Hacettepe University Graduate School of Social Sciences

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AN ANALYSIS OF THE TURKISH TRANSLATION OF CULTURAL ELEMENTS IN O'BRIEN'S *AT SWIM-TWO-BIRDS*

Muhammed Baydere

Master's Thesis

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Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü

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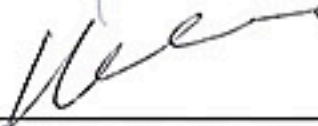
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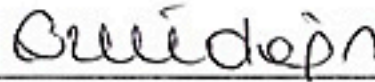Prof. Dr. Asalet ERTEN (Başkan)

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DEDICATION

I dedicate this thesis to my beloved wife Hilal, my mother Ayla and father Erhan, and sister Sedef for encouraging and standing by me throughout my thesis as all my life and doing all the best to help me overcome any difficulty I have encountered.

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ÖZET

BAYDERE, Muhammed. *O'Brien'ın At Swim-Two-Birds Adlı Eserindeki Kültürel Ögelerin Türkçe Çevirisinin İncelenmesi*, Yüksek Lisans Tezi, Ankara, 2016.

Bu çalışmanın amacı Flann O'Brien'ın *At Swim-Two-Birds* (2012) adlı kitabının *Ağaca Tüneyen Sweeney* (2014) başlıklı Türkçe çevirisinde görülen kültürel öğelerin çevirisinde Lawrence Venuti'nin (1995) bakış açısıyla yerlileştirme ve yabancılaştırma yöntemlerinin uygulanma biçimini ortaya koymaktır. *At Swim-Two-Birds* (Flann O'Brien, 2012) ve Gülden Hatipoğlu tarafından çevrilmiş olan *Ağaca Tüneyen Sweeney* (Flann O'Brien, 2014) başlıklı Türkçe çevirisi arasında karşılaştırmalı bir analiz yapılmaktadır. İlk olarak, çevirmenin kültürel öğelerin çevirisinde kullandığı mikrostratejiler Anne Schjoldager'in (2010) çeviri stratejileri taksonomisine göre belirlenmektedir. Daha sonra bu mikrostratejilerin kullanımının nasıl yerlileştirme ya da yabancılaştırmayı doğurduğu üzerine odaklanılmaktadır. Son olarak da çevirmenin bu kararlarının altında yatan olası sebepler tartışılmaktadır. Çevirmenin kitapta bulunan 59 kültürel öğeden 43'ünün (%73) çevirisinde dolaylı çeviri ve ikame stratejilerini kullanarak yerlileştirici çeviri yöntemini uyguladığı, 16'sının (%27) çevirisindeyse doğrudan aktarım stratejisini kullanarak yabancılaştırıcı çeviri yöntemini uyguladığı tespit edilmiştir. Çevirmenin kaynak metinde bulunan bağlamsal anlamları, erek metin okuyucularının akıcı bir çeviri sayesinde verilmek istenen mesajları en kolay şekilde anlamalarını sağlamak üzere hedef metinde yeniden yaratmak için yerlileştirici çeviri yöntemini benimsediği söylenebilir. Diğer taraftan, okuyucuların aslen yabancı bir kültür ve dile ait bir kitabı okuduklarının farkında olmalarını sağlamak için akıcı okuma deneyiminde herhangi bir kesilmeye sebep olmadan kaynak metindeki bazı öğeleri erek metne ya hiç değişiklik yapmadan ya da çok küçük değişiklikler yapmak suretiyle taşımıştır. Sonuç olarak, çevirmen okuyuculara bir taraftan aslen kendi dillerinde yazılmış bir kitap okuyormuşçasına doğal bir okuma yapabildikleri diğer taraftan da yabancı bir kültür ve dünya görüşünün tadını hissedebildikleri akıcı bir okuma deneyimi sunan bir eser ortaya koymuştur.

Anahtar Kelimeler: çeviri stratejileri, yerlileştirme, yabancılaştırma, Flann O'Brien.

ABSTRACT

BAYDERE, Muhammed. *An Analysis of the Turkish Translation of Cultural Elements in O'Brien's At Swim-Two-Birds*, Master's Thesis, Ankara, 2016.

This study aims to demonstrate the use of domestication and foreignization methods in the translation of cultural elements in the Turkish translation of Flann O'Brien's *At Swim-Two-Birds* (2012) entitled *Ağaca Tüneyen Sweeney* (2014) based on Lawrence Venuti's (1995) perspective. A comparative analysis is carried out between *At Swim-Two-Birds* (Flann O'Brien, 2012) and its Turkish translation entitled *Ağaca Tüneyen Sweeney* (Flann O'Brien, 2014), translated by Gülden Hatipoğlu. Firstly, the microstrategies used by the translator in translating cultural elements are determined based on Anne Schjoldager's (2010) taxonomy of translation strategies. Then how the use of these microstrategies leads to domestication or foreignization is elaborated. Finally, possible reasons underlying these decisions of the translator are discussed. It has been found that the translator has adopted the domesticating translation method in the translation of 43 cultural elements (73%), out of 59 cultural elements found in the book, by using oblique translation and substitution and adopted the foreignizing translation method in the translation of 16 cultural elements (27%) by using direct transfer. It can be said that the translator has employed domestication to re-create the contextual meanings embedded in the source text in the target text for target text readers to understand relevant messages in the easiest way thanks to a fluent translation. On the other hand, she has kept some elements in the target text completely or almost unchanged without bringing any considerable halt to fluent reading experience to make the readers aware that they are reading a book that originally belongs to a foreign culture and language. All in all, she has created a work that offers the readers a fluent reading experience during which they can enjoy a natural reading as if they were reading a work originally created in their own language on one hand and they can feel the taste of a foreign culture and worldview on the other hand.

Keywords: translation strategies, domestication, foreignization, Flann O'Brien.

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INTRODUCTION

I.   GENERAL REMARKS

Translation has been an indispensable part of human activities since the earliest times. Indeed, it is a concept as old as the human attempt to communicate with others. Though the term covers a wide range of fields, the first type of translation that generally comes to one's mind is the transference of a text written in a language for a group of people belonging to the same culture into another language for another group of people belonging to their own cultural system (Tahir Gürçağlar, 2011: 32). In this sense, it will not be wrong to say that the concept of translation has always been associated with culture.

Though early translation studies mainly focused on finding the equivalence for the source text in the target text, it is well-acknowledged by later turns that translation involves connotations, politics, aesthetics, and even dialects, all of which can be brought together under the broad term of culture. Hence, it is possible to suggest that translation in some way involves recreation of another culture through the translation process for the target text reader. This recreation process requires taking into account all the aspects of both the source language and the target culture (Tam and Chan, 2012: 10-12).

As a matter of fact, language itself is a concept that has strong associations with the concept of culture. Therefore, translation cannot be separated from the context created by culture. In other words, for a translator to achieve an acceptable understanding of the text, s/he has to deal with the text within the context (i.e. cultural environment) it has come out. Culture is the environment where this context emerges. Therefore, it is impossible for a translator to produce a thoroughly translated text without dwelling on the conditions it was produced in (Hariyanto, 1996).

However, taking into account the culture and the context brought by the text during the translation process requires a great effort. One has to deal with many problematic situations while translating the text. For instance, the source text may

involve some concepts that are unique to the culture it was created in or are unfamiliar to the people in the target culture. Moreover, the use of idioms and fixed expressions is another challenging aspect of the translation process. The target culture and the language may not have the same concept and phenomenon and therefore an equivalence of such concept and phenomenon. Even the use of dialects points to the presence of a local identity (Tam and Chan, 2012: 10-12), and it needs to be taken into account during the translation process. In other words, as it is the experience of the communities that shapes the elements of a language, it is inevitable that there are certain discrepancies between two sets of cultures and languages. To this end, translators adopt a strategy – sometimes multiple strategies – to overcome such difficulties balancing the importance of the source and target texts.

Literary translation in itself is a broad term covering the translations of fiction, prose, poetry, and drama. It is undebatable that all these genres pose certain difficulties which require a variety of strategies to cope with them. Literary texts differ from other types of texts in that they are not informative. They are rather intended to arouse emotions in the readers or to entertain them (Tahir Gürçağlar, 2011: 34). Hence, it becomes clear that the translator needs to face these difficulties while translating a literary text as a different struggle than other types of texts.

Though translation methods now benefit from a variety of areas (e.g. gender studies, post-colonial studies), they mostly belong to a contextual sphere. When the issue is textual transference, basically we have "word-for-word" and "sense-for-sense" strategies (Tahir Gürçağlar, 2011: 39). However, even in its simplest terms, the method adopted by the translator (i.e. whether to employ "word-for-word" or "sense-for-sense" strategy) is under the influence of sociocultural elements. Therefore, many scholars suggested a variety of methods based on these two basic strategies. One of them is Lawrence Venuti. Venuti suggests two types of strategies, which are foreignization and domestication (Venuti, 1995).

Domestication involves producing a smooth and fluent text which is easy to read. Therefore, it is possible to say that a domesticated translated text minimizes the

foreign elements within the text and "moves the author to the reader" (Munday, 2008: 144). On the other hand, foreignization strategy produces a non-fluent translated text. What Venuti suggests through foreignization is that target text should reflect the translation process and effort. In other words, it should "move the reader to the author" (Munday, 2008: 145).

Venuti (1995) supports foreignization with the belief that a foreignized text reflects the sociocultural elements of the text to the target text reader. Moreover, the efforts of the translator are also visible to the target text reader, which is another important aspect because translation process is full of the struggle experienced by the translator to overcome the aforementioned problems. However, a text translated with a complete foreignization method would be unrealistic as it would be really difficult to enjoy such a reading experience.

In this sense, a translator may feel the need to adopt more than one method for different segments of the text. In other words, the analysis of the translations of the literary texts may yield a blend of multiple strategies to offer a reading experience that is similar to that of the source text readers and to promote culture from one cultural sphere to another, as it is one of the leading characteristics and purposes of the translation act.

II.   PURPOSE OF THE STUDY

This study aims to demonstrate the implementation of domestication and foreignization methods in the translation of cultural elements in the Turkish translation of Flann O'Brien's *At Swim-Two-Birds* (2012) based on Venuti's (1995) perspective. Foreignization and domestication are shaped by the translator's use of some strategies for certain reasons in the translation process. In this regard, this study firstly attempts to determine which microstrategies proposed by Anne Schjoldager (2010) have been used by the translator of *At Swim-Two-Birds* (2012), which was written by Flann O'Brien in 1939 and translated into Turkish by Gülden Hatipoğlu in 2014, in the translation of cultural elements. Then it attempts to identify which method the translator has adopted by using the relevant microstrategies from Venuti's perspective (i.e. foreignization

or domestication) in the translation of cultural elements. Finally, it seeks to find out the possible reasons or motives for using the relevant microstrategies and thus adopting the foreignization method and the domestication method.

III.   RESEARCH QUESTIONS

In accordance with the purpose of the study above, this study makes an attempt to answer the below-mentioned questions:

1) Which microstrategies of translation suggested by Schjoldager (2010) have been used by the Turkish translator of *At Swim-Two-Birds* (2012) in the translation of cultural elements?

2) Which method indicated by Venuti (1995) (i.e. foreignization or domestication) has the translator adopted by using relevant microstrategies in the translation of cultural elements?

3) What are the translator's possible reasons and motives for using corresponding microstrategies and adopting the related method from Venuti's perspective (1995) (i.e. foreignization or domestication)?

IV.   METHODOLOGY

An analysis of the Turkish translation of Flann O'Brien's *At Swim-Two-Birds* (2012) entitled *Ağaca Tüneyen Sweeney* (2014) will be made in this study, which aims to determine how the methods proposed by Venuti (1995) (i.e. foreignization or domestication) have been used in the translation of cultural elements in the light of the microstrategies suggested by Schjoldager (2010) and to show what may have led the translator to use these strategies and methods.

The reason for determining the implementation of the foreignization and domestication methods in the translation of cultural elements is (1) to see the correctness of the impression of a generally domesticated work that is experienced while reading it as a Turkish reader and (2) to determine whether the foreign cultural elements have been kept and introduced to Turkish readers based on a certain intention.

To ascertain whether the translator has adopted the domestication method or the foreignization method in the translation of cultural elements in *At Swim-Two-Birds* (2012), the microstrategies put forward by Schjoldager (2010) will be taken into consideration during the comparison of the source text elements and the target text elements.

The microstrategies rather than macrostrategies suggested by her will be taken into account because her model of macrostrategies only contains two strategies (i.e. source-text oriented macrostrategy and target-text oriented macrostrategy). These macrostrategies deal with the overall plans or preferences of the translator concerning the translation process at general and abstract level (Schjoldager: 2010, 67). However, this study attempts to elaborate on the translation process through exploration of more specific, concrete, and micro decisions and choices of the translator (as well as their results). These are just what her model of microstrategies focuses on. As a matter of fact, Schjoldager states that "you can use it when you wish to understand and analyze what other translators have done" (2010: 89).

Another point is that this study will make use of only three microstrategies (i.e. oblique translation, substitution, and direct transfer) out of 12 microstrategies (i.e. direct transfer, calque, direct translation, oblique translation, explicitation, paraphrase, condensation, adaptation, addition, substitution, deletion, permutation) as the translator of the book is observed to have used only these three strategies in the translation of cultural elements.

In this regard, 59 cultural elements from *At Swim-Two-Birds* (2012) and their translated versions from *Ağaca Tüneyen Sweeney* (2014) will be comparatively analyzed in this thesis in detail. The translations will be presented under 3 categories (i.e. oblique translation, substitution, and direct transfer).

Moreover, after how the domestication and foreignization methods suggested by Venuti (1995) have been employed by the translator is identified, a discussion will be held to find out the possible reasons and motives for the translator to adopt these methods in the translation of cultural elements. Furthermore, Gülden Hatipoğlu, the translator of the book, will be contacted to see whether what has

been found is true and the conclusions reached in this thesis are consistent with the actual choices and decisions made by the translator in the process of translation of cultural elements. One important point is that the translator will not be contacted until the case study is finished and conclusions are reached based on the case study. The aim is not to be influenced by her. In this way, the results of this study will be based on substantial evidence.

The contact with the translator will show the consistency of the findings of this thesis about the translation process with what she actually did. In this way, it will be possible to see what has actually led her to make relevant choices and create such a text in the target language.

V.   LIMITATIONS

This study focuses on and is limited to only *At Swim-Two-Birds* (2012) written by Flann O'Brien and its translation into Turkish by Gülden Hatipoğlu titled *Ağaca Tüneyen Sweeney* (2014). Only this translation of *At Swim-Two-Birds* (2012) is focused on because this is still the only Turkish translation of *At Swim-Two-Birds* (2012). Also, the study only deals with the translation of cultural elements in the Turkish translation of *At Swim-Two-Birds* (2012).

The cultural elements in this translation of the novel are analyzed in terms of only Venuti's perspective of domestication and foreignization because the translation gives the impression of a domesticated work when it is read by a Turkish reader whereas it also contains certain foreign elements.

Last but not least, *At Swim-Two-Birds* (2012) has two contradictory aspects. First, it is a work full of humorous intentions, scenes, and dialogues between the characters arousing an expectation for easy intelligibility and naturalness (i.e. domestication) when translated. Second, all in all, it is a work translated from another language and culture, which leads to an expectation that certain foreign and unfamiliar cultural elements of the source language are introduced to Turkish readers through translation and manifest themselves in one way or another (i.e. foreignization). That is why the focus of this study is only on domestication and

foreignization rather than any other aspect that may be the subject of future research such as stylistics.

VI.   AN OUTLINE OF THE PRESENT STUDY

This study includes five chapters besides Introduction. In the Introduction, a general perspective is presented with regard to the topic of this study. Then the purpose of the study, the research questions that are tried to be answered, the methodology employed, and the limitations of the study are covered.

In Chapter 1, the definition of culture and its relationship and interaction with language and translation are given initially. Then Schjoldager's (2010) taxonomy of translation strategies is presented with a special emphasis on macrostrategies and microstrategies compiled by her based on former scholars in the field of translation studies. This chapter also involves Venuti's (1995) approach to translation, his concept of (in)visibility of the translator, and his methods of domesticating translation and foreignizing translation.

Chapter 2 gives information about *At Swim-Two-Birds* (2012), its author, Flann O'Brien, including his life, works, and style, and its translator into Turkish, Gülden Hatipoğlu.

Chapter 3 covers the case study in which a detailed analysis is made on how cultural elements found in *At Swim-Two-Birds* (2012) have been translated on the basis of Schjoldager's (2010) microstrategies and Venuti's domesticating and foreignizing translation methods. This chapter presents the findings under the categories of microstrategies employed in the translation process. After that, a discussion is held with regard to what has been found out in the case study. In addition, the possible reasons for the translator to make the specific decisions and choices indicated in the case study are discussed.

Chapter 4 involves Conclusion in which the research questions presented in Introduction are answered based on the research findings and a general summary of the entire study is presented.

This thesis also contains an Appendix in which the answers of the translator, Gülden Hatipoğlu, to questions about the translation process are presented both in Turkish (i.e. original form) and in English (translation). These answers have been received from her via an e-mail correspondence.

CHAPTER 1

THEORETICAL FRAMEWORK

1.1   CULTURE, LANGUAGE, and TRANSLATION

This thesis focuses on the translation of certain culture-bound elements. Therefore, it will be useful to provide information about the relationship between culture and translation before all. The dictionary defines the term culture as "the ideas, customs, and social behavior of a particular people or a society" and "the attitude and behavior characteristics of a particular social group" (OxfordDictionaries.com). That is, culture is a phenomenon which distinguishes a society from the others. It involves all the aspects that make a society unique in its own ways and language is one of such aspects. Hans Vermeer defines culture as a whole of norms and conventions governing social behavior and its results (Vermeer, 1992: 38). Hence, according to him, it is possible to say that culture includes language as an element in itself from a socio-linguistic point of view since language is considered as a norm-governed activity as well.

In this sense translation has very much to do with culture. Vermeer puts the relationship between culture and translation as follows:

> Translation involves linguistic as well as cultural phenomena and processes and therefore is a cultural as well as linguistic procedure, and as language, now understood as a specific language, is part of a specific culture, translation is to be understood as a "cultural" phenomenon dealing with specific cultures: translation is a culture transcending process (Vermeer, 1992: 40).

In other words, as translation is a kind of communicative act, it inevitably needs to take into account socio-cultural context because linguistic features alone will not be enough for a successful communication between two cultures (Yağız and Izadpanah, 2013: 954). By its cultural value, a language used by a society reflects their own version of the world, life styles, customs, and even religious beliefs. Each unit within a language system involves a set of selection and experience processes undergone by the society which uses that specific language. That is,

the language of a society, very much like the people who use it, is evolved throughout years as a result of various incidents.

In this sense, it is also inevitable to have variations in expressing the same phenomenon through different ways when it is about two different cultures.

> People of different languages use completely different expressions to convey a similar meaning, in a way that while an expression might be completely tangible and easy-to-understand for the interlocutors of a specific language, the same set of words and expressions may seem fully vague and dim and even in some cases nonsense to the speakers of the other (Shojaei, 2012: 1220).

Such differences occur because there are many factors having an influence on language. "Religion, geographical location, ideologies and different social classes" (Shojaei, 2012: 1220) have led to the emergence of certain concepts, phrases, and expressions which become a natural part of language system with a place in that culture.

These differences may be observed at word level to express certain phenomena that pertain only to a specific culture and may not have an equivalence in another culture. For example, the title *kadi* was used for referring to judges in the Ottoman period (www.tdk.gov.tr). The appearance of this concept in a context involving a decision made by a *kadi* in the Ottoman period is likely to lead to an ambiguity or gap for a community of culture that has no relationship with or has little heard of Islam, such legal system, or this title. Thus, it can be said that this concept stands as a cultural element as it is unique to the Islamic community in general and to the Ottoman community in particular within this context.

These types of words may be problematic for the translation process; however, things get more complicated when language involves certain idioms and fixed expressions. The reason is that "language is not made up of a large number of words which can be used together in free variation" (Baker, 1992: 75). Baker states that not every word is used in compatibility with every other allowing an arbitrary language use, which may lead to problematic situations in translation process when the issue is about translating such an expression. As a matter of fact, like culture-bound individual words, "collocational patterns carry meaning and be culture-specific" as well (Baker, 1992: 75).

The meaning a specific word carries often hinges upon what other words it is used with mean (Baker, 1992: 76), which requires dealing with the words not separately but as collocations, or sometimes even as whole expressions. Hence, translators are faced with overcoming the difficulties posed by such expressions. As the analysis part of this thesis involves a lot of collocations (i.e. idioms and fixed expressions) as cultural elements, two categories are focused on in this section, which are idioms and fixed expressions.

Little or no variation is allowed in the form of idioms and fixed expressions. While idioms are often less transparent in meaning, fixed expressions are easier to understand from the elements that constitute them. However, both groups imply more than their "sum meanings" within the text they are used in (Baker, 1992: 76).

In other words,

> the expression has to be taken as one unit to establish meaning. This is true of any fixed, recurring pattern of the language. Encountering any fixed expression conjures up in the mind of the reader or hearer all the aspects of experience which are associated with the typical contexts in which the expression is used. It is precisely this feature which lies behind the widespread use of fixed and semi-fixed expressions in any language (Baker, 1992: 76-77).

Hence, it is possible to say that such expressions have above-word level meanings which need the interpretation of the reader or hearer. However, the translator's competence in understanding and interpreting such an expression from all aspects with complete accuracy hardly ever occurs, which leads them to be manipulated whether consciously or not. Moreover, certain idioms and fixed expressions both have literal and connotative meanings which are sometimes set to work together by the author. In this case, focusing only on the literal meaning may yield a lesser view of the source text. On the other hand, it is also possible that there are equivalent expressions in the target language for the idiom or fixed expression that is used while their functions within both cultures may not be the same.

Baker (1992) notes that idioms and fixed expressions can pertain to the culture of the source text. Moreover, it is not possible to predict how a language

expresses or does not express certain meanings, and it is not very often that it fits the way how another language expresses such meanings. Therefore, some variations may occur depending on the interpretation of the translator in terms of corresponding it with either a single word, or another fixed expression. However, these difficulties do not mean that it is impossible to translate culture-specific concepts, idioms or fixed expressions. She claims that what matters is not specific expressions that are used within the text but the meaning they convey. Thus, she suggests that if the final meaning and effect of the expression will be the same on the target text reader, then it is possible to use alternative and various translations for such expressions (81-82).

For instance, let's assume that a translator translating a book about Turkish culture into English comes across the expression, "Buraya öyle istediğin zaman giremezsin. Dingo'nun ahırı mı burası?" (Literal translation: "You just can't go in here as you want. Do you think here is Dingo's stable?") Here, "Dingo's stable" (Dingo'nun ahırı) is a Turkish idiomatic expression referring to a busy and confusing environment where anybody just goes in and out. It dates back to the Ottoman period when transportation heavily depended on horses, rather than cars. At that period, there was a Greek man named Dingo who operated a horses' stable at Taksim in Istanbul. "Dingo's stable" started to be used in the above-mentioned meaning because of the busyness and confusion in that stable as everybody would just go in and out of it (Ay, 2013).

Here the translator has a chance to use an equivalent cultural element in the target language, which just gives the meaning and effect of such busy and confusing environment. "You just can't go in here as you want. Do you think here is a three-ring circus?" could be a possible translation as a three-ring circus would give the same meaning as a concept encountered in the target culture. This is, indeed, what Nida (1964) associates with functional equivalence (i.e. dynamic equivalence), which refers to translating a message so that target-text readers gain a similar effect and give a similar response to those of the source-text readers. Here, the aim is to achieve complete naturalness so that the readers of both languages can make sense of the meaning of the text similarly (159).

To sum up, it is possible to say that in the rendering of cultural elements from one language to another, translation process requires much effort in that words or expressions having a cultural dimension cannot be considered as separate units to be dealt with independently. Therefore, a translator needs to be aware of both transparent and opaque idioms and expressions that might be used by an author. Importance of this awareness lies in the fact that rendering of the expressions may yield a lacking or a different meaning and effect after being translated. However, being aware of their presence does not put an end to the effort. A translator may also face the problems of having no equivalence in the target text, or having an equivalence with a different function, and having both literal meanings and connotations.

As Baker (1992: 77) suggests, there is no single way of coping with these culture-specific expressions, and they need to be accurately interpreted by the translator. Through interpretation, a different wording with the same function that is capable of yielding the same meaning can be used. In other words, it is the context which guides the strategy to be employed to deal with culture-specific concepts, idioms, and fixed expressions. In this regard, some translation strategies compiled and improved by Schjoldager (2010) are presented below to illustrate the possible ways of rendering elements from one language to another.

1.2   SCHJOLDAGER'S TAXONOMY OF TRANSLATION STRATEGIES

This section deals with the translation strategies suggested by Schjoldager (2010). As Vinay and Darbelnet (1995: 7) state, there is not a single translation for a specific text, rather choices for it, and with all these choices in hand, translators consider several alternatives before they come up with their solutions in the translation process. In this process, they employ various procedures, or strategies as Schjoldager puts it. To contribute to understanding what other translators have done both at general level and at specific level as well as guiding current translators through the path they are to follow in the translation process, Schjoldager presents a taxonomy of macrostrategies and microstrategies based

on the works and arguments of various scholars engaged in translation field. This section dwells on this taxonomy of macrostrategies and microstrategies in detail.

1.2.1 Macrostrategies

Schjoldager (2010) states that whenever a specific translation assignment is given to a translator, what s/he is expected to do is to set an overall method for fulfilling it (67). To determine such overall method applied by other translators in previous works and guide current ones through their translation assignments, Schjoldager proposes macrostrategies. Translation macrostrategies, according to her, are about translators' choices at quite a general and abstract level (67). She handles macrostrategies in two conventional and common categories: (1) Source-text oriented macrostrategy; (2) Target-text oriented macrostrategy.

Before presenting her dichotomy, Schjoldager (2010) provides an overview of the dichotomies in the history of translation studies. According to her, the history of translation studies has witnessed many attempts of translation scholars "to define translators' macro-level decisions" (68) based on dichotomies, which have many points in common. To focus on the more recent attempts, starting with Jean-Paul Vinay and Jean Darbelnet can be a logical first step.

