages. Within this perspective, a well-known literary work by Orhan Kemal which was composed within the harmony of a great number of culture-specific items that are peculiar to Turkish society and its two different translations into English made by two different translators were selected as the case of this

study in order to find out how the literary work is situated in the target language. The nature of the study is constituted by the novella, *72. Koğuş* and its two different English translations, 'Ward 72' translated by Nevzat Erkmén in 1993 and 'The Prisoners' translated by Cengiz Lugal in 2003. Since the novella, *72. Koğuş*, was narrated with the raw components of Turkish culture, especially prison culture, it is expected to be beneficial to examine the translations of CSIs in order to put forward the intentions of translators in translating literary work. By investigating the translations of a novel surrounded with source culture, the effect of translators' decision in the recreation of literary work in target language will be elaborated. One of the main objectives in the study is to demonstrate the effect of translators' decisions in the re-creation of source text in different languages and cultures. In this regard, a research upon a famous literary work by Orhan Kemal, *72. Koğuş*, is expected to contribute to the translation studies by setting as a model in determining the intention of translators during the translation process of culture-specific items. In the study, this problem is being carried under five main topics. In the first chapter, the nature and the case of the study is determined and the significance of the study to the translation studies is elaborated.

The second chapter of the study elaborates the notion of translation studies as an interdisciplinary field. This chapter is submitted in four sub-topics. In this chapter, the evolution of translation studies and the movements that occurred in this field throughout history are rendered. Then, the definitions and quotations made by fundamental scholars and theorists upon the relationship between translation and culture are elucidated within the scope of preservation of impact and the loss of meaning during the act of translation. Hereby, the inter-dependent existence of these terms is supported with the quotations of prominent scholars in this field. The phenomenon of translation is defined as the act that is carried out not only among the languages or systems of words but also the cultures that are distant from each other. These definitions and explanations are supported with the experimental developments of cultural translation studies which are generated by theorists such as Bassnett, Lefevere, Vermeer, Nord, Nida, Newmark and so on in the following sub-topic. The cultural studies that were carried out in translation begun to be effective at the beginning of 1980s by which the concept of culture was determined as a dynamic phenomenon related to translation studies. In the second section, the translation is discussed as one of the components of sociology in which the interdisciplinary aspects of translation are mentioned and associated with the other disciplines such as linguistics,

cognitive psychology, text science, historiography, philosophy, sociology, cultural studies, literary studies and so on. As a beginning point of translation studies as a scientific discipline, the relevant information for ‘the cultural turn’ and ‘manipulation school’ is explained in this section, as well. In terms of evaluating the cultural items in source text and their counterparts in target texts, the relationship between sociology and translation plays crucial importance since sociology is defined as the discipline in which both human interactions across the cultures are systematically searched. Therefore, it is an undeniable fact that the cultural aspects of a society such as concepts, customs, traditions, morals, values and beliefs are reflected in the text that is composed in the atmosphere of a specific culture (Dubar, 2007). In the following section, the characteristics and requirements of literary translation are explained in detail. In the last section of this chapter, the task and the role of the translator in the process of translation is discussed in the light of Venuti’s concept of ‘(In)visibility of Translator (1995). The discussion to which extent the translator feels himself free or dependent is expressed within the framework of limitations and responsibilities that are undertaken by the translator in literary translation. In recent studies, it has been detected that the knowledge of translator in the languages that s/he performs the act of translation is not adequate and s/he must have a broader knowledge upon the cultures, as well. Therefore, the translator should be aware of the fact that s/he is the only mediator between two different cultures in the process of translation in which s/he is expected to transfer the source culture components in a way that the target readership contacts with the foreign culture without moving away his own culture. As the culture and translation are interwoven together, the CSIs, in the study, are selected to be analysed to put forward the general tendencies of translators in reshaping the source text in a different culture and language. In this chapter, the source and target texts that are analysed in the study, and also the tools that are used in the methodology of thesis are introduced, as well. This topic is divided into five sub-topics. In the first section, the detailed and relevant information about the source text is given within the scope of the importance of the literary work to be studied for the study and the field, as well. 72. Koğuş, as a widely-known novella that have been translated into many languages such as German, English, Urdu and Albanian and performed probably more than a hundred times on different locations over the world as a play and also adapted into screen many times, is regarded as one of the naturalist and realistic novels that narrate the socio-cultural dimensions of prison life in Turkey. The novel narrates the harsh conditions and deep abrasive impacts of prison life in which a stylistic way of communication is constituted among the prisoners within the

harmony of prison culture. The way of communication used by the prisoners leads to the emergence of a new culture that is peculiar to the prison among them. The novel, just like a mirror, reflects the political, social and moral issues of the world during the World War II and narrates the morale of rebellion and resistance of the people who lose their hope for everything that is good (Bezirci, 2010). The source text was created by the original author within the harmony of regional dialects and traditions involving plenty of CSIs that are peculiar to Turkish society. For that reason, it bears high significance to conduct a descriptive research upon this literary work and its translations in terms of studying cross-cultural transference among the languages. In addition to these, the summary of the source text, a detailed information about the prison culture and the biography of Orhan Kemal who has an excellent fame in both Turkish and world literature are introduced in this section. In the following two sections, a brief book review was submitted for each translation of the source text.

In chapter 3, the methodology of thesis was introduced with the tools that have been utilized throughout the study under the sub-topic of culture-specific items. This taxonomy was rearranged by adding two categories and again two sub-topics under a category with the aim of covering a variety of CSIs to conduct a wider analysis upon their translations. While Newmark proposes a five-category typology for the detection of CSIs, it is regenerated as 7 categories by adding the titles of ‘Proper Names & Nicknames’ and ‘Idioms & Proverbs’ since they were not included in Newmark’s categorization, but seen as relevant by the researcher in the current study. The sub-topics ‘Slang & Vulgar words’ and ‘Colloquialisms & Routine expressions’ are included in the category of ‘Organisations, Customs, Activities, Procedures, Concepts’ since they stand for the mostly-used cultural references in the narration of novel. In the last section, the methods and the strategies for both micro and macro analysis of the CSIs detected via the taxonomy of categorization in the previous section were introduced. For the micro analysis of the CSIs in which a detailed research was conducted, the translation methods proposed by Davies (2003) were described in detail. In her paper titled as ‘A goblin or a dirty nose?’ and conducted upon the CSIs that were translated into French from English, she proposes seven translation methods for the translation of culture-specific items: preservation, addition, omission, globalization, localization, transformation and creation. Even though there exist many translation procedures and methods that were developed by a variety of theorists for the evaluation of CSIs’ translation, the ones that were generated by Davies

were selected for the current study since they provide a great theoretical basis in terms of presenting a brief and simple list of methods that were designed in a compact style when compared to the other popular methods that were developed by Baker (1992), Fawcett (1997), Vinay & Darbelnet (1958/1995), Newmark (1988a) and Chesterman (2016). Additionally, it is more useful in terms of dual assessment of the CSIs within the scope of both micro and macro analysis. To determine the general tendencies of the translators' decisions, the strategies - domestication vs foreignization - developed by Venuti (1995) have been utilized. By this way, the dominant strategies in the translated texts which are intended by the translators have been put forward. It is of pivotal importance for the current study to apply these methods and strategies mentioned above in order to respond our research questions.

In chapter 4, the micro and macro analyses were conducted within the light of Davies' methods and Venuti's strategies. In the first section, the CSIs that were detected in source text via the taxonomy of Newmark were evaluated within the framework of Davies' translation methods and their frequencies applied upon the CSIs by the translators were observed. The percentages of Davies' methods utilized by the translators during the decision-making process are given in the table to remind it again:

Table 5. 1: Percentages of Davies' methods and Venuti's strategies utilized by the translators of TT1 and TT2

Venuti's Strategies	Foreignization		Domestication				
Davies' Methods	Preservation	Addition	Omission	Globalization	Localization	Transformation	Creation
TT1	%51,6	%3,6	%5,6	%17,7	%13,3	%7	%1
TT2	%35,2	%0,6	%14,6	%21,3	%12,7	%14,2	%1

As derived from the table above, we can respond the sub-questions that are determined for the study. Since the sub-questions are related to the micro-analysis of the CSIs, they will be replied according to the data given in the table above. Our first sub-question seeks answers for which type of methods and strategies were used by the translators in the process of transferring the culture-specific items from source language to target language. As a response to our first sub-question, all the methods were used by the translators in the process of transferring the culture-specific from source language to the target one. Our second sub-question investigates in which aspects the translators show resemblance and

difference in terms of their decisions that they used in the process of translating culture-specific items. In the aspect of benefitting from the methods, the translators show resemblance in the methods of addition, globalization, localization and creation; however, they show difference in other methods. As to our third sub-question, it seeks answer for which translation methods were used at most and least by the translators during the transference of cultural elements into the target culture. The translator of TT1 benefitted from preservation at most while the method of creation was used at the least level. In TT2, preservation was used at most by the translator while addition was almost never utilized. The fourth and last sub-question seeks answer for the general tendency of the translators. Is the dominant strategy of the translators domestication or foreignization? The general tendency in TT1 was determined as foreignization since it is benefitted at the rate of %55,2. However, it is the exact opposite in TT2 since it is benefitted at the rate of %35,8. Therefore, the dominant strategy utilized in TT2 is determined as domestication with the rate of approximately %64. Since the dominant strategy that is figured out by the translator of TT1 is foreignization, it can be stated that the translator intended to preserve the most of the CSIs in his target text to introduce Turkish culture to the target readership. This opinion can be reinforced with the fact that the publication process was supported by the Ministry of Culture which is a governmental institution and aims to support the selected works in Turkish literature to introduce it beyond the borders. To verify these findings with the quotations of the translator, an interview form was prepared; however, no comments about the translation that was performed by him in 1993 could be taken during a visit in a private nursing home in İstanbul since the translator had a high level of dyslexia disease. For that reason, the interview form with the translator could not be completed.

However, it is detected that the dominant strategy in TT2 is domestication with the rate of %64 while foreignization is utilized at the rate of %36. Within the light of this data, we can conclude that the translator of TT2 aimed to translate the source text into target language in a smooth way that may not distort the fluency of the readability of the translated text in target language and culture. This finding could be reinforced with the fact that the publication process of translation was supported by a private publishing house since the translated works by these foundations generally tend to domesticate the source text in target language to offer better comprehension to the target readership. In the interview form that was directed to the translator of TT2, the comments and responses show that he decided to translate the cultural items in a way that the British could understand and to

adapt the source culture to target culture. The interview form that was conducted with the translator of TT2 was submitted in Appendix-1, as well.

Since the methods may show difference and be complicated to distinguish one from the others, an inter-coder reliability test was included to the study in order to verify the findings with two different coders. (Appendix-2) The results of the intercoder reliability test show that the average pairwise percent agreement is displayed as %85 which can be regarded as adequate or even perfect since the average pairwise percent agreement is concluded as high when it is %90 (Fleiss, Levin, & Paik, 2003).

All in all, within the light of the findings that we achieved via the sub-questions, we can respond to our main research question: 'How do the translators' decisions form the target text in literary translation? It is detected within the scope of domestication and foreignization strategies that the translator of TT1 moves the target text audience by preserving the source culture in a large extent in which the target reader is expected to comprehend the foreign culture and intratextual context of the source text. When the target reader is associated far from the source culture and language, and probably s/he will, the references and meanings which were figured out by the original author could not be perceived substantially. For that reason, it can be clearly stated that the decisions that were taken in TT1 led the translated text to be formed as 'a foreign text' for target readership since the translator conducted a source-oriented translation process. At that point, the translator leaves target reader alone to find out the meanings of a foreign culture which would lead target reader to make search upon them or imagine as Venuti (1995) claims that target text is rendered in different meanings in the hands of different people. However, this situation is the exact opposite in TT2 since the translator benefitted from domestication to a large extent. Unlike the former one, the translator of TT2 moves the source author to the reader by eliminating the culture-specific items and preparing a familiar environment where the readability of the translated text would not be spoiled by foreign references. However, at that time, the target reader might be deprived of the local colour of the source culture since they were adapted to target culture by moving away from the source culture.

There have been limited studies upon the analysis of CSIs in literary works so far. In a study, conducted upon the analysis of the CSIs in *The Great Gatsby* and its two

translations, Buzluk (2016) observes that the translators utilized different strategies during the decision-making process. The target texts were translated by two different translators, Can Yücel and Filiz Ofluoğlu. Even though she benefits from the analytic translation of Antoine Berman to determine the translation methods utilized by the translators upon each CSI, she applies Venuti's foreignization and domestication to put forward the general tendencies of the translators in a translation that is conducted from English to Turkish. In the study, it is detected that a target-oriented translation approach was used by Yücel using domestication strategy to a large extent while a source-oriented translation approach was used by Ofluoğlu applying foreignization upon the translations of CSIs.

In another study, Brasienė (2013) aims to determine the general tendency of the translator's decisions upon the CSIs' translations from English to Lithuanian. In the study, the CSIs in Orwell's *Down and Out in Paris and London* and their Lithuanian counterparts that were translated by Arvydas Sabonis were analysed within the scope of Venuti's strategies. As the result of the study, Brasienė found out that the prevailing strategy that was utilized by the translator was foreignization to preserve the foreign setting to a large extent in the target text.

In a study, Bozkurt (2010) investigates the dominant strategies that are benefitted by the translators during the translation process of the culture-specific items into Turkish in three different novels: John Fowles's *The French Lieutenant's Woman*, Janette Winterson's *Oranges Are Not The Only Fruits* and Lulian Barnes's *Englan, England*. The translations of these novels were conducted by Aslı Biçen, Sevin Okyay and Serdar Rifat Kırkoğlu with its order. In conclusion, it is detected in the study that all the translators utilized from domestication during the translation process of CSIs into Turkish. Bozkurt applies in her study the translation methods that were developed by Vinay & Darbelnet (1958/1995) as the micro analysis of culture-specific items. That is one of the rare studies conducted upon the translators' decisions upon the translation of culture-specific items across the languages; however any typology for the selection of cultural elements could not be detected in this study. As concluded from the studies in this field given above, the translators may select different translation strategies based upon certain factors affecting the shape of source text in target culture. Nevertheless, one of the fundamental tasks that should be taken by the translator is to fit up the strategy with the function of the text.

Our study is significant in terms of submitting different perspectives for problem solving process of translators while running out the act of translation upon the culture-specific items. With a brief research that could be conducted upon the CSIs' impacts on the target reader, the policy of publishing houses, the position of source text in target language and several intertextual relationships between source and target languages, this study can be extended and developed. In the study, the detection of the CSIs were tried to be extended by rearranging the taxonomy that was developed by Newmark (1988a) and adding new categories for a broader analysis upon the CSIs. However, any feedback could not be taken from the target readership which is important in terms of determining if the same impact in source culture was created in target language and culture. By means of interviews with the literary critics of target language, the position of Turkish literature, with the translations of the literary work analysed in the study, could be achieved. These can be regarded as limitations in our study. Within the scope of social, cultural and historical aspects, more research would contribute to the decision-making process of translators to a large extent and enable the field of translation studies develop, as well. This study may be attributed as one of the initial step for this goal.

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APPENDICES

APPENDIX 1

Appendix 1.1 – Interview Form With TT2 Translator (Turkish)

Görüşme Formu

Sayın Cengiz Lugal,

Bu görüşme formu Gazi Üniversitesi Çeviri ve Kültürel Çalışmalar Doktora Programında tarafımdan yürütülmekte olan “*Cross-Cultural Transmission Through Translator Decisions: The Case of Orhan Kemal’s “72. Koğuş”*” adlı doktora tezinde kullanılmak amacıyla hazırlanmıştır. Çalışmanın literatüre yapacağı katkı açısından paylaşacağınız bilgiler büyük önem arz etmektedir. Görüşmeye dahil edilen sorulara vereceğiniz yanıtların ‘The Prisoners’ kapsamında değerlendirilmesini rica ederim.

Bu formdan elde edilecek bilgiler tamamen araştırma amacı ile kullanılacaktır.

Katkılarınız için çok teşekkür ederim.

Adem AKALIN

“Adem Bey

Sorularınızı elimden geldiğince yanıtlamaya çalışayım.

72. Koğuş’un çevirisi ile ilgili olarak öncelikle genel bir şeyler söylemek isterim: Ben zamanında (İngiliz olan) eşimle birlikte İngiltere’de yaşıyordum. Normal olarak kullandığım dil (my language of habitual use) İngilizce idi ve özellikle İngilizceye çeviri yapıyordum. O yıllarda internet de bugünkü gibi değildi, tabii. Genellikle teknik çeviri yapıyordum (özelleştirilen elektrik santralleri vs) ve o işlerde telefonun öbür ucunda bir mühendis olmasını şart koşuyordum, yoksa bir jeneratörde “ek devreye alma bedeli”nin “start payment” olduğunu nereden bilebilirdim – sözlük de yazmaz!”

1. ‘72.Koğuş’ adlı eserin çevirisinde karşılaştığınız zorluklar nelerdir?

“Orhan Kemal’in oğlu (Mehmet Raşit Ögütçü), Işık Ögütçü beni internetten buldu, telefonda konuştuk, anlaştık. Sanırım en büyük sorunlardan biri anlamadığım, elimdeki muhtelif referans kitaplarında olmayan bazı deyimler ve argo kelimeler oldu... İngiltere’deki kütüphaneler doğal olarak bir işe yaramıyordu! Bir de – tarih yazmaz ama –

işin ortasında da yıllardır bilgisayar başında oturmaktan feci bel fitiği oldum, kitabın büyük bir kısmını sırt üstü yatarken diktafona okudum, yakınlardaki bir sekreter de bilgisayara geçti (buyurun size zorluk!)”

2. Çalıştığınız yayınevinin çeviri sürecine herhangi bir etkisi oldu mu?

“Işık Bey metnin bir kısmını (eposta) alır, okur, birilerine danışır, sonra bir sorusu olursa bana dönerdi. Bir keresinde isim zannettiğim bir isim anlamını bilmediğim bir lakap çıktı diye hatırlıyorum, bir iki yerde de “yok valla İngilizler bunu böyle söyler” oldu, ama sanırım ciddi bir uyuşmazlığımız olmadı. Kapakta “72. Ward” dememek için direttim, en azından bendeki baskıda da öyle bir şey yazmıyor. (İngiliz/Amerikan cezaevlerinde sadece hücre vardır, koğuş dediğiniz hastanelerde oluyor, öyle ki ek bilgi vermediyseniz, hapisneden bahsederken koğuş dersiniz revir anlarlar.) Neyse, iş bitince kimlere okuttuysa olumlu görüş almış olacak ki neticede herkes memnun kaldı.”

Çok iyi bilinen bir çeviri kuramcısı olan Venuti, eserlerin çevirisinde ‘yerelleştirme ve yabancılaştırma’ yöntemlerini önermektedir. Sizin tarafınızdan yapılan çeviride ‘yerelleştirme’ yöntemi hakimdir. Bu bağlamda;

3. ‘Yerelleştirme’ yöntemini özellikle mi tercih ettiniz?

