

Ecocriticism and Translation: A Descriptive Study on Elif Şafak's *Bit Palas**

Ekoeleştiri ve Çeviri: Elif Şafak'ın *Bit Palas* Adlı Eseri Üzerine Betimleyici Bir Çalışma

Research/Araştırma

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ABSTRACT

The purpose of this paper is to evaluate the English translation of Elif Şafak's *Bit Palas* from the perspective of ecocriticism. As ecocriticism has emerged as a subdiscipline of cultural studies which has affected translation studies to a large extent, one can readily establish a relationship between ecology, culture, literature, and translation. In a translation carried out with ecocritical awareness, what matters is the extent to which the ecological orientations in the source text are transferred to the target text, rather than the fact that a translation is faithful or correct. In this way, translation can foster the construction or restoration of ecological thought. *Bit Palas*, which is examined in this study, deals with human life in tandem with the phenomenon of garbage. In this respect, it is obvious that the novel contributes to the ecological awareness of society. The novel which reflects the history, culture, and chaos of Istanbul through different characters centers upon the pollution that prevails the city in the second half of the twentieth century. Pollution which could turn into one of the most devastating ecological disasters manifests itself in different aspects throughout the novel. The garbage piles as the sole reason in the novel that triggers pollution is a phenomenon that integrates human beings with history, nature, and the city they live in. The main endeavor in this study will be to discuss how an ecocritical text is recreated in a new cultural and ecological environment. The ecological dimension of the study will be examined through the concepts of *çöp* [garbage], *koku* [smell], *böcek* [insect], and *bit* [louse]. Based on this, it will be determined how the translator tackles these ecological elements while transferring them to the target text.

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Keywords: concordance, ecocriticism, eco-translation, translation studies

ÖZET

Bu çalışmanın amacı Elif Şafak'ın *Bit Palas* adlı eserinin İngilizce çevirisini ekoleştirme perspektifinden değerlendirmektir. Ekoleştirme, çeviri çalışmalarını da büyük ölçüde etkileyen bir kültür araştırmaları alt disiplini olarak ortaya çıktığından, ekoloji, kültür, edebiyat, ve çeviri arasında kolaylıkla bir ilişki kurulabilir. Ekolojik bilinçle yapılan bir çeviride önemli olan, çevirinin aslına uygun veya doğru olması değil, kaynak metindeki ekolojik yönelimlerin hedef metne ne ölçüde aktarıldığıdır. Bu şekilde çeviri, ekolojik düşüncenin inşasını veya restorasyonunu teşvik edebilir. Bu çalışmada incelenen *Bit Palas* adlı roman, insan yaşamını çöp olgusu ile birlikte ele alır. Bu açıdan romanın toplumun ekolojik bilincine katkı sağladığı aşikârdır. İstanbul'un tarihini, kültürünü ve kaosunu farklı karakterler aracılığıyla yansıtan roman, yirminci yüzyılın ikinci yarısında şehre hâkim olan kirlilik, roman boyunca farklı açılardan kendini gösterir. Romanda kirliliği tetikleyen yegâne sebep olan çöp yığınları, insanı tarih, doğa ve içinde yaşadığı şehirle bütünleştiren bir olgudur. Bu çalışmada temel amaç, ekoleştirme bir metnin yeni bir kültürel ve ekolojik çevrede nasıl yeniden yaratıldığını tartışmaktır. Çalışmanın ekolojik boyutu *çöp, koku, böcek* ve *bit* kavramları üzerinden incelenecektir. Buradan hareketle çevirmenin bu ekolojik unsurları hedef metne aktarırken onları nasıl ele aldığı belirlenecektir.

Anahtar Sözcükler: konkordans, ekoleştirme, eko-çeviri, çeviribilim

1. Introduction

Environmental issues have been getting more and more influential in our lives. As a result, the ecological science that studies the relationship between living creatures and their environment has formed an interaction with several other disciplines. For example, the concept of "language ecology" which was introduced by Haugen in 1972 highlights the effects of the environment on language and vice versa. The development of the concept over the 1990s led to the emergence of an interdisciplinary field, which became known as ecolinguistics (Steffensen & Fill, 2014). Concurrently, another research paradigm, widely known as ecocriticism, attracted scholarly attention in the 1990s. Also referred to as *literary ecology*, *environmental literary criticism*, and *green (cultural) studies* by different critics, the term addresses the study of literary texts from an ecological perspective. In the center of these literary works lies the relationship between individuals and their environments. Focusing on environmental issues, these works often become critical in enhancing ecological awareness. Regarding the concept, Badenes and Coisson (2015) state that:

Ecocriticism ponders questions related to mimesis, the representation of nature, the role of the environment in plot development, the ecological (or antiecolological) values of a literary work, the use of recurrent figures of speech or natural motifs and discourse characterization. (p. 360)

As ecocritical studies has gradually broadened in the academic circles, it has also received substantial interest from translation scholars. Ecocriticism has become a popular research area in translation studies since the 1990s. In this age of environmental crisis, it is important to make ecocritical works accessible to different cultures through translation. As Scott (2015) properly argues, "translation intensively cultivat[es]

ecological consciousness” (p. 286). Therefore, translators’ handling of literary works with ecological implications contributes to raising this consciousness. In the novel to be analyzed here, the main environmental problem that is intertwined with human life is pollution. As a widespread ecological problem, pollution “represents an implicit normative claim that too much of something is present in the environment, usually in the wrong place” (Garrard, 2004, p. 6). In *Bit Palas*, the pollution that İstanbul suffers is narrated through the lives of Bonbon Palas residents. The garbage piled up around the building, the unbearable stench arising from it, and the invasion of cockroaches throughout the apartment constitute the source text ecosystem or *bioregion*. Thayer (2003) defines bioregion as “literary and etymologically a ‘life-place’- a unique region definable by nature (rather than political) boundaries with a geographical climatic, hydrological, and ecological character capable of supporting unique human communities” (as cited in Valero-Garcés, 2011, p. 258). Briefly, it is characterized by the language and culture from which it originates (p. 262).

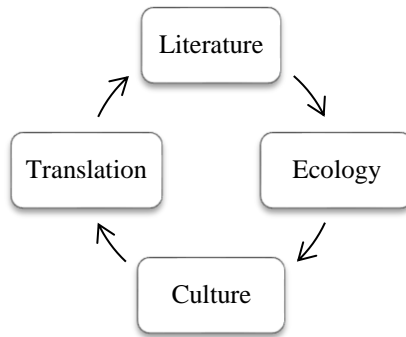
This paper studies the interaction between ecocriticism and translation by examining how the source text bioregion is transferred to a different culture. In this way, it aims to highlight whether translation successfully transmits the ecosystem created by Shafak and serves to raise ecological consciousness. To that end, *çöp*, *koku*, *böcek*, and *bit* as the most frequently used ecological motifs in the source text are extracted within their context and compared to their correspondents in the target text.

2. Ecocriticism and Translation

Ecocriticism was first coined by Rueckert (1978/1996) who explains the term as “the application of ecology and ecological concepts to the study of literature.” In a broad sense, ecocriticism refers to “the study of the relationship between literature and the physical environment” (Glotfelty, 1996, p. xviii). In the same vein, Valero-Garcés (2011) defines it as “the study of literature and environment from an interdisciplinary point of view” (p. 257). Highlighting the connection between ecology and culture, Glotfelty (1996) states that ecocritical works are engaged in “the interconnections between nature and culture, specifically the cultural artifacts of language and literature” (p. xix). Coupe (2000), on the other hand, sets the ultimate objective of ecocriticism as stimulating “resistance to planetary pollution and degradation” (p. 4). Ecocriticism as an interdisciplinary field has evolved out of cultural studies. The relation of human beings to their environment cannot be isolated from culture. As ecology is strongly related to nature and culture (Howarth, 1996, p. 71), it becomes indispensable to consider cultural factors when investigating the ecology in translation studies. Vlahov and Florin (1980) innovatively use the word *realia* for culture-bound words. They divide *realia* into several units and ecology-related words occupy an important place in their classification. These ecological elements are related to “geographic *realia*” which comprise physical geography and meteorology objects such as fjord, mistral, steppe, tornado, tsunami; names of geographic objects linked to man’s activities and denominations of endemic species (Logos, n.d.). Likewise, in his book which mainly dwells on the cultural aspects of translation, Newmark (1988) embraces ecology as a substantial domain of culture.

Among the five types of cultural words to be handled by translators, his first categorization is ecology which includes flora, fauna, winds, plains, hills as subcategories.