In 1958, Vinay and Darbelnet provided a contrastive analysis of English and French in their work titled *Comparative Stylistics of French and English: A Methodology for Translation* in an attempt to present some quantitative criteria "for measuring the depth of exploration of a text" (Vinay and Darbelnet, 1995: 8). They argued that translators can make a choice between two options: direct (i.e. literal translation) and oblique translation. According to them, when it is possible to transfer the message in the source language into the target language element by element, direct translation is adopted. On the other hand, when it is impossible to transfer certain stylistic effects into the target language due to structural or metalinguistic differences without manipulating the syntactic order or even the vocabulary, translators turn to oblique translation (Vinay and Darbelnet, 1995: 31).

Nida (1964) proposed a general theory of translation. Focusing on "the principle of equivalent effect" (159), he provided two basic orientations in translation: (1) formal equivalence; (2) dynamic equivalence. He suggests that in formal equivalence, attention is focused on the message itself not only in form but also in content. From this perspective, the aim is to ensure that the message in the target language matches the different elements that are observed in the source language as closely as possible. On the other hand, a translation whose intention is to create a dynamic equivalence does not aim to match the target language message with the source-language message, rather aims to achieve the dynamic relationship, which implies that the relationship between target language readers and message needs to be essentially the same as the one existing between the source text readers and the message.

Newmark (1989) also presented a dichotomy to make a contribution to general theory of translation: semantic translation vs. communicative translation. According to him, semantic translation tries to convey the linguistic meaning of the source text (i.e. content) as exactly as possible while communicative translation attempts to have an effect on the target text readers as similar as possible to the one gained by the source text readers. However, Newmark stated that the basic difference between semantic and communicative translations will manifest itself only when content and effect are in conflict. In such a case, while a semantic translation attaches priority to transferring the source-text content as it is, a communicative translation will attempt to recreate the effect of the source text without attributing the whole attention to single linguistic elements in the source text (118).

Toury (1995), who takes translation as a norm-governed activity and associates a translator's preference of a source-text oriented approach or a target-text oriented approach with initial norms, put forwards the dichotomy of adequate translation vs. acceptable translation. While sticking to the norms of the source culture during translation makes a translation adequate, adherence to the norms of the target cultures makes it acceptable. In other words, if a translator subjects

himself/herself to the original text together with the norms active in the source language, s/he may come up with an adequate translation; however, if s/he subjects himself/herself to the target text along with the norms active in the target language, s/he may come up with an acceptable translation (56).

Another dichotomy is offered by Venuti (1995) based on the concept of invisibility: domesticating vs. foreignizing. He defines domestication as "an ethnocentric reduction of the foreign text to [Anglo- American] target language cultural values" and defines foreignization as "an ethnodeviant pressure on [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (145). In simple terms, domestication is the approach in which a text is adapted to the culture of the language it is translated to while foreignization is the strategy in which linguistic and cultural peculiarities of the source text are made clear by not totally following the conventions of the target language. Venuti and his concepts of domestication and foreignization are covered in a separate chapter of this thesis where a more detailed discussion is provided for them.

Nord (1997) also introduced a dichotomy, namely documentary translation and instrumental translation. She defines documentary translation as producing a document of the communication between a source text sender and a source text receiver and instrumental translation as producing an instrument for transferring the message from a source text sender to a target text receiver (47). As it is clear, the focal point of documentary translation is the communication taking place between a source text author and a source text reader whereas that of instrumental translation is the communication between a source text author and a target text reader.

Schjoldager (2010: 70) gives a summary of the dichotomies described above in the figure below.

Figure 1. An Overview of the Dichotomies Mentioned Above

Vinay and Darbelnet	Direct translation	Oblique translation
Nida	Formal equivalence	Dynamic equivalence
Newmark	Semantic translation	Communicative translation
Toury	Adequate translation	Acceptable translation
Venuti	Foreignizing translation	Domesticating translation
Nord	Documentary translation	Instrumental translation

Schjoldager states that all the dichotomies mentioned above ground on the idea that ensuring an absolute match between a target text and its source text in each and every aspect is not possible, thus translators will need to compromise on certain aspects. She also argues that the translator scholars putting forward the above-mentioned dichotomies appear to be at one with that in essence a translator has to make an exact decision before all: focusing on the source text form and content vs. focusing on the target text effect (71).

Based on all these dichotomies indicated above, Schjoldager provides two macrostrategies in translation: a source-text oriented macrostrategy and a target-text oriented macrostrategy (Schjoldager, 2010: 71). According to her, if the focus of a translator is transferring the form and content of the source text, s/he employs a source-text oriented strategy; and if her focus is the effect created by the target text, s/he employs a target-text oriented strategy.

Schjoldager does not value either of these macrostrategies over the other in contrast to, for example, Vinay and Darbelnet, Newmark, and Venuti who seem to favor a source-text oriented and Nida who appears to favor a target-oriented macrostrategy (71).

Schjoldager makes a clear distinction between the choice of two macrostrategies as follows:

> If you think that you are expected to focus on the form and content of the source text, to act as a communicator of somebody else's communication and to produce an overt translation, you are by definition choosing a source-text oriented macrostrategy. On the other hand, if you think that you should concentrate on the effect of the target text, to act as a mediator between primary parties in a communication and produce a covert translation, you

are by definition choosing a target-text oriented macrostrategy (Schjoldager, 2010: 71).

She presents an overview of the above-mentioned choices in the following model of macrostrategies (72):

Figure 2. A Model of Macrostrategies

SOURCE-TEXT ORIENTED MACROSTRATEGY	TARGET-TEXT ORIENTED MACROSTRATEGY
Focus on source-text form and content	Focus on target-text effect
Communication of somebody else's communication	Mediation between primary parties in a communication
Overt translation	Covert translation

Schjoldager illustrates the use of these two macrostrategies in two different examples. She states that if you are a freelance translator between Danish and English and you are commissioned to translate the transcript of a telephone conservation taking place between a defendant and a person suspected of purchasing stolen goods, you need to focus on the form and content of the source text; you will play a role as the communicator of a communication between some other people; and you will create an overt translation, in other words, you adopt a source-text oriented macrostrategy. The reason is that the target readers will be the officers of the court, will expect you to convey to them what went on between the above-mentioned two people, and will be absolutely aware of the fact that they are on a translated text (72).

On the other hand, she denotes that if you work as a staff translator in the marketing department of a Danish manufacturer of furniture; you are requested to translate a Danish marketing text about a fresh piece of furniture which is on the brink of being launched internationally; and your translation will be published in an English sales brochure, you have to focus your attention on the effect of the target text; you play a role as a mediator between primary parties (i.e. the company and their international customers); and you produce a covert translation, in other words, you choose a target-text oriented macrostrategy. As a matter of fact, what you are expected to do is clearly to help your employer

establish a communication with the international customers exactly in the same way as the communication established with Danish ones through the source-text rather than reflecting the form and content of the source text to indicate what went on between the source text and source text readers (73).

Schjoldager also acknowledges that the general framework provided in the model of macrostrategies given in the Figure 2 above may sometimes be too simple to be useful (73). To illustrate this, she gives the example below.

Let's assume that you are a Danish children's literature writer and a freelance Danish-English translator, and the Hans Christian Andersen Museum in Odense, which is the third largest city of Denmark, commissions you to translate some lesser-known poems of Andersen so that they are published on the Internet. In such a case, either of the above-mentioned macrostrategies may not be employed precisely or alone. On the one hand, you may decide to adopt a source-text oriented macrostrategy on the grounds that it is impossible for you to be expected to recreate the effect originally created by Andersen and to play a role as a mediator between a 19th century Danish poet (i.e. Andersen) and the international readers of a modern website. On the other hand, if you adopt an absolutely source-text oriented orientation, you may come up with a text that sounds clumsy and silly, which would violate the general aim of the translation (i.e. attracting attention to Andersen's work and museum). With this, you are likely to adopt a less source-text oriented approach than another kind of text welcoming a source-text oriented approach like the transcription of a telephone conversation taking place between a defendant and a suspected purchaser, as indicated in the above-mentioned case (73-74).

1.2.2 Microstrategies

In addition to the macrostrategies presented above, Schjoldager offers a taxonomy of microstrategies as a starting point for translation and as a guide to turn to when a translator confronts with different kinds of translation problems as well as a means of understanding and analyzing how other translators have handled translation processes. She states that while conveying a message from

one text to another, a translator has to make a number of specific choices considering the source text s/he works on. In contrast to macrostrategies which are concerned with the general plan of the translator, microstrategies are about micro-level specific problems, which are mostly related to words, phrases, and sentences (89).

Schjoldager is inspired by and bases her taxonomy of microstrategies on two previous models: Vinay and Darbelnet's model of translation procedures (1958/1995) and Delabastita's model of transformation categories (1993: 33).

In their work entitled "*Stylistique comparée du français et de l'anglais*" (1995) and translated into English as *Comparative Stylistics of French and English: A Methodology for Translators*, Vinay and Darbelnet made a stylistic comparison of French and English and provided two general translation strategies: direct translation and oblique translation (1995). They explain their motivation for their work as follows:

> We are probably justified to assume that, with a better understanding of the rules governing the transfer from one language to another, we would arrive at an ever-increasing number of unique solutions. If we had a quantitative criterion for measuring the depth of exploration of a text, we might even be able to give percentages for the cases which still escape full identity (1995: 8).

The above-mentioned general translation strategies of Vinay and Darbelnet have seven sub-categories (i.e. translation procedures): borrowing, calque, and literal translation under direct translation; transposition, modulation, equivalence, and adaptation under oblique translation.

The second source of inspiration and base for Schjoldager's taxonomy of microstrategies is Delabastita's model of transformation categories provided in the book entitled *There's a Double Tongue: An Investigation into the Translation of Shakespeare's wordplay, with special reference to Hamlet* (1993). While explaining these categories, Delabastita also admits that they "were already used many centuries ago by the ancient rhetoricians and have recently been rediscovered by modern linguistics (e.g. Noam Chomsky) and literary theory (e.g. Popović, 1976; Van Gorp, 1978) (33)." Delabastita proposes a model of five transformation categories, which are substitution, repetition, deletion, addition,

and permutation, in order to provide a classification system whereby a conceptual understanding can be achieved with regard to different kinds of changes and non-changes which can be recognized in the process of transfer between two different systems (33).

Schjoldager states before presenting her taxonomy of microstrategies that most of her definitions about the microstrategies are based on the above-mentioned two models, and she has added three new categories: explicitation, paraphrase, and condensation (91).

Schjoldager's taxonomy of microstrategies is composed of twelve microstrategies: direct transfer, calque, direct translation, oblique translation, explicitation, paraphrase, condensation, adaptation, addition, substitution, deletion, and permutation. She provides an overview of her taxonomy in the following figure (92):

Figure 3. A Taxonomy of Microstrategies

Direct transfer	Transfers something unchanged.
Calque	Transfers the structure or makes a very close translation (resulting in unidiomatic language).
Direct translation	Translates in a word-for-word procedure (resulting in idiomatic language).
Oblique translation	Translates in a sense-for-sense procedure.
Explicitation	Makes implicit information explicit.
Paraphrase	Translates rather freely.
Condensation	Translates in a shorter way, which may involve implication (making explicit information implicit).
Adaptation	Recreates the effect, entirely or partially.
Addition	Adds a unit of meaning.
Substitution	Changes the meaning.

Deletion	Leaves out a unit of meaning.
Permutation	Translates in a different place.

1.2.2.1 Direct Transfer

In direct transfer, a source-text item is taken and left unchanged in the target text (93). That is to say, the translator just copies the word from the source text as is the case in the procedure called *borrowing* by Vinay and Darbelnet (1995: 31).

Example:

Source Text (En): We ate some **paella** in the evening of the all-day event.

Target Text (Tr): Tüm gün süren etkinliğin akşamında biraz **paella** yedik.

Here, the word **paella** is just transferred to Turkish as it is without making any change on it.

1.2.2.2 Calque

A calque refers to the transfer of a structure or expression form of a source-text item to the target text as it is or through a very close translation of it. A lot of words or expressions are introduced to a language through calque, and some of these words or expressions start to be commonly used in that language later on (Schjoldager, 2010: 94).

Example:

Source Text (En): We watched a **science-fiction** movie on TV yesterday.

Target Text (Tr): Dün televizyonda bir **bilim-kurgu** filmi izledik.

In the example above, the structure of the source-text item (noun-noun) has been translated into Turkish exactly as it is (noun-noun [bilim-kurgu]). When this expression was translated into Turkish for the first time, a new structure of expression form was introduced. As a matter of fact, normally "-" is not a punctuation mark used for combining two single nouns in Turkish. In addition, when such two nouns come together to refer to a single thing, either both nouns

or the second noun have to take a suffix for an expression obeying Turkish language rules to come out. In other words, as "science-fiction" was not translated as "bilimin kurgusu" or "bilim kurgusu" but rendered through preservation of the structure of "science-fiction", a new structure or expression form was introduced to Turkish through calque.

1.2.2.3 Direct Translation

In direct translation, a source-text item is translated through a word-for-word procedure by using linguistic equivalents most of the time. A translator employing this microstrategy tries to come up with a translation that is as close as possible to the source-text at linguistic level and mostly chooses words and expressions coming to his/her mind first (96).

Example:

Source Text (En): The owner of the lodging house told the officer to **treat the guest like a king**.

Target Text (Tr): Pansiyonun sahibi görevliden konuğa **kralmış gibi davranmasını** istedi.

In this example, all the linguistic elements in the source text were transferred to the target text by using relevant linguistic equivalents through a word-for-word translation without missing or modifying anything at linguistic level.

1.2.2.4 Oblique Translation

Oblique translation refers to translating a source-text item into the target text by covering its contextual meaning rather than its linguistic meaning, which is the case in direct translation. To achieve this, sense-for-sense procedure is adopted by the translator rather than a word-for-word procedure (97). Though some linguistic changes occur in the translation process, the sense is kept unchanged (98).

Example:

Source Text (En): He first seemed frustrated when he heard his new wage, but then he tried to reassure himself by murmuring, "**Many a mickle makes a muckle.**"

Target Text (Tr): Yeni maaşını öğrendiğinde önce hayal kırıklığına uğramış gibi gözüktü ancak daha sonra "**Damlaya damlaya göl olur.**" diye mırıldanarak kendine moral vermeye çalıştı.

In the example above, the bold expression in the source text was translated through a sense-for-sense procedure without paying attention to individual linguistic elements. The bold expressions in the source text and the target text are not consistent at linguistic level, rather there is a consistency in terms of contextual meaning.

1.2.2.5 Explicitation

Explicitation refers to making an implicit information in the source-text explicit in the target text (99).

Example:

Source Text (En): Klein asked, "Could you please help me find my lost letters?" Her mum answered, "**I've got an appointment at 10 o'clock.**"

Turkish Text (Tr): Klein, "Kaybolan mektuplarımı bulmama yardım eder misin?" diye sordu. Annesi, "**Saat 10'da randevum var, çıkmam gerektiği için sana yardımcı olamam.**" diye yanıtladı.

In this example, even though Klein's mother just implies that she cannot help her because of her appointment, but does not express it by telling "I cannot help", the translator makes this implicit information fully explicit by putting some extra part (i.e. "I cannot help you because I have to go out") in the source text and explicitating the effect of such appointment on their situation.

1.2.2.6 Paraphrase

In paraphrasing, a translator translates the source-text meaning quite freely (100). Schjoldager adds that what she calls paraphrase is what Vinay and Darbelnet calls modulation, which they define as differentiating the form of the message through changing the point of view (Vinay and Darbelnet, 1995: 36).

Example:

Source Text (En): The boss said **everybody has to come on time**.

Target Text (Tr): Patron **hiç kimsenin geç kalmaması gerektiğini** söyledi.

In the example above, the bold part in the source text is different from the bold part in the target text in terms of structure and the content of the individual lexical elements, but still gives the same meaning through change in the point of view.

1.2.2.7 Condensation

Condensation refers to translating the message in the source text in a shorter way and may sometimes involve transformation of explicit information into implicit information (Schjoldager, 2010: 102).

Example:

Source Text (En): The land hosted nothing but some odd plant species **for hundreds or thousands of years**.

Target Text (Tr): Arazide **uzun yıllar** boyunca bazı tuhaf bitki türleri dışında hiçbir şey yoktu.

In this example, the bold part in the source text has been translated in a shorter way by ignoring the number of years passing and only emphasizing the length of the time.

1.2.2.8 Adaptation

Adaptation is an attempt to recreate the effect of an item in the source text. However, this act of recreation may ignore some aspects of the source-text item while focusing on a specific aspect of it. Even if it is similar to oblique translation and paraphrase, it has a more creative nature and mostly tries to imitate the thinking process of the source-text author. Adaptation is mostly used for replacing a cultural reference (103).

Example:

Source Text (En): She thought participating in a contest like *The Voice* would open the door of the world of celebrities to her.

Target Text (Tr): *O Ses Türkiye* gibi bir yarışmaya katılmanın ünlüler dünyasının kapısını kendisine açacağını düşünüyordu.

Here, a cultural reference for English-speaking world, the title of a television competition, has been translated into Turkish with a cultural reference for Turkish-speaking audience.

1.2.2.9 Addition

Addition refers to the addition of a unit of meaning to the target text by a translator. It is different from explicitation in that it is not possible to directly infer such added element of meaning from the source text (104).

Example:

Source Text (En): He said he had come a long way from **Labadieville**.

Target Text (Tr): **Louisiana sınırlarında bulunan küçük bir kasaba olan Labadieville**'den, uzun bir yoldan geldiğini söyledi.

In the example above, while transferring the source-text item "**Labadieville**" into Turkish, a description of this town has been added to the target text though there is nothing to deduce such information from the source text.

1.2.2.10 Substitution

Substitution refers to a translator changing the meaning of a source-text item. Though the target-text item is the translation of a specific source-text item, its content, that is its meaning changes (106). What Schjoldager means with change in semantic meaning is about individual source-text item rather than the full sentence or expression it appears in.

Example:

Source Text (En): Knowing what would come next, the boy was grinning like **a Cheshire cat**.

Target Text (Tr): Sıradakinin ne olduğunun farkında olan çocuk **pişmiş kelle** gibi sırıtıyordu.

Here, the content of the source-text item (i.e. **a Cheshire cat**) has been changed by use of a semantically different expression.

1.2.2.11 Deletion

Deletion refers to a translation process where some source-text units of meaning are completely missing in the target text. What makes deletion different from condensation is that even if a source-text item seems to have been omitted in condensation, it continues to be implicitly there. In deletion, there is nothing associated with the source-text unit of meaning explicitly or implicitly (108).

Example:

Source Text (En): In that hot evening, his only need was to take off the heavy cloth which had some prints about the disdain of homosexuals on it.

Target Text (Tr): O sıcak akşam ihtiyacı olan tek şey üzerindeki kalın kıyafeti çıkarmaktı.

In this example, the phrase "which had some prints about the disdain of homosexuals on it" is completely missing in the target text. It has been deleted and there is no explicit or implicit information about it.

1.2.2.12   Permutation

Permutation refers to making up a loss resulting from failure to render a given source-text effect, mostly for linguistic and/or stylistic reasons, by recreating such effect in a different part of the text (109).

Example:

Source Text (En): He just liked being like a giant ship that ships other ships. However, he did not get anything in return apart from betrayal. Isolation just followed it without any exception.

Target Text (Tr): Diğer gemileri taşıyan dev bir gemi misali olmak onun hep hoşuna gitti. Karşılığında gördüğü şeyse hep aynı oldu: ihanet, ihanet, ihanet… Bunu müteakip yaşadığı da hep aynı kaldı: yalnızlık, yalnızlık, yalnızlık…

In the example above, though the source text includes a repetition of the word "ship" in its different categories (i.e. noun-verb-noun), the translation of this word fails to achieve it as the Turkish counterpart of "ship" as a noun is "gemi" and it does not have any verb form. However, the translator tries to compensate this loss of style in the remaining part of the text by putting repetition into action in the translation of the words "betrayal" and "isolation". Even if such words are not repeated in the source text, the target text repeats these words three times (i.e. "ihanet, ihanet, ihanet" for "betrayal"; "yalnızlık, yalnızlık, yalnızlık" for "isolation"). In this regard, permutation microstrategy has been employed here to make up a loss suffered in one part of the text in another part of it.

The use of all the above-mentioned microstrategies may occupy the target text readers with the source language and culture or with the target language and culture, which may shed light on two opposite approaches to the translation process: foreignization or domestication.

1.3   VENUTI'S PERSPECTIVE ON TRANSLATION

1.3.1   Translation and Invisibility from Venuti's Perspective

Now that the strategies that allow understanding how a translator has carried out the translation process have been explained, this section presents Lawrence Venuti's perspective on translation on the basis of his concept of invisibility. Venuti is one of the most influential scholars in translation studies. He has contributed a lot to the field with his highly influential works, some of which are *Rethinking Translation: Discourse, Subjectivity, Ideology* (1992), *The Translator's Invisibility: A History of Translation* (1995; 2nd ed. 2008), *The Scandals of Translation: Towards an Ethics of Difference* (1998), *The Translation Studies Reader* (2000; 2nd ed. 2004; 3rd ed. 2012), and *Translation Changes Everything: Theory and Practice* (2013). His main focus of attention and criticism has been invisibility of the translator caused by the expectations of the society and all those concerned with the translational act.

As almost all scholars engaged in translation studies have done, Venuti has also brought a definition to translation from his own perspective. Though he gives various different definitions of translation through his many works, one of the basic definitions is as follows: "a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation" (Venuti, 1995: 17). It is clear that Venuti attributes a pivotal role to the translator who acts by using his/her interpretative competence. Hence, he is strongly against neglecting this crucial actor and his/her product in the world of literature.

The field of translation studies incorporates a lot of well-known and influential translation scholars who put the target text and its readers in the center, which is indeed the stance generally taken by people interested in this field. For example, Nida, who has been a leading figure in the fields of translation and linguistics, noted that the translator must eliminate the barriers brought by linguistic and cultural differences for people to be able to clearly understand what the original message means (Nida and de Waard, 1986:14).

In opposition to all what this remark involves, Venuti explains his point as devising a theory and practice of translation resisting the dominance of the cultural values of the target-language in an attempt to manifest how linguistically and culturally different the foreign text is (1995: 23). He defends that translations should be written, read, and evaluated with a higher level respect for linguistic and cultural differences (1998: 6). Therefore, it can be said that what Venuti considers vital is showing the linguistically and culturally foreign identity of the source text rather than taking what is linguistically and culturally acceptable and expectable for the target language and culture as the basis of all decisions and choices made in the translation process.

According to Venuti, what is inherent in the translation process is coercively replacing the linguistic and cultural difference of a foreign text with a version understandable by the target text readers, a process which he describes with the word violence (1995: 18). Venuti expresses the violence which he argues to exist in translation as follows:

> The violence of translation resides in its very purpose and activity: the reconstitution of the foreign text in accordance with values, beliefs, and representations that pre-exist it in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts (Venuti, 1995: 18).

Venuti (1995: 19) suggests that a literary translator always adopts and implements a choice with regard to how much and in which direction the violence is to be applied. As a result of this choice, he becomes visible or invisible in the translation. Venuti (1995: 1) originally used the term invisibility with reference to the situation and activity of the translators in the Anglo-American culture; however, this term can be applied to all cultures and languages at varied levels. Venuti explains the term invisibility as follows:

> It refers to two mutually determining phenomena: one is an illusionistic effect of discourse, of the translator's own manipulation of English; the other is the practice of reading and evaluating translations that has long prevailed in the United Kingdom and the United States, among other cultures, both English and foreign language (Venuti, 1995: 1).

In other words, according to Venuti, invisibility is produced in two ways. The first one is translators' tendency to make fluent translations and create target texts that sound idiomatic, are easily readable and intelligible, and seem as if

everything was transparent (Munday, 2008: 144). The second one is about how translated works are taken and read after they are introduced to the target culture (Munday, 2008). Venuti claims that when a translator translates in this way, s/he comes with a fluent and idiomatic text that is easy to read that sounds like an original work written in the language of the target text readers. When readers take the impression of an original work rather than a translation, the act of translation and therefore the translator become invisible as no attention is paid to the process of translation and translator by readers who just enjoy their reading experience involving only the cultural and linguistic values in their own language.

Venuti (1995: 1) suggests that regardless of its type (e.g. prose, poetry, fiction, non-fiction), a translation is deemed acceptable by most individuals who deal with it such as publishers, reviewers, and readers only when it is fluent to read; there is no linguistic or stylistic feature in it, which causes it to seem transparent; and thus it sounds as if it manifested the original meaning of the source text as well as the source text author's original intention and personality (i.e. it reads as if it was not a translation, rather the original). According to Venuti, what gives rise to such fallacy of transparency is the impact of fluent discourse the translator employs in the translation process to come up with a text that is easy to read by sticking to standard usages, not allowing any break or interruptions in syntax, and ensuring precise meanings everywhere. Here, as Venuti suggests, what is noteworthy is the fact that the above-mentioned illusionary effect veils countless conditions which the translator undergoes in the translation process, the translator's significant intervention in the foreign text being in the first place, thereby making the translation and translator invisible.

Venuti formulates the impact of the fluency of the translation on the (in)visibility of the translator as follows: "The more fluent the translation, the more invisible the translator, and presumably, the more visible the writer or meaning of the foreign text" (1995: 2). Venuti is against any tendency of translation that adopts a popular approach to the foreign text. According to him, what popular aesthetics requires is producing fluent translations which create an impression of transparency by sticking to the current standards and not going beyond them (Venuti, 1998: 12).

Venuti suggests that fluency is based on a theory of language in which communication is deemed to be possible through an emphasis on easy intelligibility against polysemy (1998: 60). This is just what Venuti opposes. As a matter of fact, he defends that when fluent translating is what is dominant and accepted in a culture, the translator just tries to make his/her work invisible by creating a deceptive transparent effect and targets to generate a natural (i.e. not translated) work as a result of the value attached to practical use of language and the emphasis of "immediate intelligibility" (1995: 5). In this, way, Venuti advocates that the main focus of translation should not be on providing readers with easy-to-understand and immediately intelligible works through fluent rendering all the time, which is an approach preventing the manifestation of linguistic and cultural difference of the source text and making the translator invisible.

