TITLE: A different perspective on the foreign: Murat Belge

AUTHORS: Irem Ceren DOGAN,Arsun URAS YILMAZ

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65- A different perspective on the foreign: Murat Belge[1]

İrem Ceren DOĞAN[2]

Arsun URAS YILMAZ[3]

Abstract

The concept of "foreign" and its translation is a controversial issue of translation studies in recent years. The main focus of this study is on the translations of foreign elements in modernist novels of James Joyce and William Faulkner into Turkish by a famous Turkish translator, Murat Belge. Foreignness is not limited to foreignization strategy, and there are more to discover about it beyond the claims of Schleiermacher and Venuti. In this study, foreignness is evaluated in three perspectives as foreign for source culture, foreign for translator and foreign for the target culture. In the evaluation, more concepts are benefited from like cultural distance, the horizon of expectation and cultural foreign. Besides, the mentioned foreignness is not taken into consideration just in terms of translation strategies because modernist narrative techniques' as the stream of consciousness, interior monologues, and unusual time flow have effects on this foreignness in the frame of this study. In the light of the chosen examples from Joyce's A Portrait of an Artist as a Young Man and William Faulkner's As I Lay Dying, translations of these modernist narrative techniques were scrutinized. It was concluded that Belge's source-oriented and foreignizing translation strategy preserves the foreignness of the original works and foreignization was an unusual translation strategy for Belge's time, the 1960's in Turkey. At the end of the study, new concepts are brought into translation studies. These are the skopos-habitus scale and the introduction of foreign.

Keywords: foreign, source-oriented translation strategy, skopos-habitus scale, the horizon of expectation, cultural foreignness

Yabancılığa farklı bir bakış: Murat Belge

Öz

"Yabancı" kavramı ve çevirisi çeviribilimde son yıllarda tartışılan bir konudur. Bu çalışmanın odağında, James Joyce ve William Faulkner'ın modernist romanlarındaki yabancı unsurların ünlü çevirmen Murat Belge tarafından Türkçeye çevirileri yer alır. Yabancılık sadece yabancılaştırma stratejisiyle sınırlı değildir, bu konuda Schleiermacher ve Venuti'nin çalışmalarının ötesinde keşfedilecek birçok durum vardır. Bu çalışmada yabancılık; kaynak kültür için yabancı, çevirmen için yabancı, erek kültür için yabancı olmak üzere üç açıdan ele alınır. Değerlendirme bölümünde, bu kavramların yanında kültürel mesafe, beklenti ufku ve kültürel yabancı gibi kavramlardan

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yararlanılmıştır. Bunun yanında, değinilen yabancılık sadece çeviri stratejileri açısından değil, modernist anlatım teknikleri açısından da ele alınmıştır. Bunun sebebi, bilinç akışı tekniği, iç monologlar ve olağandışı zaman akışı gibi tekniklerin bu yabancılıkta etkisi olmasıdır. Joyce'un Sanatçının Bir Genç Adam Olarak Portresi ve Faulkner'ın Döşeğimde Ölürken eserlerinden seçilen örnekler üzerinden, bu modernist anlatım tekniklerinin çevirileri derinlemesine incelenmiştir. Sonuç olarak, Murat Belge'nin kaynak odaklı ve yabancılaştırmacı çeviri stratejisinin kaynak metinlerin yabancılığını koruduğu ve Belge'nin dönemi olan 1960'larda Türk edebi dizgesinde yabancılaştırmanın sıradışı bir çeviri stratejisi olduğu bulunmuştur. Çalışmanın sonunda, çeviribilime skopos-habitus terazisi ve yabancının tanıtımı gibi yeni kavramlar kazandırılmaya çalışılmıştır.

Anahtar kelimeler: yabancı, kaynak odaklı çeviri stratejisi, skopos-habitus terazisi, beklenti ufku, kültürel yabancılık

Introduction

Since the time of Cicero and Horace, translation strategies have been thought to lay between two opposite poles. Regarding literary translation, one of the dichotomies is the difference between source-oriented translation strategies and target-oriented translation strategies today. In this study, these two poles are going to be evaluated as translation strategies of the macro level. If these two poles are thought like two roofs, there are different translation scholars under them. These two poles are shaped by different shifts in translation studies like cultural turn in the 1980s, resulting in a shift from source-oriented translation strategies. Thus, they both came into prominence in different periods. As a result, some scholars can be classified under one of these two roofs at a macro-level although they asserted different strategies at the micro-level. To exemplify, scholars like Gideon Toury, Theo Hermans, André Lefevere, Itamar Even-Zohar contributed to Manipulation School which is a crucial step from source-oriented translation strategies to target-oriented translation strategies. Therefore, they can be categorized under the roof of target-oriented translation strategies at a macro-level. However, each of them has different theories like polysystem theory in micro-level.