“Ben tercümanlık teorisi okumadım, onun için sizin “yerelleştirme” sorunuza pek teknik bir cevap veremeyeceğim. Şöyle söyleyeyim: “Yazarın ana dili İngilizce olsaydı ne derdi?” ya da “bunu nasıl açıklardı?” diye düşünmeye çalıştım. Bazı cümleler derin düşünce gerektirmiyor tabii de, özellikle deyimlerde, argo konuşulurken vs. o düşünce kaçınılmaz oluyor. Ve doğal olarak bunun neticesinde de yazılan bazen direkt çeviri değil de benim yazmış olduğum, pekâlâ alternatifi olabilecek bir şey oluyor. (Teknik çeviriler hiç öyle değil tabii: Adam ne yazdıysa o. Bir jeolog “basin” diyorsa o dediği “havza”dır. Nokta. Gerçi Orhan Kemal’in de birçok cümlesi bu kategoriye girebilir.)”

4. Farklı çeviri metotlarından yararlandınız mı?

“Çeviri metodu sorunuza gelince, hangi “metot” nedir bilmediğim için sorunuza yanıtlayamayacağım. Veya bilmeden yanıtladım zaten.”

5. Çeviri sürecinde aldığımız kararların ‘72.Koğuş’u hedef dilde nasıl şekillendirdiğini düşünüyorsunuz?

“Çok sene geçti ama, “72. Koğuş”u aslında kendim şekillendirmemeye çalışmışım, kararlarım da (en azından niyetim!) o yöndeydi diyebilirim. Yaptığım çevirinin hem aslına ve aslının ruhuna uygun olmasını, hem de hedef dilde okunaklı ve anlaşılır olmasını istedim.”

Appendix 1.2 – Interview Form With TT2 Translator (English)

Interview Form

Dear Cengiz Lugal,

This interview form is generated in order to be used in my PhD thesis, titled “*Cross-Cultural Transmission Through Translator Decisions: The Case of Orhan Kemal’s “72. Koğuş”*” at Gazi University Translation and Cultural Studies Program. The information you will provide will be of great importance for the contribution of this study to the literature. I would like you to consider your answers to the questions included in the interview within the scope of ‘The Prisoners’.

The information that will be obtained from this form is going to be used only for academic research.

Thank you very much for your contribution.

Adem AKALIN

“Dear Adem,

Let me try to answer your questions as best as I can.

At first, I would like to say something general about the translation of 72. Koğuş: At that time I was living in England with my wife (who is British). My language of habitual use was English and I was translating into English in particular. In those years, the internet was not like today, of course. I was usually doing technical translation (privatized power plants, etc.), and I would always stipulate to have an engineer on the other side of the phone, otherwise how could I have known that “additional commissioning fee” on a generator was “start payment”? – also, it can not be found in a dictionary!”

1. What kind of difficulties have you come across while translating ‘72 .Koğuş’?

“Orhan Kemal's (Mehmet Raşit Öğütçü) son, Işık Öğütçü found me on the internet, we talked on the phone and agreed. I think one of the biggest problems I had was about some idioms and slang words that I didn't understand, that were not present in various reference books I had... The libraries in England were of no use, as expected! And what's more - though it is not documented- I'd gotten a terrible hernia due to years of sitting in front of a computer, and read a large part of the book to a dictaphone while laying on my back, and a nearby secretary dictated it on the computer (and here comes the difficulty you asked about!).”

2. Did the publisher you worked with have any influence on the translation process?

“Işık Bey would take a part of the text (via email), read it, consult someone, and then return to me if he had a question. I remember, once, a name that I thought was a name turned out to be a nickname that I didn't know the meaning of, and once or twice I had to insist “well, the British do indeed say it like this”, but I think we didn't have a serious conflict. I insisted on not calling it “72. Ward” on the cover; at least it is not written as such on my copy. (In British/American prisons there are only cells, what you call ward is found in hospitals, so much so that if you didn't provide additional information, they will understand infirmary if you say ward when you talk about prison.) Anyway, whoever he gave the finished manuscript to read must have given positive feedback and everyone was satisfied at the end.”

A quite well-known translation theorist, Venuti, proposes ‘domestication and foreignization’ methods for the translation of literary works. The ‘domestication’ method dominates in your translation. In this regard;

3. Did you consciously prefer the ‘domestication’ method?

“I didn't study the theory of translation, so I will not be able to provide quite a technical answer to your “domestication” question. Let me tell you this: I tried to think along the lines of “What would the author say if his native language was English?”, or “how would he explain this?”. Some sentences do not require deep thought, of course, however especially with idioms, slang, etc. that thought becomes inevitable. And naturally, as a result of this, sometimes what is written turns out to be not a direct translation, but something that I wrote, which may well be an alternative to the original. (Of course technical translations are quite different: Whatever the author wrote will decide the

meaning conclusively. If a geologist says “basin” it is “havza” what he means by it. End of discussion. Though, many sentences of Orhan Kemal may fall under this category.)”

4. Did you make use of any other translation methods?

“About your question on translation methods, I can't answer it because I don't know which “method” is what. Or perhaps, I already answered it without knowing.”

5. How do you think the decisions you made during the translation process shaped the ‘72. Koğuş’ in the target language?

“Many years have passed, but I actually had tried not to shape the “72. Koğuş” myself, and I can say that my decisions (at least my intention!) shared this mentality. I wanted my translation to not only be true to the original and the spirit of the original, but also to be legible and comprehensible in the target language.”

APPENDIX-2. Intercoder Reliability Test for Content Analysis

This reliability test is arranged to make sure of the accuracy in determining the methods utilized by two different translators during the translation of Orhan Kemal’s work, ‘72. Koğuş’ into English as ‘Ward 72’ that was translated by Nevzat Erkmen in 1993 and ‘The Prisoners’ that was translated by Cengiz Lugal in 2003. The culture-specific items are detected via the categorization of Newmark and determined by the researcher which Davies’s methods are utilized by the translators during the decision-making process. The CSIs are divided into 7 categories five of which were generated by Newmark (1988a). The taxonomy that was generated by Newmark was rearranged and increased to 7 main categories in which several sub-topics were added in order to make a detailed content analysis. These CSIs were matched with their translations, which were conducted by two different translators, by the researcher within the scope of Davies’s translation methods. In order to prove the reliability of this match that was made among the methods of Davies, the coders are requested to determine which method of Davies is utilized by the translators. In this regard, a list of CSIs in which their translations by both translators and their context are given. Therefore, two PhD students who are still studying at the Department of Translation and Cultural Studies were requested to label the CSIs with one of the translation methods.

1)Ecology

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Şubat fırtınası	32	February gale	37	“Dışarıda kuvvetli şubat fırtınası aysız, yıldızsız karanlıkları soğuk soğuk döverken...”	1.2	1.2	1.2
Devetüyü	43	Camel hair	51	“Sölezli, deve tüyü renkli güzel bir tiftik battaniyeyle örtülü yataklarına sırtını dayamış,...”	1.2	1.2	1.2
Tiftik	46	Mohair	55		1.2	1.2	1.2
Sulusepken	66	Sleet	79	“ Sulusepken, ayaz, vıcık vıcık yerler.”	1.2	1.2	1.2
Ayaz	66	Frost	79		1.2	4	1.2
Vıcık vıcık	66	Sticky, dirty mud	79		6	6	6
Karakış	71	Cruel severe winter	86	“Kim bilir hangi insafsız karakışta parçalanıp koğuş betonunda yakılan çerçeveler yeniden onarıldı”	2.1	2.1	2.1
Süsenler	73	Iris	87	“ Süsenler, cılız avrat otları , yoncalar daha çok kadın hükümlülerin barındırıldığı kırmızı kiremitli yapının oralara...”	1.2	1.2	1.2
Cılız avrat otu	73	Puny belladonnas	87		2.1	2.1	1.2
Ayır	74	Stallion	88	“Ne o gene, aygır kokusu almış kısrak gibi kişnediniz?”	1.2	1.2	1.2
Kısrak	74	Mare	88		1.2	1.2	1.2
Boğaz	88	The Bosphorus	105	“Vapur Boğaz’ı geçip Karadeniz’in oynak sularında çalkalanmaya başlayınca Fatma’yı gene bir korkudur alıyor.”	1.2	1.2	1.2
Karadeniz	88	Black sea	105		1.2	1.2	1.2
Yollar, beller tıkanı.	97	Pass	116	“ Yollar , beller tıkanı.”	1.2	1.2	1.2

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Şubat fırtınası	32	February storm	43	“Dışarıda kuvvetli şubat fırtınası aysız, yıldızsız karanlıkları soğuk soğuk döverken...”	1.2	1.2	1.2
Devetüyü	43	Camel-hair	57	“Sölezli, deve tüyü renkli güzel bir tiftik battaniyeyle örtülü yataklarına sırtını dayamış,...”	1.2	1.2	1.2
Tiftik	46	Mohair	61		1.2	1.2	1.2

Sulusepken	66	Windswept	87	“ Sulusepken, ayaz, vıcık vıcık yerler. ”	6	6	5
Ayaz	66	Cold	87		4	4	4
Vıcık vıcık	66	Wet	87		4	4	4
Karakış	71	Freezing-cold winter	94	“Kim bilir hangi insafsız karakışta parçalanıp koğuş betonunda yakılan çerçeveler yeniden onarıldı”	4	4	4
Süsenler	73	Iris	95	“ Süsenler, cılız avrat otları, yoncalar daha çok kadın hükümlülerin barındırıldığı kırmızı kiremitli yapının oralara...”	1.2	1.2	1.2
Cılız avrat otu	73	Belladonna	95		1.2	1.2	1.2
Ayır	74	Stallion	96	“Ne o gene, ayır kokusu almış kısrak gibi kişnediniz?”	1.2	1.2	1.2
Kısrak	74	Mare	96		1.2	1.2	1.2
Boğaz	88	The Bosphorus	114	“Vapur Boğaz’ı geçip Karadeniz’in oynak sularında çalkalanmaya başlayınca Fatma’yı gene bir korkudur alıyor.”	1.2	1.2	1.2
Karadeniz	88	Black sea	114		1.2	1.2	1.2
Yollar, beller tıkanı.	97	Pass	125	“ Yollar, beller tıkanı. ”	1.2	1.2	1.2

2) Material Culture

2.1) Foods

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Kuru fasulye	9	Beans	8	“Ben olsam kuru fasulye pişirtirdim!”	4	4	4
Etlı nohut	9	Chickpeas’n-meat stew	8	“ Etlı nohuttan şaşma!”	5	5	5
Pilav	9	Pilau	8	“ Pilav, yanında pilav da olursa...”	1.1	1.1	1.1
Tayın	16	A loaf of black bread	17	“Devlet baba her hükümlü gibi onlara da günde kara birer tayın veriyordu.”	4	4	4
Kesmeşeker	16	Cube sugar	17	“...beş liranın üstüne kırk beş kuruş daha eklenmeliydi ki bir kilo kesmeşeker alınsın.”	4	4	1.2
Yumuşacık somun	26	A loaf	31	“ Yumuşacık bir somunun taze içini kuru fasulyenin yağlı suyuna banıp ağzına atışını tasarladı”	1.2	1.2	1.2
Kuşbaşı et	26	Stewin’ meat	31	“Git bakkala, yarım kilo fasulye, iki yüz elli gram kuşbaşı et... ”	5	4	5

Salça	27	Tomato paste	31	“Salça? Salçasız ne tadı olur?”	1.2	1.2	1.2
Pişgel	27	Easy-cook	31	“Ama bak, fasulye pişgel olsun!”	1.2	1.2	1.2
Kırmızı biber	27	Red pepper	31	“Salça, kırmızı biber ... Lokanta mı bura?”	1.2	1.2	1.2
Soğana bir yumruk, çıkar cücüğünü ...	28	Heart	33	“Soğana bir yumruk, çıkar cücüğünü , bas tuza, at ağzına...”	4	6	4
Öteberi, yeyinti	28	Shoppin’ -groceries	34	“Ne alacaksınız beş lirayla? Öteberi, yeyinti. ”	1.2	1.2	4
Pırasa yaprağı	50	Leek leaves	59	“ Pırasa yaprağı, zeytin çekirdeği , kokmuş pilav yemekten çöp tenekesine döndüydük”	1.2	1.2	1.2
Zeytin çekirdeği	50	Olive stones	59		1.2	1.2	1.2
Rakı	66	Rakı	67	“ Rakının, şarabın, fasulye pilakisinin, Çingene palamudunun tadını unutmıştu yıllar yılı.”	1.1	1.1	1.1
Şarap	66	Wine	67		1.2	1.2	1.2
Fasulye pilakisi	66	Bean-salad	67		1.2	1.2	1.2
Çingene palamudu	66	Grilled young bonito	67		1.2	4	1.2
Lakerda	66	Salted tuna	79	“Sürmeneli kırmızı soğanla lakerdayı severdi..”	6	6	6
Sardalye	66	Sardines	79	“Bir de sardalyeyi. ”	1.2	1.2	1.2
(Türk) Kahve (si)	72	Coffee	86	“ Kahve içecen mi kahve ? İstersen Boğaziçi cigaram da var!”	4	4	4

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Kuru fasulye	9	A nice hot meal	14	“Ben olsam kuru fasulye pişirtirdim!”	4	4	4
Etlı nohut	9	A nice meat stew	14	“ Etlı nohuttan şaşma!”	4	4	4
Pilav	9	A nice pilaf	14	“ Pilav , yanında pilav da olursa...”	1.1	1.1	1.1
Tayın	16	Dark loaf	24	“Devlet baba her hükümlü gibi onlara da günde kara birer tayın veriyordu.”	4	6	2.1
Kesmeşeker	16	Sugar-cubes	24	“...beş liranın üstüne kırk beş kuruş daha eklenmeliydi ki bir kilo kesmeşeker alınsın.”	4	4	4
Yumuşacık somun	26	A fresh loaf of bread	37	“ Yumuşacık bir somunun taze içini kuru fasulyenin yağlı suyuna banıp ağzına atışını tasarladı”	1.2	1.2	1.2
Kuşbaşı et	26	Meat	37	“Git bakkala, yarım kilo fasulye, iki yüz elli gram kuşbaşı et ...”	4	1.2	4

Salça	27	Tomato paste	37	“Salça? Salçasız ne tadı olur?”	1.2	1.2	1.2
Pişgel	27	Big and fat	37	“Ama bak, fasulye pişgel olsun!”	6	6	1.2
Kırmızı biber	27	Red pepper	37	“Salça, kırmızı biber ... Lokanta mı bura?”	1.2	1.2	1.2
Soğana bir yumruk, çıkar cücüğünü ...	28	The centre	39	“Soğana bir yumruk, çıkar cücüğünü , bas tuza, at ağzına...”	4	4	4
Öteberi, yeyinti	28	Bits and pieces... Food	40	“Ne alacaksınız beş lirayla? Öteberi, yeyinti. ”	1.2	1.2	1.2
Pırasa yaprağı	50	Peel	66	“ Pırasa yaprağı, zeytin çekirdeği , kokmuş pilav yemekten çöp tenekesine döndüydük”	6	6	6
Zeytin çekirdeği	50	Olive stones	60		1.2	1.2	1.2
Rakı	66	-	87	“ Rakının, şarabın, fasulye pilakisinin, Çingene palamudunun tadını unutmıştu yıllar yılı.”	3	3	3
Şarap	66	Wine	87		1.2	1.2	1.2
Fasulye pilakisi	66	-	87		3	3	3
Çingene palamudu	66	-	87		3	3	3
Lakerda	66	-	87	“Sürmeneli kırmızı soğanla lakerdayı severdi.”	3	3	3
Sardalye	66	Pickles	87	“Bir de sardalyeyi. ”	6	6	6
(Türk) Kahve (si)	72	Coffee	95	“ Kahve içecen mi kahve ? İstersen Boğaziçi cigaram da var!”	4	4	4

2.2) Clothes

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Kasket	9	Cap	9	“ Kasketini başına geçirdi.”	5	4	4
Gocuk	14	Sheepskin cloak	15	“Sürmeneli’yle kaldırımlardır gocukların yakalarını”	1.2	4	1.2
Entari	33	Nightshirt	38	“Babanın gözünde gözlük, beyaz gecelik entarisıyla takkesi. ”	5	5	5
Takke	33	Nightcap	38		5	5	5
Üst baş	35	Clothes	41	“Yatak yorgan, üst baş ...”	1.2	1.2	1.2
Yün örgü	74	The knitting	88	“elindeki yün örgüden başını kaldırıp arkasına baktı.”	1.2	4	1.2
Şayak pantolon	79	-	95	“Siyah şayak pantolonunun cebinden bir tomar para çıkarıp önüne koydu.”	3	3	3
Eşarp	87	Scarf	104	“...Güzel Fatma’ya çoraplar, elbiselik kumaşlar, kolonya,	1.2	1.2	1.2

				lavanta, eşarplar yolluyor...”			
Kunduralar	94	Shoes	113	“Kunduraları da vereceksin...”	4	4	1.2
Çarşaf	97	Clothes	115	“...Fatma, çırp çarşafımdaki karları!”	4	4	4

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Kasket	9	Cap	14	“Kasketini başına geçirdi.”	5	4	4
Gocuk	14	Raincoat	21	“Sürmeneli’yle kaldırmışlardır gocukların yakalarını”	6	6	6
Entari	33	Dress	26	“Babanın gözünde gözlük, beyaz gecelik entarisıyla takkesi. ”	1.2	4	1.2
Takke	33	Nightcap	44		5	5	5
Üst baş	35	Clothes	47	“Yatak yorgan, üst baş... ”	1.2	1.2	1.2
Yün örgü	74	Knitting	47	“elindeki yün örgüden başını kaldırıp arkasına baktı.”	1.2	4	1.2
Şayak pantolon	79	Coarse trousers	104	“Siyah şayak pantolonunun cebinden bir tomar para çıkarıp önüne koydu.”	1.2	1.2	4
Eşarp	87	Scarf	113	“...Güzel Fatma’ya çoraplar, elbiselik kumaşlar, kolonya, lavanta, eşarplar yolluyor...”	1.2	1.2	1.2
Kunduralar	94	Shoes	122	“Kunduraları da vereceksin...”	4	4	4
Çarşaf	97	Scarf	125	“...Fatma, çırp çarşafımdaki karları!”	6	6	6

2.3) Houses & Towns

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Koğuş	2	Ward	2	“ Koğuşta izmaritine zar atılıyordu.”	1.2	1.2	1.2
Cami kurşunu	5	Lead from mosques	5	“İçlerinde cami kurşunu , hatta tavuk çalanlar vardı.”	1.2	1.2	1.2
Rize	6	Rize, his home town in far northeastern Turkey	6	“Rize’de kimi olduğunu sorunca kalın simsiyah kaşları çatıldı.”	2.1	2.1	2.1
Efendi koğuşu	12	The effendi ward	14	“...söyle başgardiyana, seni efendi koğuşuna versin.”	1.1	1.2	1.1
Meydan yeri	13	Courtyard	14	“ Meydan yerinde Kaptan’la karşılaştı.”	1.2	1.2	4