Venuti notes that another determinant of invisibility is the perception of authorship and of what is done by translators. According to this perception, only the author is free to express his/her feelings and thoughts in his/her original work as s/he wants whereas the only responsibility of the translator is to transfer what the author expresses about his/her feelings and thoughts in writing (1995: 6). However, this perception leads to two opposites: Firstly, what the translator does is creating just a fake, potentially false copy to represent what has originally been written by the author. In a sense, what the translator does is deemed inferior (7).

Secondly, on the other hand, the translator is predominantly expected to hide the inferior status of translation by using a transparent discourse and creating the illusion that what the original author intended is there, which contributes to the treatment of the translated text as the original (7). What Venuti criticizes here is the expectation to see the presence of the author in the translated work in the easiest and most understandable way on one hand while ignoring the role of the translator or translation or giving it an inferior status on the other hand. In this way, Venuti claims that the dominance of fluency in translations and the creation of fluent translations that just sound original and natural cause translators to receive "minimal recognition for their work" (8).

Venuti (1995) addresses invisibility together with two methods of translation: domesticating translation and foreignizing translation. These methods of translation are explained below based on Venuti's perspective.

1.3.2   The Translation Methods Proposed by Venuti

Venuti proposed two methods of translation based on the concept of invisibility explained above. Building upon the influential essay of Friedrich Schleiermacher, a German theologian and translator, entitled Über die verschiedenen Methoden des Übersetzens ('On the Different Methods of Translation') and first written in 1813 (Schleiermacher, 2012), Venuti proposes two methods of translating: domesticating translation and foreignizing translation (Venuti, 1995). These methods suggested by Venuti are both about the selection of texts to be translated and the choices made in the translation process (Venuti, 1997: 242).

Schleiermacher (2012) considers that there are only two ways that can be taken by a translator: "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" (49). Here, leaving the writer in peace and moving the reader toward him means adopting a foreignizing approach by keeping the foreign identity of the text. On the other hand, leaving the reader in peace and moving the writer toward him refers to a domesticating approach by making the text familiar to the target text reader as much possible by avoiding the use of foreign elements.

To Schleiermacher, in a translation into German, leaving the writer in peace and moving the reader toward him means not writing (through translation) in the way the writer would have written if he had written in German (Munday: 2008: 29). To him, it means providing the reader with the experience he would go through as a German if he read the work in the original language it was written in (Schleiermacher, 2012: 50). This is Schleiermacher's preferred strategy.

Venuti's methods of domesticating translation and foreignizing translation, which rest on what Schleiermacher put many years ago, are elaborated below.

1.3.2.1 Domesticating Translation

As stated above, Venuti (1995) addressed domesticating translation based on what Schleiermacher suggested about it: "leav[ing] the reader in peace as much as possible and mov[ing] the writer toward him" (Schleiermacher, 2012: 49). Here, what is meant by this is replacing any element that will sound unfamiliar and challenging in terms of intelligibility to the target text reader with those that are familiar and easy to read and understand. The writer is brought to the reader, through domesticating translation, to protect the reader from experiencing the toughness of the foreign.

Based on Schleiermacher's ideas expressed in his essay entitled Über die verschiedenen Methoden des Übersetzens ('On the Different Methods of Translation') and first written in 1813 (Schleiermacher, 2012), Venuti defines domesticating translation as "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home". That is to say, Venuti believes that when domesticating translation method is adopted, the source text is just reduced to the cultural values of the target language with a belief in the superiority of what is possessed by the target culture without giving any seat to what is linguistically and culturally different. This leads to a fluent and transparent translation process in an invisible style in which only the elements familiar to the target readers are employed and the foreignness of the text is eliminated or minimized to ensure easiness and intelligibility.

Venuti opposes domesticating translation and has a lot of reasons to do so. Venuti (1995: 6) agrees with Cohen (1962) with regard to the risk posed by domestication. Cohen claims that domestication has a potential to reduce the original authors' styles as well as national word plays to a uniformity (33). Agreeing with Cohen, Venuti blames domesticating translation of eliminating the source text authors' styles and the language use patterns that authors use in their native languages to accommodate them to what is common and standard in the target language and culture, thereby leading to uniformity and homogeneity and preventing diversity.

Venuti (1995) associates domesticating translation with the translator's invisibility. According to Venuti, domesticating translation involves a fluent strategy creating a false effect of transparency. As a result, the translation seems as if it had originally been written in that (target) language rather than being a translation (57). In other words, a domesticating translation method yields a target text that is fluent and easy to read as it tries to eliminate anything that may sound unfamiliar or unnatural to the target text readers. Hence, the readers just encounter with elements that are recognizable to them and move away from the idea that they are reading a translation. When the feeling of translation is lost, both the translator and the phenomenon of translation stay in the background or are even ignored. Thus, they just become invisible (1).

Venuti (1995) also regards invisibility as a way of making troubling parts in the translation process obscure (16). To put it differently, he claims what the translator who adopts domesticating translation method and becomes invisible in the translation actually mystifies those parts which pose a difficulty or problem for him/her obscure by giving the impression that the author's intended meaning is there and clear.

To Venuti (1995), fluency is what is accepted ideal in domesticating translation as it not only allows applying the ethnocentric violence of domestication, but also masks this violence through generating the effect of transparency, which gives the false impression that the work is not a translation, but incorporates the real and original thoughts and feelings of the foreign author by presenting what is included in the work as "true, right, beautiful, natural" (61). In other words, he thinks that domesticated and thus fluent translations generate an "illusion of transparency" and pretend to be reflecting the true semantic counterpart of what the original author wrote; however, they reduce the differences even though, as Venuti puts it, a translation is requested to render such differences (21). He adds the following:

> In practice, the fact of translation is erased by suppressing the linguistic and cultural differences of the foreign text, assimilating it to dominant values in the target-culture, making it recognizable and therefore seemingly untranslated. With this domestication the translated text passes for the original, an expression of the foreign author's intention (1998: 31).

Venuti (1995) criticizes fluent and domesticating translation for functioning as an adaptation of a foreign text into domestic features rather than an information exchange (22) and giving birth to translations that are highly readable and thus appear attractive to those engaged in books, thereby contributing to their commodification and resulting in inattention to foreign texts and translation discourses that do not provide easy readability (16). He also defends that domesticating translation is a means of leaving the linguistic and cultural difference of the source text out of consideration (76).

While expressing his opposition to domesticating translation, Venuti (1995: 21) makes a reference to Nida's emphasis on ensuring naturalness in translation, which is as follows: "A translation of dynamic equivalence aims at complete naturalness, and tries to relate the receptor to modes of behavior relevant within the context of his own culture" (Nida, 1964:159). Venuti (1995) says that this can be achieved only if unfamiliar source-language features are replaced with recognizable target-language features, and such an approach just serves the disguise of the differentness of the source language and culture from the target language and culture (21), which he strictly criticizes.

Venuti also thinks that domesticating translation hides and prevents heterogeneity, which has a potential to challenge the existent "stereotypes, canons, and standards applied in translation" (2000: 469). In other words, he claims that if it was not for domesticating translation which is commonly adopted in the translation world, there could be a chance to alter the existing rules and standards by paving the way for heterogeneity instead of homogeneity and uniformity created by well-established trends that valorize fluency and natural expression.

Interestingly enough, Venuti, based on the case of American translators, claims that a literary translator must avoid taking cooperativeness and communicativeness as a principle, but aim to be challenging and provocative (1998: 23). With this statement, Venuti argues that literary translations do not have to translate to make things easier for readers and facilitate communication; rather, they should just challenge them by exposing them to what is not

necessarily natural and recognizable, but what provokes them to think on what is culturally and linguistically different.

Venuti (2000) expresses another reason for opposing domesticating translation by claiming that when only domestic linguistic features are employed in a translation, the readers are only exposed to what has existed in the target language and culture throughout history rather than having an idea of what is peculiar to the source language and culture (471).

An example is provided below to indicate the application of domesticating translation method and its relationship with invisibility.

Example:

Source Text (En): **Oh Jesus Christ**! How could you do this to me?

Target Text (Tr): **Aman Allah'ım**! Bunu bana nasıl yaparsın? [Literal translation: Oh Allah! How could you do this to me?]

In the example above, the expression "Oh Jesus Christ!" has been translated as "Aman Allah'ım!" [Literal translation: Oh Allah!] into Turkish. Here an element originally and historically belonging to the Christian culture (i.e. Jesus Christ) has been replaced by an element belonging to the Islamic culture (i.e. Allah). From Venuti's perspective, domesticating translation method has been adopted here. The translator has just replaced an element that could have sounded unnatural or foreign to the target text readers with one that is natural and familiar to them. As the use of "Aman Allah'ım" contributes to fluent and smooth reading, the readers do not necessarily take this expression as a translation. As a result, the translator and the translation process are invisible here.

As a general concluding statement, domesticating translation is a kind of translation in which the translator adopts a transparent and fluent style with the aim of lessening the strangeness and unfamiliarity of the foreign text (Shuttleworth and Cowie, 1997: 59).

1.3.2.2 Foreignizing Translation

Venuti grounds his foreignizing translation method on Schleiermacher's definition: "leav[ing] the writer in peace as much as possible and mov[ing] the reader toward him" (Schleiermacher, 2012: 49). This was the method which Schleiermacher was in favor of and which caused translation to be taken as an arena in which what is culturally other and different is demonstrated by some scholars such as Antoine Berman (Venuti, 1995: 20). What is meant by Schleiermacher's above-mentioned definition is keeping the elements that are foreign and peculiar to the source text language and culture in the translation process without producing or finding any domesticated equivalence for them.

With this method, the source text elements that may sound unfamiliar and unnatural in terms of understandability to the target text readers are conserved in the translation process as much as possible without any attempt to make them completely intelligible, natural, and easy to read for the target text readers. The reader is brought to the writer, through foreignizing translation, to make him/her experience what is foreign and other.

Foreignization is a notion which was described by Schleiermacher as moving the reader towards the author (Weissbort and Eysteinsson, 2006: 207). Explaining the contribution of Schleiermacher to translation studies, André Lefevere summarizes Schleiermacher's perspective of a translator employing foreignization as follows:

> The translator…tries to replace for the reader the understanding of the original language that the reader does not have. He tries to communicate to the readers the same image, the same impression he himself has gained – through his knowledge of the original language – of the work as it stands, and in doing so he tries to move the readers towards his point of view, which is essentially foreign to them (1977: 74).

Based on the perspective provided above, Venuti defines foreignizing translation as "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (1995: 20). Here, Venuti emphasizes manifesting the linguistic and cultural difference of the

source text and making the readers experience what is foreign in the pool of foreign elements by sending them to where the work belongs.

Venuti calls foreignizing translation as resistant translation in the sense that it opposes the tradition of fluent translation and what is required by it (1995: 305-6). To him, this is a way of translating by deviating from standards to make the translator visible through laying an emphasis on the foreign identity of the source text (Munday, 2008: 145). In this regard, it can be said that foreignizing translation involves an effort to keep the taste of the original text, possibly through use of a distinctive vocabulary or adhering to the syntax of the original work.

Venuti suggests that a foreignizing translation involves an intentional break of the linguistic features that are likely to be expected by the target language readers in an attempt to show that the translated text is originally of a foreign and different nature. According to him, if there are syntactical, dictional, or discursive breaks in a translated text, it becomes easier for it to be perceived and read as a translation (2010: 75).

Given that Venuti identifies the common and favorable trend of fluent translations with invisibility of the translator (1995: 1), it is safe to say that from his perspective, foreignizing translation makes the translator just the opposite: visible. This is what Munday (2008: 145) also advocates by arguing that Venuti's foreignizing method of translation is characterized by the intentional insertion of foreign elements in the target text in an attempt to make the translator "visible" and to contribute to the readers' awareness that they are on a translation of a work that originally comes from a different, foreign culture.

According to Venuti (1995), foreignizing translation avoids providing a naturalized version of an element that has a value in the foreign text, but shows the linguistic and cultural difference of the foreign text through breaking the prevalent cultural standards of the target language. He identifies foreignizing translation with deviation from domestic norms in order to introduce a foreign reading experience and notes that some ways of achieving this are selecting a

foreign text that is not well-accepted in terms of literary canons or using a marginal discourse during the translation process (20). As it is clear, Venuti suggests that to represent the culturally and linguistically different nature of the source text, the translator is required to avoid yielding a transparent translation and can even turn to a marginal language use by deviating from standards, if needed.

Venuti (1995) finds foreignizing translation favorable because of its aim to prevent the "ethnocentric violence of translation" (20). He defends an approach to translation in which translated texts are written and read with the aim of showing and recognizing how linguistically and culturally different foreign texts are (41). On the other hand, Venuti does not have a utopia in which utmost value is assigned to every foreign culture and every foreign cultural element, and foreignness is taken as a fundamental value in all circumstances, rather wishes an elaboration on "the theoretical, critical, and textual means by which translation can be studied and practiced as a locus of difference, instead of the homogeneity that widely characterizes it today" (41-42). What is indeed achieved through foreignizing translation is evoking a sense of foreign (Schäffner and Holmes, 1995: 4). In his response to a question about his strict distinction between domestic and foreign, Venuti stated the following:

> How absolute is the distinction between domestic and foreign? I want to make it clear that translation is fundamentally domestication. It's one culture appropriating texts from another culture there's also an element of dehistoricisation there. Translation is part of an imperialist move and the question is: How can we compensate for it?, that is, compensate for readers who do not know the foreign language" (Schäffner and Holmes, 1995: 40).

Venuti advocates what Berman defends with regard to a good translation and says a good translation has an illuminating feature in that it demonstrates the foreign nature of the foreign text in the target language (Berman, 1985: 89 cited in Venuti, 1998: 11). According to Venuti (1998: 11), even if this foreignization can be achieved by selecting a text which, in form and theme, display a deviation from domestic canons, the most determining factor for it is providing varied elements that are unfamiliar to the target language and manifesting that the text,

indeed, is a translation. Venuti (1998: 11) adds that a good translation contributes to heterogeneity in language.

Venuti finds it problematic for the translator to intervene in the foreign text in such a that makes it familiar and recognizable in order to shape the readers' response to it. According to him, the needed readers for translation works are those who are educated and eager to say "this is a translation and I can see it in the text" (Schäffner and Holmes, 1995: 46). It can be said that Venuti expresses, in this way, his desire for readers who do not look at a book just for a joyful and smooth experience, but as a work of foreign nature that is likely to include a lot of cultural and linguistic differences and elements that are unfamiliar to them and so may be challenging for them with what it contains, which requires educated and qualified readers.

An example is presented below to show the application of foreignizing translation method and its relationship with invisibility.

Example:

Source Text (En): The old Chilean man just put his hand in his pocket and gave a couple of **pesos** to the beggar.

Target Text (Tr): Şilili yaşlı adam elini cebine attı ve dilenciye birkaç **peso** verdi.

In the example above, the word "peso" has been translated as "peso" into Turkish. Here an element originally and historically belonging to the Hispanic American culture (i.e. peso) has been kept exactly as it is in the translation process. From Venuti's perspective, foreignizing translation method has been employed here. The translator has just kept an element that may sound unnatural or foreign to the target text readers without any attempt to find or create a domestic and familiar equivalent for it. As the use of "peso" likely to stand out as a foreign element, the readers will most probably realize that it is a translation. Hence, the translator and the translation process are visible here.

To conclude in a general sense, foreignization refers to generating a target text that deliberately breaks target conventions by retaining something of the foreignness of the original (Shuttleworth and Cowie, 1997: 59). It is concerned

with the degree to which the translator adapts a foreign text to the receiving language and culture and the degree to which s/he marks its differences (Venuti, 1998 cited in: Munday, 2008: 146).

CHAPTER 2

THE AUTHOR AND THE NOVEL

2.1 ABOUT THE AUTHOR

2.1.1 Life of the Author

This section deals with a brief account of the author's life. Brian O'Nolan, or Flann O'Brien as we know it, was born in 1911 and died in 1966. He was an Irish novelist, playwright, and – based on the content of his works – a satirist. Today, he is even considered as one of the "trinity of great Irish writers" along with Joyce and Beckett (O'Connell, 2011: 1). In addition, O'Brien was widely compared to Joyce by literary critics (Mader-Lin, 2001).

O'Brien's family intended him to study in Gaelic language. However, as no good school was found to offer an education in Gaelic language in the surrounding area where his family lived, O'Brien started to pick up English at the age of six when he started an English-speaking school. His family's intentions to keep the boys of the family away from English language was so determined that even in their childhood, they were not allowed to play with English-speaking children. Nowadays, scholars frequently mention that the postcolonial aspects of his works, which can be traced back to his own personal life, were under the influence of a strict Irish-only family (Mader-Lin, 2001).

It is known that O'Brien attended University College, Dublin. *At Swim-Two-Birds* carries certain biographical reflections from his own life. He was engaged in literary activities during his university years as he was a part of Literary and Historical Society in that period. It is even claimed that *At Swim-Two-Birds*' early pieces came together during the meetings of the aforementioned society (Mader-Lin, 2001).

O'Brien always used pseudonyms during his writing life for he was a civil servant for the Irish government. He was indeed obliged to work to look after his ten siblings because his father died at a relatively early age. As Ireland was a poor

country during the period covering his lifetime, being a civil servant provided a reliable income for his family, which could not be taken at a risk due to his satiric views that he expressed in a column called "Cruiskeen Lawn" (Mader-Lin, 2001). Flann O'Brien is the pseudonym he used for his fictional works while he used Myles na gCopaleen for his columns.

2.1.2   Works of the Author

O'Brien wrote for a certain period of time in the columns of *Irish Times*. He also produced five important fictional works among which *At Swim-Two-Birds* (1939) became the most popular. The other works include *The Hard Life* (1962), *The Dalkey Archive* (1964), *The Third Policeman* (written in 1940 published in 1968), and *The Poor Mouth*. *At Swim-Two-Birds* was enjoyed by many people, and it even became one of the books Joyce praised upon reading before his death (Mader-Lin, 2001). *The Third Policeman* is a fiction about a murder. It was rejected to be published in the year it was written (i.e. 1939-1940), which had an immense effect on O'Brien. Some scholars even argue that his creativity was much influenced by such rejections (Asensio, 2015).

O'Brien, as reflected in his works, was keen on drinking, and he was diagnosed with cancer of throat. In the April of 1966, he died of a heart attack. *The Third Policeman* was published after a year of his death.

2.1.3   The Style of the Author

As mentioned above, O'Brien's native language was not English and he was brought up in a strictly Irish-only family who intended him to study in Gaelic as well. His Irish background is clearly visible in *At Swim-Two-Birds* because he not only borrowed from the Irish language and cultural elements but also added King Sweeny, an Irish legendary king exiled from his homeland following the Battle of Moira in 637 (Barra, 2013), into this notable work. Some critics argue that O'Brien is sort of "trapped" between multiple languages due to this "social position" (Rock, 2010: 12). In this respect, it is argued that O'Brien "parodies (…) the parameters

of various constructions of the Irish even as it celebrates (…) a nation emerging from colonial domination" (McMullen, 1993: 1).

The issue of language is considered as a postcolonial issue in O'Brien's works as well (Rock, 2010: 15). O'Brien

> repeatedly subverts any traditional notions of an author's control over the words she sets down. O'Brien powerfully calls our attention to the ways language runs away from an author, assuming an authority of its own, determining meanings unintended by the writer (Shea, 1994: 274).

O'Brien is considered as a bilingual, postcolonial, postmodernist author producing a hybrid form of language for his works. Having postmodern characteristics, he even resisted the idea of a single start in *At Swim-Two-Birds* and by placing a fiction within a fiction and making use of metafictional elements he makes a place for himself "as a nomadic and dislocated writer between languages" (Rock, 2010: 30). Having such dynamic characteristics and employing an array of richness from both his Irish and political background and blending it with postmodernist techniques, his works offer the opportunity to be read in "multiple colorful" ways (Çapkın, 2011: 32-33).

2.2   ABOUT THE NOVEL

At Swim-Two-Birds was published in 1939. It was the first fictional work of O'Brien. However, the book was rather unlucky in terms of the year it was published in. This is because it was the year Joyce's *Finnegans Wake* was published. Besides, it was the year when World War II started. This had a profound influence on the sales of the novel. However, it managed to become the most notable work of O'Brien. Even the author mocked this situation and said "In a grim irony that is not without charm, the book survived the war while Hitler did not" (O'Brien, 2012: v).

The text is a metafictional novel with frame narratives embedded in one another. However, one cannot say that the frame tales have clear cut boundaries between themselves. Indeed, it would be more appropriate to tell that the text is a juxtapositional novel with a loose structure since characters pass from one narrative to the other (McMullen, 1993: 1).

Because the novel does not follow a linear plot (i.e. it has three beginnings), and it consists of fragmented narratives, excessive intertextuality, reflexivity, and parody, and is about writing a novel, scholars considered the work as one of the earliest postmodern novels (McMullen, 1993: 1).

The structure of the novel is as follows:

> Flann O'Brien begets Flann O'Brien who begets the novel's unnamed narrator (N) and then places him in the real world of University College, Dublin, where he is (as his author once was) a far from diligent student. N creates, for his book, a pub owner named Dermont Trellis who has two principal activities, writing and sleeping. Next, with the help of a cowboy romance writer, William Tracy, Trellis manages to have his arch villain appear (O'Brien, 2012: viii).

Trellis then creates Shelia Lamont, the contrastive female figure of his novel. Meanwhile, it should be noted that Trellis was a rather copy-and-paste writer and all of his characters are borrowed from other books (O'Brien, 2012: viii). To make things more complicated, it should be noted that Trellis's characters live with Trellis at the Red Swan Hotel. Not resisting the beauty of the character he created, Trellis rapes Shelia, and Orlick Trellis is born. Orlick is born with a natural talent of writing, and Dermont Trellis's characters persuade Orlick to write another story to take revenge and punish him.

To make it clearer, the following frame can be given regarding the structure of the novel: [Book 1: O'Brien's), (Book 2: N's), (Book 3: Trellis'), (Book 4: Orlick's) (O'Brien, 2012: viii). "In this book each plot is a digression, chaos overcomes order in a most orderly way, allusions are so plentiful, like reflections which dematerialize their mirror, who knows what belongs to what, and the narrative thread is lost in its own tangle" (O'Brien, 2012: ix).

With so many characters borrowed from Irish myths and legends (e.g. Finn MacCool, Sweeny, Pooka McPhellimey), *At Swim-Two-Birds* received double interpretations from the scholars. On one side, there is the choice of reading O'Brien "as celebrating the greatness of a past tradition that is no longer functional because the modern world is too seedy and chaotic to support it" (Booker, 2005: 7). On the other side, it is possible to read him as "importing mythical materials into a modern context to challenge their authority by

suggesting that they were never what they were cracked up to be in the first place" (Booker, 2005: 7).

Considering the content of the novel, it is clear that it includes many cultural elements in terms of the language in use, characters, and tangible concepts. The tangible cultural concepts are generally scattered in the novel in the word form whereas culture-specific use of language (e.g. fixed expressions, idiomatic expressions) and authenticity of the characters are clearly observable in the dialogues within the novel. Additionally, it is described as "humorous" (McCrum, 2014: 1) and "breathtakingly funny" (Cronin, 1997: 37). Joyce's emphasis on this feature of the book is also remarkable: "That's a real writer, with the true comic spirit. A really funny book" (Joyce quoted in Krueger, 2003: 278).

These characteristics certainly pose certain problematic situations in the translation process. This study is an attempt to dwell on the analysis of such situations and how they are handled by the translator. However, it should be noted that such problematic situations are encountered in other translated versions of the novel as well. In "Four-handed Chirping of Birds or, The Adventure of two Hungarian Translators with Flann O'Brien's Book-web", Erika Mihálycsa (2013) comments on this situation as follows: "we feel we have furthered a strategy at the heart of the text: of adding, and appropriating, entangled voices and forked idioms in order to emphasize the fact that texts always generate meaning in dialogue" (Mihálycsa, 2013: 66).

Here, Mihálycsa indicates the existence of a certain intervention in the text to transfer the culture-specific elements and the effects of source text into the target text. A similar intervention is also the case in the Turkish translation of the novel which will be analyzed in the next chapter in detail.

Besides, the book has been introduced to Turkish under a different title than the English title *At Swim-Two-Birds*. It has been translated under the title of *Ağaca Tüneyen Sweeny*, which literally means "The Sweeny in the Trees". In the special section where she explains this choice of hers in the beginning of the Turkish translation, Hatipoğlu says that she has not done a word-for-word translation of the title to give the Turkish translation a title like *Yüzer İki-Kuş'ta* because it would

sound weird in terms of the harmony and voice of Turkish. She adds that though her choice, *Ağaca Tüneyen Sweeny (The Sweeny in the Trees)*, seems to imply infidelity at the first glance, she has actually used a title that was among the titles Flann O'Brian considered to name the book (O'Brien, 2014: 21).

2.3   ABOUT THE TRANSLATOR

Gülden Hatipoğlu was born on 13th of March in 1974 in Istanbul. She studied ELT (English Language Teaching) at Istanbul University between the years 1992 and 1995. She quitted her education half-finished and settled in Izmir. She graduated from the Department of English Language and Literature at Ege University. She received her Master of Arts degree in 2004 with her thesis on James Joyce's *Ulysses*. She is still studying on her dissertation about Flann O'Brien.

She is currently teaching at the Department of English Language and Literature at Ege University. Her previous translations include *The Dalkey Archive* (1964) and *The Third Policeman* (1967) from Flann O'Brien (O'Brien, 2014: 3). She is also the editor of the Turkish translation of James Joyce's *Ulysses* translated by Armağan Ekici and published by Norgunk Yayıncılık in 2012 (englishlit.ege.edu.tr).

Seeming to be highly interested in Flann O'Brien and Irish culture, Hatipoğlu has memberships to such associations as the International Flann O'Brien Society, Canadian Association for Irish Studies, International Association for the Study of Irish Literatures (englishlit.ege.edu.tr).

