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Recreation of Culture Specific Items in the English Translation of Latife Tekin's *Berci Kristin Çöp Masalları*

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Abstract

As a well-known author from Turkey, Latife Tekin focuses on daily lives of urbanized or urbanizing communities smashed under the wheels of capitalism, and narrates the imperfect lives and broken memoirs of the ordinary people by re-contextualizing the Anatolian poems, folkloric songs, traditional sayings and idioms into her works. This paper aims to find the relations between source and target cultures with a comparison of culture specific items in the Turkish and English versions of *Berci Kristin Çöp Masalları* (*Berji Kristin, Tales from the Garbage Hills*). The first part of this paper focuses on Latife Tekin as a novelist, the themes she uses in her works and her position as a figure of Turkish literature. The second part briefly discusses the novel *Berji Kristin Tales from the Garbage Hills* in terms of the characters and themes and their effects on the narrative structure of the novel. In the third part, translational decisions peculiar to the culture specific items are debated with references to the theoretical framework drawn by Javier Franco Aixela. After all the comparative analyses, one happens to find out that there are several differences in the English translation of the novel with regards to the recreation of literary elements which already exist in the source culture, and that the perspective of the translators, who adopted various translation strategies to overcome these differences in the process of translation, bears traces of the translational approach put forward by Aixela for the analysis of culture specific items in translation.

Keywords: Literary translation; modern Turkish literature; culture specific items; translation strategies; Javier Franco Aixela.

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Latife Tekin'in *Berci Kristin Çöp Masalları* İsimli Eserinin İngilizce Çevirisinde Kültüre Özgü Ögelerin Yeniden Yaratımı

Özet

Türk edebiyatının önemli temsilcilerinden biri olan Latife Tekin, eserlerinde kapitalizmin dayatmaları ile kuşatılan kentleşmiş ya da kentleşmekte olan toplumların gündelik yaşamlarına odaklanır; manileri, türküleri, atasözleri ve deyimleri yeniden bağlamsallaştırarak sıradan insanların kırık dökük anılarını ve yitik hayatlarını anlatır. Bu çalışmada *Berci Kristin Çöp Masalları* adlı kitabın kaynak metni ve İngilizce kültüre özgü ögeler odağında kaynak ve erek kültürler arasındaki ilişkilerin saptanması amaçlanmaktadır. Çalışmanın ilk bölümünde, Latife Tekin'in romancılığı, eserlerinde kullandığı izlekler ve Türk edebiyatındaki konumu ele alınmaktadır. Çalışmanın ikinci bölümünde *Berci Kristin Çöp Masalları* isimli romandaki karakterler, izlekler ve bu iki unsurun anlatının ana hattı üzerindeki etkileri kısaca irdelenmektedir. Çalışmanın üçüncü bölümünde ise kültüre özgü ögeler ile ilişkili çeviri kararları Javier Franco Aixela'nın çizmiş olduğu kuramsal çerçeve ekseninde tartışılmaktadır. Yürütülen karşılaştırılmalı inceleme sonucunda, *Berci Kristin Çöp Masalları* kitabının İngilizce çevirisinde kaynak kültürde var olan yazınsal unsurların yeniden yaratılması noktasında kaynak metinden farklılıklar gösterdiği gözlemlenmiş; bu farklılıkların üstesinden gelmek için çeşitli çeviri stratejilerine başvuran çevirmenlerin metne bakış açısının da Aixela'nın çeviride kültürel ögelerin incelenmesine ilişkin yaklaşımından izler taşıdığı sonucuna ulaşılmıştır.

Anahtar Kelimeler: Yazın çevirisi; çağdaş Türk edebiyatı; kültüre özgü ögeler; çeviri stratejileri; Javier Franco Aixela.

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Introduction

The earliest notion of translation theories can be traced back to Roman poets Cicero and Horace, who translated ancient Greek texts into Latin to enrich the Roman language and literature in the first century B.C. (Bassnett-McGuire 2002: 50-51). Two strategies, namely word-for-word translation and sense-for-sense translation, put forward by these two figures of literature are deemed to be the basis of translation theories with regards to determining how "proper" a translation is made. Giving priority to sense-for-sense translation over word-for-word translation, Cicero and Horace comparatively assess the translation and the source text, which sets ground for the perception of translation as a meta-text serving as an interpretation or a critique of the original text (ibid.:51). When the prefaces written by these two Roman translators are regarded as a starting point of translation theories, it is possible to say that there is a close relationship between translation studies and literature, and that literature is a trigger for the first thoughts recorded in the history of translation activity.