Dehliz	13	Corridors	14	“...üçer beşer volta vurulan yarı karanlık dehlizleri geçip...”	4	1.2	4
Çeşme	19	Fountain	20	“...yemeğini pişirecek, çeşmeden suyunu taşıyacak...”	1.2	1.2	1.2
Beyler koğuşu	38	Gentlemen’s ward	44	“...yeni çamaşır, yeni üst başını giyer, geçirdi beyler koğuşuna. ”	1.2	4	1.2
İstanbul	39	Istanbul	46	“ İstanbul ’dayım, işlerim hızlı...”	1.1	1.1	1.1
Galata	39	Galata	46	“Var bir dostum Galata ’da, bir dostum Ziba ’da.”	1.1	1.1	1.1
Ziba	39	Ziba	46		1.1	1.1	1.1
Pire	39	Pireaus	46	“Tam istim tutacak yoli, gidecek Pire, Napoli, Tiryeste , ordan Marsiliya, Hamburg, İskandinavya, Rusiya ...”	1.1	1.1	1.1
Napoli	39	Naples	46		1.1	1.1	1.1
Tiryeste	39	Trieste	46		1.1	1.1	1.1
Marsiliya	39	Marseilles	46		1.1	1.1	1.1
Hamburg	39	Hamburg	46		1.1	1.1	1.1
İskandinavya	39	Scandinavia	46		1.1	1.1	1.1
Rusiya	39	Russia	46		1.1	1.1	1.1
Sultanahmet	45	Sultanahmet	53		“Bana bak Kaptan, Sultanahmet ’te dilenip Ayasofya ’da sadaka vermeye boş ver.”	1.1	1.1
Ayasofya	45	St. Sophia	53	1.1		1.1	1.1
Düğün evi	57	A festival hall	67	“...koğuş öğleden beri düğün evine dönmüştü zaten.”	5	5	5
Eminönü	66	Eminönü	79	“ Eminönü, Balıkpazarı, Rum oğlunun meyhanesi. Tıklım tıklım.”	1.1	1.1	1.1
Balıkpazarı	66	The fish market	79		1.2	1.2	1.2
Rum oğlunun meyhanesi	66	The Greek’s tavern	79		1.2	1.2	1.2
Avlu	67	Garden	80	“Görüşme günlerinde gelir, avlunun kıyısında bir yana çekilirler,..”	4	1.2	4
Mercan	74	The Mercan slope	88	Dostunu kocaman ekmek bıçağıyla mercan ’dan aşağı kovalayıp kuluncundan vurmaktan	1.1	1.1	1.1
Alamaniya	78	Germany	94	“...Marsilya, Alamaniya, Rusiya’ya sefer ettiğumi de soyledun mi?”	1.1	1.1	1.1
Kırmızı kiremitli yapı	87	The red tiled building	104	“ Kırmızı kiremitli yapının kapısı Kaptan’ın oturduğu pencereden rahatça görülüyordu.”	1.2	1.2	1.2
Minare	87	Minaret	105	“ Minareleri, kurşun ”	1.1	1.1	1.1

Kurşun kubbe	87	Lead covered dome	105	kubbeleri, Galata'sı, Karaköy'ü, Adaları'yla İstanbul!"	1.2	1.2	1.2
Karaköy	87	Karaköy	105		1.1	1.1	1.1
Adalar	87	Prince's islands	105		1.1	1.1	1.1
Sirkeci	87	Sirkeci	105	"Geceyi İstanbul'da, Sirkeci ya da Tepebaşı 'ndaki bir otelde geçirip ertesi gün sabah sabah atıyorlar kocaman bir vapura."	1.1	1.1	1.1
Tepebaşı	87	Tepebaşı	105		1.1	1.1	1.1
Cibali	88	Cibali	106	" Cibali, Fener ya da Balat 'taki hemşerilerinin yanında iki odalı bir ev uyduruyor, sokuyorlar başlarını."	1.1	1.1	1.1
Fener	88	Fener	106		1.1	1.1	1.1
Balat	88	Balat	106		1.1	1.1	1.1
Revir	90	Infirmery	109	" Revir koridorunun alacakaranlığında Kaptan olanca ağırlığıyla tam bir Hitit heykeliydi."	1.2	1.2	1.2
İmralı	93	İmralı – a prison island in the Sea of Marmara	IX	"Beni İmralı 'ya salacaklar, cezam dolunca..."	2.2	2.2	2.2

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Koğuş	2	Dormitory	8	" Koğuşta izmaritine zar atılıyordu."	1.2	1.2	4
Cami kurşunu	5	Lead off mosques	11	"İçlerinde cami kurşunu , hatta tavuk çalanlar vardı."	1.2	1.2	1.2
Rize	6	Rize	12	"Rize'de kimi olduğunu sorunca kalın simsiyah kaşları çatıldı."	1.1	1.1	1.1
Efendi koğuşu	12	Gentlemen's Dormitories	19	"...söyle başgardiyana, seni efendi koğuşuna versin."	1.2	4	1.2
Meydan yeri	13	Courtyard	20	" Meydan yerinde Kaptan'la karşılaştı."	1.2	1.2	1.2
Dehliz	13	Passages	20	"...üçer beşer volta vurulan yarı karanlık dehlizleri geçip..."	1.2	1.2	5
Çeşme	19	Well	26	"...yemeğini pişirecek, çeşmeden suyunu taşıyacak..."	5	6	5
Beyler koğuşu	38	Gentlemen's Dormitories	51	"...yeni çamaşır, yeni üst başını giyer, geçerdi beyler koğuşuna ."	1.2	4	1.2
İstanbul	39	Istanbul	52	" İstanbul 'dayum, işlerim hızlı..."	1.1	1.1	1.1
Galata	39	Galata	52	"Var bir dostum Galata 'da,	1.1	1.1	1.1

Ziba	39	Ziba	52	bir dostum Ziba'da. "	1.1	1.1	1.1
Pire	39	Pireaus	52	"Tam istim tutacak yolu, gidecek Pire, Napoli, Tiryeste , ordan Marsiliya, Hamburg, İskandinavya, Rusya... "	1.1	1.1	1.1
Napoli	39	Naples	52		1.1	1.1	1.1
Tiryeste	39	Trieste	52		1.1	1.1	1.1
Marsiliya	39	Marseilles	52		1.1	1.1	1.1
Hamburg	39	Hamburg	52		1.1	1.1	1.1
İskandinavya	39	Scandinavia	52		1.1	1.1	1.1
Rusiya	39	Russia	52		1.1	1.1	1.1
Sultanahmet	45	-	59	"Bana bak Kaptan, Sultanahmet'te dilenip Ayasofya'da sadaka vermeye boş ver."	3	3	3
Ayasofya	45	-	59		3	3	3
Düğün evi	57	A festival atmosphere	75	"...koğuş öğleden beri düğün evine dönmüştü zaten."	6	6	5
Eminönü	66	-	87	" Eminönü, Balıkpazarı, Rum oğlunun meyhanesi. Tıklım tıklım."	3	3	3
Balıkpazarı	66	The market	87		4	4	6
Rum oğlunun meyhanesi	66	The tavern	87		4	4	4
Avlu	67	Yard	88	"Görüşme günlerinde gelir, avlunun kıyısında bir yana çekilirler,..."	1.2	1.2	1.2
Mercan	74	Hill	97	Dostunu kocaman ekmek bıçağıyla mercan'dan aşağı kovalayıp kuluncundan vurmaktan	1.2	1.2	1.2
Alamaniya	78	Germany	102	"...Marsilya, Alamaniya, Rusiya'ya sefer ettiğimi de soyledun mi?"	1.1	1.1	1.1
Kırmızı kiremitli yapı	87	The red tiled building	113	" Kırmızı kiremitli yapının kapısı Kaptan'ın oturduğu pencereden rahatça görülüyordu."	1.2	1.2	1.2
Minare	87	Minaret	114	" Minareleri, kurşun kubbeleri, Galata'sı, Karaköy'ü, Adalarıyla İstanbul!"	1.1	1.1	1.1
Kurşun kubbe	87	Lead covered dome	114		1.2	1.2	1.2
Karaköy	87	-	114		3	3	3
Adalar	87	Islands	114		1.2	1.2	1.2
Sirkeci	87	Town	114	"Geceyi İstanbul'da, Sirkeci ya da Tepebaşı'ndaki bir otelde geçirip ertesi gün sabah sabah atıyorlar kocaman bir vapura."	4	4	4
Tepebaşı	87	Town	114		4	4	4
Cibali	88	-	115	" Cibali, Fener ya da Balat'taki hemşerilerinin yanında iki odalı bir ev	3	3	3
Fener	88	-	115		3	3	3

Balat	88	-	115	uyduruyor, sokuyorlar başlarını.”	3	3	3
Revir	90	Infirmery	118	“ Revir koridorunun alacakaranlığında Kaptan olanca ağırlığıyla tam bir Hitit heykeliydi.”	1.2	1.2	1.2
İmralı	93	-	120	“Beni İmralı ’ya salacaklar, cezam dolunca...”	3	3	3

2.4) Transportation

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Taka	14	Taka – a freight boat with one mast (mostly seen on the Black Sea coast)	IX	“... takasının içinde gocuğuna sıkı sıkıya sarınarak oturmuş...”	2.2	2.2	2.2
Şilep	39	Steamer	46	“Dedüler var bir şilep , çıkacak sefere..”	6	6	4
Mavna	66	Barge	79	“Köprü, kirli kurşuni deniz, ıslak mavnalar ...”	1.2	1.2	1.2
Boğaz vapuru	84	The bosphorus ferries	100	“Şilep ama, şilep deyil Boğaz vapuru .”	1.2	1.2	1.2

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Taka	14	Boat	21	“... takasının içinde gocuğuna sıkı sıkıya sarınarak oturmuş...”	6	4	6
Şilep	39	Cargo boat	52	“Dedüler var bir şilep , çıkacak sefere..”	1.2	1.2	1.2
Mavna	66	Greengrocer	87	“Köprü, kirli kurşuni deniz, ıslak mavnalar ...”	7	7	7
Boğaz vapuru	84	-	109	“Şilep ama, şilep deyil Boğaz vapuru .”	3	3	3

3. Social Culture

3.1) Work

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Meydancı	9	Gofer, dogsbody	9	“Hey gidi meydancılık hey!”	6	4	6

Ağam...	11	Agha	12	“Ağam değil mi?”	1.1	1.1	1.1
Hamam	12	Hamam	14	“...çamaşırını yıkarım, sırtını keselerim hamamda. ”	1.1	1.1	1.1
Liman kahvesi	13	Harbor coffeehouse	15	“Yıllarca önce babasını liman kahvesinden çıkarken vuranların...”	4	1.2	1.2
Karakol	14	Police station	16	“...rüzgârlı sokaklardan koşarak karakola geldi.”	1.2	1.2	1.2
Yankesici	26	Pocket- pickin’	30	“ Yankesiciler, karmanyolacılar!”	1.2	1.2	1.2
Dızdızcı	26	Twisters	30	“ Dızdızcılar di, di ağbi di...”	6	5	6
Lokanta	27	Restaurant	32	“ Lokanta mı bura?”	4	4	4
Bakkal	27	Grocery	32	“Cezaevi bakkalı bu demir kapının yanındaydı.”	1.2	1.2	1.2
Kumpaniya	39	Agent	46	“Çıktım hemamdan, atladum kumpaniyaya. ”	1.2	1.2	1.2
Numaracı	41	Fakers	49	“Hepiniz numaracımız... ”	1.2	1.2	1.2
Odacı	43	Porter	51	“...kısa boylu, kedi kadar tıkız odacısına rastladılar.”	1.2	1.2	4
Meyhane	44	Wine shops	52	“...dışarı çıkmak, birkaç saat meyhane, genelev dolaşp eğlenmek demektir!”	5	5	5
Genelev	44	Brothels	52		1.2	1.2	1.2
Mandıra	46	Dairy farm	55	“...babasından binlerce dönüm tarla, mandıra, çiftlik kalmıştı.”	1.2	1.2	1.2
Faizcilik	43	Lendin’ money	57	“Atlarım beyler koğuşuna, başlarım faizciliğe ”	6	6	4
Fahişelik	67	Being a whore	79	“...bu hayatı, fahişeliği sevmiyordu.”	1.2	1.2	1.2
Duvar işçiliği	70	Bricklaying	84	“...eskiden duvar işçiliği,	5	1.2	4
Badanacılık	70	Whitewashing	84	badanacılık yaptığından...”	1.2	1.2	1.2
Marangoz	71	Carpenter	86	“Git yarın marangoza, ...”	1.2	1.2	1.2
Kaptanlık etmek	81	To be a captain	97	“...şilelerde kaptanlık ettiğini öğrenmişti”	1.2	1.2	1.2
Mektepli	95	-	113	“ Mektepli işte, mektepliliğini gösterecek!”	3	3	3

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Meydancı	9	Crawler	15	“Hey gidi meydancılık hey!”	6	5	6
Ağam...	11	Boss	17	“Ağam değil mi?”	4	4	4
Hamam	12	Bath	19	“...çamaşırını yıkarım, sırtını keselerim hamamda. ”	4	4	4
Liman kahvesi	13	Port café	21	“Yıllarca önce babasını	5	5	5

				liman kahvesinden çıkarken vuranların...”			
Karakol	14	Police station	21	“...rüzgârlı sokaklardan koşarak karakola geldi.”	1.2	1.2	1.2
Yankesici	26	Bloody thieves	36	“ Yankesiciler , karmanyolacılar!”	2.1	4	2.1
Dızdızcı	26	con merchants	36	“ Dızdızcılar di, di ağbi di...”	6	6	6
Lokanta	27	Restaurant	37	“ Lokanta mı bura?”	4	4	4
Bakkal	27	Grocer	38	“Cezaevi bakkalı bu demir kapının yanındaydı.”	1.2	1.2	4
Kumpaniya	39	Office	52	“Çıktım hemamdan, atladum kumpaniyaya .”	1.2	1.2	1.2
Numaracı	41	Crap	55	“Hepiniz numaracısınz... ”	7	7	7
Odacı	43	Trusty who worked in the governor’s office	57	“...kısa boylu, kedi kadar tıkız odacısına rastladılar.”	2.1	2.1	2.1
Meyhane	44	Bars	58	“...dışarı çıkmak, birkaç saat meyhane, genelev dolaşp eğlenmek demektir!”	5	5	4
Genelev	44	Brothels	58		1.2	1.2	1.2
Mandıra	46	Dairy farm	61	“...babasından binlerce dönüm tarla, mandıra , çiftlik kalmıştı.”	1.2	1.2	1.2
Faizcilik	43	Lending with interest	61	“Atlarım beyler koğuşuna, başlarım faizciliğe ”	1.2	1.2	1.2
Fahişelik	67	Being a prostitute	88	“...bu hayatı, fahişeliği sevmiyordu.”	1.2	1.2	1.2
Duvar işçiliği	70	Plastering	92	“...eskiden duvar işçiliği , badanacılık yaptığından...”	1.2	1.2	1.2
Badanacılık	70	Painting	92		1.2	1.2	4
Marangoz	71	Carpenter	94	“Git yarın marangoza ,...”	1.2	1.2	1.2
Kaptanlık etmek	81	To be a captain	106	“...şilelerde kaptanlık ettiğini öğrenmişti”	1.2	1.2	1.2
Mektepli	95	It’s the education	122	“ Mektepli işte, mektepliliğini gösterecek!”	7	7	7

3.2) Leisure

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
İzmaritine zar atmak	1	Roll the dice for cigarette butts	1	“Koğuşta izmaritine zar atılıyordu .”	1.2	1.2	1.2
Zar tutmak	1	Cheatin’, holdin’ them dice like that	1	“ Zar tutuyorsun , tabii keserim!”	2.1	2.1	2.1

“Se yek!” “ciharı dü!” “penci yek!” “şeşi se!”	2	“three and one!” “four and two!” “five and one!” “six and three!”	2	“Se yek!” Bir o, bir öteki atıyor, ne gelirse sınırlı sınırlı söyleniyorlardı: “Ciharı dü!” “Penci yek!” “Şeşi se!”	1.2	1.2	1.2
Dirsek keyfi yapmak	2	With his head resting on his elbow.	2	“...duvarın önüne boylu boyunca serilmiş, dirsek keyfi yapan ”	4	1.2	1.2
Dertleşmek	10	Talk about each other’s problems and things	10	“Her gece dertleşiriz onunla biz.”	1.2	4	1.2
Kumara oturmak	11	Join the dicers	11	“Sölezli’nin koğuşunda kumara otururdum! ”	1.2	1.2	1.2
Çay kaynatmak	12	Brew tea	13	“...Akşamları da çay kaynatırız ”	1.2	1.2	1.2
Volta vurmak	13	Pace back and forth	14	“...üçer beşer volta vurulan... ”	1.2	1.2	1.2
Tatlı yarenlik	43	Chatting pleasantly	51	“...misafirleriyle tatlı yarenlikler... ”	1.2	1.2	1.2
Hora tepmek	56	Making a terrible noise	67	“...âdembabalar hora tepiyorlardı. ”	6	6	6
Karakucak	71	Grappling	85	“Bir karakucak , sonra bir karga-tulumba. ”	6	6	6
Karga tulumba	71	Frogmarch	85		6	6	6
Sululuk	71	Horseplay	85	“...tüm sululuk şıp, kesildi.”	5	5	5
Tünemek	81	Perch	97	“...kalın bilekli kollarımı demirlere geçirerek tünedi, ”	1.2	1.2	1.2

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
İzmaritine zar atmak	1	Throwing dice for cigarette butts	7	“Koğuşta izmaritine zar atılıyordu. ”	1.2	1.2	1.2
Zar tutmak	1	Holding the dice	7	“ Zar tutuyorsun , tabii keserim!”	1.2	1.2	1.2
“Se yek!” “ciharı dü!” “penci yek!” “şeşi se!”	2	“A three and a one!” “A Four and a two!” “A five and a one” “A six and a three!”	7	“Se yek!” Bir o, bir öteki atıyor, ne gelirse sınırlı sınırlı söyleniyorlardı: “Ciharı dü!” “Penci yek!” “Şeşi se!”	1.2	1.2	1.2
Dirsek keyfi yapmak	2	Resting on his elbow.	8	“...duvarın önüne boylu boyunca serilmiş, dirsek keyfi yapan ”	4	4	4
Dertleşmek	10	Keep company	16	“Her gece dertleşiriz onunla biz.”	6	4	6
Kumara oturmak	11	Go betting	17	“Sölezli’nin koğuşunda kumara otururdum! ”	1.2	1.2	4