CHAPTER 3

CASE STUDY

3.1   ANALYSIS OF *AĞACA TÜNEYEN SWEENEY* IN TERMS OF THE TRANSLATION OF CULTURAL ELEMENTS

3.1.1   Analysis of Examples

This section presents an analysis of the examples extracted from *At Swim-Two-Birds* (2012) and its Turkish translation titled *Ağaca Tüneyen Sweeney*. This analysis will firstly show which microstrategies suggested by Schjoldager (2010) have been used by the translator in the translation of cultural elements and how they have been applied. In addition, it will demonstrate which method proposed by Venuti (1995) (i.e. domestication or foreignization) the translator has resorted to by employing these strategies. In this way, it will manifest whether the translator has turned out to be visible or invisible in the target text as a result of use of such strategies and methods.

The examples are presented below under the categories of the microstrategies commonly used by the translator.

After the examples are analyzed in detail, a table (Table 1) is provided to show the number of the cases in which the respective microstrategies have been used by the translator in the translation of cultural elements and the total number of cases in which the translator has adopted the domestication method or the foreignization method from Venuti's perspective by using these microstrategies.

3.1.1.1 The Cases in Which the "Oblique Translation" Microstrategy Has Been Used

Oblique translation refers to translating a source-text item into the target text by focusing on its contextual meaning rather than its linguistic meaning. To achieve this, sense-for-sense procedure is adopted by the translator rather than a word-for-word procedure. The sense is kept unchanged in the translation process

though some linguistic changes take place in the translation process (Schjoldager, 2010: 97-98).

This sections presents the cases in which the translator has used the "oblique translation" microstrategy for creating corresponding target text items, and explores which one of the methods indicated by Venuti (1995) has been adopted by using this strategy.

Example 1:

SOURCE TEXT	TARGET TEXT
"What **in God's name** is doing to happen to him when he goes out to face the world?" (O'Brien, 2012: 4).	"Dünyayla yüzleşme vakti geldiğinde ne yapacak **Allah aşkına**?" (O'Brien, 2014: 33).

In this example, the translator has translated the expression "in God's name" into Turkish as "Allah aşkına" ("for God's sake") (Tureng). This expression does not involve a one-to-one translation of the individual source text items. The translator has applied the **oblique translation** here as she has expressed the meaning in the source text differently in terms of the words used by adopting a target oriented translation in order to cover the contextual meaning (i.e. the narrator's uncle criticizing him about his laziness and unawareness of the real world with a stressed tone).

Turkish people commonly use the expression "Allah aşkına" in various contexts including a surprising or annoying situation, begging somebody for something, and an attempt to convince somebody about something with a stressed tone (www.tdk.gov.tr). Applying the oblique translation strategy and inserting this Turkish phrase having a common use within Turkish dialogues in the target text instead of an unfamiliar saying, the translator has resorted to **domestication**. The use of "Allah aşkına" increases the fluency of translation and alleviates the feeling of foreignness, which could have been raised through a different way of translation transferring foreign elements with a focus on individual elements rather than the contextual meaning intended in the source text.

Example 2:

SOURCE TEXT	TARGET TEXT
"O I know **the game you are at above** in your bedroom" (O'Brien, 2012: 4).	"Odanda **çevirdiğin dolapları** iyi biliyorum ben" (O'Brien, 2014: 33).

In the example above, the translator has translated the expression "the game you are at above" into Turkish as "çevirdiğin dolapları" ("the tricks you pull") (Tureng), which is a common idiomatic expression in Turkish but not a linguistic and literal equivalent of the source-text item. Here, the translator has used the **oblique translation** strategy. She has focused on the context of the dialogue between the student narrator and his uncle (i.e. the uncle criticizing his nephew for not studying enough for school, but doing some secret things) and rendered the meaning within such context through a target text oriented translation. The translator presents the source-text item in a different way in the target text by finding a semantic equivalent for it.

Using the oblique translation strategy and inserting a common Turkish idiomatic expression in the target text, the translator has resorted to **domestication**. "Dolap çevirmek" ("to pull a trick") is a common idiomatic expression used in the Turkish culture in situations involving doing secret things (Saraçbaşı, 2010: 378). The use of this expression instead of a linguistic equivalent of the source-text item has led to a fluent translation and reduced the feeling of foreignness to minimum, thereby disguising the linguistic and cultural difference of the source text.

Example 3:

SOURCE TEXT	TARGET TEXT
"**Wonderful for telling**, said Conán, and I know it" (O'Brien, 2012: 11).	"**Hay ağzınızla bin yaşayın**, dedi Conán, bilmez miyim" (O'Brien, 2014: 42).

In this extract, the translator has translated the expression "Wonderful for telling" into Turkish as "Hay ağzınızla bin yaşayın" ("Never stop telling such nice things").

This Turkish expression is completely different from the source-text item in linguistic terms. The translator has employed the **oblique translation** method by expressing the meaning given in the source text in a different way in the target text by concentrating on the contextual meaning (i.e. Conán expressing his happiness to hear what Finn is telling and his wish to hear more from him) and come up with a target oriented translation avoiding word-for-word rendering.

"Hay ağzınızla bin yaşayın" is a common expression used by the Turkish people to indicate the happiness for what is being told or what has just been told (Saraçbaşı, 2010: 213). Applying the oblique translation strategy and putting a common Turkish phrase, which is widely used in daily dialogues among Turkish people, in the target text rather than incorporating a saying unfamiliar in it, the translator has resorted to **domestication**. With this translation, she has contributed to a fluent translation that provides easy readability and minimized the foreignness of the text. She has made no attempt to violate the linguistic and semantic conventions of the target text and introduce a foreign expression.

Example 4:

SOURCE TEXT	TARGET TEXT
"Here's to your health, said Kelly. **Good luck**, I said." (O'Brien, 2012: 16).	"Sağlığına dedi Kelly. **Eyvallah** dedim" (O'Brien, 2014: 48).

In the extract above, the translator has translated the expression "Good luck" into Turkish as "Eyvallah" ("All right") (Tureng). Here, the source text expression has been conveyed by use of a counterpart which does not contain the meaning given by the individual elements of it. The translator has applied the **oblique translation** here as she has translated the source text item by adopting a target oriented translation with an emphasis on the context of the dialogue (i.e. the narrator giving thanks for the nice statement of his friend) rather than the individual connotations of words.

"Eyvallah" is often encountered in the dialogues among Turkish people when it comes to thanking somebody for what s/he has done or told (www.tdk.gov.tr). Using the oblique translation strategy and including such a common Turkish expression instead of introducing a foreign way of thanking, the translator has resorted to **domestication**. The use of "Eyvallah" raises the fluency of translation and lessens the feeling of foreignness giving no seat to the culturally different nature of the source text. The fluency brought by use of "Eyvallah" in the dialogue between the narrator and his friend might lead to an ignorance of that the work has originally been created in a foreign language and culture and then brought to Turkish through translation.

Example 5:

SOURCE TEXT	TARGET TEXT
"**First come, first called**" (O'Brien, 2012: 24).	"**Sona kalan dona kalır**" (O'Brien, 2014: 57).

In this example, "first come, first called" has been translated into Turkish as "sona kalan dona kalır" ("the early bird catches the worm") (Tureng). This has nothing to do with the source-text item in linguistic terms. As the translator has not produced a word-for-word translation, but rather created a target text oriented text that prioritizes the transfer of the contextual meaning (i.e. the uncle saying that he will speak to Brother Hanley in order to act early and not to be late for getting the job), she has used the **oblique translation** strategy.

"Sona kalan dona kalır" is used in the Turkish culture to imply that if a person does not do something on time but postpones it, s/he makes a loss; or if a lot of people have an interest and benefit in a particular thing, those who act early enjoy it (www.tdk.gov.tr). With this translation, the translator has not made the readers feel that this phrase is from a dialogue taking place in some foreign culture. She has come up with a fluent and easily readable and understandable sentence by using an idiomatic expression common in the Turkish culture, without demonstrating the linguistic and cultural difference of the foreign text. Thus, by using the oblique translation strategy, she has resorted to **domestication**.

Example 6:

SOURCE TEXT	TARGET TEXT
"The passage had in fact reference to Doctor Beatty (**now with God**) but boldly I took it for my own." (O'Brien, 2012: 25).	"Bu bölümde bahsi geçen şahıs aslında Doktor Beatty (**Hakkın rahmetine kavuştu**), ama ben bu bölümü alıp fütursuzca kendime mal ettim" (O'Brien, 2014: 59).

In the example above, the translator has translated the expression "now with God" into Turkish as "Hakkın rahmetine kavuştu" ("he went to his last home") (Tureng). Here, the English expression has been translated with an expression that is related to the source text item only in terms of the overall meaning given. Only the meaning intended in the context (i.e. the death of Doctor Beatty) is translated without any regard to the individual words existing in the source text. The translator has employed the **oblique translation** method by expressing the meaning given in the source text in a different way in the target text by concentrating on the contextual meaning.

Turkish people find "Hakkın rahmetine kavuştu" quite natural in contexts involving the death of a person (Saraçbaşı, 2010: 561). Employing the oblique translation strategy and including such a natural Turkish phrase in the target text, the translator has resorted to **domestication**. Another sign of domestication is the word "Hak" in the Turkish text. It is one of the 99 names of Allah mentioned in the Quran. Thus, it is quite natural and familiar to the people in Turkey where Islam prevails. Fluency has been enhanced by such use of the translator, who, by adopting the contrary approach (i.e. foreignization), could have introduced a foreign expression (e.g. şimdi Tanrı'yla beraber) revealing the culturally different quality of the book.

Example 7:

SOURCE TEXT	TARGET TEXT
"**Now go to God**, says I, don't tell me they have taken the lot with them" (O'Brien, 2012: 53).	"**Hay anasını satayım**, diyorum, onları da götürmüşler deme sakın" (O'Brien, 2014: 91).

In this extract, the translator has translated the expression "Now go to God" into Turkish as "Hay anasını satayım" ("damn!") (Zargan), which is a slang idiomatic expression in Turkish. It is completely different from the source text item in terms of the individual words used. The translator has applied the **oblique translation** strategy. She has just transferred the meaning inherent in the context of the dialogue between Slug and Trellis (i.e. Trellis shocked by and reacting to what had happened to the skivvies in anger), through a target text oriented translation. The translator presents the source-text item in a different way in the target text.

Applying the oblique translation strategy and using a common Turkish slang idiomatic expression in the target text, the translator has resorted to **domestication**. "Anasını satayım" is a slang expression used in the Turkish culture in negative situations involving anger, shock, and so on (Saraçbaşı, 2010: 113). With the use of this expression rather than a linguistic equivalent of the source-text item, a fluent translation has come out, and the feeling of foreignness has been minimized, veiling the cultural difference of the source text.

Example 8:

"Well the upshot was that he gave us three minutes to go home and home **we went like boys** because Kiersay would think nothing of shooting the lights out of us and that's the God's truth" (O'Brien, 2012: 55).	"Neyse, netice itibariyle, çekip gitmemiz için bize üç dakika mühlet verdi, **biz de paşa paşa çekip gittik**, çünkü Kiersay bir an bile düşünmeden tahtalıköye postalardı bizi maazallah" (O'Brien, 2014: 94).

In the extract above, "we went like boys" has been translated into Turkish as "paşa paşa çekip gittik" ("we went away like lambs") (Tureng). Here, the translator has focused on the contextual meaning (i.e. they decide to go away without any objection because of fear of Kiersay) of the whole sentence rather than individual words. Adopting a target text oriented approach, the translator has used the **oblique translation** strategy.

"Paşa paşa" is used by the Turkish people as an adverb expressing that one does something without any objection or causing any trouble (Saraçbaşı, 2010: 961). With this choice, the translator has not made an impression among the readers that this expression is originally from a dialogue from a foreign culture. A fluent reading process has been ensured by use of an idiomatic expression common in the Turkish culture without giving any seat to the cultural difference of the foreign text. All in all, by using the oblique translation strategy, the translator has resorted to **domestication**.

Example 9:

SOURCE TEXT	TARGET TEXT
"Well the upshot was that he gave us three minutes to go home and home we went like boys because Kiersay would think nothing of **shooting the lights out of us** and that's the God's truth" (O'Brien, 2012: 55).	"Neyse, netice itibariyle, çekip gitmemiz için bize üç dakika mühlet verdi, biz de paşa paşa çekip gittik, çünkü Kiersay bir an bile düşünmeden **tahtalıköye postalardı** bizi maazallah" (O'Brien, 2014: 94).

In this example, the translator has translated "shooting the lights out of us" into Turkish as "tahtalıköye postalardı" (polishing us off) (Tureng). By doing so, she has employed the **oblique translation** strategy. As a matter of fact, she has transferred the phrase in the source text into the target text in a completely different way in terms of the words used and resorted to a sense-for-sense procedure rather than one-to-one rendering of each linguistic element in order to convey the contextual meaning of the source text phrase (i.e. angry Kiersay likely to harm them seriously).

Applying the oblique translation strategy and inserting "tahtalıköye postalardı bizi" in the target text as a counterpart to "shooting the lights out of us", the translator has resorted to **domestication**. "Tahtalı köye postalamak" is a common Turkish idiomatic expression meaning killing or polishing off (Saraçbaşı, 2010: 1087) and gives no impression of foreignness to the Turkish readers. The expression is just read fluently and naturally and contains nothing unfamiliar in it, thereby veiling the linguistic and cultural difference of the source text.

Example 10:

SOURCE TEXT	TARGET TEXT
"Well the upshot was that he gave us three minutes to go home and home we went like boys because Kiersay would think nothing of shooting the lights out of us and **that's the God's truth**" (O'Brien, 2012: 55).	"Neyse, netice itibariyle, çekip gitmemiz için bize üç dakika mühlet verdi, biz de paşa paşa çekip gittik, çünkü Kiersay bir an bile düşünmeden tahtalıköye postalardı bizi **maazallah**" (O'Brien, 2014: 94).

In the example above, the translator has translated the expression "that's the God's truth" into Turkish as "maazallah" ("God forbid!") (Tureng). The translator, here, has addressed the context overall and attempted to contribute to the understanding of the contextual meaning (i.e. Trellis expressing how serious Kiersay would be to kill or harm them) in the target text rather than focusing on the individual words existing in the source text. The translator has applied the **oblique translation** method by expressing the meaning given in the source text in a different way in the target text by concentrating on the contextual meaning.

"Maazallah" sounds quite natural to Turkish people as a reaction or saying articulated in contexts involving a serious negative situation causing worry (www.tdk.gov.tr). Applying the oblique translation strategy and including such a natural Turkish phrase in the target text, the translator has resorted to **domestication**. Another indicator of domestication is the word "Allah" from which "mazallah" was derived. Fluency has been ensured by such use of the translator. If she had adopted the contrary approach (i.e. foreignization), she could have

introduced a foreign expression (e.g. bu Tanrı'nın bir gerçeği) by showing the culturally different nature of the book.

Example 11:

SOURCE TEXT	TARGET TEXT
"**Go to hell**, says I, you don't tell me" (O'Brien, 2012: 55).	"**Allah müstahakını versin**, diyorum, valla mı?" (O'Brien, 2014: 94).

In this extract, the translator has translated the expression "Go to hell" into Turkish as "Allah müstahakını versin" ("damn it!") (Tureng). This is completely different from the source text item in terms of the individual words used. Here, the translator has employed the **oblique translation** strategy. She has conveyed the contextual meaning in the dialogue between the narrator and Slug (i.e. Trellis distressed and angry with what Slug has told about the writing of another book by Tracey) through a target text oriented translation. The translator has put the expression in the target text in a different way from the source text.

"Allah müstahakını versin" is a fixed expression used in the Turkish culture in situations causing distress or anger with someone or somebody (Saraçbaşı, 2010: 93). Employing the oblique translation strategy and using a common Turkish idiomatic expression in the target text, the translator has resorted to **domestication**. With the use of this expression rather than a one-to-one equivalent of the source-text item, a fluent translation has emerged; the feeling of foreignness has been minimized; and the cultural difference of the source text has been manifested.

Example 12:

SOURCE TEXT	TARGET TEXT
"Go to hell, says I, you don't tell me. **As sure as God**, says he" (O'Brien, 2012: 55).	"Allah müstahakkını versin, diyorum, valla mı? **Adım gibi eminim**, diyor" (O'Brien, 2014: 94).

In the extract above, the translator has translated "As sure as God" into Turkish as "Adım gibi eminim" ("I know for sure") (Tureng). This is not the literal translation of the source-text item. Here, the translator has applied the **oblique translation** strategy because she has avoided a word-for-word translation, but focused on the contextual meaning (i.e. Slug's sureness about what is being told) rather than individual linguistic items. All in all, what matters here is the overall meaning of the expression rather than the individual connotation of the words such as God.

Applying the oblique translation strategy and translating "As sure as God" into Turkish as "Adım gibi eminim" has led to **domestication**. The translator has used an expression commonly used in the Turkish culture for expressing one's sureness about something rather than introducing a foreign way of giving such meaning and demonstrating the foreignness and cultural difference of the source text. The translator has just made the text closely conform to the target language and culture by hindering the feeling of foreignness and paving the way for a fluent reading experience.

Example 13:

SOURCE TEXT	TARGET TEXT
Shorty and myself behind a sack of potatoes picking off the snipers **like be damned** (O'Brien, 2012: 57).	"Shorty ve bendeniz de patates çuvallarının arkasında **Allah yarattı demeden** keskin nişancıları teker teker indiriyorduk" (O'Brien, 2014: 95).

In this example, the translator has translated the expression "like be damned" into Turkish as "Allah yarattı demeden" ("giving a good beating") (Tureng). This does not contain a one-to-one translation of each linguistic item in the source-text item. The translator has focused on the context overall and contributed to the understanding of the contextual meaning (i.e. Trellis and Slug shooting the snipers without any pity) in the target text instead of concentrating on the individual words in the source text. The translator has applied the **oblique translation** method by transferring the meaning in the source text in a different way to the target text by highlighting the contextual meaning.

"Allah yarattı demeden" is quite natural for Turkish people as a saying told in contexts in which there is no mercy for someone or something (Saraçbaşı, 2010: 96). Applying the oblique translation strategy and inserting such a natural Turkish phrase in the target text, the translator has resorted to **domestication**. With this translation, the translator has enhanced fluency and minimized the foreignness of the text. Here, the culturally different nature of the source text has not been showed. As a result, the readers are likely to experience a natural reading experience.

Example 14:

SOURCE TEXT	TARGET TEXT
"He'd talk the lot of us into the one grave if you gave him his head, don't ask me how I know, **look at my grey hairs**" (O'Brien, 2012: 62).	"Müdahale etmezsen, konuşa konuşa aynı mezara sokar hepimizi; nereden bildiğimi sormayın, **değirmende ağartmadık biz bu saçları**" (O'Brien, 2014: 102).

In the example above, the translator has translated "look at my grey hairs" into Turkish as "değirmende ağartmadık biz bu saçları" ("I wasn't born yesterday") (Tureng). This has nothing to do with the source-text item linguistically. The translator has used the **oblique translation** strategy by expressing the meaning of the phrase in the source text in a completely different way in the target text by focusing on its contextual meaning (i.e. Shanan telling his friends something and implying that he knows it because he is an experienced and wise man) and thus adopting a target text oriented sense-for-sense procedure rather than doing a word-for-word translation and sticking to the individual meanings of the linguistic elements in the source text.

Employing the oblique translation and translating "look at my grey hairs" into Turkish as "değirmende ağartmadık biz bu saçları", the translator has resorted to **domestication** because "değirmende ağartmadık biz bu saçları" is an expression used in the Turkish culture to talk about one's experience and knowledge thanks to the long years s/he has lived. For that reason, a Turkish reader reading this

part of the target text may have the feeling that s/he is reading a text originally written in his/her own culture and language as the expression is so fluent and natural to him/her. On the contrary, the insertion of a foreign way of expressing experience and knowledge depending on age would make the cultural and linguistic difference of the source text clear by breaking the cultural conventions of the target language.

Example 15:

SOURCE TEXT	TARGET TEXT
"His stories are not the worst though, I'll say that, said Lamont, there's always a head and a tail on his yarns, a beginning and an end, **give him his due**" (O'Brien, 2012: 62).	"Anlattığı hikâyeler o kadar da kötü sayılmaz aslında bence, dedi Lamont, anlattığı hikâyelerin hep bir başı ve ayağı var, yani bir başlangıcı ve bir sonu, **yiğidi öldür hakkını ver**" (O'Brien, 2014: 103).

In this extract, the translator has translated "give him his due" into Turkish as "yiğidi öldür hakkını ver" ("you have to hand it to him") (Tureng). The Turkish translation is not a word-for-word translation of the source text expression. Here, the translator has employed the **oblique translation** strategy. She has taken the contextual meaning (i.e. Lamont trying to convince others about a strength of Mr. Storybook [having a beginning and an end] and that they have to hand it to him) of the whole expression as a basis rather than the individual connotations of the words.

Turkish people widely use the idiomatic expression "yiğidi öldür hakkını ver" in contexts involving a situation in which somebody wants credit to be given to somebody for what s/he has without being unfair to him/her. In this regard, employing the oblique translation strategy and incorporating a natural Turkish idiomatic expression in the target text, the translator has resorted to **domestication**. With this choice, the translator has led to a fluent translation by minimizing foreignness and without revealing the cultural difference of the source text.

Example 16:

SOURCE TEXT	TARGET TEXT
"Just Jem Casey, a poor ignorant labouring man but head and shoulders above the whole bloody lot of them, not a man in the whole country to beat him when it comes to getting together a bloody pome - not a poet in the whole world that **could hold a candle** to Jem Casey, not a man of them fit to stand beside him" (O'Brien, 2012: 74).	"Jem Casey işte, gariban, cahil bir işçi, ama topundan kat kat üstün, iş şiyir düzmeye gelince tüm ülkede kimse onunla yarışamaz – tüm dünyada hiçbir şair **eline su dökemez**, hiçbiri onunla boy ölçüşemez" (O'Brien, 2014: 117).

In the extract above, the translator has translated "not…could hold a candle" into Turkish as "eline su dökemez" ("cannot hold a candle") (Tureng). This is not a linguistic and literal equivalent of the source-text expression. The translator has applied the **oblique translation** strategy by giving the meaning of the phrase in the source text in a different way in the target text through concentrating on its contextual meaning (i.e. Lamont praising the talent and superiority [to other people] of Jem Casey in poetry) and therefore employing a sense-for-sense procedure that is target text oriented.

Using the oblique translation method and translating "not…could hold a candle" into Turkish as "eline su dökemez", the translator has resorted to **domestication** approach. "Eline su dökemez" is an idiomatic expression that is frequently used in the Turkish culture to state, based on a comparison, that a person is even not suitable to have a position subordinate to another person who is much better than him/her in a specific field (Saraçbaşı, 2010: 432). The use of such a common expression in the Turkish culture instead of a foreign way of giving the above-mentioned meaning has provided a fluent reading experience by minimizing the foreign taste and not violating the culturally well-established uses in the target language.

Example 17:

SOURCE TEXT	TARGET TEXT
"When things go wrong and will not come right, Though you do the best you can, **When life looks black as the hour of night** – A PINT OF PLAIN IS YOUR ONLY MAN" (O'Brien, 2012: 78).	"Sen yapsan da elinden geleni, İşer sarpa sardıysa ve girmiyorsa yoluna, **Hayat batırdıysa Karadenizde gemini** – TEK DOSTUNDUR BİR PİNT BİRA" (O'Brien, 2014: 121).

In this example, the translator has translated "When life looks black as the hour of night" into Turkish as "Hayat batırdıysa Karadenizde gemini". This has nothing do with the sentence in the poem in the source text in linguistic terms. Here, the translator has used the **oblique translation** strategy as she has transferred the expression in a poem in the source text to the target text in an absolutely different way in terms of the words used (i.e. content) and turned to a sense-for-sense procedure rather than a one-to-one transfer of the linguistic elements in the source text, thereby conveying the contextual meaning intended with the source text phrase (i.e. a state full of sadness, frustration, and despair) (Saraçbaşı, 2010: 734). The similarity between the phrase in the source text and the phrase in the target text is only in the meaning created.

Applying the oblique translation strategy and translating "When life looks black as the hour of night" into Turkish as "Hayat batırdıysa Karadenizde gemini", the translator has resorted to **domestication**. As a matter of fact, "Karadeniz'de geminin batması", which literally means the sinking of a ship in the Black Sea, is an expression used in the Turkish culture to indicate a situation of sadness and frustration (Saraçbaşı, 2010: 734). The translator has come up with an expression widely used by Turkish people in the Turkish culture, thereby providing a domesticated, natural, and fluent saying that does not give any seat to the cultural difference of the source text.

Example 18:

SOURCE TEXT	TARGET TEXT
"When **money's tight** and is **hard to get** And your horse has also ran, When all you have is a heap of debt – A PINT OF PLAIN IS YOUR ONLY MAN" (O'Brien, 2012: 78).	"**Paralar suyunu çektiyse** ve **ekmek aslanın ağzındaysa**, Atın da fena halde nalları topladıysa, Elinde avucunda bir tek tepeleme borç kaldıysa, TEK DOSTUNDUR BİR PİNT BİRA" (O'Brien, 2014: 121).

In the example above, the translator has translated the phrase "When money's tight and is hard to get" into Turkish as "Paralar suyunu çektiyse ve ekmek aslanın ağzındaysa". This is not a linguistic and literal equivalent of the source-text expression. While translating the expression, the translator has employed the **oblique translation** strategy. As it is clear, she has expressed the source text phrase in the target text in a different way in terms of the words used. She has avoided word-for-for translation and changed the words when necessary by adopting a sense-for-sense procedure. She has focused on the transfer of contextual meaning (i.e. limitedness of money and hardness of earning it).

Being very common idiomatic expressions used in the Turkish culture, "Paraların suyunu çekmesi" is used for implying that money has run out (Saraçbaşi, 2010: 1060) while "ekmek aslanın ağzında" is used for indicating that it is no longer easy to earn one's bread and money (Saraçbaşı, 2010: 128). In this regard, by employing the oblique translation strategy, the translator has resorted to **domestication**. These expressions sound quite natural to the Turkish readers as they often hear them from people in their own society and culture. The use of such common expressions has given rise to a fluent translation as the target text readers have a smooth reading experience without being interrupted by any foreign element.