This study focuses on the translations of modernist novels by a prominent translator, Murat Belge. His translation strategies applied to foreign elements of the novels are going to be analyzed. The theoretical frame of the study is composed of source-oriented translation strategies in the macro level and Venuti's foreignizing translation strategy at the macro-level. Although there are cases in which these two strategies are thought to be the same, the main claim of this study is that foreignization strategy and source-oriented translation strategy is not the same in terms of literary translation. Thus, it is crucial to define and determine the difference between them. As stated above, source-oriented translation strategies are thought to be wider frames for this study. When it comes to Venuti's foreignization strategy, it will need a closer look. One of the scholars giving an example of this duality is Friedrich Schleiermacher. He mentions these two poles as "Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him." (Schleiermacher as cited in Venuti, 2012:49). According to Schleiermacher, when the translator moves the reader towards the author, he/she wants to convey the picture or perception gotten from the source as well as the language and culture of the source language to the target audience. Thus, this picture or perception is to make the reader come closer to the foreign (Schleiermacher, 1963:47). Then, it can be said that "foreign" is a crucial element of foreignization, a term Venuti asserted inspiring from Schleiermacher. Venuti states that "Schleiermacher allowed the

translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti, 1995:19). According to Venuti, foreignizing translation is centered on the faithful conveying of foreign cultural elements, especially those of the marginal culture. He focuses on the influence of cultural and ideological factors on translation and the influence of translation on the target readers and cultures as well (Ghafarian et al., 2016:1417). On the other hand, foreignization refers to a type of translation strategy whereby the translator "deliberately breaks target conventions by retaining something of the foreignness of the original" (Shuttleworth&Cowie, 1997:95). Thus, to make the distinction between source-oriented translation strategies and foreignization strategy clear, it is possible to assert that every source-oriented translation does not include foreignization while each foreignizing translation does not include source-oriented strategies. However, they can coexist in the same translation. To talk about foreignization, each "foreign" expression, concept, situation, or incident must be extraordinary for target audience. If the mentioned "foreign" expression is the equivalent of an absurd or unknown expression in the source language and culture, then it is possible to talk about source-oriented translation strategies. Moreover, a source-oriented translation strategy is more like a starting point for the translator or other agents involved in the initiation of the translation. Hence, it may not be possible to apply this strategy to the whole text on such a large scale. However, foreignization strategy is easier to apply to the whole text because it requires a smaller scale of decisions for the translator. Correspondently, another translation studies scholar, Gideon Toury, associates source-oriented translation strategy and target-oriented translation strategy with "adequate" and "acceptable" translation respectively (Toury, 2012:70).

Toury believes that a translation cannot be completely source or target-oriented. Rather, there would be examples of both strategies in the same translation. This assertion supports the argument of this study because even if a translation was assumed as source-oriented, it would include different examples of foreignization and domestication at the same time. Thus, it would be obvious that source-oriented translation cannot be thought as equal to foreignization. Now, it is necessary to focus on the "foreign" phenomena both in terms of foreignization strategy and foreign elements of modernist literature. "Foreign" is described as

"1. "Of, from, in, or characteristic of a country or language other than one's own.

1.1. Dealing with or relating to other countries.

1.2. Of or belonging to another district or area.

1.3. Coming or introduced from outside.

2. Strange and unfamiliar.

2.1. (foreign to). Not belonging to or characteristic of". (Oxford Living Dictionaries)

In the light of these descriptions, "foreign" is evaluated as a phenomenon belonging to a specific area and thus, introduced from outside. In this study, "foreign" is closely related to the "foreignization" strategy because the importance of the "foreignization" strategy comes into prominence when different kinds of "foreignness" are discussed. As a result of "foreignization", "foreign" is turned into "familiar" by exposing the target audience to that "foreign" by experiencing it. Thus, it can be asserted that

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"foreignization" is related to "foreign" in terms of translation strategies applied to make the "foreign" visible in the target text and different types of "foreignness" in terms of source audience, translator, and target audience.

Firstly, this study takes the idea that being "foreign" depends on the time and culture apart from every agent and reader of the translation. It can be asserted that Schleiermacher talks about the same "foreign" for both audience and translator. To understand the underlying concepts of "foreign", it will be suitable to start from the translator who is the first agent meeting that "foreign". Christiane Nord, emphasizes starting from paratextual factors and then moving to intratextual analysis while scrutinizing "foreign" for the translator. She asserts that if there are findings of paratextual factors, these findings will create a horizon of expectation for the translator. This horizon of expectation of a translator can be true or misleading during translation process because the translator makes account due to the clues like the cover of the book, text type, the publishing company (Nord, 1985). In this context, Nord uses the term "horizon of expectation" (erwartungshorizont) to state what is "foreign" for the translator.