Later on, sense-for-sense translation strategy adopted by Cicero and Horace turns into a source of inspiration for Bible translators, as well. One of the first literary figures in this field, St. Jerome justifies his translational decisions by referring to the same dichotomy in the 4th century, and states that "word-for-word translation gives birth to an incomprehensible text and overshadows the meaning of the Bible" (Tahir-Gürçağlar, 2011: 106). Starting with the motives of St. Jerome in the 4th century, the debates surrounding the translation of the Bible continued until the 17th century when national languages came to the fore and the development of the printing press was witnessed. In this period, the efforts of the translators can be summarized as eliminating the mistakes in the former translations of the Bible and producing both comprehensible and aesthetic texts for the target readership (Bassnet-McGuire, 2002: 56). Therefore, it can be said that religious texts are accepted as literary texts in this era, and creating not only comprehensible but also aesthetic texts is regarded as a principle in translation.

With the emergence of the novel genre in the Western literature in the 18th century, scientific approaches to translation of the literary texts were adopted for the first time. When the early motives in these studies are analyzed, it is remarked that the experiences obtained from the translational practice are transferred to the theoretical field by literary scholars. For instance, in his preface to *Ovid's Epistels* published in 1680, English poet and translator John Dryden mentions three basic methods of translation based on his experiences in the process of translation (Schulte & Biguenet, 1992: 17-32). In the book, Dryden divides translation strategies into three categories such as "metaphrase (word-for-word translation)", "paraphrase (explication)" and "imitation (calque)", and implies that neither word-for-word nor free translation of the literary texts can totally reflect the essence of the original in the target text. Dryden, who is a poet himself, also argues that the translator should be able to understand the producer of the original text in order to create the source text without any losses in the target language, which can be realized

with the condition of the translator's being a poet himself (ibid.). However, since literary genres such as novels and poems are subjective in their nature and are formed in the mind of the producer, the expectations regarding the translator to enter into the mind of the writer and to produce a likewise text is open to discussion.

The 19th century witnessed an increase in the translation activity with the attempts of literary figures in German Romanticism, which are prevalently made with the aim of enriching the German literature and language. While the dichotomy of word-for-word and sense-for-sense is the main focus in discussions regarding translation until the 19th century, the theologian and rhetorician Friedrich Schleiermacher (1813/2012) conceptualizes the translation strategies under the terms of "domestication" and "foreignization" in his article titled "On the Different Methods of Translating" for the first time. Generally, Schleiermacher is regarded as the first person to refer to these two terms in the field of translation studies; however, Mary Snell-Hornby argues that Goethe, who is in favor of a middle way between these two concepts in the process of translation, was the first literary scholar to mention these terms in his works (2006: 12). On the other hand, it can be claimed that Schleiermacher prefers the strategy of foreignization over domestication, in which the reader is taken to the writer.

When it comes to the 20th century, theoretical approach to translation is seen to be profoundly affected by the structural view developed by scholars, who adopted a linguistic attitude in the analysis of translated texts. The researchers adopting the structuralist approach (linguists interested in translation) present a problematic and/or concept that continues to be discussed in the field of translation today: Equivalence (Jakobson, 1959; Catford, 1965; Nida, 1969). Roman Jakobson (1959/2008), who is one of the leading scholars to focus on different functions of texts in his studies, states that "there is no exact equivalence between the units encoded in translation; therefore, the meaning can be transferred in different ways in the text" in his article titled "On the Linguistic Aspects of Translation". In the following years, the concept of equivalence is tackled with in a more detailed perspective. Known for his studies on textual analysis and different types of equivalence in translation, Werner Koller develops an approach based on lexical and syntactic aspects of texts and divides equivalence under five categories such as denotative, connotative, text-normative, pragmatic, formal (Munday, 2001: 47; Yazıcı, 2005: 88). Furthermore, Eugene Nida (1969), in his studies on the notion of equivalence in the translation of the Bible, remarks that there are two types of equivalence, which are formal and dynamic, and emphasizes that the target text acquires a function in the target language with the creation of the same effect featured in the source text. When we consider these assumptions, we see that the scholars in this era tend to employ a structural approach in the analysis of translated works, which principally limits the potential of meaning in the source text to the lexical and syntactic patterns.

