

Translating Molly Bloom's meandering inner voice: a case study of Turkish translations of the *Penelope* episode from *Ulysses*¹

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Abstract

This study aims to compare the Turkish translations of the last chapter of James Joyce's *Ulysses*, i.e., *Penelope* in chronological order by Murat Belge, Nevzat Erkmn, and Armagan Ekici. There are many different reasons why this section was specifically chosen. First of all, the *Penelope* episode is described as a "locus classicus" of the autonomous monologue, as Dorrit Cohn puts it, "the most famous and most perfect example of its kind" (Cohn, 2008: 229). This chapter is constructed from beginning to end by the first-person narrator, leaving out entirely the authorial narrative; it provides an example of independent, self-standing autonomous text governed only by the inner world and by keeping the connotations of the outside world to a minimum, as is typical of the stream of consciousness technique. In addition, some feminist theorists, notably Hélène Cixous, have suggested that Joyce set the first example of the *écriture féminine* with the *Penelope* episode. On the other hand, the *Penelope* episode represents the night, dream state, and the continuous, fluid consciousness, thus heralding the transition to Joyce's other masterpiece, *Finnegans Wake*. Another reason that makes this episode so particular is that it is the most well-known monologue of the most famous woman in the history of literature. In this study, after the discussion of the importance and the structural and linguistic features of the *Penelope* episode as a general framework, the translations of the section by three different translators will be evaluated in the context of non-referential and ambiguous pronoun system and obscene language usage.

Keywords: Translation, non-referential pronoun system, obscene language use, autonomous monologue, *Ulysses*, *Penelope*

Molly Bloom'un dolambaçlı iç sesini çevirmek: *Ulysses*'in *Penelope* bölümünün Türkçe çevirileri örneđi

Öz

Bu çalışmanın amacı, James Joyce'un *Ulysses* romanının *Penelope* başlıklı son bölümünün kronolojik sırayla Murat Belge, Nevzat Erkmn ve Armağan Ekici tarafından yapılmış Türkçe çevirilerinin karşılaştırılması olarak incelenmesidir. Bu bölümün özellikle seçilmesinin pek çok farklı nedeni bulunmaktadır. Öncelikle *Penelope* bölümü, Dorrit Cohn'un da belirttiđi üzere özerk monolog (*autonomous monologue*) türünün bir "locus classicus"u, yani "türünün en ünlü ve en kusursuz örneđi" (Cohn, 2008: 229) olarak tanımlanmaktadır. Bu bölüm baştan sona birinci şahıs anlatıcı tarafından kurgulanmış olup, üçüncü şahıs anlatısı olarak bilinen yazarlı anlatıyı tamamen

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dışarıda bırakmakta; bilinç akışı tekniğine özgü olarak dış dünyaya ait çağrışımları asgari düzeyde tutmak suretiyle sadece iç dünya tarafından yönetilen bağımsız, kendi kendine ayakta duran özerk metin örneği oluşturmaktadır. Buna ek olarak, özellikle Hélène Cixous başta olmak üzere bazı feminist kuramcılar, Joyce'un *Penelope* bölümü ile *écriture féminine* (dişil yazın) türünün ilksel örneğini oluşturduğunu ileri sürmüşlerdir. Diğer yandan *Penelope* bölümü geceyi, uyku halini ve kesintisiz, akışkan bilinci temsil etmekte ve böylelikle Joyce'un diğer şaheseri sayılan *Finnegan Uyanması* romanına geçişin habercisi olmaktadır. Edebiyat tarihinin en ünlü kadınına ait en çok bilinen monolog olması ise, bu bölümü özel kılan diğer bir nedendir. Bu çalışmada genel çerçevede olarak *Penelope* bölümünün önemine ve bölümün yapısal ve dilsel özelliklerine değinildikten sonra, bölümün üç farklı çevirmen tarafından yapılmış çevirileri göndergesel olmayan muğlak zamir sistemi ile müstehcen dil kullanımı bağlamlarında değerlendirilecektir.

Anahtar kelimeler: Çeviri, muğlak zamir sistemi, müstehcen dil kullanımı, özerk monolog, Ulysses, Penelope

“...and yes I said yes I will Yes.”