Çay kaynatmak	12	Brew up a nice cuppa	19	“...Akşamları da çay kaynatırız ”	5	4	5
Volta vurmak	13	-	20	“...üçer beşer volta vurulan... ”	3	3	3
Tatlı yarenlik	43	Having a great time entertaining	57	“...misafirleriyle tatlı yarenlikler... ”	1.2	4	4
Hora tepmek	56	Dancing with joy	75	“...âdembabalar hora tepiyorlardı. ”	4	4	1.2
Karakucak	71	Almost crush	93	“Bir karakucak , sonra bir karga-tulumba. ”	6	6	6
Karga tulumba	71	Lift him up	93		4	4	4
Sululuk	71	Commotion	93	“...tüm sululuk şıp, kesildi.”	6	6	6
Tünemek	81	Perch	106	“...kalın bilekli kollarını demirlere geçirerek tünedi, ”	1.2	1.2	1.2

4. Organization, Facilities, Customs, Concepts

4.1) Political & Administrative

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Başefendi	5	Head warden	6	“... başefendi çağırıyor dedik be!”	1.2	4	1.2
Başgardıyan	6	Head warden	7	“Gözlerini başgardıyana kaldırdı”	1.2	4	1.2
Lira	7	Lira	7	“Sana yüz elli lira yollamış!”	1.1	1.1	1.1
Kuruş	16	Kuruş – one hundredth part of a Turkish lira	IX	“...şekerin topağı beş kuruşa satılıyordu”	2.2	2.2	2.2
Devlet baba	16	Government	17	“ Devlet baba her hükümlü gibi onlara da...”	4	4	4
Karneye binmek	17	Ration	18	“Ekmek karneye binmişti. ”	1.2	1.2	1.2
Muhtar	24	Village elder	27	“ Muhtar oğluyum.”	5	4	1.2
Başköşe	24	Place of honor	27	“Kaya Ali’nin başköşeye sermekte olduğu yatağın...”	5	5	4
Marş marş komutu	34	Signal to go	39	“Dizler üzerine oturulmuş, marş marş komutu beklenircesine alestaydılar”	4	4	4
Candarmalar	39	Gendarmes	46	“Rahmi’yi candarmaların arasında, getirirler”	1.2	1.2	1.2
İki buçukluk	44	Two and a half lira	52	“bir avuç kâğıt para içinden kırış kırış bir iki buçukluk ayırırken,”	1.2	1.2	1.2
Beşlik	44	Fiver	52	“Berbat çok bulmuştu beşliği. ”	1.2	5	1.2
Ellilikler,	46	Fifty and hundred	54	“Ortada ellilikler, yüzlükler ”	2.1	2.1	1.2

yüzlükler		lira bills		dönüyor,..."			
Dişçi kağıdı	48	Dentist's pass	57	"Al oğlum Bobi şu onluğu, müdür beyden bir dişçi kâğıdı iyi et."	1.2	1.2	1.2
Karakol komutanı	60	Commander of the guard	73	"...cezaevi karakol komutanıyla yarenlik ediyordu"	1.2	1.2	1.2
Başçavuş	60	Sergeant	73	"Kaç kere verdik başçavuş "	5	5	1.2
Kapı kağıdı	66	Pass	79	"...hastane ya da dişçi dümeniyle müdürden bir kapı kâğıdı ..."	4	4	4
Resmi karım	87	Wife officially	104	"Yaptırırız nikâh, olur resmi karım ..."	1.2	1.2	1.2

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Başefendi	5	Gov'nor	12	"... başefendi çağırıyor dedik be!"	6	6	5
Başgardıyan	6	Governor	12	"Gözlerini başgardıyana kaldırdı"	6	6	5
Lira	7	Lira	13	"Sana yüz elli lira yollamış!"	1.1	1.1	1.1
Kuruş	16	Kurus	23	"...şekerin topağı beş kuruşa satılıyordu"	1.1	1.1	1.1
Devlet baba	16	State	23	" Devlet baba her hükümlü gibi onlara da..."	4	5	4
Karneye binmek	17	Ration card	23	"Ekmek karneye binmişti ."	1.2	1.2	1.2
Muhtar	24	Village elder	33	" Muhtar oğluyum."	5	4	1.2
Başköşe	24	Corner	33	"Kaya Ali'nin başköşeye sermekte olduğu yatağın..."	4	4	4
Marş marş komutu	34	-	45	"Dizler üzerine oturulmuş, marş marş komutu beklenircesine alestaydılar"	3	3	3
Candarmalar	39	Gendarmes	53	"Rahmi'yi candarmaların arasında, getirirler"	1.2	1.2	1.2
İki buçukluk	44	Two and a half lira	58	"bir avuç kâğıt para içinden kırış kırış bir iki buçukluk ayırırken,"	1.2	1.2	1.2
Beşlik	44	Fiver	58	"Berbat çok bulmuştu beşliği :"	1.2	5	1.2
Ellilikler, yüzlükler	46	Fifties and hundreds	60	"Ortada ellilikler, yüzlükler dönüyor,..."	1.2	1.2	1.2
Dişçi kağıdı	48	Dentist's pass	64	"Al oğlum Bobi şu onluğu, müdür beyden bir dişçi kâğıdı iyi et."	1.2	1.2	1.2
Karakol komutanı	60	Head of security	80	"...cezaevi karakol komutanıyla yarenlik	4	4	4

				ediyordu”			
Başçavuş	60	Sergeant-major	80	“Kaç kere verdik başçavuş ”	5	5	4
Kapı kağıdı	66	Hospital or dentist’s pass	87	“...hastane ya da dişçi dümeniyle müdürden bir kapı kağıdı... ”	2.1	2.1	2.1
Resmi karım	87	Respectable	113	“Yaptırırız nikâh, olur resmi karım... ”	6	6	6

4.2) Religious

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Hafiz	1	Hafiz – one who knows the Koran by heart	IX	“ Hafiz oğluyum ben, ne bakıyorsun âdembabalığıma? ”	2.2	2.2	2.2
Adembaba	1	Adembaba – an unkempt, unshaven inmate; a pusher of drugs (literally, Father Adam)	IX		2.2	2.2	2.2
Allah Allah	9	Holy cow	9	“ Allah Allahı var mı oğlum?”	5	6	4
Sütüm haram olsun	14	May you be damned	15	“Babanın kanını yerde korsan sütüm haram olsun.”	5	6	5
Bayram	19	Bayram	20	“Koğuş bayram yapıyordu”	1.1	1.1	1.1
Haramzade	20	Bastard	21	“Ashını yitirene haramzade derler aslanım!”	1.2	1.2	4
Allah aşkına	23	Allah’s sake	26	“alıştırma bu serserileri Allahaşkına! ”	1.2	1.2	1.2
Helal olsun	24	-	28	“ Helal olsun aldığı para!”	3	3	3
Dinime imanıma	26	Allah is my witness	30	“Gözden sürmeyi çeker dinime imanıma... ”	4	5	4
Sebilullah sebil	26	Free tea for everyone	30	“çay da pişireceğim... Sebilullah sebil! ”	4	4	6
Maşallah	28	I’ll be damned	34	“Ooo... Maşallah! ”	6	6	5
Besmele	33	Grace	38	“Kaşıklar besmeleyle daldırılır tencereye...”	6	6	6
Hamd-ü senâ	34	Thanksgiving	39	“Rabbine “ Hamd-ü senâ ”da bulunuyordu.”	5	5	5
Amiin	35	Ameeen	40	Adembabaların tok sesi gürledi: “ Amiin! ”	1.1	1.1	1.1
Kurban ederler	35	Give away nothing	41	“ Kurban ederler! ”	4	4	4
Dinime imanıma	41	Allah’s honor	49	“Yalan, dinime imanıma yalan ağa!”	6	6	6
Allah belasını versin	45	Let Allah damn	53	“Bu serserilerin topunun Allah belasını versin. ”	1.2	1.2	1.2

Selamünaleyküm	46	Peace be with you	54	“Selamünaleyküm millet!”	6	4	6
Aleykümselam	46	Peace be with you	54	“Aleykümselam...” sallamakla yetindiler.	6	4	6
Kitap	47	Scripture	56	“Allah kitaplı küfürleri koğuş duvarlarında parçalanyor...”	1.2	1.2	1.2
İnşallah	52	I hope	61	“ İnşallah yutarsınız”	4	4	5
Dua et	52	Pray	61	“ Dua et de yutalım”	1.2	1.2	1.2
Helalinden	52	-	61	“ Helalinden bir iki buçukluk, nasıl?”	3	3	3
Kader	64	Fate	77	Şans, kader , kısmet , talihi beş kuruşluk bir âdembabaya nasip edip kendilerini onun yanında küçük düşüren kuvvet ister şeytan, isterse Allah olsun... Basıyorlardı küfürü.	1.2	1.2	1.2
Kısmet	64	Kismet	77		1.1	1.1	1.1
Talih	64	Chance	77		1.2	4	1.2
Nasip etmek	65	Grant	77		1.2	1.2	4
Kilise	66	Church	79	“...meyhaneyi kiliseye çevirmektedir.”	1.2	1.2	1.2
Vallahi	67	-	80	“Halbuki, vallahi beceremiyorum”	3	3	3
Evvel Allah	68	With Allah’s help	81	“Hiç, yapacağız evvel Allah... ”	1.2	1.2	1.2
Ar	68	Shame	81	“Toklukla birlikte 72. Koğuş’a edep , haya , ar , namus da girmişti.”	1.2	1.2	4
Haya	68	Virtue	81		6	5	6
Namus	68	Honor	81		1.2	1.2	1.2
Edep	72	Manners	86		1.2	1.2	1.2
İkindileri	73	Afternoon	87	“...kadınların ikindileri hava almak için çıkarıldıkları...”	4	1.2	4
Allah yardımcınız olsun!	74	May Allah help you	89	“Gardiyan kadın, “Doğru,” demek zorunda kaldı. “ Allah yardımcınız olsun! ”	1.2	1.2	1.2
Allah bir sebep halk etmezse	75	Allah permitting	89	“ Allah bir sebep halk etmezse ” kırk dört yaşında çıkacaktı ki,...”	1.2	1.2	1.2
Şükret Allah’ına	75	Thank Allah	90	“Yıka, al mangırını, şükret Allah’ına... ”	1.2	1.2	1.2
Allah yazdıysa bozsun.	76	Allah forbid	91	“Seni mi? Allah yazdıysa bozsun. ”	1.2	1.2	1.2
Allah’ını seversen.	79	For Allah’s sake	95	“Bu Bobi’nin dümeni ne Allahını seversen? ”	1.2	1.2	1.2
Gusül	80	Ablution	97	“Koğuştan çıktı. Gusül musül âdeti değildi.”	1.2	1.2	1.2
Minare	87	Minaret	105	“ Minareleri , kurşun kubbeleri , Galata’sı, Karaköy’ü, Adaları’yla	1.1	1.1	1.1
Kurşun kubbe	87	Lead covered dome	105		1.2	1.2	1.2

				İstanbul!			
Rab	88	Allah	105	“ Rabbine şükrediyor.”	1.1	1.1	1.2
Allahualem	97	Allah help us	116	“ Allahualem , kış bu yıl zorlu gelecek!”	1.2	1.2	6

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Hafız	1	Come from a good family	7	“ Hafız oğluyum ben, ne bakıyorsun âdembabalığıma? ”	4	4	4
Adembaba	1	-	7		3	3	3
Allah allah	9	-	15	“ Allah Allahu var mı oğlum?”	3	3	3
Sütüm haram olsun	14	I'd never forgive you	21	“Babanın kanını yerde korsan sütüm haram olsun.”	4	4	5
Bayram	19	Carnival	27	“Koğuş bayram yapıyordu”	4	4	5
Haramzade	20	To be not worth shit	27	“Aslını yitirene haramzade derler aslanım!”	5	5	5
Allah aşkına	23	God	32	“alıştırma bu serserileri Allahaşkına! ”	5	6	5
Helal olsun	24	-	34	“ Helal olsun aldığı para!”	3	3	3
Dinime imanıma	26	-	36	“Gözden sürmeyi çeker dinime imanıma... ”	3	3	3
Sebilullah sebil	26	We can all share it	36	“çay da pişireceğim... Sebilullah sebil! ”	6	6	6
Maşallah	28	That's good, isn't it?	40	“Ooo... Maşallah! ”	4	4	6
Besmele	33	-	44	“Kaşıklar besmeleyle daldırılır tencereye...”	3	3	3
Hamd-ü senâ	34	Thanking its Lord	45	“Rabbine “ Hamd-ü senâ ”da bulunuyordu.”	1.2	4	5
Amiin	35	Amen	46	Adembabaların tok sesi gürledi: “ Amiin! ”	1.1	1.1	1.1
Kurban ederler	35	No way	47	“ Kurban ederler! ”	6	6	6
Dinime imanıma	41	I swear	56	“Yalan, dinime imanıma yalan ağa!”	4	6	4
Allah belasını versin	45	None of this scum is worth shit	59	“Bu serserilerin topunun Allah belasını versin. ”	6	6	6
Selamünaleyküm	46	Evenin’	60	“ Selamünaleyküm millet!”	5	5	6
Aleykümselam	46	Evenin’	60	“ Aleykümselam... ” sallamakla yetindiler.	5	5	6
Kitap	47	-	62	“Allah kitaplı küfürleri koğuş duvarlarında parçalıyor...”	3	3	3
İnşallah	52	I hope	68	“ İnşallah yutarsınız”	4	4	5

Dua et	52	Pray	68	“Dua et de yutalım”	1.2	1.2	1.2
Helalinden	52	Happily	68	“ Helalinden bir iki buçukluk, nasıl?”	5	5	6
Kader	64	Fate	84	Şans, kader , kısmet , talihi beş kuruşluk bir âdembabaya nasip edip kendilerini onun yanında küçük düşüren kuvvet ister şeytan, isterse Allah olsun... Basıyorlardı küfürü.	1.2	1.2	1.2
Kısmet	64	-	84		3	3	3
Talih	64	Luck	84		1.2	4	1.2
Nasip etmek	65	Give	85		4	4	4
Kilise	66	Church	87	“...meyhaneyi kiliseye çevirmektedir.”	1.2	1.2	1.2
Vallahi	67	Really	88	“Halbuki, vallahi beceremiyorum”	5	5	6
Evvel Allah	68	-	89	“Hiç, yapacağız evvel Allah... ”	3	3	3
Ar	68	Decency	89	“Toklukla birlikte 72. Koğuş’a edep , haya , ar , namus da girmişti.”	1.2	1.2	1.2
Haya	68	Honesty	89		1.2	1.2	1.2
Namus	68	Honour	89		1.2	1.2	1.2
Edep	72	Manners	95		1.2	1.2	1.2
İkindileri	73	Afternoon	96	“...kadınların ikindileri hava almak için çıkarıldıkları...”	4	1.2	4
Allah yardımcınız olsun!	74	It can't be easy	97	“Gardiyan kadın, “Doğru,” demek zorunda kaldı. “ Allah yardımcınız olsun! ”	6	6	6
Allah bir sebep halk etmezse	75	God Willing	97	“ Allah bir sebep halk etmezse ” kırk dört yaşında çıkacaktı ki,...”	1.2	1.2	1.2
Şükret Allah'ına	75	Thank your stars	99	“Yıka, al mangırını, şükret Allah'ına... ”	5	5	5
Allah yazdıysa bozsun.	76	I'd rather die	99	“Seni mi? Allah yazdıysa bozsun. ”	5	5	5
Allah'mı seversen.	79	-	103	“Bu Bobi'nin dümeni ne Allahımı seversen? ”	3	3	3
Gusül	80	-	106	“Koğuştan çıktı. Gusül musül âdeti değildi.”	3	3	3
Minare	87	Minaret	114	“ Minareleri , kurşun kubbeleri , Galata'sı, Karaköy'ü, Adaları'yla İstanbul!	1.1	1.1	1.1
Kurşun kubbe	87	Lead covered dome	114		1.2	1.2	1.2
Rab	88	The Lord	115	“ Rabbine şükrediyor.”	5	5	5
Allahualem	97	God help us	125	“ Allahualem , kiş bu yıl zorlu gelecek!”	1.2	1.2	5

4.3) Artistic

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Hitit heykeli	3	Hittite statue	3	"... Hitit heykeline benziyordu."	1.2	1.2	1.2
Türkü	66	Song	79	"...alafranga bir türküyle meyhaneyi kiliseye çevirmektedir."	4	4	4
Mapushane Çeşmesi	80	Prison fountain	97	"Kalın sesli biri uzaktan uzağa " Mapushane Çeşmesi "ni söylüyordu."	1.2	1.2	1.2

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Hitit heykeli	3	Hittite statue	9	"... Hitit heykeline benziyordu."	1.2	1.2	1.2
Türkü	66	Foreign song	87	"...alafranga bir türküyle meyhaneyi kiliseye çevirmektedir."	4	4	4
Mapushane Çeşmesi	80	-	106	"Kalın sesli biri uzaktan uzağa " Mapushane Çeşmesi "ni söylüyordu."	3	3	3

4.4) Slang & Vulgar Words

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Haybeci	1	Sucker	1	"Zarımı kesip durmasana haybeci! "	5	6	4
Fastülye	1	-	1	" Fasulye mi dedin?"	3	3	3
Poh yiyenler	3	Shiteaters	3	"Ha bu poh yiyenler ne diye isterler beni?"	5	6	5
Bokluklar	4	Shitty dealings	4	"İdareden çağırılanlarsa çoğu sefer böyle " boklukları " olanlardı."	1.2	1.2	1.2
Irz	4	Very honor	5	" Irzına sövülmüş gibi hırslandı."	1.2	4	1.2
İki paralık hırsızlar	5	Crummy thieves	5	"Ne olacak, iki paralık hırsızlardı alt tarafı"	1.2	4	1.2
Anam avradım olsun	5	I swear	6	" Anam avradım olsun kızıyor, karışmam."	4	4	4
Boru mu bu	8	No joke	8	" Boru mu bu , yüz elli lira gelmişti Kaptan'a!"	4	4	4
Herif	9	-	9	" Herifin arkasından az atıp	3	3	3

				tutmazdın ama.”			
Serin gel	11	Cool it	11	“Tavukçu, “ Serin gel, ” dedi.”	1.2	1.2	4
Dalgama taş atma	11	Don’t cut me off	11	“ Dalgama taş atma Tavukçu!”	4	4	4
Ana avrat sövmek	11	Curse everyone’s female kin	12	“Berbat ana avrat sövdü. ”	1.2	1.2	4
Dırlanmak	11	Carpin’ about	12	“Ne dırlanıyorsun? ”	1.2	4	1.2
Kardeş malı ortaklık	12	A brother’s Money is to be shared	13	“ Kardaş malı ortaklık, da...”	1.2	1.2	1.2
Ben diyorum bayram haftası, sen diyorsun mangal tahtası!	20	Don’t change the subject	21	“ Ben diyorum bayram haftası, sen diyorsun mangal tahtası! ”	4	6	4
Lan	22	Scum	25	“ Ulan bana bak...”	5	4	5
Pezevengin oğlu	22	Son of a bitch	25	“Babasından mı kalmış pezevengin oğlunun? ”	5	6	6
Yenir mi o dediğin?	23	Is that thing edible?	26	Berbat şöyle bir baktı: “Yenir mi o dediğin?”	1.2	1.2	1.2
İtoğlu itler	26	-	30	“Hanginiz çekmezsiniz itoğlu itler? ”	3	3	3
Hergeleler	34	Bums	40	“ Hergeleler! Tencereyi de mi yiyeceksiniz?”	5	4	5
Marizlemek	37	Give a good thrashing	43	“Ama şu herifi mutlaka, mutiaka marizlemeliydi ”	1.2	4	1.2
O senin dediğin marul. Bayrampaşa’da yetişir!	38	Don’t make me laugh	45	“ O senin dediğin marul. Bayrampaşa’da yetişir! ”	6	6	5
Ha bu poh yiyen yer	39	Rotten place	46	“ Ha bu poh yiyen yere getirmediler beni camiden!”	4	4	5
Minare kırığı	40	Diphead	47	“Ne ters ters bakıyorsun? Minare kırığı! ”	5	5	4
Allah devesi mi?	40	Allah’s curse	47	“Nesin ya? Allah devesi mi?”	1.2	1.2	1.2
Kenef!	40	Diphead	47	“Deminden beri dikilip durmuyor musun Kaptan’ın ya-nında? Kenef! ”	5	5	4
Kaçtan aşağı olmaz...	41	What’s eatin you, man	48	“ Kaçtan aşağı olmaz yani?”	6	6	6
Yaygara	41	-	49	“Kaya Ali yaygarayı artırdı.”	3	3	3
Baskın basanın!	44	Now that I’ve caught you	51	“Gör bakalım bizi oğlum, baskın basanın! ”	4	4	4
Dümen	44	Guisse	52	“Gene biliyorlardı ki, bu dümenle dışarı çıkmak,..”	1.2	1.2	1.2
Keriz	44	Stupid	52	“Sen serseri değil misin keriz? ”	1.2	1.2	1.2
Mangır	45	Bread	53	“Anandan mangır gelmedi farz edersin.”	6	4	6