In 1980's, in translation studies, there has been a radical change in terms of the perspectives on textual analysis and translation. The main reason for this is the assessment of cultural, social, economic and communicational contexts with the impact

of technology and globalization, which is formerly disregarded by translation scholars. This resulted in a paradigm change in translation studies by shifting the main focus to cultural, social, economic and communicational elements in a text. In this respect, the cultural turn is deemed to be an approach that brought about one of the most significant changes in translation studies as well as other disciplines. Accepted as the founding scholars of cultural turn in translation studies, Susan Bassnett and Andre Lefevere (1992) claims that "literary works are culturally-bounded and contain subjective references to the culture in which they have been produced". According to Bassnett and Lefevere(ibid.), translator is the producer of the target text, which replaces the original work in the target language; therefore, s/he should have the same position in the target culture as the producer of the original text. Starting from this point of view, Lawrence Venuti (1995) focuses on the cultural aspects in translation rather than its structural elements and discusses the visibility/invisibility of the translators regarding the strategies of domestication and foreignization they adopt through the process of translation. Moreover, Venuti implies that the foreign aspects should be kept as much as possible in the target text in order to reflect and recreate the cultural originality of the source text. This viewpoint opened the path to various studies centering upon the position of translators and transferal of cultural elements in translation with the contribution of several translation scholars (Robinson, 1997; Pym, 1998; Chesterman & Arrojo, 2000; Tymoczko & Gentzler, 2002).

Among the scholars who study the notion of cultural transfer and recreation of the culture specific elements in translation, Javier Franco (1996: 56) evaluates the role of translation in the creation and representation of culture and national identity and suggests that "the translations tend to be read like an original on the stylistic level and as the original on the socio-cultural one". Based on this issue, it is possible to associate Aixela's thoughts to the ideational framework drawn by the cultural turn in translation studies. In his article titled "Culture-specific Items in Translation," Aixela bases his notion of cultural equivalence on four basic fields in literary translation, namely linguistic diversity, interpretive diversity, pragmatic or intertextual diversity and cultural diversity, and highlights the role of cultural diversity in the analysis of translated literary texts.

In this paper, we aim to analyze the English translation of Latife Tekin's *Berci Kristin Çöp Masalları*, which bears many traces of the local poems, folkloric songs, traditional sayings, idioms and cultural elements reflecting the authenticity of the source culture, in the light of the assessment method suggested by Aixela in his article "Culture-specific Items in Translation" (ibid.). Our main focus will be on the strategies applied by the translators (Ruth Christie and Saliha Paker) in the translation of cultural elements to the target language. The main reason for associating Latife Tekin's novel with Aixela's method is that Aixela's method presents a substantial and elaborate ground for a textual analysis approach suitable for such a novel comprised of many culture specific items, which create a high level of difficulty for the translators in turn.

In the first part of this paper, Latife Tekin is introduced and evaluated with a focus on the themes she conveys and discusses in her works. In the second part, the novel 'Berji Kristin Tales From The Garbage Hills' is assessed through the characters, themes and their effects on the narrative structure of the novel. In the third part, translational decisions peculiar to the culture specific items in the target text are debated with references to the theoretical framework drawn by Javier Franco Aixela. As a result, it has been remarked that representation of the source culture in the English translation of *Berci Kristin Çöp Masalları* is profoundly affected by the decisions of the translators since they tried to compensate for the difficulties stemming from the differences between source and target cultures, and that the framework drawn upon cultural diversity by Javier Franco Aixela is appropriate for the analysis of culture specific items in the English translation of the novel.

Latife Tekin as an Antagonist, Magical Realist and Poet-Singer

Having written works of literature since 1980's, Latife Tekin has been one of the leading Turkish authors in "modern" Turkish literary canon. As a woman author, Latife Tekin has used in her works the themes taken from daily life, scenes from the lives of ordinary people, feelings of alienation and marginalization, reflections of oral literature and tradition, local storytelling and myths. When one looks at her works, s/he sees the controversy and conflicts between the modern and the unmodern, the new and the old, the written and the oral, the urban and the rural. By trying to find the relation between author's origin in Anatolia and her style of writing and focusing on the intentionality of the author and her relations to binary oppositions, Sait Aydın (2008: 90) implies that "the idea that the village life has a profound effect on her literature brings about her ignorance for the ideological debates taken place during the birth of the novel as a genre". In this manner, it can be argued that the author has tried to form a unique style out of local stories and fairy tales from the rural life, which is actually against the notion of novel as a genre since the novel was created with the attempt to reflect the noble way of life and to illuminate the society through its instrumentality for reflecting moral codes, ethical ideas, ideologies and cultural traditions. Therefore, Latife Tekin can be regarded as an antagonist owing to her stance against these modernist forms, ideas and manners shaping the novel as a literary genre.