Secondly, "foreign" for the audience should be scrutinized because what is foreign for the translator is not always the same as what is foreign for the audience. Now that the translation process is bilateral, "foreign" for the audience is bilateral too: "foreign" for the source audience and "foreign" for the target audience. This can be thought of as the starting point of translation theories trying to balance two different cultures. This differentiation is crucial for the course of this study, as it focuses on the transfer of "foreign" from one literary system to another. The translation strategies to be analyzed within this study are taken into consideration in terms of these two kinds of "foreign."
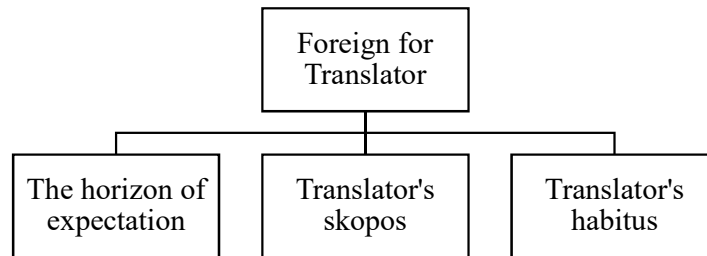
In this respect, this schema is benefited to evaluate the "foreign" in this study:

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                    ┌─────────────────┐
                    │   Foreignness   │
                    └─────────────────┘
          ┌──────────────────┼──────────────────┐
┌──────────────────┐ ┌──────────────────┐ ┌──────────────────┐
│  Foreign for the │ │  Foreign for the │ │  Foreign for the │
│  source audience │ │    translator    │ │  target audience │
└──────────────────┘ └──────────────────┘ └──────────────────┘
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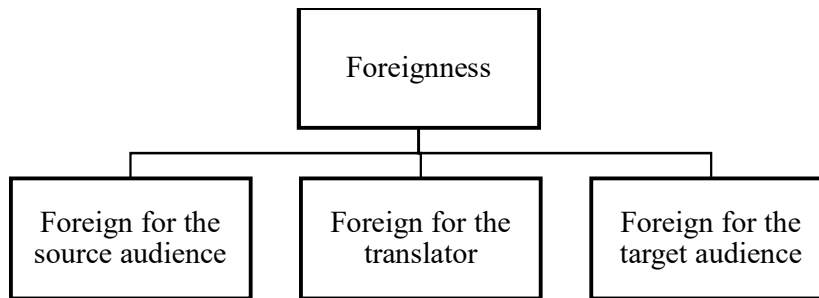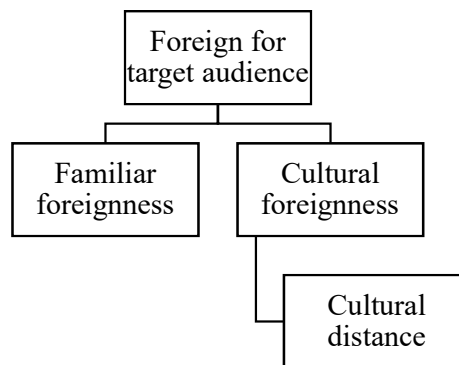
Bernhard Waldenfels, one of the researchers focusing on foreignness analyzes the term "foreign" on different levels. While doing so, he states that it would be easier to understand what kind of foreignness is being talked about (Waldenfels, 1999 as cited in Göktepe, 2019:57). Waldenfels trichotomies foreign as "familiar foreignness, structural/ cultural foreignness and radical foreignness". The focus of this study is on "cultural foreignness" (kulturelle Fremdheit) which can be evaluated in the scope of the source audience-target audience relationship. "Cultural foreignness" is related to "cultural distance" by Koller. According to him, the distance between the two countries is parallel to the degree of foreignness. In this regard, encountering a foreign situation enriches the target language and culture (Koller, 2011:55). This type of foreignness is analyzed in the scope of "foreign for the target culture".

At this point, "cultural foreignness" and the skopos of the translator are directly related. Translation scholar Heidrun Witte confirms this relationship and states that the factor providing the target audience to experience the "foreign" is translator's skopos. According to him, only if the translator keeps and

transfers the foreign, target audience can encounter the foreign (Witte, 2007:135). However, cultural foreignness requires a new fund of knowledge even for the translator. For this reason, a translator's qualifications should be at a sufficient level to fulfill this skopos. In this regard, "foreign for the translator" is analyzed in the scope of this schema:

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              ┌─────────────────┐
              │  Foreign for    │
              │  Translator     │
              └─────────────────┘
       ┌──────────────┼──────────────┐
┌─────────────┐ ┌─────────────┐ ┌─────────────┐
│ The horizon │ │ Translator's│ │ Translator's│
│     of      │ │   skopos    │ │   habitus   │
│ expectation │ │             │ │             │
└─────────────┘ └─────────────┘ └─────────────┘
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In this study, the foreignizing strategy is analyzed as foreign for the translator, foreign for the source audience, and foreign for the target audience based on Stenger's "culturally foreign". The translations of culture-specific items in the analyzed novels are based on comparative textual analysis. The term "culturally foreign" will be taken into consideration in the scope of foreign for the target audience:

```
         ┌─────────────────┐
         │  Foreign for    │
         │ target audience │
         └─────────────────┘
      ┌──────────┴──────────┐
┌────────────┐      ┌────────────┐
│  Familiar  │      │  Cultural  │
│ foreignness│      │ foreignness│
└────────────┘      └────────────┘
                        │
                  ┌────────────┐
                  │  Cultural  │
                  │  distance  │
                  └────────────┘
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In the light of this theoretical frame, translations of two modernist novels, James Joyce's *A Portrait of An Artist As A Young Man* and William Faulkner's *As I Lay Dying*, will be focused on. Now that modernist literature is famous for its foreign narrative style, it is necessary to scrutinize the main narrative elements of literary modernism.

Literary modernism

Modernism is the general name given to the movement of change on thought, behavior and cultural production starting at the end of the nineteenth century in Europe and peaking up during the Second World War. Modernist novel, on the other hand, appears based on a new type of realism (Bulson, 2006:18). In this study, Joyce's *A Portrait of An Artist As A Young Man* and Faulkner's *As I Lay Dying* were selected for the analysis. The reason of this selection is that both of these books reflect the authors' overall narrative style very clearly. Moreover, they both focus on the minds of the characters. *A Portrait of An Artist As A Young Man* is accepted as a semi-autobiographical book of Joyce, thus giving clues about writer's own life journey as well. *As I Lay Dying* is a novel of Faulkner focusing on the minds of different characters by using the stream of consciousness technique all along.

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Even if there are various narrative techniques in modernist literature, this study focuses on the ones seen most frequently in these novels. The "stream of consciousness technique", "interior monologues" and "unconventional temporal arrangements" are among the most prevalent elements of the modernist narrative style of *A Portrait of An Artist As A Young Man* and *As I Lay Dying*. These elements will be analyzed in detail. The "stream of consciousness" technique known as the most striking feature of the modernist novel was first asserted by William James in 1890 as a psychology term. James describes human consciousness as a "stream" and asserts that everything in this consciousness is a flow (James, 1981). Starting from this point of view, the primary idea of stream of consciousness technique is that every perception, emotion, and thought is in a flow.

Another feature of the modernist novel focused on is "unconventional temporal arrangements". Using this technique, a day can be told for hundreds of pages. Thus, it is possible to assert that traditional time perception is distorted in the modernist novel. This new perception of time in the modernist novel carries a new perception of reality with it because a current moment can be related to past experiences or plans for the future in the character's consciousness. Along with it, what one thinks and what one says is not always the same and this dilemma can be transferred thanks to this new perception in modernist novel. Hence, there are two types of reality in the modernist novel: the reality of the current moment and reality in the character's mind. The reality in the character's mind is not limited to the current moment, past or future could be a part of this reality.

This kind of narrative resulting from the modernist elements includes foreignness also for the source audience. Even if we have a very different profile of readers in today's world, this claim is valid for the conditions of time of publications of both novels, 1930s for *As I Lay Dying* and 1916 for *A Portrait of An Artist As A Young Man*. Thus, the reason for the foreignness in the translation of these elements could be related to source-oriented translation and foreignization separately or to both at the same time. This choice of strategy depends on the source text in the first place. Thus, it is important to analyze the narrative styles of the source writers, James Joyce and William Faulkner, in this case.

The modernist narrative style of *A Portrait of An Artist As A Young Man* and *As I Lay Dying*

Modernist narrative techniques like the stream of consciousness, interior monologues, and unconventional temporal arrangements are used by Joyce and Faulkner differently and skillfully in their selected books for this study. Even if modernist narrative is not limited to these techniques, they are the most prevalent ones in the selected novels. It would not be wrong to state that both writers personalize these techniques. Joyce uses the stream of consciousness technique very skillfully because he "played with different shades of human mind – conscious, semi-conscious and sub-conscious" (Sharma, 2020). The term "Joycean" is used for all qualities Joyce brought in modernist literature, and the term defines impassableness, impressive experimentality and inaccessibility in Joyce's writings (Mullin, 2007:99). The stream of consciousness is a crucial part of the phrase, "Joycean". This technique is completed with interior monologues and free-indirect speech in *A Portrait of An Artist As A Young Man*. In the novel, his usage of the stream of consciousness is based on featuring the protagonist, Stephen's inner world.