Ulysses, James Joyce

Structural and stylistic features of the *Penelope* episode

Beginning in the early hours of the morning, the reader's journey starts first with Stephen Dedalus, then following Joyce's "everyman and no man", Leopold Bloom – according to Stewart Gilbert, Joyce claimed that Odysseus' name derived from the Greek words "outis- no one" and "Zeus- god" – wandering through Dublin, the archetypal and narrative parallelism established with Homeric text ends at the bed of the famous soprano, Marion Tweedy, otherwise Molly Bloom, who appears as the parodical twin of Penelope, the faithful wife of Odysseus. Rambling all day as Odysseus, our Wandering Jew Bloom, all tuckered out by exhaustion, thus achieves his own Nostos. In fact, in some editions of *Ulysses*, a large black dot after the *Ithaca* episode reinforces this claim. Joyce, who completed *Ulysses* in seven years and three different cities, states his thoughts about this chapter in his letter to his close friend and frequent correspondence Frank Budgen, as follows:

'*Penelope*' is the clou [star turn] of the book. The first sentence contains 2500 words. There are eight sentences in the episode. It begins and ends with the female word yes. It turns like the huge earth ball slowly surely and evenly round and round spinning, its four cardinal points being the female breasts, arse, womb and cunt expressed by the words because, bottom (in all senses bottom button, bottom of the class, bottom of the sea, bottom of his heart), woman, yes. Though probably more obscene than any preceding episode it seems to me to be perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent Weib. Ich bin der [sic] Fleisch der stets bejah" (Ellmann, 1982: 501-502).

Heather Cook Callow, in her article "Joyce's Female Voices" states that the French word 'clou' apart from its dictionary definition – "nails, poles" means "principal interest and attraction" idiomatically, and represents Molly's tryst with Boylan, which has been engaging Bloom's thoughts and consciousness all day long (Callow, 192: 160). The same is true for Molly, starting with her thoughts about Bloom at the beginning of her monologue and expressing her feelings for Bloom again at the end, Bloom is a 'clou', a 'center of attraction'. In a letter to Harriet Shaw Weaver, Joyce writes: "It [the 'Ithaca' chapter] is in reality the end as 'Penelope' has no beginning, middle or end" (Cohn, 1978:218) and leaves the final word and 'key' to Molly Bloom and her famous 'yes', despite the occasionally chaotic and disconnected reality of Leopold and Stephen, who wanders without a key from the beginning of the novel to the end.

As he said in another letter to Budgen, “The last word (human, all too human) is left to Penelope. This is the indispensable countersign to Bloom’s passport to eternity” (Ellmann, 1982:501) confirms this argument.

Molly, whom we first encounter in the novel with the faint sound of ‘Mn’ (Ulysses, 1992:67), which means ‘no’ in the *Calypso* episode, expresses wholeheartedly acceptance, affirmation, and determination of life with the word ‘yes’ many times throughout Penelope episode, which constitutes a stark contrast to the discouraged and life-adjourning attitudes of the male protagonists of the novel. For example, in exchange for Bloom’s more distant and only letter-driven affair and unrealistic acts of adultery we can see Molly cheating on him with Blazes Boylan, and as against Stephen, who lacked self-confidence, and left home instead of confronting Buck Mulligan, Molly Bloom chooses her own lovers, and demonstrates very dominant and occasionally masculine character traits. Meltem Gürle, in her book which she compares soliloquies of Molly and Günseli from *The Disconnected* explains this as follows:

This episode, which brings us to the finale (a kind of erotic climax, considering its content) with repeated ‘Yes’, is also a sign of the salvation of Stephen and Bloom, who appear as purely mental beings. Thanks to Molly’s body, they are confirmed and exonerated. Perhaps even saved by being reborn in a woman’s mind” (Gürle, 2016: 286).³

In her article “Problems of Gender in James Joyce’s Ulysses”, Canan Şavkay aligns the affirmative ‘yes’ of Molly with denialist ‘no’ of Mephistopheles, source of the famous dictum ‘I am the Spirit who always denies’, and shows Molly’s affirmative voice as a mechanism to subvert the male-dominated and patriarchal order (Şavkay: 2005: 172). As mentioned in the abstract, we can say that this feature of the episode is the reason why French feminists, with Cixous being the first, see the language used in *Penelope* as the first example of the depiction of feminine consciousness that subverts phallic and logocentric authority.

Penelope begins with the *in medias res* technique. According to the *Penguin Dictionary of Literary Terms and Literary Theory*, which takes its name from the critical text of Horatius’, *Ars Poetica*, this term means “starting in the midst of the action at some crucial point, when a good deal has already happened” (Cuddon, 2013: 362). The reader finds himself in the tangled mess of Molly’s consciousness, reflecting her inner world, as if with a sudden thrust and without any proem. It’s disheveled because Molly’s recollections have a completely random order, her mind goes back and forth in time, and her references to the past, present, and different moments of the future pass through her mind in leaps and bounds. Cohn says that Molly thinks much faster than the reader who reads her thoughts and someone who will recite them by heart (Cohn, 1978: 220). Thus, Molly’s narrative tempo consists of commuting between the two actions, conveying events through narration, and commenting on them accordingly. Molly’s monologue, which makes direct and indirect references to many of the events mentioned in the novel, allows the reader to refresh his/her memory. On the one hand, we encounter new information in the novel that we did not know before; on the other hand, we go back to the earlier chapters to confirm the information ceaselessly follow each other. For example, in the novel, Molly and Boylan’s tryst takes place backstage, and we discover for the first time in Molly’s monologue with details of the meeting.