Another aspect of Latife Tekin's works is the use of magical realism as a technique to convey the spatial and temporal conditions which together correspond to the background of the novels comprised of local stories, folk tales, epics and myths, and to portrait the characters by which those stories and tales are narrated to the readership. While creating the narratives, Latife Tekin refers to the temporality of events and people in life, magical encounters with the supernatural elements at a realistic setting and mysterious journeys into the heart of local myths and rural tales. By evaluating the magical themes and encounters with the supernatural beings in her novels, Servet Tiken(2015: 153) refers to this feature as follows:

> "The archetypal motifs presented in the novels with everyday life expressions contribute to the shaping of the narration around rich associations. Striking archetypal motifs are also included in the ascension experience, bearing traces of the ancient Turkish beliefs that the author carries to her novels."

On this basis, Latife Tekin's novels are assumed to be written works of magical realism in terms of the sorcerous perspective they offer to the readership.

An analysis of the local poems, folkloric songs and traditional sayings and idioms brings about a look into combination of Anatolian Turkish bearing traces of oral literature and tradition, and Istanbul Turkish reflecting the regular and formal rules of the official written language in Turkey. Therefore, one happens to find the coincidences and differential uses of language by Latife Tekin while being knowledgeable with the Anatolian culture and spatial variations in language use. With a focus on traditional narratives and the relationship established with the natural and the supernatural, Macit Balık (2013: 6) remarks as follows:

> "It is seen in the first novels of Latife Tekin that human and nature are integrated in a society which is closed to outer effects or has not completed the development process. In other words, in those societies, the language of the nature and the materials has not yet disappeared under the destructive influence of modernity. In oral cultures, in addition to the ability to communicate with nature and the beings in nature, Tekin's early novels are comprised of traditional forms of narrative in which people have no notion of changing nature."

From this point of view, it can be inferred that Latife Tekin is a poet-singer remaking the traditional notions, elements, terms and aspects of rural life into her novels by using a magical wand on words and images. In the next part, the characters and themes and their effects in the narrative structure of the novel "*Berji Kristin, Tales From The Garbage Hills*" are brought into question.

An Escape from the City or "Berji Kristin, Tales from the Garbage Hills"

As understood from its name, the book tells "the tale of garbage hills." The book, written by Latife Tekin and published in 1984, describes processes of squatting, changing social structure, as well as the changing stories of people with the movement from the rural areas to the urban areas with references to the migration movements between villages and cities in Turkey. New types of people emerging in the new consumer society are discussed under certain categories in the novel: falsifiers, bullies, gamblers, workers. The reflections of poverty, deprivation and illiteracy form the main line of narration of the novel, in which the characters' fames cross over a few pages, and the story of a character does not last long. The narratives of each protagonist, namely Güllü Baba, Kurd Cemal, Nylon Mustafa, Şengül, Master Gülbey, Gargabe Grocer, Mr. Izak, are told for a few pages and forgotten shortly after their narration. This situation is very similar to the

stories of millions of refugees and asylum seekers lost or left behind after a short while. In this way, *Berji Kristin, Tales from the Garbage Hills* captures the picture of the world we experience today, although it was written a few decades ago.

Furthermore, Latife Tekin bitterly criticizes the consumption madness starting with the 80's by comparing the artificialness of urban life with the realities in rural life, and the habits, different lifestyles and relations with the concept of nature in cities and villages. While analyzing the characters, plot, language use, stylistics and cultural background of the novel, Servet Tiken (2015: 155) states that:

> "In this way, life in the slum district forms the main line of narration by taking into account the people's own language and lifestyle, and the boundaries of the novel form are excessed. The novel, in which the author's quest to present reality with imagery is observed, is largely nourished by elements of folk culture."