Example 19:

SOURCE TEXT	TARGET TEXT
"Anyway, didn't he **raise the dander** of the head of the house, the big man, the head bottle-washer" (O'Brien, 2012: 88).	"Her neyse, mekânın bulaşıkçıbaşısının, o ızbandut gibi adamın **cinlerini tepesine çıkarmasın** mı?" (O'Brien, 2014: 132)

In this extract, the translator has translated the expression "didn't he raise the dander…?" into Turkish as "…cinlerini tepesine çıkarmasın mı?" ("didn't he make him on the rampage?") (Tureng). The Turkish expression is not a word-for-word translation of the source-text item. There are differences between the meanings of individual words. The translator has applied the **oblique translation** strategy here by focusing on the contextual meaning of the source text item (i.e. Furriskey explaining how Craddock made the head of the house very angry with his acts) and so adopted a sense-for-sense procedure to render such contextual meaning.

Applying the oblique translation strategy and translating "didn't he raise the dander…?" into Turkish as "…cinlerini tepesine çıkarmasın mı?" has led to **domestication**. As a matter of fact, this is a common Turkish idiomatic expression widely used by the Turkish people to mean making somebody very angry (Saraçoğlu, 2010: 293) and involves no element to sound like a foreign text. The use of this expression provides a fluent reading experience as it does not contain any foreign or unnatural element violating the linguistic or cultural conventions of the target language.

Example 20:

SOURCE TEXT	TARGET TEXT
"Oh it was all the fashion at one time, **you were bloody nothing** if you couldn't do your Walls of Limerick (O'Brien, 2012: 89).	"Bir zamanlar moda buymuş, 'Walls of Limerick' dansını beceremiyorsa **beş para etmezmiş** insan (O'Brien, 2014: 133).

In the extract above, the translator has translated the expression "you were bloody nothing" into Turkish as "beş para etmezmiş" ("not be worth a fig") (Tureng). Here, the English expression has been replaced with an expression that is related to the source text item only in terms of the overall meaning given. Only the meaning intended in the context (i.e. a person is considered unimportant or worthless if s/he does not know how to perform Walls of Limerick) has been transferred without any regard to the individual words existing in the source text. Hence, the translator has used the **oblique translation** method by expressing the meaning given in the source text in a different way in the target text by concentrating on the contextual meaning.

Turkish people are likely to find the expression "beş para etmemek" quite natural in the meaning of having no importance or value (Saraçbaşı, 2010: 204). Using the oblique translation strategy and putting such a natural Turkish phrase in the target text, the translator has resorted to **domestication**. With this choice, the translator has contributed to fluency without disturbing the target text readers with a foreign way of expressing how unimportant or worthless something is by showing the culturally different origin of the statement.

Example 21:

SOURCE TEXT	TARGET TEXT
In referring to my hair, he said with a strain of gentle anger in his voice, are you sure that you are not endeavouring to annoy me, or (worse still) to **take a rise out** of me? (O'Brien, 2012: 116).	Saçımdan bahsederek, dedi sesinde hafiften bir öfke belirtisiyle, canımı sıkmaya veya (daha da kötüsü) beni **çileden çıkarmaya** çalışmadığınıza emin misiniz? (O'Brien, 2014: 163)

In this example, the translator has translated "take a rise out of me" into Turkish as "beni çileden çıkarmaya" ("drive me out of my mind") (Tureng). By doing so, she has employed the **oblique translation** strategy. As a matter of fact, she has translated the sentence in the source text into the target text only by focusing on

the contextual meaning intended (i.e. Pooka asking whether the intention is just to make it angry).

Employing the oblique translation strategy and inserting "çileden çıkarmaya" in the target text as a counterpart to "take a rise out of me", the translator has resorted to **domestication**. "Çileden çıkarmak" is a common idiomatic expression that is used in the Turkish culture in the meaning of making somebody angry or driving him/her mad (Saraçbaşı, 2010: 316) and gives no impression of foreignness to the Turkish readers. The expression is just read fluently and naturally and contains nothing unfamiliar in it, thereby veiling the cultural difference of the source text.

Example 22:

SOURCE TEXT	TARGET TEXT
"Greetings, said the Pooka courteously, to the pair of ye. **God save you**, said Slug Willard adroitly donning his wet hat the way he could raise it for politeness, this is my friend and my butty, Mr. Shorty Andrews" (O'Brien, 2012: 122).	"Selamlar, dedi Pooka nezaketle, ikinize de. **Aleykümselam**, dedi Slug Williard, ıslak şapkasını kibarca selam vermek için kaldırmış gibi yapıp ustalıkla kafasına geçirerek, bu benim dostum ve mesai arkadaşım Bay Shorty Andrews" (O'Brien, 2014: 170).

In the example above, the translator has translated the expression "God save you" into Turkish as "Aleykümselam" ("peace be upon you"). This expression is related to the source text item only in terms of the meaning inherent in the context. Only the meaning intended in the context (i.e. Slug accepting the "greetings" of Pooka and giving back a response with the same positive attitude) is conveyed. The translator has applied the **oblique translation** method by expressing the meaning given in the source text in a different way in the target text by concentrating on the contextual meaning.

"Aleykümselam" is a greeting expression that is so natural and common to use among Turkish people, especially those with religious concerns, in the daily life to respond to a person coming to a place and telling "selâmün aleyküm" (peace be upon you). Employing the oblique translation strategy and including such a common phrase in the target text, the translator has resorted to **domestication**. Originally, "selâmün aleyküm" and "aleykümselam" are Muslim greetings in Arabic that are frequently used by Turkish people. Thus, a Turkish person seeing this expression in this work may feel as if it was a work created in his/her own culture rather than a work of another (Christian, indeed) culture. With this choice, the translator has improved fluency. If she had adopted the contrary approach (i.e. foreignization), she could have introduced a foreign expression (e.g. Tanrı seni korusun) highlighting the culturally different quality of the book.

Example 23:

SOURCE TEXT	TARGET TEXT
"Keep your distance, me man, said Shorty with a quick move to the gun-butts, keep your distance or **I'll shoot your lights out**!" (O'Brien, 2012: 124)	"Benden uzak dur, abicim, dedi Shorty hemen silahına davranarak, uzak dur yoksa **pekmezini akıtırım**" (O'Brien, 2014: 171).

In this extract, the translator has translated the sentence "**I'll shoot your lights out**" into Turkish as "pekmezini akıtırım" ("I will smash you"). The two expressions are made of semantically different individual words. The translator has transferred the sentence in the source text to the target text in a completely different way in terms of the words used and turned to a sense-for-sense procedure rather than one-to-one rendering of each linguistic element to convey the contextual meaning of the source text phrase (i.e. Shorty telling the Good Fairy to keep away from him otherwise he will smash it). In this sense, the translator has used the **oblique translation** strategy here.

Using the oblique translation strategy and putting "pekmezini akıtırım" ("I will smash you") in the target text as a counterpart to "I'll shoot your lights out", the translator has resorted to **domestication**. "Pekmezini akıtırım" is a slang

idiomatic expression articulated during a fight or quarrel in the meaning of threatening somebody to hit or smash him in the Turkish culture. This is the exact scene in the book. The use of such a natural expression, in a sense, prevents the introduction of a new way of expressing a threat by deviating from the well-established cultural connotations. As a result, the readers just have a fluent reading experience that minimizes the impression of translation.

Example 24:

SOURCE TEXT	TARGET TEXT
He'll have a damn sight less when I'm through, shouted Shorty, no bloody spirit is going to best me (O'Brien, 2012: 124).	**Havasını alacağım onun**, diye bağırdı Shorty, hiçbir kahrolası ruh benim hakkımdan gelemez (O'Brien, 2014: 172).

In the extract above, the translator has translated the expression "he'll have a damn sight less" into Turkish as "Havasını alacağım onun" ("I'll knock him down to his size"). The Turkish expression is not a word-for-word translation of the source-text expression. Indeed, it is completely different from it in terms individual linguistic elements. The translator has employed the **oblique translation** strategy here by focusing on the contextual meaning of the source text item (i.e. Shorty threatening Good Fairy to harm it) and so adopted a sense-for-sense procedure to render such contextual meaning.

"Havasını almak" is a Turkish idiomatic expression meaning giving somebody a lesson to make him/her realize his/her lower position (Saraçbaşı, 2010: 583). In this regard, employing the oblique translation strategy and translating "he'll have a damn sight less" into Turkish as "Havasını alacağım onun" has led to **domestication**. The use of this expression provides a fluent reading experience as it does not contain any foreign or unnatural element violating the linguistic or cultural conventions of the target language.

Example 25:

SOURCE TEXT	TARGET TEXT
"I'll pipe you and I'll pipe you down the nearest sewer if you say another word, my fine man, shouted Slug, **I'll give you what you won't hold**, I'll knock your bloody block off if you say another word" (O'Brien, 1961: 124).	"Tek kelime daha edersen, güzel kardeşim, ben senin sesini keserim, sonra da seni en yakın kanalizasyona atarım, diye bağırdı Slug, **iflahını keserim**, tek kelime daha edersen gebertirim seni. Özür dile!" (O'Brien, 2014: 172).

In this example, the translator has translated the sentence "I'll give you what you won't hold" into Turkish as "iflahını keserim" ("I'll make you powerless and weak" or "I will make you impossible to recover"). Here, the translator has applied the **oblique translation** strategy by expressing the source text item in the target text in a different way from its original version. The source-text and the target-text expressions are completely different in terms of the meanings of individual linguistic units. She has changed the words in the translation process in an attempt to cover the contextual meaning in the source text (i.e. Slug threatening Shorty to harm him so that he becomes so powerless and weak that it is impossible for him to recover again).

Applying the oblique translation strategy and translating "I'll give you what you won't hold" into Turkish as "iflahını keserim", the translator has resorted to **domestication**. The translated version of the source text item ("iflahını keserim") is very familiar to the Turkish readers allowing them to have a fluent, natural, and non-foreign reading experience. This expression may frequently be articulated in situations involving anger with somebody and threat addressed to such person due to this feeling of anger (Saraçbaşı, 2010: 636). With this choice, the translator does not show the "other" or "different" nature of the source text, rather contributes to the fluency of the text.

Example 26:

SOURCE TEXT	TARGET TEXT
Quick march my hard man, said Casey briskly to the king, put your best leg forward and we will get you a bed before the sun goes down, we'll get a sup of whisky into you to make you sleep (O'Brien, 2012: 138).	**Pergelleri aç** beybaba, dedi Casey kraal şevkle, en iyi bacağını öne at da, seni güneş batmadan yatağa yatıralım, güzelce uyuman için bir yudum viski içelim (O'Brien, 2014: 188).

In the example above, the translator has translated "quick march" into Turkish as "pergelleri aç" ("take long steps") (Tureng). This Turkish expression is an idiomatic expression that does not contain any individual linguistic element equivalent to any individual linguistic element in the source text. Here, the translator has used the **oblique translation** strategy. As a matter of fact, she has transferred the phrase in the source text into the target text in a completely different way in terms of the words used by inserting an idiomatic expression in the target text and resorting to a sense-for-sense procedure in order to convey the contextual meaning of the source text phrase (i.e. Casey telling the king to walk quickly).

Using the oblique translation strategy and inserting the idiomatic expression "pergelleri aç" in the target text as a counterpart to "quick march", the translator has resorted to **domestication**. With this idiomatic expression, the translator has contributed to fluency and created an impression of naturalness rather than adopting a way to demonstrate the cultural difference of the source text. As a matter of fact, "pergelleri aç" is a Turkish idiom meaning taking long steps and walking fast (Saraçbaşı, 2010: 966).

Example 27:

SOURCE TEXT	TARGET TEXT
"We are honoured that you accept our **poor offerings**, said the Pooka humbly" (O'Brien, 2012: 158).	"**Çam sakızı çoban armağanı takdimimizi** kabul buyurmanızdan onur duyduk, dedi Pooka tevazu ile" (O'Brien, 2014: 211).

In this extract, the translator has translated the expression "our poor offerings" into Turkish as "çam sakızı çoban armağanı takdimimiz" ("our poor offerings" or "our small presents"). While translating this expression into Turkish, the translator has employed the **oblique translation** strategy. She has paid attention to the contextual meaning of the source text item (i.e. the offering of Irish apples as small presents that do not require a lot of money or richness) rather than the meanings of individual linguistic units. In an attempt to render such contextual meaning, she has adopted a sense-for-sense procedure and conveyed the source text item to the target text in a different way from the source text.

Employing the oblique translation strategy and translating the expression "our poor offerings" into Turkish as "çam sakızı çoban armağanı takdimimiz", the translator has resorted to **domestication**. This Turkish translation contains an idiomatic expression commonly used in the Turkish culture while a person is giving a present to another one with the aim of expressing that the person to whom the present is being given indeed deserves a better, more precious, or a more expensive thing (Saraçbaşı, 2010: 298). It is such a common and natural expression to people in the Turkish culture who hear or tell it on occasions involving giving somebody a present. With such a common idiomatic expression, the translator has contributed to a fluent translation and minimized the foreignness of the work originating from a different language and culture.

Example 28:

SOURCE TEXT	TARGET TEXT
"Oh, it's the **fiddle or nothing**" (O'Brien, 2012: 163).	"Ah, **kemandan başkasını tanımam**" (O'Brien, 1961: 216).

In the extract above, the translator has translated the expression "fiddle or nothing" into Turkish as "kemandan başkasını tanımam" ("what is important is fiddle and nothing other"). Here, the expression in the source text has been translated into an idiomatic expression that involves some different individual words than exact literal counterpart of the source text item. The translator has applied the **oblique translation** here as she has translated the source text item by adopting a target oriented translation with an emphasis on the context of the dialogue (i.e. Furriskey appreciating and attaching a great importance to fiddle and the voice it makes).

Applying the oblique translation strategy and including a Turkish idiomatic expression instead of introducing a foreign way of appreciating or praising something, the translator has resorted to **domestication**. The use of "başkasını tanımam" rather than a literal translation of "or nothing" through foreignization has raised the fluency of translation and reduced the feeling of foreignness. As a matter of fact, "başkasını tanımam" is frequently used by Turkish people to indicate what a big importance and value they attach to something or somebody.

Example 29:

SOURCE TEXT	TARGET TEXT
"Don't mind him, Mrs. F., said Shanahan loudly, don't mind him, he's only an **old cod**" (O'Brien, 2012: 164).	"Ona aldırmayın, Bayan F., dedi Shanahan yüksek sesle, aldırmayın). ona. **Anasının gözüdür** o (O'Brien, 2014: 218).

In this example, the translator has translated "old cod" into Turkish as "anasının gözü" ("cunning as a serpent") (Tureng). This has nothing to do with the source-

text item linguistically. The translator has used the **oblique translation** strategy by expressing the meaning of the phrase in the source text in a completely different way in the target text by concentrating on its contextual meaning (i.e. Shanahan describing John as a cunning person) and thus adopting a target text oriented sense-for-sense procedure rather than doing a word-for-word translation and sticking to the individual meanings of the linguistic elements in the source text.

Using the oblique translation and translating "old cod" into Turkish as "cunning as a serpent" (Tureng), the translator has resorted to **domestication** because "anasının gözü" is an expression used in the Turkish culture to critically state how cunning a person is (Saraçbaşı, 2010: 113). Therefore, a Turkish reader reading this part of the target text may just feel as if s/he was reading a dialogue originally in the language used by his/her own people in his/her own culture as the expression is so fluent and natural to him/her. On the contrary, including a foreign way of describing the cunning nature of a person would make the cultural difference of the source text clear by breaking the cultural conventions of the target language.

Example 30:

SOURCE TEXT	TARGET TEXT
"**It's a horse of another colour** altogether**.**" (O'Brien, 2012: 168).	"O hikayede **işin rengi bambaşka**" (O'Brien, 2014: 222).

In the example above, "it's a horse of another colour" has been translated into Turkish as "işin rengi bambaşka" ("the things are completely different there"). This expression is completely different from the source-text item (i.e. "horse of another color"), which means "another matter entirely, something else" (Ammer, 2013: 219), in linguistic terms. As the translator has not produced a word-for-word translation, but created a target text oriented text that focuses on the transfer of the contextual meaning (i.e. Mrs. Furriskey telling about how different the things are), she has employed the **oblique translation** strategy.

"İşin rengi başka" is used in the Turkish culture to emphasize how different the things are in a particular situation or to indicate a difference between what is real and what is expected or thought. Here, the translator has come up with a fluent and easily readable and understandable sentence by using an idiomatic expression from the Turkish culture, without demonstrating the cultural difference of the foreign text with a translation emphasizing the foreign nature of the text such as "o atın rengi tamamen farklı". All in all, it can be said that by employing the oblique translation strategy, she has resorted to **domestication**.

Example 31:

SOURCE TEXT	TARGET TEXT
"**At the heel of the hunt**, **your inside is around you on the floor**" (O'Brien, 2012: 168).	"**Dananın kuyruğu koptuğunda**, **için dışına çıkar**" (O'Brien, 2014: 222).

In this extract, the translator has translated the expressions "At the heel of the hunt" and "your inside is around you on the floor" into Turkish as "Dananın kuyruğu koptuğunda" ("finally; at the moment of truth") and "için dışına çıkar" ("your inside is outside" or "you feel physically too bad") respectively. The literal translations of the source-text items here would be different from the equivalents put in the target text. Here, the translator has applied the **oblique translation** strategy. She has used the oblique translation by not translating the expressions through a one-to-one preservation of the elements in the source text, but by adopting a sense-for-sense procedure and a target text oriented translation rendering the contextual meanings of the source text elements (i.e. Lamont remembering past and telling the "final" "weakening effect" of something called draught made of weeds).

Applying the oblique translation strategy and translating "At the heel of the hunt" and "your inside is around you on the floor" into Turkish as "Dananın kuyruğu koptuğunda" and "için dışına çıkar" respectively, the translator has resorted to **domestication**. As a matter of fact, "Dananın kuyruğu koptuğunda" is commonly used in the Turkish culture for meaning "finally", "when the expected and

frightening result comes out", or "when the truth is revealed" (Saraçbaşı, 2010: 333) while "içi dışına çıkmak" is used to indicate a situation in which a person feels physically too bad. With these translations, fluency has been maximized; foreignness has been minimized; and the cultural difference of the source text (i.e. associating a moment of the emergence of an expected and frightening result with "heel of a hunt") has not been manifested.

Example 32:

SOURCE TEXT	TARGET TEXT
"**Six of one and half a dozen of the other**" (O'Brien, 2012: 169).	"**Ayvaz kasap hep bir hesap**" (O'Brien, 2014: 224).

In the extract above, the translator has translated "six of one and half a dozen of the other" into Turkish as "ayvaz kasap hep bir hesap" ("it makes no difference") (Tureng). This Turkish expression literally means "one eye blind or not, all butchers are the same". The translator has used the **oblique translation** strategy here because the translator has expressed the meaning rendered in the source text in a different way in the target for transferring the contextual meaning (i.e. Shanahan expressing the Compensations of Nature and giving the fact that it is common that people who cannot speak can hear twice as better as others as an example) and come up with a target oriented translation. What is presented in the source text is completely different from what is included in the target text as an equivalent in terms of the words used and their corresponding individual meanings.

Using the oblique translation strategy and putting a Turkish phrase heard in daily dialogues among Turkish people who want to mean that there is no difference between two things or it is as broad as it is long (Saraçbaşı, 2010: 155), the translator has resorted to **domestication**. This expression is likely to sound to the Turkish readers as if it was created in their own culture as people seem to speak just like they do. Hence, this has contributed to the fluency of the translation preventing the readers from pausing for making sense of a phrase coming from another culture and minimized the foreignness of the text.

Example 33:

SOURCE TEXT	TARGET TEXT
"On the way home in the tram he complained of a pain. The same night he was given up for dead. **For goodness sake**! Not a word of a lie, gentlemen." (O'Brien, 2012: 172).	"Eve dönerken tramvayda ağrısı olduğundan yakınmış. Aynı gece hayatından umut kesilmiş. **Aman Yarabbi**! Tek kelime yalan yok, beyler (O'Brien, 2014: 227).

In this example, the translator has translated the expression "For goodness sake" into Turkish as "Aman Yarabbi" ("Oh dear!") (Tureng). This is a fixed expression whose individual linguistic elements are different from those in the source-text item. The translator has addressed the context overall and focused on the contextual meaning (i.e. Shanahan telling the story of Bartley Madigan about getting a blow, having a pain, and being close to death accompanied by the expression "For goodness sake" to articulate the feeling of sadness or frustration for his situation) rather than individual linguistic elements. In this way, she has employed the **oblique translation** method by expressing the meaning given in the source text in a different way in the target text by concentrating on the contextual meaning.

"Aman Yarabbi" sounds quite natural to Turkish people as a reaction or saying articulated in contexts involving sadness, worry, or frustration (Saraçbaşı, 2010: 177). Employing the oblique translation strategy and including such a phrase so natural to Turkish people in the target text, the translator has resorted to **domestication**. Another sign of domestication is the Arabic word "Rabb" from which "Yarabbi" was derived. It is used as "Rab" in Turkish (www.tdk.gov.tr). The Arabic word "Rabb" is used to address Allah in Islam and so has religious connotations. Here, the readers are likely to enjoy a work including concepts and expressions unique to them rather than reading with a featured consciousness that they are on a work created in another language and culture where a different

religion affects language use. As a result, fluency has been ensured here without showing the culturally different nature of the book.

Example 34:

SOURCE TEXT	TARGET TEXT
"He looks **as fit as a fiddle**" (O'Brien, 2012: 176).	"**Turp gibi** maşallah" (O'Brien, 2014: 232).

In the example above, the translator has translated "He looks as fit as a fiddle" into Turkish as "Turp gibi" ("He is as right as rain") (Tureng). Here, the expression in the source text has been translated into an idiomatic expression that is not an exact one-to-one counterpart of the source text item. The translator has applied the **oblique translation** here as she has translated the source text item by only concentrating on the contextual meaning rather than individual words (i.e. The narrator's uncle telling about how healthy his nephew appears).

Applying the oblique translation strategy and including a Turkish idiomatic expression instead of introducing a foreign way mentioning how healthy and fit somebody seems, the translator has resorted to **domestication**. The use of "turp gibi" rather than a literal translation of "as fit as a fiddle" through foreignization contributes to the fluency of translation and reduces the feeling of foreignness. As a matter of fact, "Turp gibi" is a phrase Turkish people widely use to mean "in very good health" or "in excellent form" (Saraçbaşı, 2010: 1129), which is just the meaning given in the source text.

Example 35:

SOURCE TEXT	TARGET TEXT
"Very... very... good, intoned Lamont. A winner, Mr. Orlick. Well that will **ring the bell** certainly" (O'Brien, 2012: 182).	"Çok… çok… iyi, dedi Lamont. Bir Numara, Bay Orlick. **Turnayı gözünden vurduk** demektir" (O'Brien, 2014: 239).

In the example above, the translator has translated the sentence "Well that will ring the bell certainly" into Turkish as "Turnayı gözünden vurduk demektir" ("That will hit the spot") (Tureng). Here, the translator has not produced a word-for-word translation, rather created a target-text oriented translation that prioritizes the transfer of the contextual meaning (i.e. Lamont expressing what they wished has taken place). In this way, she has applied the **oblique translation** strategy.

Applying the oblique translation strategy, the translator has resorted to **domestication**. Here, the translator has used an expression Turkish people frequently use to mean they have just hit the spot or they have just achieved what is needed (Saraçbaşı, 2010: 1129). In this way, she has made the readers feel as if the person telling this sentence is just from their own culture and uses the language just like them to express a situation involving the realization of a wish, a need, or a target of theirs. In this way, she has come up with a fluent and easily readable text by using an idiomatic expression common in the Turkish culture instead of introducing a foreign way of expressing the above-mentioned situation and indicating the cultural difference of the source text.

Example 36:

SOURCE TEXT	TARGET TEXT
"A snail would be too fast for him, a snail could **give him yards**" (O'Brien, 2012: 184).	Bir salyangoz bile hızlı gelir ona, bir salyangoz bile ona **nal toplatabilir** (O'Brien, 2014: 241).

In this extract, the translator has translated the expression "could give him yards" into Turkish as "nal toplatabilir" ("could outcompete") (Tureng). The Turkish expression is not a word-for-word translation of the source-text item. It is an idiomatic expression. There is nothing in common between the meanings of individual words. The translator has used the **oblique translation** strategy here by focusing on the contextual meaning of the source text item (i.e. Shanahan claiming that one has to be slow for everybody to understand, including the men in street who are often too slow to understand and can even be outcompeted by a snake, which is quite a slow animal, in speed) and so adopted a sense-for-

sense procedure by using an idiomatic expression to render such contextual meaning.

Using the oblique translation strategy and translating "could give him yards" into Turkish as "nal toplatabilir" has led to **domestication**. As a matter of fact, "nal toplatmak" is a Turkish idiomatic expression used by the Turkish people to mean one is better than the other and outcompetes him/her in a matter (Saraçbaşı, 2010: 888). The use of this expression provides a fluent reading experience as it is so familiar to Turkish people as a fixed expression and does not contain any foreign or unnatural element violating the linguistic or cultural conventions of the target language.

Example 37:

SOURCE TEXT	TARGET TEXT
"Oh, by God, **I'll kick your guts around the room** if you don't keep your hands off me!" (O'Brien, 2012: 191).	Uzak dur benden, ucube, diye gürledi Trellis. Bana elleşirsen, var ya, **alırım seni ayağımın altına**! (O'Brien, 2014: 249)

In the extract above, the translator has translated "I'll kick your guts around the room" into Turkish as "alırım seni ayağımın altına" ("I'll give you a beating") (Tureng). This Turkish expression is completely different from the sentence in the source text in terms of individual linguistic elements. The only thing in common is the overall contextual meaning (i.e. Trellis threatening Pooka to beat it if he continued his manner and did not move away from him). Here, the translator has employed the **oblique translation** strategy. As a matter of fact, she has resorted to a sense-for-sense procedure rather than a word-for-word rendering of each linguistic element in order to convey the contextual meaning of the source text phrase.