As a consequence, any research that examines the dynamic relation between ecocriticism and translation has to consider this interaction:



The relation between ecology and translation has given birth to the formulation of different theories. In his *Translation and Globalization*, Cronin (2003) suggests *translation ecology* as a new discipline. He uses the term to refer to the balance of source text and target text ecosystems. According to Cao (2011), translation ecology is concerned with “the laws and mechanism of translation interacting with its surroundings, including natural, social, normative, psychological, and physiological entities” (p. 89). Kushnina and Pylaeva (2014), on the other hand, relate translation ecology to linguistic ecology which regards language as an ecosystem. Based on that, they suggest that “translation can be considered as a process of interaction of at least two ecosystems: the source language and the target language, which required an extended interpretation of the model space translation by introduction of a special natural and biological field” (p. 76).

Regarding the effect of ecology on translation studies, Scott (2015) suggests the concept of eco-translation. In his pioneering paper that investigates the poetics of eco-translation, he sees the act of translation as “an ecological enterprise” (p. 286). He rightly argues that “reading/translation not only makes manifest the ecology latent in the ST [source text] but also heightens ecological consciousness in the reader, and generates further ecologies out of the textual material itself” (p. 286). Cronin (2017) later extends the term to cover “all forms of translation thinking and practice that knowingly engage with the challenges of human-induced environmental change” (p. 2). Badenes and Coisson (2015) present us with a striking question as to the innate relationship between ecocriticism and translation: “How are current environmental issues are represented and subsequently transmitted through translation into new cultural spaces where different notions about the environment prevail?” (p. 357). According to them, eco-translation, which they identify “as a linguistic ecological practice”, is engaged with three basic matters:

Rereading and retranslating literary works where nature, having its own voice in the source text, was silenced in translation; translating works that present an ecological cosmivision and have not yet been translated; and translating via manipulation works that do not originally present an ecological vision with the aim of creating a new, now ecological, text. (p. 360)

There is not much prior research that is concerned with eco-translation in the literary context. Those occupying an important place in literature tend to consider eco-translation as the recreation of the source text ecosystem in the target text (Aksoy, 2020; Hostová, 2016; Scott, 2015; Valero-Garcés, 2011). Valero-Garcés's (2011) work is pivotal in that it focuses on how landscape in a literary piece of work is translated. Landscape indicates the environmental conditions of a particular land that the narrative hinges upon. It is a culture-bound element defining the constraints of the transfer from one language to another. In her paper, she analyzes four different translations of *Walden* into Spanish by focusing on the difficulties faced by the translators while depicting the Massachusetts landscape. She advocates that examining the translational landscape helps the writer decide whether the translator's approach is "source text bioregion-oriented or target text bioregion-oriented" (p. 269). Moreover, she raises some significant questions which could be vital in studies of ecocriticism and translation as well as current work:

What position does the translator adopt? Does s/he 'see' the same landscape, does s/he perceive the same smells and senses as the author of the source text (ST)? Or, on the contrary, does the translator go beyond the borders of the bioregionalism and transfer the text to a new ecological reality? (p. 261)

In their study on surveying children's literature classics, Kansu-Yetkiner et al. (2018) investigate ecology-based elements as a subfield of culture-boundness. Aside from its significance in dealing with culture, ecology, and translation as interrelated concepts, the study addresses the frequently used translation methods for the intercultural transfer of ecological terms. Hastürkoğlu (2020), in a similar vein, treats ecology as a culture-specific item and seeks to reveal how flora, fauna, names of the places, land forms, weather conditions, and natural formations are translated. Lastly, it worths mentioning Aksoy's (2020) research paper here which questions "how the physical landscape and the ecosensitivity of the author are adapted and recreated in the target linguistic and cultural medium" (p. 36). It provides useful context for an ecologically focused translation criticism. In this significant study dealing with the translations of Yaşar Kemal's ecocritical texts, she draws the conclusion that "ecotranslation may introduce to a foreign culture, in its own language and context, the texts which have challenged the traditional conception of human-nature relation, through adopting innovative ways to producing and evaluating translations" (p. 43).