Buldukça bunama!	51	You guys always askin' for more	60	" Buldukça bunama lan. Sıcak yemek neyine yetmiyor?"	6	6	4
Şerefsizim ki!	52	Honest	61	" Şerefsizim ki... Bir yutarsak, Allaaaaah!"	6	6	6
Namussuz insan	52	Heartless bastard	62	"Ulan ne namussuz insandı be!"	5	5	5
Deyyus	52	Pimp	62	"Senin gibi deyyusların omuzu dürtülür, hırt! "	5	5	5
Hırt	52	Stupid	62		5	5	5
Kıyak	53	Terrific	64	" Kıyak be. İki buçuğu alınca ne yapacaksın?"	5	5	6
Haşerat	55	Rabble	66	"Bugün ne oldu bu haşerata? "	1.2	1.2	1.2
Madik atmak	57	Put something over	68	"...Kaptan'a madik atmalarına engel olacaktı."	1.2	1.2	1.2
Keyfimin kâhyası mısın lan?	58	None of your business	70	" Keyfimin kâhyası mısın lan? Nikâhım size kıyılmadı ya! "	4	4	4
Nikahım size kıyılmadı ya!	58	We're not married, are we	70		1.2	1.2	1.2
Kahpe	59	Dirty dog	70	"Beton, " Çok kahpeymiş, " diye söylendi."	5	6	5
Adamın tekesi	63	Champ	76	" Adamın tekesi... " "Tekesi ki tekesi!"	5	5	6
Yanık	65	Loser	77	"Öteki yanıklar da gelince başlanıyordu"	1.2	6	1.2
Çıngar	69	Fighting	82	Beton kısa kesmek için, " Çıngarı bırakın," dedi	1.2	1.2	1.2
Onu yiyen geçen sene öldü	70	The only guy who believed that died last year	83	"Ben orta sondan belgeliyim oğlum!" " Onu yiyen geçen sene öldü! "	1.2	1.2	1.2
Enayi	70	Dumbo	84	Beton yüksek sesle, " Enayiler, cahiller! " dedi.	5	5	5
Cahil	70	Know-nothing	84		1.2	1.2	1.2
Posta (pay)	72	Game	87	Postayı kestiler.	6	6	6
Orospu çocuğu	75	Son of bitch	89	"Ne o gene orospu çocuğu? "	1.2	1.2	1.2
Lahana turşusu	75	Old bag	89	"Yok sana mı gelecekti lahana turşusu? "	5	6	5
Kilimci	75	-	90	" Kilimci. Ulan asıl para babası bu şimdi!"	3	3	3
Para babası	75	Moneybag	90		5	5	5
Babayiğit	80	Brave man	96	"Canım feda olsun babayiğit insana."	4	4	4
Ayıp ettin	82	Shame on you	98	" Ayıp ettin! Kariya seni senden iyi anlattım."	1.2	1.2	5
Önce sökül bakalım müjdem	83	Cross palm first for the good news	99	" Önce sökül bakalım müjdem! " "Müjdece? İstedığın olsun müjde. Al!"	5	5	5

Amma yapıyorsun ha...	85	-	102	“A... amma yapıyorsun ha! .. Hadi ulan, bas git şuradan!”	3	3	3
Zilli	89	Gorgeous	107	“Senin adını kim ağzına almıyor ki zilli? ”	6	6	6
İnsafsız	94	Beast	113	“Ulan üstüne başına ilişmeyin bari be insafsızlar! ”	5	5	5
Zibidi	95	Daddy-o	113	“Sen karışma lan!” “ Zibidi , sen de...”	5	5	5

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Haybeci	1	Berk	7	“Zarımı kesip durmasana haybeci! ”	5	6	5
Fastülye	1	-	7	“ Fasulye mi dedin?”	3	3	3
Poh yiyenler	3	Bastards	9	“Ha bu poh yiyenler ne diye isterler beni?”	5	6	6
Bokluklar	4	Shit	10	“İdareden çağırılanlarsa çoğu sefer böyle “ boklukları ” olanlardı.”	1.2	1.2	1.2
Irz	4	-	11	“ Irzına sövülmüş gibi hırslandı.”	3	3	3
İki paralık hırsızlar	5	Two bit thieves	11	“Ne olacak, iki paralık hırsızlardı alt tarafı”	1.2	1.2	1.2
Anam avradım olsun	5	I swear	12	“ Anam avradım olsun kızıyor, karışmam.”	4	4	5
Boru mu bu	8	That was no mean sum	13	“ Boru mu bu , yüz elli lira gelmişti Kaptan’a!”	6	6	6
Herif	9	-	15	“ Herifin arkasından az atıp tutmazdın ama.”	3	3	3
Serin gel	11	Don’t get carried away	17	“Tavukçu, “ Serin gel ,” dedi.”	4	4	4
Dalgama taş atma	11	Think about it	17	“ Dalgama taş atma Tavukçu!”	6	6	6
Ana avrat sövmek	11	Swear	18	“Berbat ana avrat sövdü. ”	4	4	4
Dırlanmak	11	Going on about	18	“Ne dırlanıyorsun? ”	4	4	4
Kardeş malı ortaklık	12	It’s all to share	19	“ Kardeş malı ortaklık , da...”	4	4	4
Ben diyorum bayram haftası, sen diyorsun mangal tahtası!	20	Stop coming out with these stupid ideas	27	“ Ben diyorum bayram haftası, sen diyorsun mangal tahtası! ”	6	5	6
Lan	22	-	30	“ Ulan bana bak...”	3	3	3
Pezevengin oğlu	22	Shit-head	31	“Babasından mı kalmış pezevengin oğlunun? ”	5	5	5
Yenir mi o dediğin?	23	What might that mean?	32	Berbat şöyle bir baktı: “Yenir mi o dediğin?”	6	6	5

İtođlu itler	26	-	36	“Hanginiz çekmezsiniz itođlu itler ?”	3	3	3
Hergeleler	34	Scum	46	“ Hergeleler! Tencereyi de mi yiyeceksiniz?”	5	6	5
Marizlemek	37	Teach a lesson	49	“Ama Őu herifi mutlaka, mutiaka marizlemeliydi ”	6	6	6
O senin dediđin marul. BayrampaŐa’da yetiŐir!	38	I can see pigs flying past the window	51	“ O senin dediđin marul. BayrampaŐa’da yetiŐir! ”	5	5	5
Ha bu poh yiyen yer	39	Here	53	“ Ha bu poh yiyen yere getirmediler beni camiden!”	3	4	4
Minare kırığı	40	Lame-brain	53	“Ne ters ters bakıyorsun? Minare kırığı! ”	5	5	5
Allah devesi mi?	40	Idiot	53	“Nesin ya? Allah devesi mi? ”	5	4	5
Kenef!	40	Shit-head	54	“Deminden beri dikilip durmuyor musun Kaptan’ın ya-nında? Kenef! ”	5	5	4
Kaçtan aŐađı olmaz...	41	What are you going to do about it?	54	“ Kaçtan aŐađı olmaz yani?”	6	6	6
Yaygara	41	-	55	“Kaya Ali yaygarayı artırdı.”	3	3	3
Baskın basanın!	44	-	58	“Gör bakalım bizi ođlum, baskın basanın! ”	3	3	3
Dümen	44	-	58	“Gene biliyorlardı ki, bu dümenle dıŐarı çıkmak...”	3	3	3
Keriz	44	Berk	58	“Sen serseri deđil misin keriz? ”	5	5	5
Mangır	45	Money	59	“Anandan mangır gelmedi farz edersin.”	1.2	1.2	4
Buldukça bunama!	51	Don’t get daft	67	“ Buldukça bunama lan. Sıcak yemek neyine yetmiyor?”	6	6	6
Őerefsizim ki!	52	Straight up	68	“ Őerefsizim ki... Bir yutarsak, Allaaaaah!”	6	6	6
Namussuz insan	52	Bastard	68	“Ulan ne namussuz insandı be!”	5	4	5
Deyyus	52	-	69	“Senin gibi deyyusların omuzu dürtülür, hırt! ”	3	3	3
Hırt	52	Berk	69		5	5	5
Kıyak	53	All right for some	70	“ Kıyak be. İki buçuđu alınca ne yapacaksın?”	6	6	6
HaŐerat	55	-	73	“Bugün ne oldu bu haŐerata? ”	3	3	3
Madik atmak	57	Do out of money	76	“...Kaptan’a madik atmalarına engel olacaktı.”	6	6	6
Keyfimin kâhyası mısın lan?	58	What’s it to you?	77	“ Keyfimin kâhyası mısın lan? Nikâhım size kıyılmadı ya! ”	4	4	4
Nikahım size kıyılmadı ya!	58	It’s not like I’m married to you	77		1.2	1.2	1.2

Kahpe	59	Asshole	78	“Beton, “ Çok kahpeymiş, ” diye söylendi.”	5	5	5
Adamın tekesi	63	The best	84	“ Adamın tekesi... ” “Tekesi ki tekesi!”	4	4	6
Yanık	65	Loser	85	“Öteki yanıklar da gelince başlanıyordu”	1.2	6	1.2
Çıngar	69	-	91	Beton kısa kesmek için, “ Çıngarı bırakın,” dedi	3	3	3
Onu yiyen geçen sene öldü	70	You can’t still be milking that one!	91	“Ben orta sondan belgeliyim oğlum!” “ Onu yiyen geçen sene öldü! ”	6	6	5
Enayi	70	Idiot	92	Beton yüksek sesle, “ Enayiler, cahiller! ” dedi.	5	5	5
Cahil	70	Ignorant	92		1.2	1.2	1.2
Posta (pay)	72	Sending something	95	Postayı kestiler.	1.2	1.2	1.2
Orospu çocuğu	75	Little son of bitch	98	“Ne o gene orospu çocuğu? ”	1.2	1.2	1.2
Lahana turşusu	75	Old bag	98	“Yok sana mı gelecekti lahana turşusu? ”	5	6	5
Kilimci	75	-	98	“ Kilimci. Ulan asıl para babası bu şimdi!”	3	3	3
Para babası	75	One with the real money	98		1.2	1.2	1.2
Babayiğit	80	Honourable gentleman	105	“Canım feda olsun babayiğit insana.”	4	4	4
Ayıp ettin	82	Really	107	“ Ayıp ettin! Kariya seni senden iyi anlattım.”	6	6	6
Önce sökül bakalım müjdem	83	First things first. Do I get a little thank you?	108	“ Önce sökül bakalım müjdem! ” “Müjdeee? İstedüğün olsun müjde. Al!”	1.2	1.2	1.2
Amma yapıyorsun ha...	85	I don’t think so	111	“A... amma yapıyorsun ha! .. Hadi ulan, bas git şuradan!”	6	6	6
Zilli	89	Little tart	117	“Senin adını kim ağzına almıyor ki zilli? ”	5	5	4
İnsafsız	94	Heartless bastard	122	“Ulan üstüne başına ilişmeyin bari be insafsızlar! ”	5	6	5
Zibidi	95	-	122	“Sen karışma lan!” “ Zibidi, sen de...”	3	3	3

4.5) Colloquialism & Routine Expressions

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Kara kuru	2	Dark, skinny	2	“ Kara kuru yüzler ateşin hafif pembesiyle boyanmıştı.”	1.2	1.2	1.2
Yahu	3	-	3	“Ne bileyim ben yahu? ”	3	3	3

Aşk olsun	8	-	8	“ Aşkolsun. Hangimizin anası yolladı?”	3	3	3
Kendi yok Allah’ı var	10	To tell the truth	10	“ Kendi yok Allah’ı var, kumar oynamaz...”	4	4	4
Vay canına be	10	I’ll be damned	10	“... vay canına be... Hepsi her yandan herifin parasına gözünü dikti be...”	5	5	5
Kendine mukayyet ol	12	You gotta be careful	13	“Duydun mu ağa? Kendine mukayyet ol! ”	1.2	1.2	1.2
Bir lokma ekmek	12	A mouthful of bread	13	“Sen aç yatıp kalkarken hangisi bir lokma ekmek verdiydi?”	1.2	1.2	1.2
Gözün aydın	13	Congratulations	14	“ Gözün aydın Kaptan!”	4	4	4
Yaşsa ha...	13	Long life	14	“ Yaşsa Kaptan, yaşsa!”	4	4	4
Gayri	13	-	15	“Bu koğuştan da çıkar gayri... ”	3	3	3
Üçer beşer	13	In twos or threes	14	“... üçer beşer volta vurulan yarı karanlık dehlizleri geçip...”	1.2	1.2	1.2
Ciğerden kavrayan bir küfür	14	Cursing loudly	16	“... ciğerden kavrayan bir küfür, arkasından dört el tabanca patladı.”	4	4	4
Ol aydınluk içinde.	15	God bless you	16	“ Ol aydınluk içinde... ”	5	5	5
Bana ne	15	What the hell	17	“ Bana ne, ” diye homurdandı.”	5	5	5
Tekme tokat	17	Rough and tumble	18	“... tekme, tokat yerlerde yuvarlanılır...”	5	5	5
Adamın koçu	19	Ace of man	20	“ Adamın koçu... Demek bize tencere kaynatacak?”	1.2	5	1.2
Var ol	19	Hurray	20	“ Var ol. Allah gönlüne göre versin!”	5	5	4
Yaşa be	20	I’ll be damned	22	“ Yaşa be! ”	6	6	6
Hadi be	21	That’s enough	23	“ Hadi be siz de... Ağamın yüz elli lirası geldi...”	4	4	4
Destur	22	Clear the way	24	“Haaydi bakalım, destuuuur! ”	4	4	4
Allah bu	23	Allah, this	26	“Adembaba olduksa, Allah bu arkadaş...”	1.2	1.2	1.2
Buyur	33	Yees	38	Annenin ince sesi cevaplar: “ Buyuuur! ”	5	4	5
Topu topu	36	Only	43	“ Topu topu beş bardak vardı ortada.”	1.2	1.2	1.2
Tıngır mıngır	37	Clink clank	43	“Çayını tıngır mıngır karıştırmaya başladı”	5	5	5
Dirhem dirhem	40	-	48	“Ağamız senin hatırını dirhem dirhem sayıyor.”	3	3	3
Sana ne?	40	What’s it to you	48	“ Sana ne, ne demek? Doğru söylüyor!”	1.2	1.2	1.2
Ha berekat!	44	Allah bless you	52	“ Ha berekât! ” dedi.”	6	6	5

Akça pakça	49	Good looking	58	“Akça pakça, kara kaş, kara göz...”	4	4	4
Aferin be	58	Good f'r ya	69	“Aferin be!”	1.2	1.2	1.2
Boşver	58	Never mind	69	“Boş ver o deliye...”	1.2	1.2	1.2
Ne olur ne olmaz	60	-	72	“Doğruydu ama, ne olur ne olmaz...”	3	3	3
Ah be başefendi	60	Damn	72	“Ah be başefendi, sizin yanınızda hiç piyasamız yok...”	6	6	6
Hadi bas hadi.	61	Get out now, on the double	74	“Para başefendi?” “Hadi bas hadi!”	4	1.2	4
Sağ ol	68	Hooray	82	“Sağ ol ağa, var ol ağa...”	6	6	5
Çüüş	80	Whoaa	96	“Dalgası bozulan esrarkeş Küçük Ali, “Çüüş!” dedi.”	5	5	5
Kim bilir?	81	-	97	“72. Koğuş kim bilir kaçınıcı uykusunda, horluyordu.”	3	3	3
Yumuk yumuk	83	Softly plump	100	“Onun bembeyaz, yumuk yumuk eli yazmıştı demek?”	1.2	1.2	1.2
Ne çıkar sanki?	85	Why in the name of hell	102	“...inek karı, görünürlerde kimseler yok. Bırak beş dakika... Ne çıkar sanki?”	6	5	6
Hoş geldun, sefa geldun	86	Glad to see you	103	“Gel bakalum, hoş geldun, sefa geldun...”	5	5	5
Peki, peki	95	As you say boss	114	“Peki peki...”	4	6	4
Don gömlek	95	Shirt only	114	“Yalınayaklarıyla, don gömlek, çıktı oturdu pencereye.”	4	4	1.2

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Kara kuru	2	Dark and drawn	8	“Kara kuru yüzler ateşin hafif pembesiyle boyanmıştı.”	1.2	1.2	1.2
Yahu	3	-	9	“Ne bileyim ben yahu?”	3	3	3
Aşk olsun	8	You should be ashamed of yourself	14	“Aşkolsun. Hangimizin anası yolladı?”	6	6	6
Kendi yok Allah'ı var	10	-	16	“Kendi yok Allah'ı var, kumar oynamaz...”	3	3	3
Vay canna be	10	Look at you all	16	“...vay canna be... Hepsi her yandan herifin parasına gözünü dikti be...”	6	6	6
Kendine mukayyet ol	12	Watch your back	18	“Duydun mu ağa? Kendine mukayyet ol!”	1.2	4	4
Bir lokma ekmek	12	Crust	19	“Sen aç yatıp kalkarken hangisi bir lokma ekmek verdiydi?”	1.2	4	1.2