"Alırım seni ayağımın altına" is an idiomatic expression Turkish people use to threat others in some problematic situations such as a quarrel and "ayağının altına almak" means beating somebody harshly (Saraçbaşı, 2010: 145). In this

sense, employing the oblique translation strategy and including this expression in the target text as a counterpart to "I'll kick your guts around the room", the translator has resorted to **domestication**. This expression is rather fluent and natural to Turkish readers. With this choice, the translator has contributed to fluency and intelligibility without including anything foreign or unfamiliar in the target text.

Example 38:

SOURCE TEXT	TARGET TEXT
"Do you know we're doing well. We're doing very well. By God **he'll rue the day**. He'll be a sorry man now" (O'Brien, 2012: 197).	"İyi gidiyoruz, biliyor musunuz? Çok iyi gidiyoruz. **Doğduğuna pişman olacak** vallahi. Acınacak hale gelecek" (O'Brien, 2014: 255).

In this example, the translator has translated "he'll rue the day" into Turkish as "doğduğuna pişman olacak" ("he'll be very regretful", "he'll regret the day he was born") (Tureng). The Turkish translation is not a word-for-word translation of the source-text expression. It is an idiomatic expression involving more than what the source-text expression contains in terms of individual linguistic elements. Here, the translator has applied the **oblique translation** strategy. She has taken the contextual meaning (i.e. Orlick stating that Trellis will be regretful for all what he has done) of the whole expression as a basis rather than staying limited to what is presented in the source text.

Turkish people widely use the idiomatic expression "doğduğuna pişman olmak" in contexts involving a situation in which a person feels very sorry or regretful for what s/he has experienced (Saraçbaşı, 2010: 376). In this regard, applying the oblique translation strategy and incorporating a natural Turkish idiomatic expression in the target text, the translator has resorted to **domestication**. Making this choice, the translator has led to a fluent translation by minimizing foreignness.

Example 39:

SOURCE TEXT	TARGET TEXT
A false step now and **we're all in the cart** and that's a fact (O'Brien, 2012: 227).	Şu anda bir yanlış adım attık mı, **hapı yutarız**, o olur (O'Brien, 2014: 290).

In the example above, the translator has translated the expression "we're all in the cart" into Turkish as "hapı yutarız" ("we'll be in trouble") (Tureng). There is no similarity between the individual linguistic elements of "in the cart" and "hapı yutarız". Only the meaning intended in the overall context (i.e. Shanahan stating that any wrong decision to be made will put them in trouble) has been translated without any regard to the individual words existing in the source text. Hence, the translator has used the **oblique translation** method by expressing the meaning given in the source text in a different way in the target text by concentrating on the contextual meaning.

Turkish people are likely to find the expression "hapı yutmak" quite natural in the meaning of having a big trouble (Saraçbaşı, 2010: 569) as they frequently hear in their daily lives. Using the oblique translation strategy and including such a natural Turkish phrase in the target text, the translator has resorted to **domestication**. With this choice, the translator has contributed to fluency without disturbing the target text readers with a foreign way of expressing a situation of big trouble by showing the culturally different nature of the source-text, which manifests itself in the expression "in the cart" among others.

3.1.1.2 The Cases in Which the "Substitution" Microstrategy Has Been Used

Substitution refers to the change of the meaning of a source-text item by the translator in the translation process. Even if the target-text item is the translation of a particular source-text item, its content (i.e. its semantic meaning) changes (Schjoldager, 2010: 106). With change in the semantic meaning, Schjoldager

refers to a change in the individual source-text item rather than a change in the full sentence or expression such item appears in.

This sections presents the cases in which the translator has used the "substitution" microstrategy for creating corresponding target text items and explores which method indicated by Venuti (1995) has been adopted by using this strategy.

Example 1:

SOURCE TEXT	TARGET TEXT
"You open your **granny**, said my uncle" (O'Brien, 2012: 4).	"**Haminneni** açıyorsun, dedi amcam" (O'Brien, 2014: 33).

In this example, the translator has translated "granny" into Turkish as "haminne". The word "haminne" means "an old and well-respected woman" in Turkish (www.tdk.gov.tr). Here, the translator has replaced the word "granny" in the source text with a more general title attributed to women in Turkish. "Haminne" is not an exact equivalent of its English counterpart. In other words, there is a change in the content and semantic meaning of the source text item "granny". This indicates that the translator has applied the **substitution** strategy.

Applying the substitution strategy and putting the word "haminne", which is used among Turkish people to refer to old and well-respected women in the Turkish culture (www.tdk.gov.tr), in the target text, the translator has resorted to **domestication**. As the expression is likely to sound very natural and familiar to Turkish readers, they just enjoy a fluent and natural reading process with no feature making them feel that they are actually on a work created in a different language and culture.

Example 2:

"A terminus of the Cornelscourt coach in the seventeenth century, the hotel was rebuilt in 1712 and afterwards fired by the yeomanry for reasons which must be sought in the quiet of its ruined garden, on the **three-perch stretch** that goes by Croppies' Acre" (O'Brien, 2012: 20).	On yedinci yüzyılda Cornelscourt faytonlarının son durağı olan otel 1712 yılında inşa edilmiş ve daha sonra, Croppies' Acre adıyla bilinen **on beş metrelik** bir alandaki viran bahçenin sükunetinde aranması gereken nedenlerle çiftçi sınıfı tarafından ateşe verilmiştir (O'Brien, 2014: 53).

In the example above, the translator has translated "three-perch stretch" into Turkish as "on beş metrelik" ("fifteen-meter"). The translator has translated "three-perch" by converting it into "meter". By this means, she has put a different unit of measurement from the one indicated in the source text, thereby employing the **substitution** strategy.

"Perch", which is used as a synonym to "rod", is a British unit of length measurement equal to "5.029 meters" (Merriam-Webster). Employing the substitution strategy and replacing a unit of measurement not familiar to Turkish people (i.e. "perch") with one they commonly use (i.e. "meter"), the translator has resorted to **domestication**. The expression "on beş metrelik bir alan" has no foreign element in it. Thus, it provides a fluent and natural reading process to the Turkish readers. With the contrary approach (i.e. foreignization), she could have manifested the cultural difference of the source text.

Example 3:

"I folded my manuscript without a word and replaced it in my clothing. **Eight stone four**, he said." (O'Brien, 2012: 32).	"Müsveddemi tek kelime etmeden katladım ve cebime geri koydum. **Elli iki buçuk kilo** dedi." (O'Brien, 2014: 67).

In this extract, the translator has translated "eight stone four" into Turkish as "elli iki buçuk kilo". Here, the translator has inserted a different unit of measurement (i.e. kilo) in the target text from the one in the English text (i.e. stone). "Kilo" is not an exact equivalent of "stone". That is to say, there is a change in the content of the source text item "stone". This means that the translator has applied the **substitution** strategy.

"Stone" is a British unit of weight that is equal to 6.3 kilograms (Merriam-Webster). Applying the substitution strategy and using the word "kilo", which is a common unit of weight measurement used by people in the Turkish culture, the translator has resorted to **domestication**. As the expression is very natural and familiar to the Turkish readers, they go through a fluent and natural reading process, contrary to a possible scenario involving a foreign unit of measurement that is not used by them (e.g. stone).

Example 4:

SOURCE TEXT	TARGET TEXT
"It's all right for you, you know, but the rest of us will want a ladder. Eh, Mr. Furriskey? A **forty-foot** ladder, said Furriskey" (O'Brien, 2012: 183).	"Sizi için hava hoş tabii, ama geri kalanımıza bir merdiven gerek. Di mi, Bay Furriskey?. **Yirmi metrelik** bir merdiven, dedi Furriskey" (O'Brien, 2014: 240).

In the extract above, the translator has translated "forty-foot" into Turkish as "yirmi metrelik" ("twenty-meter"). Here, the translator has translated "forty-foot" indicating the length of the ladder by converting it into "meter". In other words, she has replaced one unit of measurement with another. In this way, she has used the **substitution** strategy.

Using the substitution strategy and replacing a unit of measurement that is not so natural to Turkish people (i.e. "foot") with one they commonly use (i.e. "meter"), the translator has resorted to **domestication**. The expression "yirmi metrelik bir

merdiven" has no foreign element in it, allowing the readers to experience a fluent and natural reading process without anything to distract them. However, if the translator had adopted the contrary approach (i.e. foreignization), she could have introduced a foreign unit of measurement by showing the culturally different nature of the book.

3.1.1.3 The Cases in Which the "Direct Transfer" Microstrategy Has Been Used

Direct transfer involves taking a source-text item and leaving it unchanged in the target text (Schjoldager, 2010: 93). In other words, the translator directly copies the word from the source text.

This sections presents the cases in which the translator has used the "direct transfer" microstrategy for creating corresponding target text items and shows which method proposed by Venuti (1995) has been adopted by using this strategy.

Example 1:

SOURCE TEXT	TARGET TEXT
"They were published in 1854 by a reputable Bath house for a **guinea** the volume" (O'Brien, 2012: 4).	"Bu ciltler 1854'te saygın bir Bath müessesi tarafından basılmış ve tanesi bir **gineye** satılmıştı" (O'Brien, 2014: 32).

In the extract above, the translator has translated the word "guinea" into Turkish as "gine" "(guinea)". Here, she has used the **direct transfer** strategy by transferring the source text item to the target text by keeping it almost as it is.

"Guinea" was "a former British gold coin that was first minted in 1663 from gold imported from West Africa, with a value that was later fixed at 21 shillings" (OxfordDictionaries.com). As "gine" ("guinea") is foreign to Turkish people as a currency, the translator has resorted to **foreignization** by employing the direct transfer strategy. For Turkish readers are likely not to have a clear sense of how much money this currency corresponds to in terms of the currency that is effective

in their culture, the fluency in their reading experience may slightly be lessened upon encountering with this word. With this choice, the translator manifests the culturally different nature of the source text. In this sense, the Turkish readers confronting with "gine" are likely to have a consciousness of that the text was originally created in another culture and brought to them by the act of a translator.

Example 2:

SOURCE TEXT	TARGET TEXT
"…I hereby promise to remit the odds thereon to one **shilling**" (O'Brien, 2012: 6).	"…bir **şilin**lik bahsin kazancını size ödemeyi taahhüt ediyorum" (O'Brien, 2014: 35).

In this extract, the translator has translated the word "shilling" into Turkish as "şilin" ("shilling"). As she has kept the word almost unchanged while translating into Turkish, it can be stated that the translator has applied the **direct transfer** strategy.

"Shilling" was "a former British coin and monetary unit equal to one twentieth of a pound or twelve pence" (OxfordDictionaries.com). It is not a word natural or familiar to the Turkish readers because they do not have a coin named "şilin" in Turkey. The fluency may slightly diminish here because of the foreignness of the word "shilling". The availability of this word in the target text indicates the cultural difference of the source text. As the Turkish readers seeing "şilin" while reading the target text is very likely to have a feeling of foreignness about their reading experience, it can be said that the translator has resorted to **foreignization** by using the direct transfer strategy. By including "şilin" in the target text as a foreign element, the translator has contributed to the understanding of the target text readers that the book is originally the product of a foreign culture that has been introduced to them through translation.

Example 3:

SOURCE TEXT	TARGET TEXT
"On the kerseymere of the gutted jacket to his back was the dark tincture of the ivory sloes and the pubic gooseberries and the manivaried whortles of the ditches of the east of Erin; for it was here that he would spend a part of the year with his people, courting and rummaging generous women, vibrating quick spears at the old stag of Slieve Gullian, hog-baiting in thickets and engaging in sapient dialectics with the bag-eyed **brehons**" (O'Brien, 2012: 8).	"Sırtındaki hırpani ceketin kaşmiri, Erin'in doğusundaki hendeklerde yetişen fildişi karası çakaleriklerinin ve pübik bektaşiüzümlerinin ve de envai çeşit çay üzümlerinin koyu rengini almış idi; zira burada geçirir idi Finn halkıyla birlikte yılın bir bölümünü, gönlü bol dilberlerle aşıktaşlık edip onlara yumularak, Slieve Gullian'ın ihtiyar geyiklerine süratli kargılar savurarak, sık çalılıklarda yaban domuzlarına tuzak kurarak ve patlak gözlü **brehonlar**la bilmiş tartışmalara girerek" (O'Brien, 2014: 38).

In this example, the translator has translated the word "brehons" into Turkish as "brehonlar" ("brehons"). As she has kept the word mostly unchanged except for the plural suffix (-lar in Turkish) while translating into Turkish, it can be said that the translator has employed the **direct transfer** strategy.

"Brehon" is not a word or concept that may be much known to the Turkish readers as it is one unique to Ireland, even ancient Ireland. It is the title of "one of a class of lawyers in ancient Ireland with power to serve as jurist and referee but without power to enforce decisions" (Merriam-Webster). Thus, employing the direct transfer strategy, the translator has resorted to **foreignization**. Here, the Turkish readers coming across this word while reading the target text are likely to have a feeling of foreignness about their reading experience. As the word "brehon" is unfamiliar to the Turkish readers, they are likely to a less fluent reading experience here. Such foreign element in the target text makes it clear to the

target text readers that the text is indeed the product of a foreign culture and has been introduced to them through translation.

Example 4:

SOURCE TEXT	TARGET TEXT
"He suggested that we should drink a number of jars or **pints** of plain porter in Grogan's public house (O'Brien, 2012: 14).	"Grogan'ın meyhanesinde birkaç maşrapa veya birkaç **pint** bira yuvarlamayı önerdi (O'Brien, 2014: 45).

In the example above, the translator has translated "pint" into Turkish as "pint" ("pint"). In other words, she has applied the **direct transfer** strategy. She has transferred the source text item into the target text by leaving it unchanged. To put it in another way, she has just copied it from the source text.

"Pint" is "a unit of liquid or dry capacity equal to one eighth of a gallon, in Britain equal to 0.568 litre and in the US equal to 0.473 litre (for liquid measure) or 0.551 litre (for dry measure)" (OxfordDictionaries.com). This is a unit of measurement unfamiliar to the people in the Turkish culture as they typically do not use "pint" to measure a liquid. In this sense, by applying the direct transfer strategy and translating "pint" into Turkish as "pint", the translator has resorted to **foreignization**. She has made no attempt to minimize foreignness here, rather has showed that it is a translation from another text from a different culture. When a Turkish reader sees this word, s/he may have less fluency in his/her reading experience. As a result, the target readers are actively aware of that they are going through a translated that has not been created in their own culture.

Example 5:

SOURCE TEXT	TARGET TEXT
"He turned to me with a facetious wry expression and showed me, a **penny** and a sixpence in his rough hand." (O'Brien, 2012: 14).	"Patavatsız, alaycı bir yüz ifadesiyle baktı bana ve pürüzlü avucunda tuttuğu bir **peni** ve altı peniyi gösterdi…" (O'Brien, 2014: 45).

In this extract, the translator has translated the word "penny" into Turkish as "peni" "(penny)". It is clear that she has used the **direct transfer** strategy. As a matter of fact, she has transferred the source text item to the target text by keeping it almost unchanged.

'Penny' was "a British coin used before 1971 that was equal to 1/12 of a shilling" (Merriam-Webster). Considering the fact that "Peni" ("penny") is not a Turkish word or a word Turkish people are familiar with in the context of monetary issues but stands as a foreign element in the Turkish text, it is possible to state that the translator has resorted to **foreignization** by using the direct transfer strategy. The fluency of the Turkish readers coming across this word in a context involving money may be affected as the people in their culture typically do not have a "peni" in their hands. This choice of the translator clearly reveals the culturally different nature of the source text. This being the case, the target text readers seeing "peni" will realize that the text originally belongs to another culture.

Example 6:

SOURCE TEXT	TARGET TEXT
"Title is worked in snow-white letters along the circumference of the fanlight and the centre of the circle is concerned with the delicate image of a red swan, pleasingly conceived and carried out by a casting process in Birmingham **delf**" (O'Brien, 2012: 20).	"Binanin adı kapının üstündeki yelpaze pencerenin çevresine kar beyazı harflerle işlenmiştir ve dairenin tam ortasında, hoş bir şekilde tasarlanmış ve Birmingham **delf** porseleni kullanılarak kalıba dökülmüş zarif bir kızıl kuyu heykeli vardır" (O'Brien, 2014: 53).

In the extract above, the translator has translated the word "delf" into Turkish as "delf" ("delf"). As she has kept the word completely unchanged while translating into Turkish, it can be said that she has employed the **direct transfer** strategy.

"Delft" is "English or Dutch tin-glazed earthenware, typically decorated by hand in blue on a white background" (OxfordDictionaries.com). It is not a word familiar or natural to Turkish readers because they traditionally do not have any kind of porcelain called "delf" in Turkish culture. Because the Turkish readers coming across this word are very likely to have a feeling of foreignness about their reading experience, it is possible to state that by employing the direct transfer strategy, the translator has resorted to **foreignization**. With the inclusion of this foreign element in the text, the translator has activated the consciousness of the target text readers that the book is originally the product of a foreign culture.

Example 7:

SOURCE TEXT	TARGET TEXT
"…and a richness of sorrels and wood-sorrels, ***lus-bian*** and ***biorragan*** and berries and wild garlic, ***melle*** and ***miodhbhun***, inky sloes and dun acorns" (O'Brien, 2012: 66-67).	"bir de kuzukulakları ve ekşi yoncalar, ***lus-bian*** ve ***biorragan***, böğürtlenler ve yabani sarımsaklar, ***melle*** ve ***miodhbhun***, kapkara çakalerikleri ve boz meşe palamutlarının…" (ç.n.) (Eski İrlandaca) *lus-bian*: kuvvet otu; *biorragan*: atkuyruğu otu; *melle*: unluca bitkisi; *miodhbhun*: kurutulmuş deniz yosunu (O'Brien, 2014: 108).

In this example, the translator has translated "lus-bian", "biorragan", "melle", and "miodhbhun" into Turkish as lus-bian", "biorragan", "melle", and "miodhbhun" respectively and provided a footnote for them. That is to say; she has applied the **direct transfer** strategy and also included a footnote in the text explaining their meanings. She has transferred the source text items to the target text by leaving them completely unchanged.

As the translator has explained in the footnote, "lus-bian", "biorragan", "melle", and "miodhbhun" are some plant names in Old Irish language. However, they are completely unknown and foreign to Turkish readers. In this sense, by applying the direct transfer strategy and copying the source-text items precisely as they are along with a footnote about them, the translator has resorted to **foreignization**. This has revealed the culturally different nature of the source text. As Turkish readers are unfamiliar with the meanings of these plant names and they do not know what they refer to, they have to turn to the footnote. Fluency is lessened by both the completely foreign plant names and the necessity to go to the footnote. For that reason, the target readers easily turn out to be aware of that they are reading a work from another culture.

Example 8:

SOURCE TEXT	TARGET TEXT
"Oh it was all the fashion at one time, you were bloody nothing if you couldn't do your **Walls of Limerick** (O'Brien, 2012: 89).	"Bir zamanlar moda buymuş, '**Walls of Limerick**' dansını beceremiyorsa beş para etmezmiş insan (O'Brien, 2014: 133).

In the example above, the translator has translated "Walls of Limerick" into Turkish as "Walls of Limerick". In other words, she has used the **direct transfer** strategy. She has taken the source text item and left it unchanged. In other words, she has just copied this item from the source text.

"Walls of Limerick" is "an Irish reel for sets of two couples in which people line up in a square, couple facing couple, with the women on the men's right" (www.nonvi.com). This is a dance type completely unique to the Irish culture. Using the direct transfer strategy and translating "Walls of Limerick" into Turkish as "Walls of Limerick", the translator has resorted to **foreignization**. Here, the foreign element has been preserved in the target text, which means the translator has made no attempt to minimize foreignness. The translator has brought the foreign element in the source text to the target text by manifesting the culturally different nature of the source text.

Example 9:

SOURCE TEXT	TARGET TEXT
"Everywhere and all the time it is hats off and a **gra-ma-cree** to the Jumping Irishman" (O'Brien, 2012: 91).	"Nereye, ne zaman giderseniz gidin, Sıçrayan İrlandalıya şapka çıkarırlar ve **gra-ma-cree**[13] diye bağırırlar". (ç.n.) (İrlandaca) Asıl söylenişi "grá mo chroí"dir; "hayatımın aşkı" anlamına gelir (O'Brien, 2014: 135).

In this extract, the translator has translated "gra-macree" into Turkish as "gra-macree" ("gra-macree") and provided a footnote for it explaining its meaning in Irish and indicating its original Irish spelling: "Grá mo chroí". In other words, she has just copied the word by leaving it unchanged. That is to say, she has employed the **direct transfer** strategy.

"Grá mo chroí" is an Irish expression meaning "my love" or "my darling". Employing the direct transfer strategy and translating "gra-macree" into Turkish as "gra-macree" along with a footnote, the translator has resorted to **foreignization**. As a matter of fact, Turkish people do not tell "gra-macree" to express their love to somebody. This is an absolutely foreign and unfamiliar way of saying to people in the Turkish culture. When the Turkish readers confront with "gra-macree" during their reading experience, they will pause to look at the bottom of the page with the aim of understanding what it means before they can continue their reading experience. That means less fluency during reading. As the target readers see an expression they do not use in their language, they will again be aware of that it comes from another language and culture.

Example 10:

SOURCE TEXT	TARGET TEXT
My name, said the Pooka, with an apologetic solicitude, is Fergus MacPhellimey and I am by calling a devil or **pooka** (O'Brien, 2012: 113).	Adım Fergus MacPhellimey, dedi pooka af dileyen bir tonda, tür olarak iblis veya **pooka** sınıfına mensubum (O'Brien, 2014: 160).

In the extract above, the translator has translated the word "pooka" into Turkish as "pooka" ("pooka"). As she has just copied the source text item by leaving it unchanged, it can be said that she has applied the **direct transfer** strategy.

"Pooka" is "a mischievous or malignant goblin or specter held in Irish folklore to appear in the form of a horse and to haunt bogs and marshes" (Merriam-Webster). It is completely unique to the Irish culture. In this regard, applying the direct transfer strategy and translating "pooka" into Turkish as "pooka", the

translator has resorted to **foreignization**. The Turkish readers encountering the word "pooka" in the target text are very likely to feel that it is a translation from another culture as they, as people living within the Turkish culture, do not have any image, character, or creature called "pooka" in their culture. For "pooka" is not familiar or natural to them, their reading experience may be less fluent because of their wonder of what kind of a thing it is and what its characteristics are as they may have difficulty in envisioning it. Consequently, they may be full aware of that they are reading a translation from another culture and language. This awareness is thanks to the choice and behavior of the translator showing the cultural difference of the source text instead of using an image, character, or creature commonly known by the Turkish people.

Example 11:

SOURCE TEXT	TARGET TEXT
"We'll get you a jug of hot **punch** and a packet of cream crackers with plenty of butter, said Slug, if you'll only walk, if you'll only pull yourself together, man" (O'Brien, 2012: 138).	"Sana bir sürahi sıcak **punçla** bir paket bol tereyağlı kraker veririz, dedi Slug, yeter ki yürü, yeter ki topla kendini, birader" (O'Brien, 2014: 188).

In this extract, the translator has translated the word "punch" into Turkish as "punç" ("punch"). As she has kept the word almost unchanged while translating into Turkish, it is possible to state that the translator has used the **direct transfer** strategy.

Punch is "a hot or cold drink that is usually a combination of hard liquor, wine, or beer and nonalcoholic beverages" (Merriam-Webster). This is not a very familiar or natural drink to Turkish people, which may result in less fluency here. The availability of this foreign element in the target text demonstrates that it is originally from a different culture where "punch" is drunk. Hence, it can be said that the translator has resorted to **foreignization** by using the direct transfer strategy and including the word "punç" through a small change in the source-text item.

Example 12:

SOURCE TEXT	TARGET TEXT
"…inky quids of strong-smoked tabacca with cherrywood pipes, hubble-bubbles, **duidins**, meerschaums, clays, hickory hookahs and steel-stemmed pipes with enamel bowls, the lot of them laid side by side in a cradle of lustrous blue plush…" (O'Brien, 2012: 139)	"mürekkep karası tömbeki topaklarının yanında ışıl ışıl parlayan mavi bir pelüşün üzerinde sıra sıra dizili kiraz ağacından pipolar, nargileler, **duidinler**, lületaşı pipolar, kilden yapılmış pipolar, ceviz ağacından nargileler ve haznesi sırlı, çelik saplı pipolar…" (O'Brien, 2014: 188)

In the extract above, the translator has translated the word "duidins" into Turkish as "duidinler" ("duidins"). As she has kept the word mostly unchanged except for the plural suffix (-ler in Turkish) while translating into Turkish, it can be stated that the translator has employed the **direct transfer** strategy.

"Duidin" is an Irish word. Its English equivalent is "dudeen". A "dudeen" is "a short tobacco pipe made of clay" (Merriam-Webster). It is not a word that is familiar to the Turkish readers because they do not have anything called "duidin" or "dudeen" in their culture. Because the Turkish readers facing with this word while reading the target text are very likely to have a feeling of foreignness about their reading experience, it can be stated that by employing the direct transfer strategy, the translator has resorted to **foreignization**. With the inclusion of this foreign element in the text, the translator has contributed to the understanding of the target text readers that the book is originally the product of a different, foreign culture and has been introduced to them through translation.

Example 13:

SOURCE TEXT	TARGET TEXT
"…until the night-newts and the moths and the bats and the **fellicaun-eeha** had fallen in behind them in a gentle constellation of winking red wings in the flair of the fires, delightful alliteration" (O'Brien, 2012: 140).	"… gece sukulerleri, pervaneler, yarasalar ve **fellicaun-eeha** enfes bir aliterasyonla ateşlerin zerafetinde göz kırpan kırmızı kanatlardan hoş bir takım yıldızı oluşturarak peşlerine takılana dek…" (ç.n.) (İrlandaca) gece kelebekleri (O'Brien, 2014: 190).