3. Methodology

Having considered the arguments addressed above, this paper aims at answering the critical question "How is the source-text bioregion is depicted in the TT?" by looking at the concepts of *çöp*, *koku*, *böcek*, and *bit*. It primarily seeks to determine whether the correspondents of these terms evoke the same image in the target text. Although its

focus is similar to that of comparable studies (Aksoy, 2020; Kansu-Yetkiner et al., 2018; Valero-Garcés, 2011), it benefits from a novel methodology to analyze whether the ecological implications that are invoked by the source text and target text concepts coincide with each other. The research was designed by a mixed-method integrating qualitative and quantitative data. First, the frequency of occurrences of the ecological items was determined and contrasted in parallel texts. During this process, one limitation was that the scanning was carried out manually as no word frequency tool operates in Turkish. Secondly, word concordances were investigated to see whether these items were translated with the same sense. Consequently, these analyses were used to assess the translator's contribution to raising the ecological consciousness in the target culture.

4. Shafak and *Bit Palas* as an Ecocritical Novel

An award-winning Turkish novelist, Elif Shafak is currently the author of twenty books that have been translated into fifty-four languages. She has got a Master's degree in Women's Studies and holds a PhD in Political Sciences which accounts for her interest in political issues. Having been published in 2002, her fourth novel *Bit Palas* brought her unfaltering fame in the international arena. The book was translated into German, French, English, Dutch, Italian, and Polish. *The Flea Palace* is Shafak's first novel in English translation which was shortlisted for the 2005 Independent Foreign Fiction Prize. Throughout the book, one can encounter a wide range of allusions to the social, cultural, and political issues in Turkey. While the novel on the one hand seems to revolve around the garbage stench and the fleas invading the apartment, on the other hand, it succeeds to lay bare the colors making up the city as well as the dominant values prevailing the Turkish society. Shafak touches on the political, environmental, historical, and cultural realities of Istanbul, taking her inspiration from "small and simple things in life" such as an image of an apartment or a garbage label (Şafak, 2002b, p. 383). In an interview, she speaks of the significance of the environment, particularly the city of Istanbul, by stating that Istanbul not only forms the background of her novels, but is also a character in its own right (Shafak, 2003).

The pollution that prevails in İstanbul in the second half of the twentieth century becomes the central issue in the novel. The narrative reflects the history, culture, and chaos of Istanbul through different characters. Shafak narrates the lives of the residents of Bonbon Palas where life becomes unbearable due to the garbage piling up around. In this regard, the novel seems to adopt an ecocritical mission that is raising ecological awareness in society. She sees environmental crisis as one of the major challenges facing humanity (Shafak, 2019). Istanbul is inherently the center of crisis with its turmoil, noise, and unplanned urbanization due to the high migration rate. To her, what lies behind İstanbul's attraction is its fusion of seemingly different or opposite ends. In this multi-layered novel, one meets consumers and collectors, seculars and Islamists, people from high and low classes, literate and illiterate, all living in the same apartment. These people somehow manage to live together and become unsusceptible to the chaos and pollution surrounding them. Nevertheless, an outsider smells the garbage stench, as Shafak weaves the text with the motifs of garbage and malodor.

Moreover, ecology and culture are intertwined throughout the novel. Ecological issues are conveyed through cultural norms. Garrard (2004) points out that “ecocritics generally tie their cultural analyses explicitly to a ‘green’ moral and political agenda” (p. 3). What Shafak intends to do is to eliminate ethnic and cultural divisions, and to demonstrate that those inside and outside are the same. In an interview, she expresses her discomfort with the exclusionary manner generally displayed in society. Therefore, she undertakes the mission to destroy the wall standing between the inner and the external. Here is how she emphasizes this socio-political mission of the novel:

I have a great curiosity for those who are not like me, not of the same kind. In *Bit Palas*, as in my other novels, I question how the individuals, those on the periphery, not in the center, live outside the closed boxes we inhabit. I prefer the uncanny atmosphere of the outside to the narrowness of the inside. We have things to learn from people who are not like us, but not much to learn from our mirrors¹ (Şafak, 2002a, para 7).

The phenomenon of pollution in the novel manifests itself in both real and metaphorical senses. Apart from the invasion of garbage, society is “polluted” by ignorance, illiteracy, and bigotry. *Bulgur Theory* that the author mentions as a sociological phenomenon indicates the effect of poverty and ignorance on the act of polluting (Şafak, 2002b, p. 85). Cemal asserts that *bulgur*, as a relatively cheap foodstuff that is consumed by Turkish people, hinders intellectual development, thus leading to ignorance.