Gözün aydın	13	Congratulations	20	“Gözün aydın Kaptan!”	4	4	4
Yaşsa ha...	13	Well done	20	“Yaşsa Kaptan, yaşsa!”	5	5	5
Gayri	13	-	20	“Bu koğuştan da çıkar gayri... ”	3	3	3
Üçer beşer	13	-	20	“... üçer beşer volta vurulan yarı karanlık dehlizleri geçip...”	3	3	3
Ciğerden kavrayan bir küfür	14	A loud, screaming curse	21	“... ciğerden kavrayan bir küfür , arkasından dört el tabanca patladı.”	4	4	4
Ol aydınlık içinde.	15	Thank you	22	“ Ol aydınlık içinde... ”	4	4	4
Bana ne	15	I don't care	22	“ Bana ne, ” diye homurdandı.”	1.2	1.2	1.2
Tekme tokat	17	Black and blue	22	“... tekme, tokat yerlerde yuvarlanılır...”	5	5	5
Adamın koçu	19	The best	27	“ Adamın koçu... Demek bize tencere kaynatacak?”	4	5	4
Var ol	19	God bless you	26	“ Var ol. Allah gönlüne göre versin!”	6	6	6
Yaşa be	20	Hurray	28	“ Yaşa be! ”	5	5	5
Hadi be	21	That's what you think	29	“ Hadi be siz de... Ağamın yüz elli lirası geldi...”	6	6	6
Destur	22	Gangway	30	“Haaydi bakalım, destuuuur! ”	5	5	5
Allah bu	23	-	32	“Adembaba olduksa, Allah bu arkadaş...”	3	3	3
Buyur	33	Yes, dear	44	Annenin ince sesi cevaplar: “ Buyuuur! ”	5	5	4
Topu topu	36	Only	49	“ Topu topu beş bardak vardı ortada.”	1.2	1.2	1.2
Tıngır mıngır	37	Gentle, rhythmic clinking	49	“Çayını tingir mıngır karıştırmaya başladı”	4	4	4
Dirhem dirhem	40	-	54	“Ağamız senin hatırını dirhem dirhem sayıyor.”	3	3	3
Sana ne?	40	What's it to you	54	“ Sana ne, ne demek? Doğru söylüyor!”	1.2	1.2	4
Ha berekat!	44	-	58	“ Ha berekât! ” dedi.”	3	3	3
Akça pakça	49	Pale and pretty	64	“ Akça pakça, kara kaş, kara göz...”	1.2	1.2	1.2
Aferin be	58	Bloody hell!	76	“ Aferin be! ”	5	5	5
Boşver	58	Forget	77	“ Boş ver o deliye...”	1.2	1.2	1.2
Ne olur ne olmaz	60	You never really knew for sure	79	“Doğruydu ama, ne olur ne olmaz, ...”	6	6	5
Ah be başefendi	60	Oh, sir	80	“ Ah be başefendi, sizin yanınızda hiç piyasamız yok...”	5	5	5
Hadi bas hadi.	61	Go on, get out of here	81	“Para başefendi?” “ Hadi bas hadi! ”	4	4	4

Sağ ol	68	Thank you	90	“Sağ ol ağa, var ol ağa...”	1.2	1.2	1.2
Çüüş	80	Bloody hell	105	“Dalgası bozulan esrarkeş Küçük Ali, “Çüüüş!” dedi.”	6	6	6
Kim bilir?	81	-	106	“72. Koğuş kim bilir kaçınıcı uykusunda, horluyordu.”	3	3	3
Yumuk yumuk	83	Pretty little	109	“Onun bembeyaz, yumuk yumuk eli yazmıştı demek?”	4	4	4
Ne çıkar sanki?	85	It is no big deal	111	“...inek karı, görünürlerde kimseler yok. Bırak beş dakika... Ne çıkar sanki? ”	4	4	4
Hoş geldun, sefa geldun	86	Welcome	112	“Gel bakalum, hoş geldun, sefa geldun... ”	1.2	4	1.2
Peki, peki	95	Alright, Ok	123	“ Peki peki... ”	1.2	1.2	1.2
Don gömlek	95	Shirt and underpants	124	“Yalınayaklarıyla, don gömlek , çıktı oturdu pencereye.”	1.2	1.2	1.2

5. Habits & Gestures

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Omuz silmek	3	Shrug shoulders	3	“ Omuz silkti. Basıp gidecekti.”	1.2	1.2	1.2
Cıgaraya kuvvet vermek	13	Have lots of cigarettes	15	“Ben olsam cıgaraya kuvvet verirdim... ”	4	4	4
Pazarlığı yapmak	21	Bargain	24	“...Kaya Ali çekişerek pazarlığı yaptılar ”	1.2	1.2	1.2
Başını sallamak	25	Nod head	29	“Kaptan başını salladı. ”	1.2	1.2	1.2
Cık cık cık yapmak	25	Click tongue...Tsch tsch tsch	29	“Tavuk hırsız Recep arkasından, “ Cık cık cık... ” yaptı.”	5	5	5
Bağdaş kurmak	35	Sit cross-legged	41	“Kaptan yatağına bağdaş kurmuştu... ”	4	1.2	4
Bıyığını yumruğunun tersiyle sıvazlamak	36	Smooth mustache with the back of hand	41	“Sonra kaba bıyığını yumruğunun tersiyle sıvazlayarak... ”	1.2	1.2	1.2
Dirseğiyle	37	Prod with elbow	43	“Kaptan dirseğiyle dürttü: ”	1.2	1.2	1.2

dürtmek							
Bıyık altından gülmek	42	Laugh up his sleeve	50	“Tavukçu bıyık altından güler ek Kaya Ali’ye bakıyordu.”	5	5	5
Yan yan bakmak	42	Cast unfriendly looks	50	“...Berbat’a yan yan bakarak , usullacık, “Kenef,” dedi.”	5	5	4
Ellerini birbirine sürtmek	44	Rub hand	51	“...Bobi Niyazi, ellerini birbirine sürterek , “Ha berekât!” dedi.”	1.2	1.2	1.2
Nara atmak	45	Give a shout	53	“Berbat keyifli bir nara attı .”	1.2	4	1.2
Omuzunu dürtmek	52	Prod one’s shoulder	62	Omuzunu dürttü : “Şundan iki duman da biz alalım yahu!”	1.2	1.2	1.2
Saygıyla durmak	57	Pause respectfully	68	“...Katil Hilmi’ye rastlayan Berbat saygıyla durdu .”	1.2	1.2	1.2
Elini hırsla kaldırmak	62	Raise head furiously	74	“ Elini hırsla kaldırdı .”	1.2	1.2	1.2
Paçaları çemirlemek	70	Roll up pant	84	“...ötekiler paçaları çemirlemeye başladılar.”	4	4	4
Kıkırtıyla gülmek	74	Giggle	88	“ Kıkırtıyla güldüler .”	1.2	1.2	1.2
Gerinerek uyanmak	80	Wake up stretching himself	96	“Sabahleyin gerinerek uyandı .”	1.2	1.2	1.2

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Omuz silmek	3	Shrug	9	“ Omuz silkti . Basıp gidecekti.”	1.2	1.2	1.2
Cıgaraya kuvvet vermek	13	Get some fags	20	“Ben olsam cıgaraya kuvvet verirdim ...”	1.2	5	1.2
Pazarlığı yapmak	21	Wring out the best deal	30	“...Kaya Ali çekişerek pazarlığı yaptılar ”	1.2	1.2	1.2
Başını sallamak	25	Nod	35	“Kaptan başını salladı .”	1.2	1.2	1.2
Cık cık cık yapmak	25	Tsk tsk	35	“Tavuk hırsız Recep arkasından, “ Cık cık cık ...” yaptı.”	5	5	5
Kaptan yatağına bağdaş kurmuştu,	35	Sit cross-legged	47	“Kaptan yatağına bağdaş kurmuştu ,...”	4	1.2	4
Bıyığını yumruğunun tersiyle sıvazlamak	36	Straighten his moustache with the back of his hand	48	“Sonra kaba bıyığını yumruğunun tersiyle sıvazlayarak ...”	1.2	1.2	1.2
Dirseğiyle dürtmek	37	Nudge	49	“Kaptan dirseğiyle dürttü .”	1.2	1.2	1.2
Bıyık altından gülmek	42	Snigger	56	“Tavukçu bıyık altından güler ek Kaya Ali’ye	5	5	5

				bakıyordu.”			
Yan yan bakmak	42	Looking sideways	56	“...Berbat’a yan yan bakarak , usullacık, “Kenef,” dedi.”	1.2	1.2	1.2
Ellerini birbirine sürtmek	44	-	58	“...Bobi Niyazi, ellerini birbirine sürterek , “Ha berekât!” dedi.”	3	3	3
Nara atmak	45	Give a whoop of joy	59	“Berbat keyifli bir nara attı .”	6	6	5
Omuzunu dürtmek	52	Shake one’s shoulder	69	Omuzunu dürttü : “Şundan iki duman da biz alalım yahu!”	1.2	1.2	1.2
Saygıyla durmak	57	Stop respectfully	76	“...Katil Hilmi’ye rastlayan Berbat saygıyla durdu .”	1.2	1.2	1.2
Elini hırsla kaldırmak	62	-	82	“ Elini hırsla kaldırdı .”	3	3	3
Paçaları çemirlemek	70	Roll up sleeves	92	“...ötekiler paçaları çemirlemeye başladılar.”	1.2	1.2	1.2
Kıkırtıyla gülmek	74	Giggle	96	“ Kıkırtıyla güldüler .”	1.2	1.2	1.2
Gerinerek uyanmak	80	Stretch	105	“Sabahleyin gerinerek uyandı .”	1.2	1.2	1.2

6. Proper Names & Nicknames

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Berbat	1	Berbat – rotten, very bad	IX	“İriyarı Berbat , zarımı üst üste kesen İzmirli ’ye, “Zarımı kesip durmasana haybeci!” dedi.”	2.2	2.2	2.2
İzmirli	1	İzmirli – born in İzmir	IX		2.2	2.2	2.2
Ahmet Kaptan	2	Captain Ahmet	2	“Ne yapacaktı Ahmet Kaptan ’ı?”	1.2	1.2	1.2
Kaya Ali	3	Kaya Ali	3	“İsmi Kaya Ali olan, bu kırıklık adam anırmaya hazır.”	1.1	1.1	1.1
Hatice Kalender	6	Hatice Kalender	7	“ Hatice Kalender neyin olur ya?”	1.1	1.1	1.1
Recep	8	Recep	8	“Tavuk hırsız Recep arkasından,…”	1.1	1.1	1.1
Tavukçu	9	Chickener	9	“ Tavukçu kışkırttı:”	7	7	5
Sölezli	11	Sölezli	12	“ Sölezli kumardan her gün iki yüz, üç yüz alıyor da…”	1.1	1.1	1.1
Küçük Hasan	14	Hasan, the little boy	16	“...kahvecinin çırağı küçük Haşan gelmiş…”	1.1	1.1	1.1
Motorlu Alman Birlikleri	17	German Motorized Groups	17	“ Motorlu Alman birlikleri yıldırım hızıyla Avrupa’yı	1.2	1.2	1.2

				altüst ediyordu.”			
Ayşe	18	Ayşe	20	“...entarılerini de düşüneneği bir Ayşe , bir Fatma , bir Sultan , ya da adı ne olursa olsun, güzel bir sevgilinin çaresine bakacaktı.”	1.1	1.1	1.1
Fatma	18	Fatma	20		1.1	1.1	1.1
Sultan	18	Sultan	20		1.1	1.1	1.1
İzmirli Kenan	22	İzmirli Kenan	25	“Nerdense çıkıp gelen İzmirli Kenan,...”	1.1	1.1	1.1
Fıtıl	25	Fıtıl – wick, drunken	IX	“Upuzun, sipsivri Fıtıl : “Ne anlayacak? Gezdiği Antep, yediği pekmez!”	2.2	2.2	2.2
Aşçı Çorbacı	26	Soup Kitchen	30	“En iyisi, gitsinlerdi ikinci kısımdaki Aşçı Çorbacı ’ya”	7	7	7
Köylü sigarası	34	Köylü cıgarettes – peasenat cıgarettes (cheap cıgarettes)	IX	“Ahmet Kaptan ortaya üç paket Köylü sigarası attı, Kaya Ali’ye kalın sesiyle emretti:”	2.2	2.2	2.2
Uzun Emin	36	Emin the Longles	42	“Başta Tavukçu, İzmirli, Uzun Emin , Dalyan Rıza filan bir şeyler anlatması için asılıp duruyorlardı.”	7	7	7
Dalyan Rıza	36	Rıza the Wrestler	42		7	7	7
Hidayet Reis	39	Skipper Hidayet	46	“Baktım bizim Hidayet Reis bakınır baa”	7	7	7
Rahmi	39	Rahmi	46	“Vurdi Rahmi amuca çocuğunu...”	1.1	1.1	1.1
Brovniğim	39	Browning	46	“Var bir güzel Brovniğim belimde...”	1.1	1.1	1.1
Bobi Niyazi	44	Bobi Niyazi	51	“... Bobi Niyazi , ellerini birbirine sürterek...”	1.1	1.1	1.1
Kara Hacı	44	Kara Hacı	52	“... Kara Hacı ’dan altı liraya satın aldığı siyah pantolonunun...”	1.1	1.1	1.1
Boşnak Ali	47	Boşnak Ali – a Bosnian	IX	“ Boşnak Ali kırış kırış üç tane yüzlüğü alırken...”	2.2	2.2	2.2
Hasan Efe	56	Hasan Efe	67	“Ya Hasan Efe? Hasan Efe ’yi sormuyorsun...” “Ona bakarsan Süleyman Bey , Necip Ağa , Yüzbaşı Kerim ters mers olmuşlar!”	1.1	1.1	1.1
Süleyman Bey	56	Süleyman Bey	67		1.1	1.1	1.1
Necip ağa	56	Necip Ağa	67		1.1	1.1	1.1
Yüzbaşı Kerim	56	Major Kerim	67		1.2	1.2	1.2
Sürmeneli	66	Sürmeneli	79	“ Sürmeneli ’den fena korkmuştu Aysel ..”	1.1	1.1	1.1
Aysel	67	Aysel	79		1.1	1.1	1.1
Beton Ahmet	69	Beton Ahmet – concrete	IX	“Ne o Beton Ahmet ? Bunlar kim? Sen de bizden değil misin?”	2.2	2.2	2.2
Dereköylü Hatice	74	Hatice from Dereköy	88	“Ah!” dedi Dereköylü Hatice . “Hani o günler?”	1.1	1.1	1.1
Kuru Nedime	74	Twiggy Nedime	88	Kuru Nedime : “Ne var utanacak?”	1.2	1.2	1.2
Boğaziçi cigara	76	Bosphorus cigarette	91	“İstersen Boğaziçi cigaram	1.2	1.2	1.2

				da var!”			
Tatar	77	Tartar	92	“Müdür, sonra başgardıyan arkası olduktan sonra Tatar ne yapabiliirdi?”	1.2	1.2	1.2
Kocamustapaşalı Necla	80	Necla from Kocamustafapaşa	96	“...hemşerisi Kocamustapaşalı Necla ’yla buluşuyordu...”	1.1	1.1	1.1
Küçük Ali	80	Küçük Ali	96	“Dalgası bozulan esrarkeş Küçük Ali , “Çüüü!” dedi.”	1.1	1.1	1.1
Ramazan	80	Ramazan	97	“Eski muhtar Ramazan , boş çaydanlığı kapdı.”	1.1	1.1	1.1

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Berbat	1	Foul	7	“İriyarı Berbat , zarımı üst üste kesen İzmirli ’ye, “Zarımı kesip durmasana haybeci!” dedi.”	1.2	1.2	1.2
İzmirli	1	Izmir	7		6	6	6
Ahmet Kaptan	2	Captain Ahmet	8	“Ne yapacaktı Ahmet Kaptan ’ı?”	1.2	1.2	1.2
Kaya Ali	3	Rock Ali	9	“İsmi Kaya Ali olan, bu kırkılık adam anırmaya hazır.”	1.2	1.2	1.2
Hatice Kalender	6	Hatice Kalender	12	“ Hatice Kalender neyin olur ya?”	1.1	1.1	1.1
Recep	8	Rejep	14	“Tavuk hırsız Recep arkasından,...”	1.1	1.1	1.1
Tavukçu	9	Chicken	14	“ Tavukçu kışkırttı:”	6	6	6
Sölezli	11	Solezli	17	“ Sölezli kumardan her gün iki yüz, üç yüz alıyor da...”	1.1	1.1	1.1
Küçük Hasan	14	the errand-boy, Hasan	21	“...kahvecinin çırağı küçük Haşan gelmiş...”	1.1	1.1	1.1
Motorlu Alman Birlikleri	17	Motorised German Units	23	“ Motorlu Alman birlikleri yıldırım hızıyla Avrupa’yı altüst ediyordu.”	1.2	1.2	1.2
Ayşe	18	-	26	“...entarılerini de düşünceği bir Ayşe , bir Fatma , bir Sultan , ya da adı ne olursa olsun, güzel bir sevgilinin çaresine bakacaktı.”	3	3	3
Fatma	18	-	26		3	3	3
Sultan	18	-	26		3	3	3
İzmirli Kenan	22	‘Izmir’ Kenan	31	“Nerdense çıkıp gelen İzmirli Kenan,...”	7	7	7
Fitil	25	Fuse	35	“Upuzun, sipsivri Fitil : “Ne anlayacak? Gezdiği Antep, yediği pekmez!”	1.2	1.2	1.2
Aşçı Çorbacı	26	Cook	36	“En iyisi, gitsinlerdi ikinci kısımdaki Aşçı Çorbacı ’ya”	4	4	4
Köylü sigarası	34	cheap cigarettes	46	“Ahmet Kaptan ortaya üç paket Köylü sigarası attı,	4	4	4