William Faulkner also uses the stream of consciousness technique throughout his novel, *As I Lay Dying* over more than ten characters. Having more than one narrator makes the novel more complicated because the author provides both the voices and the minds of various characters. Thus, the translator has to convey these different voices and minds as well. Furthermore, Faulkner supports the reader to

involve in the situation from different angles by dividing his novel, *As I Lay Dying*, into different chapters. Each chapter is unique to one character and his mind. It can be said that Joyce is prone to apply the stream of consciousness technique to the main character in his *A Portrait of An Artist As A Young Man* while Faulkner allows for different characters' state of mind in *As I Lay Dying*.

Another modernist narrative technique prevalent in these selected novels is unconventional temporal arrangement. Both Faulkner and Joyce digress from the linear flow of time. Especially when characters' thoughts overlap real-time events, there is no sense of time. Mental reality and reality of the moment of the modernist novel could be results of the stream of consciousness and causes of the change in time perception.

A modernist translator: Murat Belge

The first Turkish translator of James Joyce's A *Portrait of An Artist As A Young Man* and William Faulkner's *As I Lay Dying* is Murat Belge. *As I Lay Dying* is also the first book translated by Murat Belge during his university years. He assumes *As I Lay Dying* as the most radical-innovative novel of Faulkner in terms of literary techniques because Faulkner writes the whole novel based on the stream of consciousness technique (Belge, 2015:11). Both novels were published by De Publishing Company in Turkey. *As I Lay Dying* was published in 1965 and *A Portrait of An Artist As A Young Man* was published in 1966. Thus, it is crucial to take the translation norms governing around the 1960s into consideration.

Şehnaz Tahir Gürçağlar states that the function of translation in the 1960s was to transfer movements of thought to Turkish reader. For this reason, the translator was seen as the Turkish voice of the author, and the translator should have worried about transferring the content and mode (Tahir Gürçağlar, 2015:104). The effort to transfer source content and mode, i.e., source-orientedness, was at the forefront in the 1960s. Hüseyin Yurtdaş asserts that source-oriented translation strategy was dominant in the 1960s; however, foreignization was not accepted as a dominant strategy. He also states that some researchers do not differentiate foreignization from source-oriented translation strategies (Yurtdaş, 2016:408). Now that foreignization and source-oriented translation strategy are assumed as two different concepts in the frame of this study, even if source-oriented translation strategy is accepted as a dominant norm for the 1960s in Turkey, it is possible to observe that different translation scholars were in favor of source-oriented translation strategy and domesticating translation at the same time. Thus, the importance of the difference between source-oriented translation strategies and foreignization and their frequency of occurrences in the selected novels are going to be put forward again in the Turkish case.

In this regard, Belge's translation strategy as the introduction of the foreign seems to be anomalous for that time because to introduce the foreign, he does not only use source-oriented translation strategy but also foreignization. It is even possible to sense that foreignness starting from the translations of book titles. For example, he translates *A Portrait of an Artist as a Young Man* as *Sanatçının Bir Genç Adam Olarak Portresi*. Other translations of the book are titled *Sanatçının Genç Bir Adam Olarak Portresi*.[4] This may look like a small but crucial difference because "bir genç adam olarak" is a foreign phrase in Turkish while "as a young man" is pretty ordinary within the frame of English. Therefore, it would be appropriate to state that Belge gives a hint about his translation strategy at the first sight of the book.

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[4]   Translator: Fuat Sevimay, İstanbul, Aylak Adam Publishing, 2015 Translator: Berna Kabacaoğlu, İstanbul, Zeplin Publishing, 2019. Translator: Elif Bilir, İstanbul, Gece Kitaplığı Publishing, 2020.

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Moreover, his choice of the title shows his aim to present a foreign text while he has other possibilities that supports his fame as a foreignizing translator as suggested before.

This stance of Belge could be related to his translator habitus. Bourdieu defines habitus as: "Habitus is the principle that will generate the different solutions (such as the limitation of family size or the emigration or enforced celibacy of younger sons) which individuals, depending on their position in the social hierarchy, their place in the family's order of birth, their sex, and so forth, can bring to the practical dilemmas created by the various systems of exigencies that are not necessarily mutually compatible." (Bourdieu, 2002:558). Concordantly, there seems to be a connection between Belge's habitus and his family. His well-educated family has a huge effect on his habitus as well as his educational background. His father, Burhan Asaf Belge is one of the politicians taking an active role in the foundation of the Turkish Republic. Murat Belge is considered an intellectual as well as being an author, journalist, academic, and political activist. Belge's habitus as a translator could be analyzed in the light of another Bourdieusian concept, "cultural capital". According to Bourdieu, cultural capital is a structure ingrained in families and individuals via education by the power holders of a field (Bourdieu&Wacquant, 2003:108). Hence, the innovative translation strategy of Belge for the 1960s seems to arise from his cultural background.

Belge's stress on the foreign in his translations is related to his choice of authors presenting the most basic patterns of modernist literature. Özlem Berk comments on the situation as: "Murat Belge's translations from James Joyce and William Faulkner, Tomris Uyar's translation of Mrs. Dalloway and Fatih Özgüven's translation of Lolita are considered as successful translations because they strive to get and transfer the styles of the author" (Berk Albachten, 2001:60). Thus, Belge's translations from Joyce and Faulkner are considered successful because of his choice of translation strategy. Moreover, Berk asserts that Belge could get and transfer the original style. Getting the original style is related to "foreign for the translator" in this study while transferring this style is related to "foreign for the target audience". From this point of view, translation strategies as foreignization and source-orientedness will be analyzed on examples from both novels and their translations. The examples are going to be analyzed by considering the situation of the 1960s in Turkey.