Berji Kristin, Tales from the Garbage Hills is a story of people trapped between the traditions of the countryside and the habits of the modern city. The author discusses the clash of the corruption in the cities and presents the issues of alienation and marginalization with insights from Turkish people with references to folk songs, idioms, traditional sayings, legends having traces of rural habits and traditions and religious ceremonies from Alevism in Anatolia.

Other important points emphasized in the novel are the workers' strikes, resistance against exploitation, deprivation from the rights of unionization, and the unions founded in factories by the workers. The author tries to picturize the atmosphere of those days in the novel through the interventions and pressures the state and private companies made on those people. In this manner, the name "Flower Hill" given to the hills of garbage where the houses of the characters are located reflects this conflict between the garbage people and the state.

In the next part, the translational decisions are taken into focus under two main categories, conservation and substitution, with references to the framework drawn by Javier Franco Aixela.

Translation of Culture Specific Items in "Berji Kristin, Tales from the Garbage Hills"

While analyzing a translated work, naming it a good or bad translation is the easiest way to judge on it. However, when one analyzes a translated work, which includes many references to and traces of the local culture it was written into, s/he has to consider many aspects regarding the message, function, style recreated in translation. In this manner, Latife Tekin's *Berji Kristin, Tales from the Garbage Hills* (translated by Ruth Christie,

Saliha Paker) can be counted as one of the distinguished literary works when one wants to refer to the translation strategies of culture specific items.

In the foreword of the translated version, Paker(2015: 9-14) implies the interculturality of book's plot by making references to the cultural elements blending the East and the West, the modern and the primitive, the foreign and the local. According to Paker, "Latife Tekin distills traditional Anatolian literature with magic realism, which together brings about a kind of hybridity in the end."

In our analysis, we are going to focus on the translation strategies suggested by Javier Franco Aixela in order to demonstrate the difficulties encountered in the production of the translated text. In association with this, Aixela (1996: 56-57) focuses on the problematic of finding an appropriate method for the translation of culture specific items in literary works, and states that:

> "The first problem we face in the study of the cultural aspects of translation is how to devise a suitable tool for our analysis, a notion of 'culture-specific item' (CSI) that will enable us to define the strictly cultural component as opposed to, say, the linguistic or pragmatic ones. The main difficulty with the definition lies, of course, in the fact that in a language everything is culturally produced, beginning with language itself."

Based on this statement, it can be argued that finding a suitable method is the initial step in evaluating culture specific items in the translation of literary works laden with references to the source culture. Since linguistic references in both literary systems substantially vary, finding the equivalence of culture specific items in the target texts comes to the fore as a result of "the non-existence or the different value of the given item in the target language culture" (ibid. p. 57).

Another crucial step in the analysis of culture specific items is the evaluation of the temporal and spatial differences and changes that occur in a specific period of time or region. Focusing on the notion of culture specific items open to intercultural evolution among linguistic communities, Aixela (ibid.: 58) claims that in time "the objects, habits or values once restricted to one community come to be shared by others." Hence, it can be deduced that these kinds of elements that are shared by different linguistic communities leave the door open to hybridity and transboundary textual production.

For reasons of methodological efficacy, Aixela (ibid.: 60) sees his method suitable for applying to all possible strategies adopted in the translation of culture specific items, and not to describe objectively any supposedly pre-existing classifications. Based on this issue, Aixela(ibid.: 61) develops a distinctive method of analysis to support the assessment of culture specific items in literary translation with the help of "the scale [of analysis], from a lesser to a greater degree of intercultural manipulation, is divided in two major groups separated by their conservative or substitutive nature, i.e. by the

conservation or substitution of the original reference(s) by other(s) closer to the receiving pole." He (ibid. p. 61-65) puts forward two translation methods, which are **conservation** (repetition, ortographic adaptation, linguistic (non-cultural) translation, extratextual gloss, intratextual gloss) and **substitution** (synonymy, limited universalization, absolute universalization, naturalization, deletion, autonomous creation).