				Kaya Ali'ye kalın sesiyle emretti:"			
Uzun Emin	36	'Tall' Emin	48	"Başta Tavukçu, İzmirli, Uzun Emin, Dalyan Rıza filan bir şeyler anlatması için asılıp duruyorlardı."	1.2	1.2	1.2
Dalyan Rıza	36	'Hefty' Rıza	48			1.2	1.2
Hidayet Reis	39	Hidayet	52	"Baktım bizim Hidayet Reis bakinir baa"	1.1	1.1	1.1
Rahmi	39	Rahmi	52	"Vurdi Rahmi amuca çocuğunu..."	1.1	1.1	1.1
Brovniğim	39	Browning	53	"Var bir güzel Brovniğim belimde..."	1.1	1.1	1.1
Bobi Niyazi	44	'Toady' Niyazi	57	"... Bobi Niyazi , ellerini birbirine sürterek..."	7	7	7
Kara Hacı	44	Another prisoner	58	"... Kara Hacı 'dan altı liraya satın aldığı siyah pantolonunun..."	4	4	4
Boşnak Ali	47	Bosnian Ali	61	" Boşnak Ali kırış kırış üç tane yüzlüğü alırken..."	1.1	1.1	1.1
Hasan Efe	56	Hasan	74	"Ya Hasan Efe? Hasan Efe 'yi sormuyorsun..." "Ona bakarsan Süleyman Bey, Necip Ağa, Yüzbaşı Kerim ters mers olmuşlar!"	1.1	1.1	1.1
Süleyman Bey	56	Suleyman	74		1.1	1.1	1.1
Necip ağa	56	Nejip	74		1.1	1.1	1.1
Yüzbaşı Kerim	56	Kerim	74		1.1	1.1	1.1
Sürmeneli	66	Surmeneli	87	" Sürmeneli 'den fena korkmuştu Aysel ..."	1.1	1.1	1.1
Aysel	67	Aysel	87		1.1	1.1	1.1
Beton Ahmet	69	Concrete	88	"Ne o Beton Ahmet ? Bunlar kim? Sen de bizden değil misin?"	7	7	7
Dereköylü Hatice	74	Hatice	96	"Ah!" dedi Dereköylü Hatice . "Hani o günler?"	1.1	1.1	1.1
Kuru Nedime	74	Nedime	97	Kuru Nedime: "Ne var utanacak?"	1.1	1.1	1.1
Boğaziçi cigara	76	nice cigarette	100	"İstersen Boğaziçi cigaram da var!"	4	4	4
Tatar	77	Tartar	101	"Müdür, sonra başgardıyan arkası olduktan sonra Tatar ne yapabilirdi?"	1.2	1.2	1.2
Kocamustapaşalı Necla	80	Nejla	105	"...hemşerisi Kocamustapaşalı Necla 'yla buluşuyordu..."	1.1	1.1	1.1
Küçük Ali	80	Ali	105	"Dalgası bozulan esrarkeş Küçük Ali , "Çüüüş!" dedi."	1.1	1.1	1.1
Ramazan	80	Ramazan	105	"Eski muhtar Ramazan , boş çaydanlığı kaptı."	1.1	1.1	1.1

7. Idioms & Proverbs

CSIs in ST	Page	TT1	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Su dökmek	2	Urinate	2	"...su dökcekleri geldi mi kalkıyor..."	1.2	4	1.2
Gammazlamak	3	Rat on	3	"İdareye beni kim gammazladı?"	1.2	1.2	1.2
İflahını kesmek	4	Finish	4	"Bir zarda iflahını keser ağamn..."	4	4	5
Kurşun yemek	5	-	5	"Azarlanmaktansa kurşun yemeye razıydı"	3	3	3
İçini çekmek	6	Sigh	6	"İçini çekti, hafifçe gülümsedi."	1.2	1.2	1.2
Cami yapılmadan körler mi diziliyordu?	9	Were the beggars lining up before the mosque was built?	9	"Cami yapılmadan körler mi diziliyordu? Hele dizilsinler!"	1.2	1.2	1.2
Arkasından atıp tutmak	9	Talk behind his back a lot	9	"Herifin arkasından az atıp tutmazdın ama."	1.2	1.2	1.2
Müjdeyi veren	9	Bearer of good news	9	"Allah Allahu var mı oğlum? Müjdeyi veren benim!"	1.2	4	1.2
Partiyi yitirmek	10	Lose advantage	9	"Kaya Ali partiyi yitireceğini sanarak..."	4	4	4
Dayak yemek	10	Be beaten up	10	"...gık dese dayacı yiyeceğini anlamıştı."	1.2	1.2	1.2
Mosmor kesilmek	10	Become red in the face	10	"Yuttu ama, mosmor kesildi."	6	6	5
Tuz eklemek yemek	10	Eat bread and salt	10	"Bunca yıl beraber tuz eklemek yedik!"	1.2	1.2	1.2
Parasına gözünü dikmek	10	Be after the Money	10	"Hepsi her yandan herifin parasına gözünü dikti be..."	5	5	5
Eski tas eski hamam.	11	What difference does it make	11	"Yutulursam ne değişir? Eski tas eski hamam. Yutarsam ya?"	5	5	5
Dalgaya taş atmak	11	Cut (somebody) off	11	"Dalgama taş atma Tavukçu!"	6	6	6
Kıyamet kopmak	12	All hell break loose	12	"Gık dese kıyametin kopacağını..."	5	5	5
Para kokusunu almak	12	Sniff Money	13	"Dün arkandan atıp tutanlar para kokusunu alınca..."	1.2	1.2	1.2
Çal kaşık etmek	12	Lap up with spoon	13	"Ekmeği doğradın da çal kaşık ettin mi, ooh!"	5	1.2	5
Kan gütmek	13	Blood feud	15	"...babasını kan gütmeye yüzünden..."	1.2	1.2	1.2
Kara haber	13	the news of his father's death	15	"Kara haber tez ulaşmış, evi ciğerinden yakmıştı."	2.1	6	2.1
Kan döken	14	Murderer	16	"Babasının kanını dökenlerin amca oğulları kahvedeydiler"	4	4	5
İçi içini yemek	15	Feel worried	16	"Kızıyordu, içi içini"	4	4	4

				yyıyordu.”			
Kara ayaklı	15	Black footed	16	“...o kara ayaklı Berbat!”	1.2	1.2	1.2
Arapları gülmek	17	Be lucky	18	“... Arapları gülerse elli, yüz, beş yüz olabilir.”	4	4	4
Kaşla göz arasında	17	In a trice	18	“... kaşla göz arasında kapak kaldırılır...”	4	4	4
Topaç gibi oğlan	19	Sturdy son	20	“Ona topaç gibi oğlanlar doğurup...”	4	4	4
Koynuna girecek	19	Cuddle in bed	20	“...akşamları da koynuna girecek bu sevgili...”	4	4	4
Allah gönlüne göre versin	19	You’ll get your reward in heaven	20	“Var ol. Allah gönlüne göre versin! ”	5	5	5
O zaman işin rengi değişti.	21	That was altogether different	23	“ O zaman işin rengi değişti. ”	4	1.2	4
Razı etmek	22	Get his nod	25	“Sesleyin gelsun. Edelum razi! ”	4	4	4
Bir daha sözünü tartarak söyle!	22	Next time think twice before you call me names	25	“ Bir daha sözünü tartarak söyle! ”	5	5	4
Patırtı etme!	23	Take it easy	26	“ Patırtı etme! ”	4	4	4
Kısa kesmek	23	Cut it short	26	“Kaptan kısa kesmek istedi:”	1.2	1.2	1.2
Elini veren kolunu alamaz	23	You won’t be able to cope with	26	“Bunlara elini veren kolunu alamaz! ”	4	4	4
Allah’ın cebinden peygamberi çalmak	23	Steal thye prophet from Allah’s pocket	27	“ Bunlar Allah’ın cebinden peygamberi çalarlar. Bir sefer alıştılar mı bitti.”	1.2	1.2	1.2
Parayı çarçur etmek	23	Throw money around	27	“Elimizdeki parayı çarçur etmeyelim... ”	4	4	4
Bunlar analarını boyar da babalarına satarlar!	24	Them guys’ll dye their mothers’n sell’em to their fathers	27	“ Bunlar analarını boyar da babalarına satarlar! ”	1.2	1.2	1.2
Koltuklarını kabartmak	25	Feel very proud	28	“Yatağının beğenilmesi koltuklarını kabartmıştı. ”	4	4	4
Dik dik bakmak	25	Stare angrily	28	“Az ileriden dik dik bakıyordu. ”	4	4	4
Gezdiği Antep, yediği pekmez!	25	That sponger alway’s landed on his feet	29	“Upuzun, sipsivri Fitol:” “Ne anlayacak? Gezdiği Antep, yediği pekmez! ”	6	5	6
Gözden sürmeyi çekmek	26	Pull the wool over your eyes	30	“ Gözden sürmeyi çeker dinime imanma...”	5	5	1.2
Sağ kol	26	Right-hand man	30	“... en yakın arkadaşı, sağ koluydu! ”	1.2	1.2	1.2
Hiçbirini gözü tutmamak	26	Consider none of them fit	30	“...âdembabalara şöyle bir baktı, hiçbirini gözü tutmadı. ”	4	4	1.2
Tencere kaynatmak	26	Boil a pot	30	“ Tencere kaynatacağım... ”	1.2	1.2	1.2

Çene yarıştırmak	27	Talk	32	“Durup da onunla çene yarıştıracak değildi ya”	4	4	4
Kemiklerini kırmak	29	Break bones	34	“ Kırarım kemiklerinizi! ”	1.2	1.2	1.2
Bir deri bir kemik kalmak	34	Reduce to mere skin and bone	39	“Açlıktan güçleri azalmış, bir deri bir kemik kalınmış... ”	5	1.2	5
Ok yaydan çıkmış	34	The arrow had been shot	39	“ Ok yaydan çıkmış , “Marş marş” komutu verilmişti.”	1.2	1.2	1.2
Allah ömürler versin	35	May Allah give a long life	40	“ Allah ağamıza ömürler versin! ”	1.2	1.2	1.2
Zırnığını kurban etmek	35	Give nothin’ to nobody	41	“ Zırnığını kurban ediyor! ”	4	4	4
İfrit olmak	37	Make (one) mad with fury	43	“...başköşeye geçmesine ifrit oluyordu. ”	5	5	5
Zılgıt yemek	37	Get share of scolding	43	“Kaptan’la dargın oldukları sıra az zılgıtını yememiş , az yalvarmamıştı.”	4	5	4
Tekerine taş koymak	37	Get under his feet	43	“Marizlemezse tekerine boyuna taş koyacak... ”	6	6	6
Çeneyi bırakmak	38	Stop yakking	45	“ Çeneyi bırakın bakalım, bekliyoruz!”	1.2	1.2	1.2
Racon kesmek	39	Live it up	46	“İstanbul’dayum, işlerim hızlı, keseyrum racon. ”	6	6	6
Para zibil	39	-	46	“ Para dersin zibil... ”	3	3	3
Derler eceli gelen köpek siyer cami duvarına.	39	As they say, the dog whose time of death has come, urinates against the mosque wall	46	“Oldum akıldan delu. Karardı gözlerum, tuttum bir taksi doğru şehre. Derler eceli gelen köpek siyer cami duvarına. ”	1.2	1.2	1.2
Su dökmek	39	Go to john	47	“Nereye?” “ Dökeceğim su. ”	5	5	5
Hatırını dirhem dirhem saymak	40	Be mighty respectful of one	48	“Ağamız senin hatırını dirhem dirhem sayıyor. ”	4	4	4
Punduna getirmek	43	Seize the opportunity	51	“Kaptan’ı bir punduna getirip kandırıyor...”	4	4	4
İçini çekmek	44	Sigh like that	51	“ İçini derin derin çekti. ”	1.2	1.2	1.2
Gemilerin mi battı deryada?	44	Somethin’ eatin’ you?	51	“Ha ne çekersun içini? Gemilerin mi battı deryada? ”	5	5	5
Sultanahmet’te dilenip Ayasofya’da sadaka vermek	45	Be a beggar in Sultanahmet and give alms in St. Sophia	53	“Bana bak Kaptan, Sultanahmet’te dilenip Ayasofya’da sadaka vermeye boş ver.”	1.2	1.2	1.2
Tadını kaçırmak	46	Spoil the game	55	“Ee, tadını kaçırdın ama!...”	5	4	5
Mim koymak	47	Mark down	56	“...sivri burnuyla sustu ama, mim koydu. ”	4	4	1.2
Kör şeytan işi.	48	No one ever knows	57	“ Kör şeytan işi ”	4	4	4
Zarı çok kırık	49	Dice’s splitting	59	“Sözlü’nin zarı çok kırık bugünlerde.”	1.2	1.2	1.2

Canın sağ olsun.	52	Thanks anyway	61	“Canın sağ olsun. Yutarsın inşallah”	4	4	5
Denizdeki balığa pazarlık olmaz!	53	Ya can't heat the fryin' pan b'fore da fish's caught	63	“Boş ver. Denizdeki balığa pazarlık olmaz! ”	5	5	5
Ölme eşeğim ölme de yaz gelsin	53	You really believe that	63	“ Ölme eşeğim ölme de yaz gelsin... ”	4	4	4
İmanı gevremek	54	-	64	“Çimento torbalarının üstünde yatmaktan imanım gevredi... ”	3	3	3
Battı balık yan gider	54	-	64	“En iyisi o. Nasıl olsa battı balık yan gider... ”	3	3	3
Yumurtaya can veren Allah...	54	Allah who gives life to an egg	64	“ Yumurtaya can veren Allah... ”	1.2	1.2	1.2
Keyif çatmak	55	-	65	“...yataklarında sırtüstü keyif çatan öteki adembabalar...”	3	3	3
Şeytanları gür, kılıçları keskin olmak	56	Be extremely lucky	66	“Kaptan'ın da, Berbat'ın da şeytanları gür, kılıçları keskin oldu. ”	4	4	4
Yek ekmeğe muhtaç etmek	56	Make one beg for a single crumb	66	“ Yek ekmeğe muhtaç edecem onları!”	1.2	1.2	1.2
Haberle çalkalanmak	56	Be shaken up with the news	66	“Cezaevi haberle çalkalanıyordu. ”	1.2	1.2	1.2
Eli açık	56	Open-handed	67	“Kaptan için çok eli açık diyorlar...”	1.2	1.2	1.2
Mekik dokumak	57	Shuttle back and forth	67	“...72. Koğuş'la Sölezli'nin koğuşu arasında mekik dokumuşlardı. ”	1.2	1.2	1.2
İliklerine kadar ısınmak	57	Get warm, deep to the marrow	68	“... iliklerine kadar ısınıyordu. ”	1.2	1.2	1.2
Bıçağı en keskin kabadayı	57	The bully with the sharpest knife	68	“...cezaevinde bıçağı en keskin kabadayıydı. ”	1.2	1.2	1.2
Eyleşmek	58	Stay	70	“Ben bundan sonra Hilmi Ağa'nın koğuşunda eyleşeceğim! ”	4	4	4
Nikâhım size kıyılmadı ya!	58	We're not married, are we?	70	“Keyfimin kâhyası mısın lan? Nikâhım size kıyılmadı ya! ”	1.2	1.2	1.2
Kusura bakmasın...	59	I'm sorry	70	“Alın verin. Kusura bakmasın... ”	4	4	4
Soluğunu kesmek	59	Kick the hell out	71	“Katil Hilmi iki günde soluğunu keser onun! ”	5	5	5
Bunlara Allah can vermiş alamıyor.	60-61	Allah's given them a soul and He just won't take it back.	73	“Tahta namına ne varsa kırıp yaktılar. Bunlara Allah can vermiş alamıyor. ”	1.2	1.2	1.2
Kabına sığmamak	62	Be utterly exuberant	75	“ Kaplarına sığamıyorlardı. ”	4	4	4
Hop kalkıp hop oturmak	64	Get even more infuriated	76	“Sölezli hop kalkıp hop oturuyordu. ”	4	4	4
Soyup soğana çevirmek	64	Rob almost completely	77	“...pis bir âdembaba onları nasıl olurdu da soyup soğana çevirirdi? ”	4	4	4

Göze almak	65	-	77	“Kaybedenlerse sonuna kadar gitmeyi göze almış görünüyordular.”	3	3	3
Yaralı parmağa işemek	65	Piss on a wounded finger	78	“... yaralı parmağa bile işemeyeceği bir dünyada o...”	1.2	1.2	1.2
Numara yapmak	67	Act up	80	“ Numara yaptığını sanıyorlar, dövüyorlar beni.”	4	1.2	4
Boğazı çıkmak	67	Earn just enough for food	80	“Alsalar, hiç olmazsa boğazım çıkardı! ”	4	4	4
Allah her tuttuğunu altın etsin	68	May Allah turn everythin' you touch into gold	81	“Diyorlar ki, ağız gibi ağa yok. Allah her tuttuğunu altın etsin, kesesine Halil İbrahim bereketi versin... ”	1.2	1.2	1.2
Kesesine Halil İbrahim bereketi versin	68	May Allah fill your purse with plenty'uv money	81		4	4	4
Kötü gün göstermesin	69	May he give you no bad days	82	“Altın etsin, kötü gün göstermesin! ”	1.2	1.2	1.2
Su koyuvermeyin	69	Don't go overboard	83	“ Su koyuvermeyin! Yüzü bulunca...”	1.2	1.2	1.2
Canı yanmak	71	Feel pain	85	“Tavukçu'nun canı yanmıştı ama...”	4	4	4
Külahları değişmek	71	Fall out	85	“Bak, sonra külahları değiştiriz! ”	1.2	1.2	4
Kendi kendini yemek	72	Keep tormenting himself to death	86	“Öfkeden bir deri bir kemik, kendi kendini yiyor... ”	6	6	6
İnsan doğru oturup doğru konuşmalı.	74	Let's be honest for a minute	89	“ İnsan doğru oturup doğru konuşmalı. Ben kırkımı aştım, bu, bu ya?”	4	4	4
Kıpkırmızı kesilmek	75	Blush crimson	89	“Ayşe kıpkırmızı kesildi ama memnundu.”	1.2	1.2	1.2
Madara etmek	76	-	91	“Ya... demek hemşerini madara ediyorsun? ”	3	3	3
Üzümünü ye, bağını sorma	76	Eat your grapes 'n don't ask what vineyard they come from	91	“ Üzümünü ye, bağını sorma başefendi!”	1.2	1.2	1.2
Burnundan getirmek	77	Make sorry	93	“... burnundan getireceği gün gelecekti.”	4	4	4
Kulak misafiri olmak	78	With ears all pricked up	93	“Kaya Ali, Tavukçu filan yanlarında, kulak misafiri oluyorlardı. ”	5	5	5
Nişangâhsız atmak	78	Draw the long bow	94	“ Nişangâhsız atmaya başladı.”	5	5	5
Avucunun içine almak	79	Get one under his thumb	95	“Kaptan'ı bayağı avucunun içine aldı! ”	5	5	5
Abayı yakmak	79	Stuck on	95	“...Kaptan sana abayı yakmış... ”	4	4	4
Kurum satmak	82	Boast about	98	“...sevdiği adamla onlara gereği kadar kurum satamazdı. ”	4	4	4
Kesenin ağzını adamakıllı	87	Loosen the purse strings thoroughly	104	“ Kesenin ağzını da adamakıllı açmıştı. ”	1.2	1.2	1.2

açmak							
Günü ipe çekmek	87	Wait for the day	104	“...nikâhlarının kıyılacağı günü ipe çekiyordu. ”	4	4	4
Kırış kırış annesi ne güne duruyordu?	87	-	104	“...köylerinden birindeki kırış kırış annesi ne güne duruyordu? ”	3	3	3
Adı çıkmak	89	-	107	“Onunla hiçbir ilgisi olmamıştı ki adı çıksın! ”	3	3	3
Kafasında şimşek çakmak	90	Something flash through mind	108	“Bobi’nin kafasında gene şimşek çaktı. ”	1.2	1.2	1.2
Hâl hatır sormak	90	ask how are you	109	“ Hâl hatır sorsana be, ne dikilip duruyorsun?”	1.2	1.2	4