Examples from *As I Lay Dying*

Example 1
Source text:
"Come here, sir," Jewel says. He moves. Moving that quick his coat, bunching, tongues swirling like so many flames. With tossing mane and tail and rolling eye the horse makes another short curvetting rush and stops again, feet bunched, watching Jewel."
Murat Belge's translation:
"Buraya gelin, Bayım," diyor Jewel. Kımıldıyor. Öyle hızlı kımıldıyor ki derisi fırıl fırıl dönen alevden diller gibi oluyor. Savrulan yele ve kuyruk ve yuvarlanan gözlerle at şahlanarak biraz koşuyor gene, sonra duruyor, ayakları toplanmış, Jewel'ı gözleyerek.

"Sir" is a very common form of addressing a male in English. Belge translates "sir" as "bayım" which is foreign for the target audience because the counterpart of "sir" could be "beyefendi" in Turkish. Belge chooses not to use this counterpart and prefers to keep it foreign for the target audience even if the source phrase is not foreign for the source audience at all.

Example 2

Source text:

I reckon a man in a tight might let Bill Varner patch him up like a damn mule, but I be damned if the man that'd let Anse Bundren treat him with raw cement ain't got more spare legs than I have.

Murat Belge's translation:

Dedim ki, "İnsan darda kalınca belki Bill Varner'ın katır baytarlığı yapar gibi bacağını tamir etmesine izin verebilir, ama Anse Bundren'ın çimento tedavisine göz yumacak adamın hayatta benden çok yedek bacağı kalırsa kör olayım."

This is a long and complicated sentence in the original; however, the translation looks more complicated. Belge translates "patch him up like a damn mule" phrase as "katır baytarlığı yapar gibi bacağını tamir etmesine". This part looks quite foreign and problematic because even if Bill Varner is a vet, this "damn mule" refers to Cash, Anse's son. Bill Varner treats him like he is a mule. What is inferred from Belge's translation is quite different: Bill Varner is a vet curing mules and no reference to the son. Moreover, "patch him up" is translated as "bacağını tamir etmesine" which is a quite foreign usage in terms of Turkish. There is no "leg" in the source text but Belge infers from the context that it is Cash's leg to be patched up and uses "bacağını". What is foreign about the phrase is that "tamir etmek" is peculiar to objects, it is not possible to "tamir etmek" a part of the human body. Thus, while there is no foreignness in the source text for the source audience, Belge turns the phrase into a foreign one for the target audience. This could be another proof of his foreignization strategy applied to the text.

Example 3

Source Text:

The Me in him runs under the skin, under my hand, running through the splotches, smelling up into my nose where the sickness is beginning to cry, vomiting the crying, and then I can breathe, vomiting it. It makes a lot of noise. I can smell the life running up from under my hands, up my arms, and then I can leave the stall.

Murat Belge's Translation:

Canlılığı derinin altında belirgin, elimin altında, alacalarının altında belirgin, ezikliğin ağlamaya başladığı burnumun içine kokuyor, ağlamayı kusarak, sonra soluyabiliyorum, kusarak onu. Epeyce gürültü yapıyor. Ellerimin altından kollarıma tırmanan canlılığı koklayabiliyorum, sonra bölmeden çıkabilirim.

It is possible to observe Faulkner's complicated sentence structure and the length of sentences in this example. Long and complicated sentences as a result of the stream of consciousness technique are used for thoughts as passing through the character's mind. Thus, this narrative is also foreign for source audience due to modernist elements in the 1930s when *As I Lay Dying* first published in the USA or even in the 1960s when the first Turkish translation was published.

Murat Belge did not divide the source sentence and transferred it exactly the same as the source text, even the number of commas is even. The target text created by Belge includes a narrative that is not suitable for Turkish language rules. From this point of view, it is obvious that Belge transfers the semantic and stylistic features of source text thanks to a source-oriented translation strategy. Thus, the foreignness for the target audience is valid for the source audience and that foreignness of target text is a result of source-oriented strategies. This narrative style is expected to be foreign for Belge; however, he overcomes this foreignness with his control on Faulkner's style.

Example 4

Source Text:

It's like everything in the World for me is inside a tub full of guts, so that you wonder how there can be any room in it for anything else very important. He is a big tub of guts and I am a little tub of guts and if there is not any room for, anything else important in a big tub of guts, how can it be room in a little tub of guts. But I know it is there because God gave women a sign when something has happened bad.

Murat Belge's Translation:

Sanki yeryüzünde benim için her şey barsak dolu bir tekne de, insan düşünüyor başka bir şeye, çok önemli bir şeye nasıl yer kalır bu teknede diye. O büyük bir barsak teknesi, ben küçük bir barsak teknesi ve eğer büyük bir barsak teknesinde başka önemli şeylere yer yoksa küçük bir barsak teknesinde nasıl olabilir? Ama içimde olduğunu biliyorum, çünkü Tanrı kötü bir şey olduğunu belli edecek bir işaret vermiş kadınlara.

"Tub of guts" in this example is used as a metaphor by Faulkner. This expression implies the corruptness and evil of humankind via the character's mind. However, the usage of "tub of guts" in this meaning is extraordinary for the source audience. Generally used as an idiom, this phrase means "fat person" in the dictionary (The Free Dictionary). However, Faulkner does not use this phrase in the same meaning. Thus, this usage includes the same amount of foreignness both for source and target audience. According to Koller, a cultural foreignness is being talked about resulting from culture-specific metaphors in the translation of traditional metaphors. In this specific example, there is that kind of foreignness Koller mentioned and this foreignness is not destroyed but protected in the translation.