Of course we can't get rid of it. With so much *bulgur* around, we can be rid of neither garbage nor cultural backwardness." Cemal said heatedly. "Now can you believe it, Madam Auntie? We spend our days scolding the people who leave their garbage by this wall. All the ignorant illiterate women in this neighbourhood leave their garbage by our garden wall and always the same types... (Shafak, 2004, p. 93)

Shafak creates an apartment where the disturbing insects and trashes stand out as characters. In this regard, they have a say in the course of events and the outcome of the novel. Even the name of the novel comes from an insect species. Lice are portrayed as the undesirable outsiders infesting the apartment. So is garbage which comes to the fore as the leading cause of the invasion of lice. This unfaltering integration of the environmental issues into the source culture, hence the source text, needs to be taken into account by the translator. Particularly, the author's desire to efface the ethnic and cultural discrimination can readily be evaluated as a unifying tendency, which necessarily affects the translator's choice of certain strategies for rendering ecological elements.

5. Discussion

To determine the significance of the concepts of *çöp*, *koku*, *böcek*, and *bit* in ecological aspects, their frequencies of occurrence in the text were calculated. This quantitative procedure served two purposes. First, to elucidate the contribution of these terms to the ecological atmosphere of the novel, and secondly, to make a comparison

¹ All translations are mine unless stated otherwise.

between the source and target texts in terms of concordance. Since these Turkish terms have different counterparts in the English language, the equivalent terms were specified for each term and were individually scanned throughout the text.

Table 1.

The Frequency of Occurrence of the Ecological Terms

Source Text		Target Text	
The Ecological Term	Frequency of Occurrence	The Ecological Term	Frequency of Occurrence
çöp(lük)	253	garbage	203
		dump	7
		trash	7
		Total	217
koku	91	smell	54
		stink	2
		reeking	3
		scent	7
		odour	1
		malodour	1
		Total	68
böcek	85	bug	39
		cockroach	27
		roach	1
		pest	3
		beetle	4
		Total	74
bit	44	flea	7
		lice/louse	38
		Total	45

As seen in Table 1, the ecological terms were translated by using different terms. *Çöp(lük)* was consistently substituted by the word *garbage*, with only a few exceptions. Moreover, *koku* was rendered by using 6 variations, which were determined according to the type of smell. In the text, 20 occurrences of the word *koku* indicated a pleasant smell, while the overwhelming majority were used to depict a bad smell. The neutral term *smell* was the most frequent item. *Stink*, *reeking* and *malodor* indicating the bad smell were only used 6 times. In addition, *böcek* was translated by using 4 variations whereas *bit* was translated as *flea* in only 5 cases. The disparities in the frequencies of the source and target terms demonstrate that these ecological terms were not transferred to the target text with the same intensity, although there is no big difference in the frequency rates. Also, the outnumbering variety of target text items signals a potential change in the sense that the relevant term evokes. Therefore, an analysis of word concordances was deemed necessary.

Concordance is described as “a collection of the occurrences of a word-form, each in its own textual environment” (Sinclair, 1991, p. 32). As the implied sense of a word depends on the context in which it happens, each occurrence of a word requires a different translation.

S.T. Bununki mide değil, **çöplük!** Adı da **Çöplük**, midesi de **çöplük!**” (p. 81)

T.T. He has a **trash can** instead of a stomach! Hence the name: **Garbage!** (p. 87)

As can be seen in the above example, the concordance of the word *çöplük* changes in each occurrence, and one instance is even omitted. Larson (1998) indicates that “if a given word was translated the same way every time it occurred in the source language text, the translation would be full of collocational clashes and wrong meanings”; for this reason, “there cannot be complete **concordance** [highlighted in the original text] between the words of the source language text and the words of the receptor language translation” (p. 162). He also addresses two types of concordances which are *real concordance* and *pseudo concordance*. Real concordance refers to a situation in which a word or expression “has the same meaning each time it occurs” (p. 162), and, as he emphasizes, should be preserved by the translator (p. 163). Being the exact opposite of real concordance, pseudo concordance marks the cases when the same word is used more than once, yet each has a different sense. When it comes to translation, the real and pseudo concordances between the source language words are either preserved in the target text, or the translators come up with a different strategy of their choices.