CSIs in ST	Page	TT2	Page	CONTEXT	Coder 1	Coder 2	Coder 3
Su dökmek	2	Relieve oneself	8	“... su dökecekleri geldi mi kalkıyor...”	4	4	4
Gammazlamak	3	Be said about	10	“İdareye beni kim gammazladı? ”	6	6	6
İflahı kesmek	4	Ruin	10	“Bir zarda iflahını keser ağamn...”	5	5	5
Kurşun yemek	5	Be shot	11	“Azarlanmaktansa kurşun yemeye razıydı”	4	4	4
İçini çekmek	6	Draw a deep breath	13	“ İçini çekti , hafifçe gülümsedi.”	6	6	6
Cami yapılmadan körler mi diziliyordu?	9	Counting chickens before they hatch	15	“ Cami yapılmadan körler mi diziliyordu? Hele dizilsinler!”	5	5	5
Arkasından atıp tutmak	9	Talk behind his back	15	“Herifin arkasından az atıp tutmazdın ama.”	1.2	1.2	1.2
Müjdeyi veren	9	One who bring the news	15	“Allah Allahu var mı oğlum? Müjdeyi veren benim!”	1.2	1.2	1.2
Partiyi yitirmek	10	Lose attention	15	“Kaya Ali partiyi yitireceğini sanarak...”	6	5	6
Dayak yemek	10	Get his head kicked in	16	“...gık dese dayağı yiyeceğini anlamıştı.”	5	5	5
Mosmor kesilmek	10	Fume	16	“Yuttu ama, mosmor kesildi. ”	6	6	6
Tuz ekmek yemek	10	Share every scrap	16	“Bunca yıl beraber tuz ekmek yedik! ”	6	6	6
Parasına gözünü dikmek	10	Try to grab his money	16	“Hepsi her yandan herifin parasına gözünü dikti be...”	4	4	4
Eski tas eski hamam.	11	I’d only end up where I started	17	“Yutulursam ne değişir? Eski tas eski hamam. Yutarsam ya?”	4	6	4
Dalgaya taş atmak	11	-	17	“ Dalgama taş atma Tavukçu!”	3	3	3

Kıyamet kopmak	12	All hell break loose	18	“Gık dese kıyametin kopacağını... ”	5	5	5
Para kokusunu almak	12	Get the whiff of money	19	“Dün arkandan atıp tutanlar para kokusunu alınca... ”	1.2	1.2	1.2
Çal kaşık etmek	12	Get a bit of fresh bread to dunk in	19	“Ekmeği doğradım da çal kaşık ettin mi, oooh!”	4	4	4
Kan gütmek	13	Vendetta	21	“...babasını kan gütmeye yüzünden...”	1.2	5	1.2
Kara haber	13	Bad news	21	“ Kara haber tez ulaşmış, evi ciğerinden yakmıştı.”	1.2	1.2	1.2
Kan döken	14	Killer	21	“Babasının kanını dökenlerin amca oğulları kahvedeydiler”	4	4	4
İçi içini yemek	15	Seethe	22	“Kızıyordu, içi içini yiyordu. ”	4	4	4
Kara ayaklı	15	-	22	“...o kara ayaklı Berbat!”	3	3	3
Arapları gülmek	17	Lady Luck smile	24	“... Arapları gülerse elli, yüz, beş yüz olabilirdi.”	5	5	5
Kaşla göz arasında	17	Quickly	24	“... kaşla göz arasında kapak kaldırılır...”	4	4	4
Topaç gibi oğlan	19	Healthy son	26	“Ona topaç gibi oğlanlar doğurup...”	4	4	4
Koynuna girecek	19	Curl up in his arms	26	“...akşamları da koynuna girecek bu sevgili...”	1.2	1.2	1.2
Allah gönlüne göre versin	19	God bless you	26	“Var ol. Allah gönlüne göre versin! ”	5	5	5
O zaman işin rengi değişti.	21	That news changed everything	29	“ O zaman işin rengi değişti. ”	4	4	4
Razı etmek	22	Talk	31	“Sesleyin gelsun. Edelum razi! ”	6	6	6
Bir daha sözünü tartarak söyle!	22	Next time, you watch what you say	31	“ Bir daha sözünü tartarak söyle! ”	1.2	1.2	1.2
Patırtı etme!	23	All right	32	“ Patırtı etme! ”	6	6	6
Kısa kesmek	23	Let it go	32	“Kaptan kısa kesmek istedi.”	6	6	6
Elini veren kolunu alamaz	23	If you give them an inch, they'll want a mile	32	“Bunlara elini veren kolunu alamaz! ”	5	5	5
Allah'ın cebinden peygamberi çalmak	23	Rob their own grandmothers	33	“ Bunlar Allah'ın cebinden peygamberi çalarlar. Bir sefer alıştılar mı bitti.”	6	5	5
Parayı çarçur etmek	23	Waste the money	33	“Elimizdeki parayı çarçur etmeyelim... ”	4	4	4
Bunlar analarını boyar da babalarına satarlar!	24	This lot would sell their own mothers if they got an offer	33	“ Bunlar analarını boyar da babalarına satarlar! ”	6	6	6
Koltuklarını kabartmak	25	Feel proud	34	“Yatağının beğenilmesi koltuklarını kabartmıştı. ”	4	4	4
Dik dik bakmak	25	-	34	“Az ileriden dik dik ”	3	3	3

				bakıyordu.”			
Gezdiği Antep, yediği pekmez!	25	He'd go to a butcher's to look for vegetables	35	“Upuzun, sipsivri Fitol:” “Ne anlayacak? Gezdiği Antep, yediği pekmez! ”	5	5	5
Gözden sürmeyi çekmek	26	Rip off	35	“ Gözden sürmeyi çeker dinime imanıma...”	4	4	4
Sağ kol	26	Second-in-command of someone	36	“... en yakın arkadaşı, sağ koluydu! ”	4	4	5
Hiçbirini gözü tutmamak	26	Not think much of any of them	36	“...âdembabalara şöyle bir baktı, hiçbirini gözü tutmadı. ”	4	4	4
Tencere kaynatmak	26	Cook up some food	36	“ Tencere kaynatacağım,...”	4	4	4
Çene yarıştırmak	27	Chat	38	“Durup da onunla çene yarıştıracak değildi ya”	4	4	4
Kemiklerini kırmak	29	-	40	“ Kırarım kemiklerinizi! ”	3	3	3
Bir deri bir kemik kalmak	34	Barely more than skin and bones	45	“Açlıktan güçleri azalmış, bir deri bir kemik kalınmış,... ”	1.2	1.2	1.2
Ok yaydan çıkmış	34	The starting pistol had gone	46	“ Ok yaydan çıkmış , “Marş marş” komutu verilmişti.”	5	5	4
Allah ömürler versin	35	God bless the Captain	46	“ Allah ağamıza ömürler versin! ”	6	5	6
Zırnığını kurban etmek	35	Never do anything for anyone	47	“ Zırnığını kurban ediyor! ”	4	4	4
İfrit olmak	37	-	49	“...başköşeye geçmesine ifrit oluyordu. ”	3	3	3
Zılgıt yemek	37	-	49	“Kaptan’la dargın oldukları sıra az zılgıtını yememiş , az yalvarmamıştı.”	3	3	3
Tekerine taş koymak	37	Mess up plans	50	“Marizlemezsiz tekerine boyuna taş koyacak... ”	4	4	4
Çeneyi bırakmak	38	Shut up	50	“ Çeneyi bırakın bakalım, bekliyoruz!”	4	4	4
Racon kesmek	39	-	53	“İstanbul’dayum, işlerim hızlı, keseyrum racon. ”	3	3	3
Para zibil	39	Be loaded	53	“ Para dersin zibil... ”	6	6	5
Derler eceli gelen köpek siyer cami duvarına.	39	You know, You got to do what you got to do	53	“Oldum akıldan delu. Karardı gözlerum, tuttum bir taksi doğru şehre. Derler eceli gelen köpek siyer cami duvarına. ”	5	5	5
Su dökmek	39	Go for a piss	53	“Nereye?” “ Dökeceğüm su. ”	5	5	5
Hatırını dirhem dirhem saymak	40	Listen to what you say	54	“Ağamız senin hatırını dirhem dirhem sayıyor. ”	4	4	4
Punduna getirmek	43	Catch him off-guard	57	“Kaptan’ı bir punduna getirip kandırıyor...”	5	5	5
İçini çekmek	44	Sigh like that for	57	“ İçini derin derin çekti. ”	1.2	1.2	1.2

Gemilerin mi battı deryada?	44	Lost your ship at sea?	57	“Ha ne çekersun içini? Gemilerin mi battı deryada? ”	1.2	1.2	1.2
Sultanahmet’te dilenip Ayasofya’da sadaka vermek	45	Begging in one place and give alms in another	59	“Bana bak Kaptan, Sultanahmet’te dilenip Ayasofya’da sadaka vermeye boş ver. ”	4	4	4
Tadını kaçırmak	46	Mess about	61	“Ee, tadını kaçırdın ama!..”	6	6	4
Mim koymak	47	Make a mental note	62	“...sivri burnuyla sustu ama, mim koydu. ”	4	4	4
Kör şeytan işi.	48	This is luck	63	“ Kör şeytan işi ”	4	6	4
Zarı çok kırık	49	Have a really bad run	65	“Sölezli’nin zarı çok kırık bugünlerde.”	5	5	5
Canın sağ olsun.	52	Whatever	68	“ Canın sağ olsun. Yutarsın inşallah”	6	6	4
Denizdeki balığa pazarlık olmaz!	53	Can’t be building castles in the air, counting on you getting rich	70	“Boş ver. Denizdeki balığa pazarlık olmaz! ”	5	5	5
Ölme eşeğim ölme de yaz gelsin	53	I’ll believe that when I see it	70	“ Ölme eşeğim ölme de yaz gelsin... ”	4	4	4
İmanı gevremek	54	Be sick of	71	“Çimento torbalarının üstünde yatmaktan imanım gevredi... ”	4	4	4
Battı balık yan gider	54	-	71	“En iyisi o. Nasıl olsa battı balık yan gider... ”	3	3	3
Yumurtaya can veren Allah...	54	You never know	71	“ Yumurtaya can veren Allah... ”	6	6	6
Keyif çatmak	55	Relax	72	“...yataklarında sırtüstü keyif çatan öteki adembabalar...”	4	4	4
Şeytanları gür, kılıçları keskin olmak	56	Turn out to be luckier and smarter	73	“Kaptan’ın da, Berbat’ın da şeytanları gür, kılıçları keskin oldu. ”	4	4	4
Yek ekmeğe muhtaç etmek	56	Have them begging for a piece of dry bread	74	“ Yek ekmeğe muhtaç edecem onları!”	1.2	1.2	1.2
Haberle çalkalanmak	56	Be in complete uproar as the news spread	74	“Cezaevi haberle çalkalanıyordu. ”	4	4	4
Eli açık	56	Generous	74	“Kaptan için çok eli açık diyorlar...”	4	4	4
Mekik dokumak	57	Shuttle	75	“...72. Koğuş’la Sölezli’nin koğuşu arasında mekik dokumuşlardı. ”	1.2	1.2	1.2
İliklerine kadar ısınmak	57	Feel warm to bones	75	“... iliklerine kadar ısınıyordu. ”	4	4	4
Bıçağı en keskin kabadayı	57	The most vicious thug	76	“...cezaevinde bıçağı en keskin kabadayıydı. ”	6	5	6
Eyleşmek	58	Be moving into	77	“Ben bundan sonra Hilmi Ağa’nın koğuşunda eyleşeceğim! ”	4	4	4

Nikâhım size kıyılmadı ya!	58	It is not like I'm married to you	77	"Keyfimin kâhyası mısın lan? Nikâhım size kıyılmadı ya! "	1.2	1.2	1.2
Kusura bakmasın...	59	I'm sorry	78	"Alın verin. Kusura bakmasın... "	4	4	4
Soluğunu kesmek	59	-	78	"Katil Hilmi iki günde soluğunu keser onun! "	3	3	3
Bunlara Allah can vermiş alamıyor.	60-61	-	80	"Tahta namına ne varsa kırıp yaktılar. Bunlara Allah can vermiş alamıyor. "	3	3	3
Kabına sığmamak	62	Could barely contain themselves	83	" Kaplarına sığamıyorlardı. "	4	4	4
Hop kalkıp hop oturmak	64	Beside with rage	84	"Sözleli hop kalkıp hop oturuyordu. "	6	6	6
Soyup soğana çevirmek	64	Take them all to the cleaners	84	"...pis bir âdembaba onları nasıl olurdu da soyup soğana çevirirdi? "	5	5	5
Göze almak	65	Decide	85	"Kaybedenlerse sonuna kadar gitmeyi göze almış görünüyorlardı."	6	6	6
Yaralı parmağa işemek	65	Piss on you if you were on fire	86	"... yaralı parmağa bile işemeyeceği bir dünyada o..."	5	5	5
Numara yapmak	67	Fake	88	" Numara yaptığımı samıyorlar, dövüyorlar beni."	4	4	4
Boğazı çıkmak	67	Not be going hungry	88	"Alsalar, hiç olmazsa boğazım çıkardı! "	4	4	4
Allah her tuttuğunu altın etsin	68	Wish all the best in everything	90	"Diyorlar ki, ağamız gibi ağa yok. Allah her tuttuğunu altın etsin, kesesine Halil İbrahim bereketi versin... "	4	4	5
Kesesine Halil İbrahim bereketi versin	68	-	90		3	3	3
Kötü gün göstermesin	69	Hope everything always goes your way	90	"Altın etsin, kötü gün göstermesin! "	4	4	4
Su koyuvermeyin	69	What are you like?	91	" Su koyuvermeyin! Yüzü bulunca..."	6	6	6
Canı yanmak	71	Hurt himself	93	"Tavukçu'nun canı yanmıştı ama..."	4	4	4
Külahları değişmek	71	Spoil	93	"Bak, sonra külahları değiştiriz! "	6	6	6
Kendi kendini yemek	72	-	95	"Öfkeden bir deri bir kemik, kendi kendini yiyor... "	3	3	3
İnsan doğru oturup doğru konuşmalı.	74	There's no point in kidding ourselves	97	" İnsan doğru oturup doğru konuşmalı. Ben kırkımı aştım, bu, bu ya?"	5	5	6
Kıpkırmızı kesilmek	75	Blush	97	"Ayşe kıpkırmızı kesildi ama memnundu."	1.2	4	1.2
Madara etmek	76	Insult like that	99	"Ya... demek hemşerini madara ediyorsun? "	6	6	6
Üzümünü ye, bağıni sorma	76	I have my ways	100	" Üzümünü ye, bağıni sorma başefendi!"	6	6	6

Burnundan getirmek	77	-	101	"... burnundan getireceği gün gelecekti.	3	3	3
Kulak misafiri olmak	78	Listen in	102	"Kaya Ali, Tavukçu filan yanlarında, kulak misafiri oluyorlardı. "	4	4	4
Nişangâhsız atmaya başladı.	78	Lie	102	" Nişangâhsız atmaya başladı."	4	4	4
Avucunun içine almak	79	Get one under his thumb	103	"Kaptan'ı bayağı avucunun içine aldı! "	5	5	5
Abayı yakmak	79	Get a bit of crush on you	104	"...Kaptan sana abayı yakmış... "	4	4	4
Kurum satmak	82	Boast about	107	"...sevdiği adamla onlara gereği kadar kurum satamazdı. "	4	4	4
Kesenin ağzını adamakıllı açmak	87	Loosen the purse strings all the way	113	" Kesenin ağzını da adamakıllı açmıştı. "	1.2	1.2	1.2
Günü iple çekmek	87	Think of	113	"...nikâhlarının kıyılacağı günü iple çekiyordu. "	6	6	6
Kırış kırış annesi ne güne duruyordu?	87	She might as well make herself useful	113	"...köylerinden birindeki kırış kırış annesi ne güne duruyordu? "	4	4	6
Adı çıkmak	89	-	116	"Onunla hiçbir ilgisi olmamıştı ki adı çıksın! "	3	3	3
Kafasında şimşek çakmak	90	Have another flash of inspiration	117	"Bobi'nin kafasında gene şimşek çaktı. "	4	1.2	4
Hâl hatır sormak	90	Say something	118	" Hâl hatır sorsana be, ne dikilip duruyorsun?"	6	6	6

ÖZGEÇMİŞ

Kişisel Bilgiler

Soyadı, adı : Akalın, Adem
 Uyuğu : T.C.
 Doğum tarihi ve yeri : 15.01.1986, Erzurum
 Medeni hali : Evli
 Telefon : 0536 505 51 00
 E-mail : dr.ademakalin@gmail.com



Eğitim

Derece	Eğitim Birimi	Mezuniyet tarihi
Yüksek lisans	Kafkas Üniversitesi	2012
Lisans	Selçuk Üniversitesi	2008
Lise	Cumhuriyet Yabancı Dil Ağırlıklı Lisesi	2004

İş Deneyimi

Yıl	Yer	Görev
2018-devam ediyor	Ağrı İbrahim Çeçen Üniversitesi	Öğretim Görevlisi
2009-2018	Ağrı İbrahim Çeçen Üniversitesi	Okutman
2008-2009	Özel İstiklal Eğitim Kurumları	Öğretmen

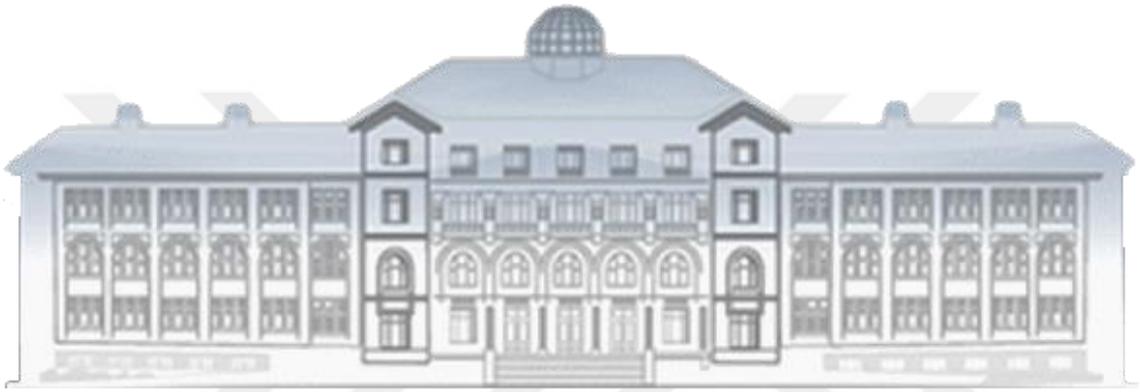
Yabancı Dil

İngilizce, Fransızca

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GAZİLİ OLMAK AYRICALIKTIR