Example 5
Source Text:
His eyes are pale as two bleached chips in his face. Cash is looking at him.
Murat Belge's Translation:
Suratında gözleri iki ağarmış yonga gibi solgun. Cash ona bakıyor.

"His eyes are pale as two bleached chips" expression is at the center of this dialogue. This expression is used to state his fatigue level. However, when we look at the phrase word by word, "bleached" means whitened and linking "bleached" to "eyes" is even foreign for the source audience. The mentioned foreignness is created by the specific elements of Faulkner's narrative style. Belge translates this phrase in a very source-oriented style as "ağarmış yonga." This is the word-for-word translation of the given phrase. The foreignness of "Suratında gözleri iki ağarmış yonga gibi solgun" is a reflection of the foreignness of the phrase in source language. Belge's terms as "solgun" and "yonga" do not correlate with each other in Turkish language use. Hence, "foreign for target audience" is a reflection of "foreign for source audience" in this case. Belge's skopos has also effect on keeping this foreignness in the target text.

Examples from *A Portrait Of An Artist As A Young Man*

Example 1
Source Text:
The prefect cried:
-Quick March! Hayfoot! Strawfoot!
Murat Belge's Translation:
Yönetmen haykırdı:
-Marş marş! Soğanayak! Sarımsakayak!

"Hayfoot" and "strawfoot" phrases were used to teach dance rhythm in Ireland during the eighteenth century.[5] In this dialogue, the main character of *A Portrait of An Artist As A Young Man*, Stephen was ordered to walk. Joyce's "Hayfoot! Strawfoot!" is used for thumping out while walking like left and right. In Turkish, there is also an idiom to differentiate between left and right as "sağ elimde sarımsak sol elimde soğan" (Doğan, 2019:52).

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[5]   "Hayfoot, Strawfoot, Dancing Masters",https://www.rte.ie/radio1/doconone/2012/0207/646928-documentary-podcast-irish-dancing-masters-ireland/.

Belge translates "Hayfoot! Strawfoot!" as "Soğanayak! Sarımsakayak!". Belge seems to divide the phrase into two as "hay" and "foot" and "straw" and "foot" and translates the first parts as "soğan" and "sarımsak" by domesticating. He translates the second part as "ayak". However, the ultimate phrases as "soğanayak/sarımsakayak" are foreign for the Turkish audience. Consequently, Belge refers to the context not just to the phrase. As a result, this example proves Belge's fame as a "foreignizing" translator.

Example 2
Source Text:
- How much is the clock fast now?
- An hour and twenty-five minutes, she said.
Murat Belge's Translation:
- Saat şimdi ne kadar ileri gidiyor?
- Bir saat yirmi beş dakika, dedi.

This example looks like all about the hour at the first glance however it goes deeper than that. It is about Stephen's alienation from his family and the culture of Ireland. Joyce can reflect this alienation just with a dialogue on a basic clock of a house. This situation also shows that Joyce hides bigger issues under very basic objects and sentences in his work. Valérie Bénéjam mentions Joyce's usage of time. She asserts that this dialogue may show the difference between GMT zones and Dublin's time zone is back comparing the modern world. However, Stephen's time zone is the time zone of modernity, thus, he lives in the European time zone. At this point, Stephen's alienation from his own country could be implied (Bénéjam, 2017:16). Stephen's question as "How much is the clock fast now?" could be related to a clock working unproperly and then, the clock would be a symbol of Dublin's level of development compared to European countries.

Hence, the foreign in this expression is evaluated in the frame of cultural/structural foreignness. At the same time, a thematic foreignness is also talked about. Joyce supports his style with his theme in this specific example. Being foreign at the macro-level is associated with Stephen's alienation from his country at the micro-level. Belge prefers to keep this foreignness in his translation as a result of his skopos. "How much is the clock fast now?" or "Saat şimdi ne kadar ileri gidiyor?" is foreign both for source and target cultures. Thus, Belge translates the phrase in a source-oriented way.

Example 3
Source Text:
- I know you are poor – he said.
- Damn your yellow insolence – answered Lynch.
This second proof of Lynch's culture made Stephen smile again.
- It was a great day for European culture – he said – when you made up your mind to swear in yellow.
Murat Belge's Translation:
- Parasız olduğunu biliyorum, dedi.
- Sarılıklı küstahlığına lanet olsun, diye cevap verdi Lynch.
Lynch'in kültürünün bu ikinci ispatı Stephen'ı yeniden gülümsetti.
- Sarı rengiyle sövmeye karar verdiğim gün, dedi, Avrupa kültürü için büyük bir gün oldu.

This dialogue looks foreign even for the target reader because using color while swearing sounds unfamiliar. Thus, it should be assessed in terms of color symbolism of Joyce. "Yellow" in "yellow insolence" and "swear in yellow" has a negative connotation in Joyce's Dubliners (Gelashvilli, 2020). Associating yellow with "insolence" and "swear" shows that Joyce stresses their negative connotations.

This narrative style is a part of Joyce's unique narrative style and these phrases are also foreign for the source audience because source readers do not often encounter these phrases.

Belge translated these phrases as "sarılıklı bir küstahlık" and "sarı rengiyle sövmek". However, it is very difficult to understand the association created by these phrases for the reader who did not read Joyce's Dubliners or its critiques. Thus, even if Belge keeps "yellow" in his translation, the possible associations can not reach the target audience, not because of the translation strategy but because of the reception of the target audience. Consequently, Belge keeps the foreignness of the source text in his translation and this example can be assessed in the frame of foreign for source audience and target audience at the same time.

Example 4
Source text:
The guards went to and fro opening, closing, locking, unlocking the doors. They were men in dark blue and silver; they had silvery whistles and their keys made a quick music: click, click: click, click.
Murat Belge's translation:
Kondüktörler oraya buraya gidip kapıları açıyor, kapıyor, kilitliyor, açıyor. Lacivertli, gümüş rengi adamlar; gümüşsü düdükleri vardı ve anahtarları hızlı müzik yapıyordu: şık, şık, şık, şık.