Against the backdrop of this argument, a variety of instances illustrating concordances between ecological words and their translations will be investigated here.

Real concordance:

S.T. Bakma sen **Bitlisu** filan dediklerine. Herkes **bitlenir** çocukken. Sade çocukken de değil. Büyüyünce de **bitlenir** insan. Kimin **bitli** olup olmadığını nereden bileceksin ki? Gözle görülür mü **bit**? Herkes süttten çıkmış ak kaşık geçinir ama vardır elbet onların da bir **biti!** (p. 119)

T.T. Don't pay attention to their calling you “**Licesu**” or anything else. Everyone gets **lice** as a child and not only as a child. People get **lice** when they grow up as well. How can you know who has **lice** and who does not? Can you see **lice** with the naked eye? Everyone claims to be clean as a whistle but believe me they too have **lice** somewhere in them!” (p. 132)

In this example, the real concordance in the source text is transferred to the target text with the same sense. On the other hand, the extracts below illustrate how the real concordance is conveyed to the target reader with the same sense, yet through different words.

S.T. Buram buram kedi çışı **kokardı** ortalık. Gene de o **koku** bile, şimdiki çöp **kokusundan** iyiydi ya neyse. (p. 80)

T.T. The whole place **smelt** of cat piss. Still, even, **that** was better than the **stink** of this garbage. (p. 85)

S.T. Her geçen gün, sıcaklarla birlikte, **çöp kokusu** da arsızlaşıyor. İnsan böyle bir **kokuya** sokakta maruz kalsa adımlarını sıklaştırır, arabadaysa camları kapatır. Ama oturduğunuz ev böyle **kokuyorsa**, uyandığınız sabah, uykuya yattığınız gece, duvar kapı pencere, başınızı çevirdiğiniz her yön böyle **kokuyorsa**, kapana kısılmışsınız demektir. **Kokunun** menzilinden çıkamazsınız. (p. 240)

T.T. With the weather warming up every passing day the **garbage smell** gets worse. If exposed to this **malodour** on the street, one walks faster, if in the car, one rolls the windows up. However, in the house you live in, the morning you wake up into, the night you sleep through, the walls, the windows, the doors and every direction you turn to **stinks**, then you are trapped. There is no way of stepping outside the yoke of **smell**. (p. 273)

Pseudo concordance:

S.T. Ama Kahire uğuldar, İstanbul **kokar**. Daha bu şehre yaklaşmadan, uzaktan bile **kokusunu** alabiliyor yabancılar. Biz alamıyoruz tabii. Yılan sütü çok severmiş, nerede süt var ise **kokusunu** takip ede ede bulurmuş. Ama süt kazanında yüzerken süt **kokusu** alır mı hiç? Kahireli de kendi uğultusunu duymaz herhalde, İstanbullu da kendi **kokusunu** almaz. Hem ne kadar eski şehirler bunlar..." (p. 120)

T.T. Though Cairo hums, İstanbul **smells**. Strangers are aware of its smell before they even approach the city. We can't **smell** it, of course. They say a snake likes milk a lot and finds milk through its sense of **smell**, but could it detect the **smell** of milk if it swam in the milk cauldron? Probably the Cairene wouldn't hear the hum and the Istanbulite couldn't spot the **smell** of his or her own cities – and these are such old cities..." (p. 133)

In this extract, the author mentions how bad İstanbul smells due to the garbage piles around the city. In addition to that, she inserts the smell of milk into the same paragraph, which brings about pseudo concordance. When the translation is probed, it is seen that the word *smell* is used as a correspondent for both the garbage stench and the smell of milk. As a result, the malodor of İstanbul is likely to lose its effect on the target reader.

Apart from these examples, there are several cases where the senses evoked by the ecological terms are drastically changed or removed, which largely indicates a target text-oriented translational strategy. As a result, the target reader either misses the sense of the word completely or is confronted by an entirely different ecological sense.