In this example, the translator has translated "fellicaun-echa" into Turkish as "fellicaun-echa" ("fellicaun-echa") and given a footnote for it explaining its meaning in Irish. In other words, she has just copied the word by leaving it unchanged, applying the **direct transfer** strategy.

As the translator has put it in the footnote, "fellicaun-echa" mean nocturnal butterflies in Irish. Applying the direct transfer strategy and translating "fellicaun-echa" into Turkish as "fellicaun-echa" along with a footnote, the translator has resorted to **foreignization**. This is a totally foreign and unfamiliar concept to people in the Turkish culture. When they come across "fellicaun-echa" during their reading experience, they may just stop to look at the bottom of the page with the aim of understanding what this word means before they can continue their reading experience. That means less fluency during reading. Also, the foreign nature of this concept will make the readers full aware of that it has been introduced to them through translation from another language and culture.

Example 14:

SOURCE TEXT	TARGET TEXT
"Just a friendly Irish welcome, **céad míle fáilte**" (O'Brien, 2012: 146).	"İrlandalılara yaraşır, içten bir karşılama sadece, **cead mile fáilte**.[15] (ç.n.) İrlanda'da yaygın olarak kullanılan bir selamlama, karşılama sözü. "Yüzlerce binlerce kere hoşgeldiniz" anlamında (O'Brien, 2014: 197).

In the example above, the translator has translated "cead mile failte" into Turkish as "cead mile fáilte" and given a footnote for it. That is to say; she has used the **direct transfer** strategy and also included a footnote in the text explaining its meaning. She has conveyed the source text item to the target text by leaving it unchanged. She has just copied this item from the source text.

"Céad míle fáilte" is a common expression of greeting in Ireland and literally means 'a hundred thousand welcomes' as indicated in the footnote. Turkish readers do not use this expression in their daily lives in the context of greeting. This is completely unfamiliar and foreign to them. In this regard, by using the direct transfer strategy and translating "céad míle fáilte" into Turkish as "céad míle fáilte" accompanied by a footnote about it, the translator has resorted to **foreignization**. This has manifested the culturally different nature of the source text. As Turkish readers are, almost surely, unfamiliar with the meaning of this phrase, they have to turn to the footnote describing its meaning, which means a less fluent reading experience. As a result, the target readers turn out to be conscious of that they are reading a translated and foreign text which has originally been written in another culture and language.

Example 15:

SOURCE TEXT	TARGET TEXT
"In the centre of a shadow to the left-hand side of the bench was the Pooka MacPhellimey, attired in a robe of stout cotton fabric called dimity and seated in an article resembling a **prie-dieu** with a stout back to it; he appeared to be writing in shorthand in a black note-book." (O'Brien, 2012: 212).	"Kürsünün sol yanındaki gölgenin tam ortasında, dimi denen sağlam pamuklu kumaştan bir cüppe kuşanmış ve sağlam arkalıklı bir **prie-dieu**'ya benzeyen bir nesnenin arkasında duran Pooka MacPhellimey vardı; kara kaplı bir deftere stenoyla bir şeyler yazıyor gibi görünüyordu" (O'Brien, 1961: 273).

In the extract above, the translator has translated "prie-dieu" into Turkish as "prie-dieu" ("prie-dieu"). As she has kept the expression completely unchanged while translating into Turkish, it can be said that she has applied the **direct transfer** strategy.

A "prie-dieu" is a "a piece of furniture for use during prayer, consisting of a kneeling surface and a narrow upright front with a rest for the elbows or for books" (OxfordDictionaries.com). It is not a word familiar or natural to Turkish readers because they traditionally do not have any furniture called "prie-dieu" as part of their religious culture. Because the Turkish readers coming across this word are very likely to have a feeling of foreignness about their reading experience, it is possible to state that by applying the direct transfer strategy, the translator has resorted to **foreignization**. With the inclusion of this foreign element in the text, the translator has aroused the consciousness of the target text readers that the book is originally the product of a foreign culture and has been brought to them through translation.

Example 16:

SOURCE TEXT	TARGET TEXT
"Trellis noticed that Sweeny was drinking **bimbo**, a beverage resembling punch and seldom consumed in this country" (O'Brien, 2012: 214).	"Trellis, Sweeny'nin punca benzeyen ve İrlanda'da nadiren tüketilen bir içecek olan **bimbo**yu götürdüğünü fark etti" (O'Brien, 2014: 276).

In this example, the translator has translated the word "bimbo" into Turkish as "bimbo" ("bimbo"). As she has kept the word completely unchanged while translating into Turkish, it can be stated that the translator has used the **direct transfer** strategy.

As indicated within the text, "bimbo" is a beverage like punch consumed in Ireland. It is not a word familiar to the Turkish readers because they do not have a beverage called "bimbo" in Turkey. The existence of this word in the target text demonstrates the cultural difference of the source text. As the Turkish readers seeing "bimbo" are very likely to have a feeling of foreignness about their reading experience, it is possible to state that by using the direct transfer strategy, the translator has resorted to **foreignization**. With this translation, the translator has made it clear that the book is originally the product of a foreign culture and has been introduced to the Turkish readers through translation.

Now that all the examples have been examined in detail, Table 1 below indicates (1) the total number of examples elaborated on in this thesis; (2) the number of cases in which the respective microstrategies have been used by the translator in the translation of cultural elements; (3) and the total number of cases in which the translator has adopted the domestication method or the foreignization method from Venuti's perspective by using these microstrategies.

Table 1. The Usage Frequency of the Translation Microstrategies and Translation Methods in the Translation of Cultural Elements in the Turkish Translation of *At Swim-Two-Birds*

The Microstrategy Employed by the Translator	The Number of Cases in Which the Microstrategy Has Been Used	The Number of Cases in which the Translator Has Adopted the Domestication Method by Using the Microstrategy	The Number of Cases in which the Translator Has Adopted the Foreignization Method by Using the Microstrategy
Oblique Translation Strategy	39	39	0
Substitution Strategy	4	4	0
Direct Transfer Strategy	16	0	16
Total	59	43	16

3.2   DISCUSSION

This study involves a comparative analysis of Flann O'Brien's *At Swim-Two-Birds* (2012) and its Turkish Translation *Ağaca Tüneyen Sweeney* (2014) on the basis of the translation of cultural elements in the light of the concepts of domestication and foreignization. Now that findings have been presented with regard to how the cultural elements have been translated by use of certain strategies and methods, a general discussion of these findings will be made here along with possible reasons or motives underlying the use of these strategies and methods. In the discussion of the possible factors underlying the translator's choices, the statements of the book's Turkish translator, Gülden Hatipoğlu, which she delivered through the e-mail correspondence with her, which is provided in full in the Appendix of this thesis (Hatipoğlu, 2015) are also taken into account to provide concrete evidence.

A total of 59 cultural elements found in *At Swim-Two-Birds* (2012) have been included in this study. Besides the individual words that bear the meanings of certain concepts and phenomena unique to a society or culture, fixed and idiomatic expressions can also be considered culture-specific (Baker, 1992). The cultural elements included in the analysis part of this thesis consist of both individual words and fixed and idiomatic expressions beyond word level.

With its focus on the issue of domestication and foreignization in the translation process of cultural elements, this study has firstly scrutinized the microstrategies employed by the translator in the translation of cultural elements in order to see how the translator has dealt with the source text items of different segments (e.g. lexical, syntactical levels) and how she has implemented domesticating translation and foreignizing translation approaches at word, expression, and sentence levels.

Among 12 microstrategies proposed by Schjoldager (2010), three have been observed in the translation of the cultural elements in *At Swim-Two-Birds* (2012): oblique translation, substitution, and direct transfer. Out of 59 cultural elements extracted from the book, 39 have been translated through oblique translation; 16 have been translated through direct transfer; and 4 have been translated through

substitution. The percentage distribution of the uses of the microstrategies in the translation is presented in the figure below.
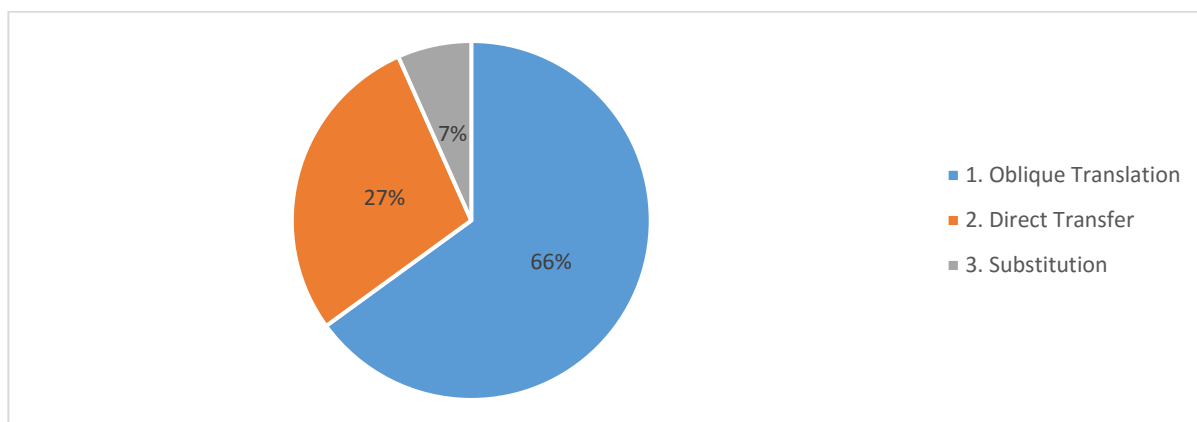

Figure 4. The Percentage Distribution of the Uses of the Microstrategies in the Translation

As it can be seen in the figure above, the use of oblique translation has outnumbered the other two strategies and has been followed by direct transfer and substitution respectively.

A more detailed look at the examples shows that all the cases in which oblique translation has been employed involve fixed and idiomatic expressions. It is also true the other way around. That is, all the fixed and idiomatic expressions have been translated through oblique translation. This is not a surprising result. As a matter of fact, oblique translation refers to a translation process in which contextual meaning rather than the individual linguistic meanings of words is taken as basis, and this is exactly what is required in the translation of fixed and idiomatic expressions because these expressions imply more than their "sum meanings" within the text they are used in (Baker, 1992: 76). What needs to be taken into consideration is the context in which these expressions are articulated.

In the analyzed translation, the translator has translated the fixed and idiomatic expressions in the source text without staying loyal to the individual meanings of the words making up them. She has concentrated on the overall contextual meaning of the expressions in the contexts. To illustrate, "six of one and half a dozen of the other" (O'Brien, 2012: 169) has been translated as "ayvaz kasap

hep bir hesap" (O'Brien, 2014: 224) through oblique translation. Here, the translator has concentrated on the contextual meaning rather than attempting to transfer all the individual words in the expression.

Indeed, a focus on individual words and doing a word-for-word translation might have led to obscurity in the meaning because it is not very often that how a language of a specific culture expresses certain meanings with fixed or idiomatic expressions fits the way another language does it. An expression made up of a set of words that is clear and easy-to-understand for people using a specific language may sound unclear or ambiguous or even nonsense to the people using another language (Shojaei, 2012: 1220).

Secondly, the translator has employed the direct transfer strategy in the translation of 16 cultural elements. In other words, she has kept 16 cultural elements completely or almost unchanged in the translation process. 12 of them have been translated without any change whereas 4 have had minor changes through an adaptation into the Turkish pronunciations of some letters. The cultural elements transferred through direct transfer involve some concepts unique to the source culture, units of measurement, Irish plant and animal names, Irish daily expressions, and beverage names. Footnotes also accompany these expressions which are Irish or old Irish.

Lastly, the translator has used substitution in 4 cases involving cultural elements. That is, she has changed the meaning of the individual source-text items by putting different words with different meanings in the target text. For example, the translator has translated "three-perch stretch" (O'Brien, 2012: 20) into Turkish as "on beş metrelik" (O'Brien, 2014: 53). Here, the unit of measurement "perch" has been substituted by "meter" through conversion between the units of measurement. The cultural elements transferred through substitution are at world level. 3 of them are units of measurement whereas one of them is a title attributed to women.

As Venuti (1995) suggests, translators adopt domesticating translation method or foreignizing translation method with the choices and decisions they make in the translation process. When 39 cases in which the translator has employed

oblique translation are considered, it is observed that the translator has adopted the domesticating translation method in all of them. As a matter of fact, throughout the book, the translator has used Turkish fixed and idiomatic expressions that Turkish people use every day and that sound so natural and familiar to them as counterparts to the fixed and idiomatic expressions in the source text.

The fixed and idiomatic expressions used by the translator have made a great contribution to fluency and easy intelligibility of the dialogues as well as many other parts of the text. In this way, she has minimized the feeling of foreignness throughout the book. It is possible that such natural Turkish fixed and idiomatic expressions give the Turkish readers the impression that they are going through a book created in their own language and culture in some parts of the book.

The domesticating translation also manifests itself in 4 cases where the translator has applied the substitution microstrategy. When she has turned to this strategy, she has put some words that are known and natural to the Turkish readers instead of introducing foreign concepts. For example, in three of four examples, she has put units of measurement that are commonly used by the Turkish people instead of introducing the units of measurement not used in the Turkish culture and not familiar to the Turkish people. In this way, she has contributed to the fluency of the book and made it sound natural and fluent to the Turkish readers.

When the 16 cases in which the translator has used the direct transfer strategy are considered, it is observed the translator has adopted the foreignizing translation method in the translation process. By keeping the source text items completely or almost unchanged, she has kept the taste of the original work without making any effort to make them sound natural or familiar to the Turkish readers. The Turkish readers coming across the items of foreign nature during their reading process will have an awareness that they are going through a work that belongs to another culture and has been introduced to them by the act of a translator, which shows the visibility of the translator in those parts where the foreign elements have been kept. The percentage distribution of the uses of the

domesticating translation and foreignizing translation methods in the translation is presented in the figure below.
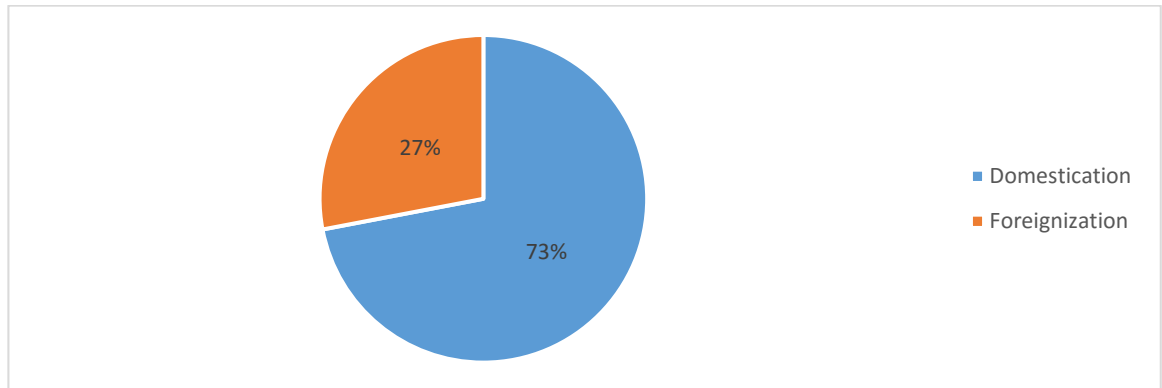

Figure 5. The Use of the Domesticating Translation and Foreignizing Translation Methods in the Turkish Translation of *At Swim-Two-Birds* (2012)

Now that the translator's choices in the translation process and the methods she has adopted through these choices have been indicated, it will be eye-opening to focus attention on the possible reasons or motives underlying her choices and decisions in the translation process. The e-mail correspondence with the translator will also be taken into account here.

When the cases in which the translator has adopted the domesticating translation method are examined, it can be said that she has attempted to recreate the contextual meanings embedded in the source text in the target text with a particular attention to prevent the readers from having any difficulty or halt in their reading process.

As she has focused on the contextual meanings of the fixed and idiomatic expressions in the source text by using the oblique translation microstrategy, she has turned to the Turkish culture and language to seek for natural Turkish equivalents that will incorporate and reflect the meanings inherent in the contexts in the source text. To re-create the contextual meanings formed by the fixed and idiomatic expressions articulated by the characters or narrator/author in the source text to attract the attention of the other characters or readers, the translator has used a great variety of Turkish fixed and idiomatic expressions that Turkish people use in their everyday lives and that sound so familiar to them.

With these choices, the translator may have tried to re-create the scenes in which the characters try to stress what they are talking about or the narrator/author tries to make the readers more involved in the book. Adopting this kind of an approach, the translator has made it easier for the target text readers to make sense of contextual meanings. All in all, by employing the domesticating translation method, the translator has contributed to the fluency of reading, which means less effort to understand the intended meaning.

Likewise, by replacing the foreign elements with the ones that sound natural and familiar to the Turkish readers in the parts where she has used the substitution microstrategy, the translator may have attempted to contribute to a higher-level understanding among the Turkish readers without having any halt in the reading process. For instance, in three cases, she has converted the British units of measurement such as perch, stone, and feet into meter, kilo, and meter respectively. In this way, expressions that can clearly be understood by the target text readers have been included in the source text.

Similarly, while translating a slang expression, the translator has replaced a title that is used to call grandmother in the British culture (i.e. granny) with a title that is associated with an old and respected woman in the Turkish culture (i.e. haminne). Here, she may have attempted to avoid causing an ambiguity in the readers' minds. As a matter of fact, the Turkish equivalent of the source text item (i.e. nine) is not used in a slang expression to give the same meaning as the one intended in the source text.

On the other hand, there are also some cases in which the translator has kept the foreign taste of the book by employing the direct transfer microstrategy and adopting the foreignizing translation method. Here, she may have attempted to make the Turkish readers realize that although they are reading a book that is so fluent, natural, and easily understandable, they are actually reading a foreign work that has originally been created in another culture and language and so is bearing the traces of such culture and language. Venuti describes this attitude as compensating for all what has been inevitably domesticated in the translation process (Venuti quoted in: Schäffner and Holmes, 1995: 40).

It should be noted that the translator has turned to foreignization only in those parts where this choice of hers would not cause any ambiguity in the readers' minds as the meanings intended in those parts are already clear whether these cultural elements are directly transferred or domesticated by use of certain counterparts that are familiar to Turkish readers. The risk for a gap or ambiguity to occur in the readers' mind could have been higher in four cases where she has kept Irish and Old Irish expressions as they are. However, she has also prevented this possible problem by adding footnotes for such expressions.

All in all, it seems that the translator has employed the domesticating translation method in the translation of 73% of the cultural elements in the book in order to create a natural and fluent text. On the other hand, she has translated 27% of the cultural elements by adopting the foreignizing translation method, keeping them almost unchanged, and indicating their foreignness.

All these findings of the study are also supported by the statements delivered by the translator through e-mail correspondence. She states that *At Swim-Two-Birds* is a book whose translation process requires both domestication and foreignization and she has turned to domestication especially in those parts which contain dialogues where humor prevails. According to her, the book has a humorous aspect and such humorous effect can be obtained only in the mother tongue of the reader. It is not possible to give the humorous effect of the source text through a word-for-word translation as humorous and slang expressions take effect only in the mother tongue. She says that one should do translation by focusing on the context and asking the question, "If they were engaged in such dialogue in Turkish, what would they tell and what kind of a language would they use?" in the scenes involving such humorous effects (Hatipoğlu, 2015).

On the other hand, with regard to the parts where direct transfer microstrategy and thus foreignizing translation method have been used, she says that she has kept some concepts to reflect the foreignness of the content of the book, make the difference between the cultural context of Turkish and the cultural context of English evident, and make the Turkish readers be aware, at lexical level, of that they are reading a text that has been written in Turkish but belongs to a foreign

culture. She summarizes her approach as follows: "A translated text should not sound like a translation, but at the same time allow its readers to enter into a dialogue with a foreign 'mentality'" (Hatipoğlu, 2015).

All in all, she seems to have targeted a fluent translation with some taste of a foreign culture and language. Her aim seems to have been creating a text that sounds as if it had been created in Turkish and make the readers feel the taste of foreign at the same time. She acknowledges her favor for fluency and naturalness in her response to a comment of mine as follows: "I am glad to hear your statement that you have felt as if you were reading a book originally written in Turkish" (Hatipoğlu, 2015).

CHAPTER 4

CONCLUSION

This study involves a comparative analysis of Flann O'Brien's *At Swim-Two-Birds* (2012) and its Turkish translation entitled *Ağaca Tüneyen Sweeney* (2014), which was translated by Gülden Hatipoğlu, in terms of the translation of cultural elements. It is an attempt to determine whether the dominant translation method has been domestication or foreignization from Venuti's (1995) perspective in the translation of cultural elements in *At Swim-Two-Birds* (2012). To this end, it tries to concretely demonstrate how domesticating translation and foreignizing translation have taken shape based on the microstrategies proposed by Schjoldager (2010). Lastly, it seeks to go one step further by exploring the possible reasons or motives underlying the translator's choices in employing those microstrategies and methods.

Within the scope of this study, 59 cultural elements have been identified in the Turkish translation of *At Swim-Two-Birds* (2012). The ways they have been translated have been presented in the Case Study chapter under 3 categories of microstrategies employed in their translation.

In the light of the findings and their discussion presented in the Case Study chapter, answers to the research questions are given below.

1. Which microstrategies of translation suggested by Schjoldager (2010) have been used by the Turkish translator of *At Swim-Two-Birds* (2012) in the translation of cultural elements?

Microstrategies are a means of understanding and analyzing how other translators have handled translation processes (Schjoldager, 2010). In the translation of 59 cultural elements found in the literary work analyzed, the translator has used three different microstrategies: oblique translation, substitution, and direct transfer.

Out of 59 cultural elements, 39 have been translated through oblique translation; 16 have been translated through direct transfer; and 4 have been translated through substitution.

As indicated in Chapter 1, oblique translation refers to translating by taking the contextual meaning as a basis, rather than the individual linguistic meanings. What matters is keeping the sense unchanged in the translation process even if certain linguistic changes occur (Schjoldager, 2010: 98). Secondly, substitution involves changing the meaning of a source-text item by replacing it with another word with a different meaning (106). Lastly, direct transfer refers to taking a source-text item and leaving it almost unchanged in the target text (93).

The translator has applied the oblique translation microstrategy in translating 39 fixed and idiomatic expressions by focusing on their overall contextual meanings rather than the meanings of individual words making up them. She has employed the direct transfer strategy in the translation of 16 cultural elements by keeping them completely or almost unchanged. Among the cultural elements translated through direct transfer are some concepts unique to the source culture, units of measurement, Irish plant and animal names, Irish daily expressions, and beverage names. Lastly, she has used the substitution strategy in 4 cases by changing the meanings of the individual source-text items by putting different words with different meanings in the target text. She has employed this method three times in the translation of measurement units and once in the translation of a title attributed to women.

2. Which method indicated by Venuti (1995) (i.e. foreignization or domestication) has the translator adopted by using relevant microstrategies in the translation of cultural elements?

According to Venuti (1995), translators implement the domesticating translation method or foreignizing translation method with the choices and decisions they make in the translation process. Domesticating translation involves making a translation that is natural, fluent, easily intelligible, and idiomatic, when required, based on an invisible style and does not contain any foreign element that manifests its culturally and linguistically different nature (i.e. it is read as if it was

not a translation, rather the original). On the other hand, foreignizing translation involves a translation process in which the culturally and linguistically different nature of the source text is demonstrated by keeping certain foreign elements in the text without finding counterparts that are natural and familiar to the target text readers in terms of understanding.

By employing the oblique translation strategy in 39 of 59 cultural elements in *At Swim-Two-Birds* (2012), the translator has adopted the domesticating translation method. In those cases, by focusing on their contextual meanings, she has translated English fixed and idiomatic expressions into Turkish fixed and idiomatic expressions that sound so natural and familiar to Turkish readers as they use them frequently in their culture. In this way, she has contributed to a fluent reading experience.

Applying the direct transfer strategy in the translation of 16 cultural elements, the translator has applied the foreignizing translation method. She has transferred certain cultural elements into the target text by keeping them almost unchanged. By this means, she has demonstrated the culturally different nature of the source text rather than finding equivalents that are natural and familiar to Turkish people. Here, the foreign taste of the book has been preserved to some degree.

Turning to substitution in 4 cases involving cultural elements, the translator has implemented the domesticating translation method again. As a matter of fact, she has replaced the units of measurement that sound foreign to Turkish people such as perch, stone, and foot with the ones that are natural and easily intelligible by them. In another case of substitution, she has replaced a title attributed to grandmother in the English culture with a title attributed to an old and respected woman in the Turkish culture. With such choices, she has contributed to a fluent, natural, and easily understandable text

All in all, the translator has resorted to domestication in the translation of 43 (73%) of the cultural elements whereas she has turned to foreignization in the translation of 16 (27%) cultural elements.

3. What are the translator's possible reasons and motives for using corresponding microstrategies and adopting the related method from Venuti's perspective (1995) (i.e. foreignization or domestication)?

Domesticating translation method has been employed in the translation of 43 (73%) of 59 cultural elements extracted from *At Swim-Two-Birds* (2012). To translate 39 of these cultural elements, which are fixed and idiomatic expressions, the translator has resorted to oblique translation by taking the contextual meanings as basis and inserting Turkish fixed and idiomatic expressions that sound natural to Turkish readers and do not involve any foreign linguistic or cultural element in the target text. She has turned to substitution while translating the remaining 4 cultural elements. In 1 of them including a slang expression, the translator has replaced a title used for addressing grandmother in the British culture with a title used for referring to old and respected women in Turkey. In the remaining 3 cases, she has transformed certain units of measurement into the ones that are known to and commonly used by the Turkish people.

It can be said that by finding natural Turkish fixed and idiomatic expressions that Turkish people commonly use in their daily lives to reflect the contextual meanings in the source text rather than making a translation with a particular emphasis on the individual words, the translator may have attempted to re-create the contextual meanings inherent in the source text for the target text readers to understand them without having any halt in their fluent reading experience.