This is another example of Stephen's stream of consciousness. When he is at the train on his way home for Noel, he observes the guard. Thus, the reader has the chance to have access to all the details about the guard. The main focus in this dialogue is on "their keys made a quick music" part. It is obvious that this "music" refers to the sound of the keys and the source audience can understand the meaning easily. However, when the translation is concerned, both "müzik yapmak" as a phrase and the relation between the "anahtarlar" and "müzik yapmak" is foreign for Turkish language usage. As a result, even if there is no foreignness for the source audience created by the source text, Belge creates a foreign usage thanks to his foreignizing strategy. Thus, this usage can be assessed in the frame of foreign for the target audience.

Example 5
Source text:
Mr Dedalus imitated the mining nasal tone of the provincial.
Murat Belge's translation:
Mr Dedalus provinsiyalin genizden gelme görgülü sesini taklit etti.

This example is the shortest but one of the most effective ones supporting Belge's foreignizing stance. "Mr" is a very basic way of addressing a male in English. However, Belge does not prefer to use its basic counterpart in Turkish as "Dedalus Bey" or just "Dedalus" -because it is a surname-, he translates this phrase as it is in the source text even if this would be a foreign expression for the target reader. There are a lot of examples of this "Mr." throughout Belge's target text. Thus, this is an obvious choice of foreignization and can be assessed in the frame of foreign for the target audience.

The examples given in this part of the study are evaluated in terms of three foreignization types. These are foreign for source audience, foreign for translator and foreign for target audience. In light of this analysis, a general assessment of the data and comments on Belge's translation strategy are discussed in the conclusion.

General evaluation and conclusion

The focus of this study is on "foreignness" and the transfer of this phenomenon in Murat Belge's translations starting from the examples from the novels of modernist writers James Joyce and William Faulkner. Accordingly, Belge's skopos as being faithful to the author's modernist approaches affects his translation strategies. Thereby, it is possible to state that Belge's translation strategy is shaped by the style of authors as a result of his professional habitus. In the frame of this study, Belge's translation strategies are source-orientedness and foreignization.

In the analysis, "foreign" is analyzed in three perspectives in terms of translator, source audience, and target audience. According to Radegundis Stolze, the foreign element coming with translations results in innovation for the target side. These translations carry new literary forms, new ideas and literary genres to the target literary systems. As a result of this transmission, the literary system of the target language gets strong (Stolze, 2013:171-172). The impacts on the target system that Stolze mentioned are analyzed in the light of ''cultural foreignness'' in this study. Another translation researcher Steiner asserts that translator takes a ''foreign'' meaning captive and this foreign meaning can be effective in two ways: First is the effect of this foreign meaning on the translator and the second effect is on the target language and culture (ibid.) However, the effect on the translator is directly related to the source text while the effect on target language and culture is related to translator and publishers' strategies as mediators. In this respect, it could be stated that Belge desires to create the same effect created on source culture by Joyce and Faulkner on the target audience as closely as possible. Thus, one of the contributions of this study is to reveal three dimensions/levels of foreignness as a result of detailed analysis.

In this respect, another question arises: Is there a direct proportion between the level of foreignness and the target audience's intellectual level? Even if this ratio could not be known exactly, it is possible to assert that this is related to translation strategies. For example, although *A Portrait of An Artist as a Young Man* includes lots of culture-specific phrases, there is no footnote explaining these phrases and Belge translated the text without using any footnotes or translator notes. However, another translator of the same novel, Fuat Sevimay, uses 439 footnotes in his translation (Doğan, 2019:90). In this respect, which translation contributes more to the intellectual assets of its audience? Belge's source-oriented translation or Sevimay's translation full of footnotes to explain every foreign element? Literary translator Clifford E. Landers states that "A translation including footnotes, while the original does not have any, is a crooked reflection (Landers, 2001:93). Thus, it can be concluded that this debate is open to new points of view and different comments.

There is no doubt that enabling perception for the target reader and contributing to cultural competency could be the skopos of the translation as well. In this case, it is crucial to determine translational goals and appropriate translation strategies to provide them. Apart from that, the implementation of the skopos is directly related to the translator's competency. In this respect, Belge's identity as an intellectual and informed, in other words, his habitus, enabled him to implement his skopos. In the light of this information, it would not be wrong to say that there is a scale of skopos-habitus while implementing translation strategies. The predetermined skopos of the translation should be in balance with the translator's habitus to implement any translation strategy appropriately. If one side of the scale outweighs the other, there would be signs of this imbalance in the target text.

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Belge's source-oriented and foreignizing translations preserving the foreign seems to close the gap between the literary work and its reader by introducing the foreign. Thus, Belge's source-oriented translation strategy seems to match up with the prevalent norms of his term while his foreignizing strategy seems extraordinary, making him one of the pioneers of foreignizing strategy in terms of Turkish literature of the 1960s.

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