The feminine narrative fiction of Molly’s monologue with its self-referential and self-conscious structure, clearly bears resemblance to its predecessors *Tristram Shandy* and *Don Quixote* and

³ Unless otherwise indicated translations are those of the author.

subverts the authorial narrative with the omniscient point of view that is particularly dominant in Joyce's early works, should also be seen as the distinguishing formal structure of the episode. We can show 'I don't like books with a Molly in them like that one he brought me about the one from Flanders'⁴ (*Ulysses*, 1992: 896) or a much more famous example of her begging Joyce to finish her period 'O Jamesy let me up out this pooh' (*Ulysses*, 1992:914) sentences as an example. Declan Kiberd describes this situation as:

Molly is utterly and solely present in her own words, like no previous character in *Ulysses*. She fully possesses her own voice, one reason why her episode is often called a soliloquy rather than a monologue. Her inventor may cause her to plead for release, like a Jungian anima seeking liberation - 'o Jamesy let me up out of this' (914) - but, though her body has been occupied, her thoughts are fully her own in a way that neither Gerty's, Stephen's, nor even Leopold's have ever managed to be (Kiberd, 2009: 264).

Woken by Bloom kissing her buttocks while she slept in her bed in the middle of the night, Molly's erotic dreams, reveries of her hometown of Gibraltar, her first love Mulvey and other love adventures, her sexual relationship with Boylan at noon, the discomfort of her period, her fantasies about Stephen, her views on femininity and masculinity, her daughter Milly, her deceased son Rudy and her husband Bloom and all of her contemplations, imaginations, memories, recollections, fantasies follow each other in the form of long and uninterrupted sentences, and without punctuation. The structure of Molly's monologue, free from punctuation and conventional grammatical rules (misspelling of uppercase letters, misspelling of certain words depending on pronunciation, absence of apostrophe indicating possessive status, etc.), is a deliberately chosen tactic to reflect the discontinuity of the character's mind. This rich texture of the text, free from punctuation, interspersed sporadically with onomatopoeic words, transliterations, numbers, should be seen as a masterful strategy that Molly's thoughts forged not only rhythmically but visually as Joycean way of depicting consciousness. Considering such features, we can see that the Penelope episode, which Karen Lawrence describes as "non-literary", "The voice of a single mind", and "less radical" (Lawrence, 1981:204-7) was attentively and carefully fictionalized, like the other chapters of *Ulysses*, and even in some ways different from them. Indeed, Alyssa O'Brien strongly opposes this idea of Lawrence, and in her article "The Molly Blooms of" Penelope: Reading Joyce Archivaly" indicates that the bulk of Joyce's Penelope episode (%54 of the text) was added to the text in nine stages of correction (O'Brien, 2001: 9). Once more, to quote O'Brien:

The compelling allusiveness and technical design of "Penelope" demonstrate clearly that Joyce's last episode is much more complicated than simply a return to the initial narrative contract of *Ulysses*, which links character and style. If we recognize that "Penelope" continues and extends the experimental styles used earlier in the book, then we are challenged to revisit the notion that the final episode offers only what Vicky Mahaffey terms "superfluous commentary" or "a miscellany of unassimilated details. Through a carefully crafted discursive strategy, Joyce produces "Penelope" as a culmination of his linguistic innovations in *Ulysses* (O'Brien, 2001: 21).

The fact that most critics describe Molly's monologue with metaphors representing water and fluid, such as flow, fluidity, river, rain, etc. also derives from the characteristics mentioned above of the monologue. In fact, Joyce's choice of metaphors for Molly is different: in *Ithaca*, he uses to describe her as Gea-Tellus, Magna Mater -The Great Mother-, the earth goddess, the symbol of fertility and femininity, mountain flower, or in the words of Andrew Gibson, 'flora capensis'⁵ (Gibson, 2002: 271), or used in a letter he wrote to Budgen "always affirming" attribute of the female body and as it can be

⁴ Molly here refers to Daniel Defoe's famous novel *Moll Flanders*.

⁵ Calpe is the ancient name of Gibraltar, in this case 'flora calpensis' means 'flower of Calpe, flower of Gibraltar'.

seen on the Gilbert schema the fertile, copious and procreative symbol of the Earth, indicates the affinity of female sexuality with the soil.