Likewise, translating 3 units of measurement by converting them into some other units through substitution, she may have tried to ensure that the Turkish readers can clearly understand the magnitudes expressed in the source text without having any difficulty in understanding, which could be caused by unnatural or unfamiliar units of measurement such as perch, stone, and foot. In the same vein, in one case involving replacing a title attributed to grandmothers with a title attributed to old and respected women in the Turkish culture, the translator may have tried to re-create the meaning based on the slang expression in the source text in the target text by use of a natural slang expression in the target text. If she

had not replaced the source text item with a word having a different meaning, the target text readers might not have made sense of the contextual meaning or may have had a halt in their fluent reading experience.

All in all, it can be said that the translator has used the domesticating translation method in the translation of 73% of the cultural elements in the novel in an attempt to create a natural and fluent text in which target text readers do not have any halt in their reading experience.

On the other hand, it seems that the translator has also tried to show the foreign taste of the book by applying the foreignizing translation method in the translation of 16 (27%) cultural elements. However, it should be noted that even if these sections of the book contain such foreign elements, readers do not experience any big gaps in terms of meaning as what is intended in these contexts is already clear regardless of the meanings that could be added by the possible equivalents that are familiar to Turkish readers. By doing so, it is possible that she has tried to keep the Turkish readers aware of that they are reading a work that has been created in a foreign culture and language and thus contains the marks of such foreign culture and language.

In a sense, she has tried to compensate for all the domestication made throughout the entire book, starting with the decision to translate the book into Turkish, by demonstrating its foreign nature (Venuti quoted in Schäffner and Holmes, 1995: 40). However, it seems that she has paid a special attention not to bring any halt to the fluent reading experience and to apply the foreignizing method only in those parts where readers would not have any gap or ambiguity in their minds with regard to the content of the message delivered.

These findings of the study are also consistent with the translator's reflection on the translation process gathered from the e-mail exchange that was conducted after case study was completed and conclusions were reached based on it. The translator's comments and answers about the translation process are presented at the end of the thesis as an appendix.

She thinks that *At Swim-Two-Birds* requires adopting both domestication and foreignization at the same time. As a matter of fact, it is full of humorous scenes and dialogues in whose translation it is highly important to give such humorous effect and make the readers understand what is going on between the characters and to provide the readers with a natural and fluent reading experience in their mother tongue. On the other hand, she also adds that besides providing a natural reading experience, a translation should also manifest that it is originally the product of a foreign culture when it finds a chance (Hatipoğlu, 2015).

To conclude, the translator of *At Swim-Two-Birds* (2012) has created a work to offer the readers a fluent reading experience during which they can enjoy a natural reading as if they were reading a work originally created in their own language on one hand and they can feel the taste of a foreign culture and worldview on the other hand. In other words, she has left the reader in peace as much as possible and moved the writer toward him (Schleiermacher, 2012) by marking at the same time that the author comes from another culture, another language, and another worldview.

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APPENDIX-1

E-MAIL EXCHANGE ON THE TRANSLATION PROCESS OF *AT SWIM-TWO-BIRDS* DATED 16 NOVEMBER 2015 (ORIGINAL IN TURKISH)

M. Baydere: İlk olarak, bu eserin çevirisine başlarken belirli bir çeviri stratejisi benimsemeyi düşündünüz mü? Örneğin, deyişler açısından baktığımda domestication benim gözüme çarpan unsur oldu. Çeviriden çok kendi dilimde yazılmış bir esermiş hissini veren en temel husus da bu oldu. [Lord Save us > Allah'ıma kitabıma / Doctor Beatty (Now with God) > Doctor Beatty (Hakkın rahmetine kavuştu) / He'll hammer the lights out of us. > Bizi tahtalı köye gönderiverecek / ...go to God but wasn't it, a false alarm? / ...yanlış alarm değil miymiş, anasını satayım / When life looks black as the hour of night > Hayat batırdıysa Karadeniz'de gemini...]

G. Hatipoğlu: Edebiyat çevirisinde kuramsal bağlamda izlediğim belli bir "çeviri stratejisi" yok. Bu, herhangi bir ilke gözetmediğim anlamına gelmiyor elbette. Çeviri kuramları bağlamında tartışılan stratejilerden haberdarım elbette. Ancak, edebiyat çevirisi yapmaya başladığımda, meselenin kuramsal (teorik) boyutu ile pratikteki sürecin çoğu zaman kesişmediğini de gördüm. Şunu demek istiyorum: İyi roman yazmak için nasıl roman kuramlarını izlemek, hatta bilmek bir koşul ve gereklilik değilse, iyi edebiyat çevirisi yapmak için de çeviri kuramlarını yahut stratejilerini (kitabî anlamda) izlemek bir gereklilik veya kriter değil. Bu yapılabilir de, hiçbir itirazım yok; ancak edebiyat çevirisi yapmak, bir edebî metni başka bir semiotik yapı içerisinde yeniden kurmak, aynı şeyi başka göstergelerle söylemek, yeniden yazmak demek her şeyden önce. Bunu yaparken de, öncelikle "üslubu" ve "metnin üst anlamını" aktarmak asıl mesele. Üslubun aktarılmasında metnin "yabancılığını korumak" ya da "metni hedef okurun kültürüne yaklaştırmak" bir sonraki mesele. Ya da, şöyle ifade edeyim: Metnin üslubu ve temel meselesi,

eğer metni iyi sezmişseniz ve metinle hemhal olmuşsanız, size nasıl bir "strateji" izleyeceğinizi dayatır zaten.

Ağaca Tüneyen Sweeny'de hem metnin yabancılığını korumak hem de yerelleştirmek gerekiyordu. Bu, *Ağaca Tüneyen Sweeny*'ye ve Flann O'Brien'a özgü bir çıkmaz ya da paradoks. Bu paradoks, Flann O'Brien'ın İngilizce ile kurduğu problemli ve asıl olarak hicve yaslanan bir ilişkinin doğurduğu bir şey. İngilizce her ne kadar *Ağaca Tüneyen Sweeny*'nin "özgün" dili ise de, Flann O'Brien'ın "ana dili" değil. O'Brien İngilizce'yi kendine has biçimde "yerelleştirir" (yani İrlandalılaştırır) ama yabancılığını da korur. Bu bir tür melezleştirme O'Brien'a göre. Bir kimlik problemin yansıması. Hem mensup olduğu hem de ait olmakta zorlandığı bir linguistik dünya. Bu zorluğu ya da ikilemi O'Brien hicivle, kara mizahla savuşturmaya çalışıyor. Dilin ve üslubun melezliği bu hicvin bir parçası.

Örneğin, romanda Sweeny efsanesinin Finn tarafından aktarıldığı kısımlarda, O'Brien Sweeny'nin söylediği dizeleri efsanenin Gaelce (Gaelic) aslından bizzat kendisi İngilizceye çevirerek dâhil etmiştir romana. Bu şiirleri çevirirken de, metni bozmuş, olduğu gibi değil, alaylı bir dil kullanarak çevirmiştir. Çünkü O'Brien için o şiirlerin romana dahil edilmesi, romanın bütününün ana meselelerinden biri olan "geleneğin otoritesinin tiye alınması"nın bir uzantısıdır. Sweeny'nin kanonik metindeki ciddiyeti de alaşağı edilir. Şiirler orijinalleri gibi ağırbaşlı değildir, Sweeny'nin durumunun komikliğini (daha doğrusu patetik komikliğini) öne çıkarır. O'Brien, Sweeny şiirlerini komikleştirmek için İngilizleştirir, tabir caizse, ama İrlandalılığını korur.

Bu "komiklik" mevzuu önemli, çünkü mizah ancak okurun ana dilinde (İrlandaca bilmeyen İngilizce okuru için bu İngilizcedir) yerini bulan, amacına ulaşan bir şey. Soruda verdiğiniz örneklerin (Allah'ıma kitabıma, Bizi tahtalı köye gönderiverecek, yanlış alarm değil miymiş, anasını satayım, vb.) yer aldığı kısımlarda, metnin orijinal dilde verdiği mizahi etkiyi, metni birebir çevirerek vermek mümkün değildi. Sadık bir çeviri olurdu, ama metnin ana meselesini iletmemiş olurdu. Mizah ve argo böyle bir şey, sadece ana dilde (bizim çeviri metnimizde bu Türkçe) etkisini gösteren bir üslup. Söz konusu kısımlarda, öyle

bir "kontekst" içerisinde, "eğer o karakterler aynı muhabbeti Türkçede yapıyor olsalardı, ne derlerdi, nasıl bir dil kullanırlardı?" sorusunu sormak lazım. Buna cevap verirken de, konuşan karakterlerin sosyal sınıfını, eğitim durumunu, mizah anlayışını, hangi amiyane deyişlerle konuşacaklarını, vs. göz önüne almak gerekiyor. Mizah, neticede, sosyal sınıfla, dolayısıyla dilin politikasıyla da yakından ilişkili. Bu ilişkiyi Türkçeye taşımadan, böyle bir eşdeğerlik kurmadan mizahi etkiyi vermek mümkün değil. Bu kısımlarda, kuramsal ifadeyle "domesticating method" kullandığım, kullanmak gerektiği doğru. Dikkat ederseniz, bu tür "Türkçeleştirmeler" genelde mizahi etkinin ağır bastığı, diyaloga yaslanan kısımlar.

Kabul edelim ki, *Ağaca Tüneyen Sweeny* kanonda ağırlığı olan, önemsenen bir metin, ama aslen "komik" bir metin. Komiğin hissiyatı, metin çeviri koktuğu anda kaybolur. Şu örnekle açıklamak daha kolay olacak sanırım: Karadeniz fıkralarını, Temel fıkralarını İstanbul Türkçesiyle anlatırsanız komik olmaz, Karadeniz şivesiyle anlatıldığında gülersiniz, o zaman komik olur. İstanbul Türkçesinde çeviri kokar, mizah soğur.

M. Baydere: Metinde geçen ve İrlanda kültüre özgü bazı unsurlarda bazen aynen tuttuğunuzu fark ettim. Örneğin "Engaging in sapient dialectics with the bag-eyed brehons" ifadesindeki "brehons" sözcüğünü, ki bu an Irish or Scottish judge anlamına geliyor, aynen tuttuğunuzu, yine "hubble-bubbles, duidins, meerschaums" ifadesindeki "duidin" sözcüğünü aynen tuttuğunuzu fark ettim. Bu anlamda, kültürel öğeler noktasında özel bir yaklaşımınız oldu mu acaba?

G. Hatipoğlu: "Brehon" ve "duidin" gibi kavramsal olarak Türkçede ve Türk kültüründe karşılığı olmayan kelime ve ifadeleri olduğu gibi bıraktım. Söz konusu örneklerin geçtiği cümlelerde asıl olan (yani söz konusu kelimelerin gördüğü işlev anlamında) içeriğin aktarılması. İçeriğin yabancılığının korunması, yani Türkçenin kültürel bağlamı ile İngilizcenin kültürel bağlamı arasındaki farkın görünür kılınması da romanın temel meselelerinden biriyle örtüşen bir yaklaşım. Yani, İrlandalıların "anti-colonial" bir farkındalıkla İrlanda kültürü ile İngiliz kültürü arasındaki ayrımı dilde (İngilizcede) ortaya koymaktan çekinmemeleri.... O'Brien yer yer Gaelce kelimeler kullanarak bunu yapar romanda. Romanın "İngilizce

dilinde yazılmış" ama "İrlandalı" bir metin olduğunu hatırlatır. Türkçe okuru da romanın Türkçe söylenmiş ama "yabancı" bir kültüre ait bir metin olduğunu kelime bazında hatırlamalı ara sıra. Örneğin "brehonluk" gibi bir kurumun, yani bizim kültürümüzde karşılığı olmayan bir şeyin, özellikle "yabancı" bırakılmasının sebebi bu. Bu kelimeyi "domesticate" etmek, yerelleştirmek, O'Brien'ın genel olarak romanı yazarken kullandığı Irish-English melezliğini en azından üslup açısından yansıtma fırsatını kaçırmak olurdu.

M. Baydere: <u>Oluşturacağınız eserin okuyucu açısından nasıl olmasını istediniz? Yani okuyucu bunun Flann O'Brien tarafından yazılmış bir eser olduğunun farkına varmalı mıydı? Yoksa, okuyucuya, benim ilk okuyuşumda hissettiğim, rahatça okuyup anlayabileceği, İrlanda kültüründen, daha genel anlamıyla yabancı kültürden gelen bir çalışma olduğunu metin boyunca hissettirmeyecek, yabancılık çekmeyeceği bir eser mi sunmak istediniz?</u>

G. Hatipoğlu: Benim genel yaklaşımım şu yönde: Edebiyat eseri her şeyden önce haz vermelidir. Kullanılan dilin "kılçıksız" olması bunun ilk şartı. Orijinal metnin, cümlelerin ne dediğinin yanı sıra "hissiyatını" aktarmak gibi bir derdim var. Yani, "yazar bu metni Türkçe yazsaydı, meramını hangi kelimeleri, ne şekilde kullanarak anlatırdı?" sorusunu hiç akıldan çıkarmamaya çalışıyorum. Ama bunu yaparken metnin "yabancılığını" da tümden silmemeye gayret ediyorum. Çeviri kokmaması gerek, ama okurun başka bir kültürle, başka bir "zihniyetle" diyalog kurmasına da izin vermek gerek. Aksi halde, çeviri edebiyatın yerel edebiyata yapabileceği katkılara, yol açabileceği etkileşimlere yolu kapatmak olur bu. Bu diyaloğu açık tutmak da gerek. Buradaki dozu çevirmenin "elinin kararı" belirliyor elbette; oldukça öznel bir iz. Çeviri bir nevi yeniden yazmaksa eğer – ki öyle – her çevirmen bir nevi metnin yazarı da oluyor, üslup ve yaklaşım izini bırakıyor. Can Yücel gibi "to be or not to be" ifadesini "bir ihtimal daha var, o da ölmek mi dersin" diye çevirmek de var, mesela. Bunun sınırının nerede başlayıp bittiği, ya da bitmesi gerektiği ise sizin gibi bu mevzu üzerine akademik, kuramsal çalışmalar yapanlara düşüyor daha çok.

Ağaca Tüneyen Sweeny gibi metnin çevirisini dil kullanımı bağlamında ne kadar "domesticate" ederseniz edin, metnin yabancılığını, başka bir kültüre ait olduğu

hissiyatını söküp atmanız mümkün değil. Zaten "yabancılık" dozu bana göre metinde sadece "hissiyat" düzeyinde olmalı, çevirmenin işi (konu Türkçe ise) o metni Türkçe söylemektir. Aksi takdirde sadece içerik transferinden ibaret kalır çeviri.

Son olarak şunu söylemek isterim: Edebiyat çevirisi mahrem bir iş; metinle baş başa yaşadığınız bir ilişki, yazarı yanı başınızda hissetmeye çalıştığınız, onu kendi dilinizde yeniden konuşturmaya çalıştığınız bir süreç. Bu süreci kelimelere aktarmak bile zor. Edebiyat çevirisinde çok önemsediğim bir şey var, o da "sezgi". Dili sezmek, bir cümleyi çevirip baktığınızda "oldu" ya da "olmadı" dedirten bir seziş hali. Anlatması zor olan bu. Her zaman bir "stratejiyle" açıklanması imkansız bir karar verme süreci. Bir de, çevirmen olarak önemsediğim diğer şey "dilin ses estetiği". Anlam ve içerik olarak doğru olsa da, bazen Türkçenin ses estetiğine uymadığı için, orijinal dildeki ses estetiğinin eşdeğerliğini karşılamadığı için, kelime seçimlerini ve sentaksı değiştirdiğim çok oldu. Kısacası, "dil sezgisi" dediğim şey başka türlü bir bilme hali. Kullanılan stratejiden ziyade, çevirmenin parmak izi. İyi çevirinin paradoksu da burada zaten. Çeviri ne kadar çeviri kokarsa çevirmen o kadar "görünürdür" aslında, bu anlamda ne kadar "görünmez" ise parmak izi o kadar belirgindir. Venuti başka şeyler de söylüyor "görünürlük" hakkında elbette, ama çevirmen gözüyle kısaca böyle. Dolayısıyla, "Türkçe dilinde yazılmış bir esermiş gibi hissettim" demeniz beni mutlu etti. Teşekkür ederim ilginiz ve emeğiniz için.

E-MAIL EXCHANGE ON THE TRANSLATION PROCESS OF *AT SWIM-TWO-BIRDS* DATED 16 NOVEMBER 2015 (TRANSLATION IN ENGLISH)

M. Baydere: First of all, did you consider adopting a certain translation strategy when you started the translation process of this work? For instance, domestication has drawn my attention in terms of fixed expressions. The main reason that has made me feel as if I was reading a novel written in my language rather than translation is this aspect. [Lord Save us > Allah'ıma kitabıma / Doctor Beatty (Now with God) > Doctor Beatty (Hakkın rahmetine kavuştu) / He'll hammer the lights out of us. > Bizi tahtalı köye gönderiverecek / ...go to God but wasn't it, a false alarm? > ...yanlış alarm değil miymiş, anasını satayım / When life looks black as the hour of night > Hayat batırdıysa Karadeniz'de gemini...]

G. Hatipoğlu: There is not a certain "translation strategy" in theoretical terms that I adopt for literary translation. Yet, this does not mean that I do not have any principles. Of course, I am familiar with the strategies discussed within the context of translation theories. However, when I became involved in literary translation, I realized that the theoretical aspect and practical process do not concur most of the time. What I mean is that one does not have to adopt translation theories or strategies (in academic terms) for a good literary translation just like it is not a condition nor necessary to follow or adopt novel theories to write a good novel. This is possible, and I have no objection to that. However, a literary translation involves reconstructing a literary text in another semiotic structure to tell the same thing via other signs and to write it all over again in the first place. The real question is to transfer initially the "style" and "essential message". "Preserving the foreign" or "taking the text to the target text readers' culture" while conveying the style is the second question. Or, I can tell it in another way: The style and the main issue of the text impose a "strategy" on you if you perceive and feel the text enough.

Ağaca Tüneyen Sweeny required both foreignization and domestication. This is a dilemma or a paradox pertaining to *Ağaca Tüneyen Sweeny* and Flann O'Brien.

This paradox is about Flann O'Brien's problematic relationship with English basically based on irony. Though English is *Ağaca Tüneyen Sweeny*'s "authentic" language, it is not Flann O'Brien's native tongue. O'Brien "domesticates" English in his own ways (or makes it Irish) while keeping the foreign. This is a kind of hybridity pertaining to O'Brien, a reflection of a problematic identity, and a linguistic world that he is a part of yet finds difficult to belong to. O'Brien tries to avoid this difficulty or dilemma through irony and black humor. Hybridity of the language and style is a part of this irony.

For instance, in the parts Finn was reciting the legend of Sweeny, O'Brien translated the lines uttered by Sweeny from Gaelic original of the legend into English and included them in the novel. While translating these poems, he spoilt the text. He did not translate the text as the way it is, but adopted an ironical language. This is because inclusion of these poems in the novel is a part of "parodying the authority of the tradition" for O'Brien, which is one of the main issues of the novel. Sweeny's seriousness in canonical text is deconstructed. The poems are not decorous just as their originals. They make the humor in Sweeny's situation (or rather pathetic humor) prominent. That is to say, O'Brien makes Sweeny's poems English to make them ridiculous, but preserves their Irishness.

The issue of "humor" is important because humor can only take place and fulfill its purpose in one's own native tongue (this is English for English readers who do not know Gaelic). The parts you mentioned in your question (e.g. Allah'ıma kitabıma, Bizi tahtalı köye gönderiverecek, yanlış alarm değil miymiş, anasını satayım) cannot be recreated with the same humorous effect via a word-for-word approach. It would be a loyal translation without the main purpose embedded in it. Humor and slang are like this. They have a style that show its effect in only one's own native tongue (which is Turkish in our case). For these parts, the translator should ask "If they were engaged in such dialogue in Turkish, what would they tell and what kind of a language would they use?" within that specific "context". The answers to these questions involve taking into account the social class, educational background, and sense of humor of the characters as well as the vulgar expressions they would use. Humor, after all, is about social class which makes it closely associated with the politics of language. It is not possible

to transfer the humor without bringing this relationship into Turkish and establishing such an equivalence. It is fair to say that I adopted/it was necessary to adopt a "domesticating method" for these parts in theoretical terms. If you look carefully, these kinds of "Turkish flavors" are the parts in dialogues where humorous effect dominates the expressions.

We should accept that *Ağaca Tüneyen Sweeney* is a canonical work with much importance attached to itself; however, it is a "funny" text. The sense of humor is lost when the text makes the readers feel that they are reading a translation. I think it will be easier to explain with the following example: If you tell the jokes that belong to the Black Sea region or the jokes made by local people of Black Sea region by using standard Turkish, it will not be funny. You laugh at them when the accent is from the Black Sea region. That makes them funny. If you tell them in standard Turkish, it will sound like a translation with a loss in humorous effect.

M. Baydere: I have noticed that some of the Irish-specific cultural elements are preserved. One of them is the word "brehon" in the expression "engaging in sapient dialectics with the bag-eyed brehons", referring to an Irish or Scottish judge. I have also noticed that you preserved the word "duidin" in the expression "hubble-bubbles, duidins, meerschaums". In this sense, did you adopt a special approach for culture-specific items?

G. Hatipoğlu: I left the words and expressions like "brehon" and "duidin" which do not have any Turkish equivalents or counterparts in Turkish culture the way they are. What matters in the sentences including aforementioned examples is the transfer of the content (in terms of the functions of such words). Preserving the foreign in the content; in other words, making the difference between Turkish cultural context and English cultural context evident is an approach compatible with the main issues of the novel. Namely, it is the eagerness of the Irish to reveal the difference between Irish culture and English culture in terms of language (i.e. English) with an "anti-colonial" awareness…. O'Brien displays this stance in the novel by using Gaelic words from time to time. He reminds the reader that the novel is an "Irish" text "written in English language". The Turkish readers also

remember at word-level that they are reading a text belonging to a "foreign" culture expressed in Turkish language. The reason why an institution like "brehon", something without an equivalence in our culture, is left foreign is this intention. Domesticating this word would result in missing the opportunity to reflect the Irish-English hybridity employed by O'Brien throughout the novel, at least in stylistic terms.

M. Baydere: What kind of a translation did you aim at? In other words, did you want the readers to be aware of the fact that they are reading a work written by Flann O'Brien? Or, did you want to offer a work which can be easily understood and which does not make the readers feel that they are reading a work from an Irish culture, or in more general terms, a foreign culture? A work that readers would be familiar with… just like I felt in my first reading?

G. Hatipoğlu: My general approach is as follows: A literary work should give pleasure in the first place. A "smooth" language is its first condition. I have a purpose to transfer not only the content of the original text and expressions but also the "soul" of the text. That is, I always try to keep in mind the question "If the author was using Turkish language, which words would he use and how would he explain himself?". But I also try not to erase the "foreignness" of the text completely. A translated text should not sound like a translation, but at the same time allow its readers to enter into a dialogue with a foreign 'mentality'. Otherwise, one would prevent the possible contributions and potential interactions of the translated literature to/with the local literature. This dialogue should be open. Of course, the dosage of this dialogue is determined by the translator's "rule of thumb". It is a highly subjective trace. If translation is a kind of re-writing (it is, indeed), each translator is also the author of another text. Hence, the style and the approach of the translator are also imprinted on the translated text. For instance, one can remember Can Yücel's translation of "to be or not to be" as "bir ihtimal daha var, o da ölmek mi dersin" (i.e. there is another possibility, do you think it is death?). It is rather the duty of those engaging in academic and theoretical studies, like you, to decide where the limits of this subjectivity start and end, or should start and end.

In terms of language use in the translation of a text like *Ağaca Tüneyen Sweeny*, it is impossible to eliminate the foreignness of the text and the feeling that it belongs to another culture no matter how much you "domesticate" it. After all, "foreignness" in a text should remain as a "feeling" according to my point of view. The task of the translator is to tell it in Turkish (if the issue is Turkish). Otherwise, the translation would not go beyond being a content transfer.

Finally, I would like to tell that literary translation is a private issue. It is a tete-a-tete relationship you maintain with the text. It is a process during which you try to feel the author by your side and make him talk again in your own language. It is even difficult to explain such a process. What I care really about literary translation is "intuition". Sensing the language… When you translate a sentence, it is a state of intuition that you feel "OK this is good" or "No, this is not it". What is difficult to explain is this. It is a decision-making process which is impossible to explain through a "strategy" all the time. In addition, as a translator, I also care about the "aesthetics of the language". I often changed the word choices and the syntax so as to find the equivalent of vocal aesthetics of the original language in Turkish even when the standard equivalents were accurate in terms of meaning and content. In brief, "language intuition" is another state of perception. It is the thumbprint of the translator rather than the employed strategy. The paradox of a good translation lies here. The translator is as much "visible" as the feeling that makes the readers feel that it is a translated text. In this sense, the translator is as much "invisible" as his thumbprint. Of course, Venuti has other statements about "visibility", but this is briefly the case from a translator's perspective. Therefore, I am glad to hear your statement that you have felt as if you were reading a book originally written in Turkish. Thank you for your interest and effort.
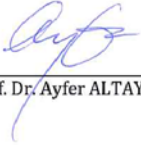
APPENDIX 2

ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT

TO THE DEPARTMENT PRESIDENCY OF TRANSLATION AND INTERPRETING

Date: 21/06/2016

Thesis Title / Topic: AN ANALYSIS OF THE TURKISH TRANSLATION OF CULTURAL ELEMENTS IN O'BRIEN'S *AT SWIM-TWO-BIRDS*

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 21/06/2016 for the total of 116 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 8%.

Filtering options applied:
1. Approval and Decleration sections excluded
2. Bibliography/Works Cited excluded
3. Quotes excluded
4. Match size up to 5 words excluded

I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

21.06.2016

Name Surname: MUHAMMED BAYDERE
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ADVISOR APPROVAL

APPROVED.

Prof. Dr. Ayfer ALTAY

APPENDIX 3

ETHICS BOARD WAIVER

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT PRESIDENCY OF TRANSLATION AND INTERPETING

Date: 21/06/2016

Thesis Title: An Analysis of the Turkish Translation of Cultural Elements in O'Brien's *At Swim-Two-Birds*

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

21.06.2016

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