The first strategy under conservation is *repetition*. Aixela(ibid.: 61) refers to this strategy as "a respectful strategy increasing the exotic or archaic character of the CSI, which is accepted as a foreign element by the target language reader because of its linguistic form and cultural distance." In this method, the translator keeps as much as s/he can of the original reference. This can be exemplified as follows:

Table 1

Müezzinin kondusunun önü haberin çöp bayırlarının öteki mahallelerine ulaşmasıyla mahşer yerine döndü. (Tekin, 1984: 124)	When the news reached other areas of the garbage hills, the ground before the **muezzin**'s hut became like the place of gathering on the Day of Judgement. (Tekin [Christie and Paker], 2015: 148)
Davulcunun öncülüğünde kondularda ne kadar çalgı varsa toplandı. **Bağlama**, tef, cümbüş, kemençe, **zurna** ve davuldan oluşan bir çalgı takımı hazırlandı. (Tekin, 1984: 99)	A band was formed from a **bağlama**, a tambourine, a banjo, a fiddle, a **zurna** and a drum. (Tekin [Christie and Paker], 2015: 127)

As one well sees, the word **müezzin** in the source text is transliterated in the English version. This decision can be regarded as a way to repeat the effect of the culture specific item so that the target reader will understand the text does not belong to their own culture. The word **muezzin** in the target text is borrowed from the source text and put in the sentence without any kind of notes or explanations. The same condition is also observed in the translation of the words **bağlama** and **zurna**, which are musical instruments peculiar to the folklore of the source culture. This motive of translation is deemed to reflect the local culture to the target readership.

The second strategy under conservation is *ortographic adaptation*, which "includes procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one target readers use" (ibid.: 61). This strategy can be seen in the following example:

Table 2

Tınga tınga tınga tıng İlacın işçisi greve çıktı Hele hele **tınga tıng** Fabrika önüne ak çadır açtı Hele hele **tınga tıng** (Tekin, 1984: 31)	**Ding Ding, Dinga Ding** Out on the strike the chemists went, Keep it going, **Dinga Ding** By the factory bloomed a snow-white tent, Keep it going, **Dinga Ding** (Tekin [Christie and Paker], 2015: 48)

In this example, the translators seem to adapt the reflection of sounds **Tınga tınga tınga tıng** in the target text as **Ding Ding, Dinga Ding**, which gives a domestic sound and look to the text in the target culture. When we evaluate this decision in terms of the English speaking reader, the effect of the source culture specific item seems to be recreated in the translated version for the target audience.

The third strategy under conversation is *linguistic (non-cultural) translation*, "in which the translator chooses in many cases a denotatively very close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text" (ibid.: 62). The example for this strategy is as follows:

Table 3

Berci Kristin (cover page of the source text) Naylon Mustafa (Tekin, 1984: 56)	Berji Kristin (cover page of the target text) Nylon Mustafa (Tekin [Christie and Paker], 2015: 72)

When the decisions related to these words are evaluated, it is observed that the translators limitedly transferred the proper names by adapting one part of the whole linguistic component to the target language. This creates a hybrid vision in terms of the perception of the characters in the target text, which can be explained with the aim of increasing the representability of the source culture for the target audience.

When it comes to the strategy of substitution, the first category is *synonymy*. Under this category, Aixela(ibid.: 63) underlines the use of "synonym or parallel reference to avoid repeating the culture specific item." This is reflected in the following excerpts:

Table 4

İçin aynası gözdür diyenler **İçim** türlü renktir gözlerim **kara** (Tekin, 1984, p. 40)	**The eye's the mirror of the soul**, it's said **My soul** is many-coloured, my eyes **dead** (Tekin [Christie and Paker], 2015: 40)

As it is seen in these two lines, the translators adapted the components of the source language to the target text with their equivalents from the target culture. In the first line, the saying is almost literally translated, whereas the word **kara** (black) is recreated with the use of the word **dead** in the target text, which has a connotative meaning for the target audience.

The second strategy under substitution is *autonomous creation*, in which "the translators (or usually their initiators) decide that it could be interesting for their readers to put in some nonexistent cultural reference in the source text" (ibid.: 64). The following excerpt exemplifies this situation:

Table 5

Müezzinin kondusunun önü haberin çöp bayırlarının öteki mahallelerine ulaşmasıyla **mahşer yerine** döndü. (Tekin, 1984, p. 124)	When the news reached other areas of the garbage hills, the ground before the muezzin's hut became like the place of gathering on **the Day of Judgement**. (Tekin [Christie and Paker], 2015: 148)

In the excerpts above, the phrase **mahşer yeri** (a crowded place) is translated into the target language as **the Day of Judgement**, which can be thought as an implication of an emphasis by a proper name onto the phrase in target text. Now the phrase has become more specific, which puts it far from the idiomatic usage in Turkish and closer to the religious context in English. By this way, the word loses its idiomaticness and becomes a specific term related to the Biblical context.