S.T. Günün muhtelif saatlerinde balkonumdan kaygıyla seyrediyorum **çöp tepesindeki** gelişmeleri. Öğlene varmadan aşağısı dolmuş oluyor; **çöp üstüne çöp ekleniyor** akşama kadar (...). Ve bunca alıcıya rağmen, bahçe duvarının dibindeki **çöp yığını** asla yok olmuyor. Olsa olsa geceleri eksiliyor biraz biraz; ama eksilenlerin yerlerini yenileri alıyor çarçabuk, **çöpün** başka hiçbir şeye benzemeyen o ekşimsi, geniz yakan, kesif **kokusunu** da beraberlerinde getirerek. (pp. 240-241)

T.T. I watch the **garbage hill** at various hours of the day. Before noon there already is a substantial pile, which mounts further during the rest of the day (...). Within this ceaseless rotation whatever diminishes is speedily replenished, never letting that sour **smell** fade away. (p. 274)

S.T. Her jeolojik devir bir hayvan grubuyla simgelenmiştir. Yaşadığımız devir de **böcek** devridir ve **böcekler** diğer hayvan gruplarına belirli olarak üstünlük kurmuşlardır. Prof. Dr. Ali Demirsoy, *Yaşamın Temel Kuralları- Entomoloji*, Cilt II (p. 375)

T.T. *Omission*

Concerning the first instance above, it can be asserted that the target text incurs several losses in terms of the ecological implications. While the frequent use of the word *çöp* helps to portray the huge amount of garbage that brings along the stench invading the streets, the translational choice to remove some words leads to a more neutral text that is devoid of ecological quality. In addition, the second statement giving scientific information about species of insects which is cited from *Yaşamın Temel Kuralları*, a book written by Prof. Dr. Ali Demirsoy, is not included in the target text.

S.T. Ama bundan böyle her gün yıkanacak o köpek. Bir tek **pire** dahi olmayacak üzerinde. Tabii **bit** de istemiyorum. Şu **böceklerden** de derhal kurtulmalı. (p. 290)

T.T. But from now on. that dog will take a bath every day. There won't be even a single **flea** on it. No **fleas** in the apartment! Needless to say, no **lice** either. (p. 335)

When this example, alongside the very name of the novel, is scrutinized, it is seen that the word *bit* giving its name to the apartment is not translated in its correct sense. *Bit* is a species of insect or parasite which mostly indicates the "head louse". That being the case, the translator's preference of the word *flea* to *louse* is, in plain terms, inconvenient. All the same, the translator's rendering of the same word for *Bitlisu*, the nickname of the daughter of Hygiene Tijen, seems to be at odds with her first choice. *Bitlisu*, a combination of the words *bit* [louse] and *su* [water] turns into *Licesu* with the transcription of the second word, which might lead to ambiguity in terms of the connotational meaning.

6. Conclusion

The significance of nature in human life and the irreversible effects of natural disasters on human beings have urged writers and scholars to deal with ecological issues in literature. Since the 1990s, ecocriticism has shown an upward trend affecting several other disciplines as well, translation studies being one of them. Once ecological approaches to translation studies started to become effective in the twenty-first century, a new concept called eco-translation was brought out. In a broad sense, this concept refers to transferring texts of ecological value to other cultures through translation, and it is concerned with how texts are translated with ecological consciousness.

This paper has been an attempt to contribute to the ongoing discussions about the relationship between ecocriticism and translation studies. What is primarily important in the translation of an ecocritical text is arousing ecological awareness in the target culture and building bridges between the cultural ecologies of source and target texts. To investigate how this intercultural interaction comes to life, the translator's handling of some ecological motifs in the translation of *Bit Palas* has been dwelled on. To that end, the source language terms *çöp*, *koku*, *böcek*, and *bit* have been identified

and their frequencies of occurrence, as well as concordances, have been ascertained in parallel with the target text. The motive behind this process was to observe to what extent the author's treatment of these ecological terms is retained in translation. As a result of the analysis, the variety of words used by the translator as substitutes for these terms demonstrates a target text bioregion-oriented approach. Especially, the abundance of the target word *smell* as a far more neutral alternative to *koku*, which in the source text prevalently indicates bad smell, points out an alienation from source text eco-culture. Furthermore, the adoption of the word *flea* as a correspondent to *bit* which has completely different cultural implications signals the adaptation of the ecological bioregion to the target culture. Consequently, the target reader is exposed to an ecological reality within the boundaries of their own culture.

All in all, the findings of the study reveal that it is in the translators' hands to make an ecological text accessible to different cultures. Their ecological orientations determine the degree of the survival of the source text ecosystem in another culture. Therefore, studies based on translational practices concerning ecological aspects can both foster intercultural communication and enhance ecological consciousness among different cultures.

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