The third strategy under substitution is *deletion and compensation*, "in which translators think that it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc." (ibid.: 64). This condition can be observed in the following excerpts:

Table 6

Düştüm yücelerden engine Kırıldı aynam ne fayda (Tekin, 1984, p. 30).	**I broke my mirror in a fall.** No use at all! (Tekin [Christie and Paker], 2015: 40)

In the excerpts above, the target text lost its cultural value by the deletion of the lexical elements such as **yüce** (sacred) and **engin** (cosmic) through which translators concretized the spiritual items taken from the belief of Alevism, a sect of Islam commonly encountered in Anatolia. Hence, the lines in the poem in the target text were not able to create an analogous effect on the target readership. The translators tried to compensate for the meaning by using the words **break** and **mirror** in the target text; however, the sense of the source text was mislaid due to the decisions regarding the concretization of these cultural elements with spiritual items.

The forth strategy under substitution is *universalization*, in which "the translators feel that the culture specific item is too obscure for their readers or that there is another, more usual possibility and decide to replace it. Usually for the sake of credibility, they seek another reference, also belonging to the source language culture but closer to their readers another culture specific item, but less specific" (ibid.: 63). The example of this category can be seen in the following excerpts:

Table 7

…Çiçektepe'de **pirlik katına çıkması**, ağlayıp sarsılarak Sırma'yı iyileştirmesinden sonra oldu. (Tekin, 1984, p. 29)	His **rise to the rank of spiritual guide** on Flower Hill had come about…. (Tekin [Christie and Paker], 2015: 39)

In the example above, it is observed that the translators may have thought that the phrase **pirlik katına çıkmak**, which refers to one of the 12 ranks of Imam in Alevism, is too obscure for the target audience. Nevertheless, instead of omitting the phrase in the target text, they preferred to use the phrase **rise to the rank of spiritual guide**, which corresponds to a member of the sacred class in Christianity. For this reason, it can be claimed that this phrase creates a limited representation of the culture specific item of the source text.

Another strategy under substitution is *naturalization*, in which "the translator decides to bring the culture specific item into the intertextual corpus felt as specific by the target language culture," (ibid.: 63). The following excerpts exemplify this condition:

Table 8

Oğlan anayla kız babayla dönermiş, **Semahlardan** sonra **mumlar sönermiş**. (Tekin, 1984: 98)	Daughter with father, Mother with son, All whirled about. When **the dancing** was over **The candle went out.** (Tekin [Christie and Paker], 2015: 126)

In the excerpts above, the translators naturalized the spiritual usage of the word **semah** (the religious dance of Alevism) and the phrase **mum söndü** (a religious ceremony in Alevism) and ripped off from their cultural and religious contexts, which turned them into mediocre items of culture for the target audience. The target readers could have been presented these elements with the use of footnotes, hence creating awareness about the belief of Alevism.

Concluding Remarks

In this paper, we have tried to reveal the situationality of the culture specific items in the English translation of the novel *Berci Kristin Çöp Masalları* and how the decisions of the translators have affected the representation of the source culture in the target text in the light of the theoretical framework drawn by Aixela. It is seen that the novel has several culture-bounded features, which make it more sophisticated and give a striking outlook to the plot, characters and themes inside it. Accordingly, the translators of the novel have re-contextualized the source culture specific items due to the possible expectations of the target audience in the process of translation.

Moreover, it may be surmised that differences in the worldviews, cultural backgrounds and reading habits of the target readers deeply affect the reception of a literary work in the target literary poly-system. The translational decisions presented in the aforementioned examples may provide answers to the questions regarding the motivations behind the translational decisions taken by the translators.

The translators, Ruth Christie and Saliha Paker, seem to adopt a conservative approach by domesticating the cultural elements from the source text in some cases, whereas they apply a substitutive approach by foreignizing the source culture values and turning them into entities that are deemed to be a part of the target culture in the English translation. From this perspective, the English version of the novel can be regarded as a hybrid text, which brings together two different worlds in one. In this manner, it is evident that the translation activity plays a crucial role in transcending the boundaries and broadening the horizon of different readerships.

After all the evaluations, it can be remarked that Aixela's method of analysis can be applied in the assessment of culture specific items in the texts from different language and literary systems. The results of this study can be ensured and enhanced with various studies on different type of texts in the future.

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