The *Penelope* episode consists of eight paragraphs of forty-five pages or eight sentences, as Joyce put it. The figure-eight chosen in the *Ithaca* chapter as Molly Bloom's birthday (September 8, 1870) corresponds to the birthday of the Virgin Mary, celebrated in the Christian faith. Similarly, when we look at the Linati schema, under the time column, the infinity symbol – ∞ is chosen which again resembles the inverted eight, clearly evokes Vicovian cyclicity and lends itself as one out of many symbolic – metaphorical features of the episode. But Joyce's lithe wit has taken on these symbols in a strategic way to attack and defeat dominant ideologies and established doctrines. In this respect, Molly's character created by Joyce also bears close traces of Freud's famous Madonna-Whore syndrome, Mary Magdalene and the Virgin Mary dialectic. In the Irish society of the period when the woman was subjected to the desires and wishes of the man braced by the pharisaic attitude of Christian morality that negates woman and makes her look virgin and chaste, Molly emerges as the dominant character who owns and lives her sexuality to the fullest, and has extramarital affairs by taking advantage of her strong position of sexual awareness. It is also due to Bloom's indifference and his failure to sexually gratify her in the 11 years since their son Rudy's death that Molly articulates as "serve him right its all his own fault if I am an adulteress"(Ulysses, 1992:929) can be interpreted as her statement which clearly sounds like a confession as if she was confessing like Mary Magdalene and that she did not purposefully choose to deceive on Bloom.

We also realise that Molly's subconscious has been preoccupied with Bloom from beginning to end, and she has chosen Boylan to make Bloom jealous and rouse her desire for him again. The fact that Molly, who is repulsed by Boylan and his rude behavior, at the end, chooses her husband instead of her lover. This also reveals the moral superiority of Bloom, who is subtle and elegant, who understands the female spirit, can be read as an indication she actually displays 'loyalty' in a Joycean sense. Ellmann described this as Molly's acceptance of the importance of reason against the body, her choice of Leopold with less powerful and feminine features, as opposed to Boylan, who was strong and young (Ellmann, 1982: 378-379).

Anthony Burgess underlines that Molly's choice as her maiden name, Tweedy (tweed- meaning traditional woolen Scottish fabric), was in reference to the shroud weaving for Penelope's father-in-law (Burgess, 1968: 107). With such an intertextual association, the first mythic-parodic similarity between Molly and Penelope is fictionalised. Similarly, Anne Dennon in her dissertation titled "The Word Made Flesh: Molly Bloom's Political Body" emphasises that English word "text" is derived from Latin "texture-weaving, knitting", thereby establishes similarity between the physical weaving of Penelope and the intricate thought process, and plexal and textural structure of Molly's conflicting emotions presented by her fluid and seamless stream of consciousness (Dennon, 2014:3). Sean Sheehan, on the other hand, likens Molly's monologue and her picking Bloom at the end by getting rid of Boylan's charms to textual unraveling a weave (Sheehan, 2009:84).

The resemblance between Molly and Penelope does not end there, both Molly and Penelope represent femininity and creative intelligence, both of whom do not step outside the homes they live in during the long epic narrative. From this point on, we witness a break between the faithful and honest Penelope who awaits Odysseus and Molly, a self-supporting opera singer, challenges masculine literary narrative structure and masculine fiction once again with her unusually feminine role, infidelity, and obscenity. As Andrew Gibson points out, "there is nothing new in the idea that 'Penelope' is full of

contradictions. [...] Contradiction offered what seemed to be a useful key to Molly's psychology and even her 'femininity'" (Gibson, 2002: 268). In a similar vein, Marico Engel in his dissertation "Molly Bloom's Characters and Contradictions" reveals that Molly's character is a suitable instrument for Joyce to show how full of contradictions women would be:

The contradictory nature of Penelope is deliberately created by Joyce who wanted to express Molly's mind as inconsistent and vaguely illiterate. If I might mimic Joyce's game of symbolics, I would say the word but can stand for Molly. Contradiction also points to inconsistency, opposition, discrepancy and even paradox and all of these are scattered all over her monologue. She is quite contrary since virtually everything that passes through her mind is contradicted by something else that passes through. Molly's point of view closes the book. The reader is forced to admit that her judgments about Bloom, Stephen and the rest of the *Ulysses* cast are "biased", subject to the most obvious contradictions (Engel, 1996: 63).

Especially when we look at the post-millennium period, we observe that the Joyce criticism and the reception of Joyce as a writer have led to an axis shift. For many years, criticisms linking Joyce's collection with the modernist novel, modernism are increasingly being replaced by interpretations and readings in the context of Joyce's relationship with Irish culture and Irish literature. Naturally, some studies interpreted Joyce's reception from this perspective. In this respect, we think that the following studies constitute an interesting example:

Gülden Hatipoğlu, in her thesis titled "The Celtic Other: Ireland as Not-England," describes Irish literature and Joyce's place and importance in the Irish paradigm, and bases her arguments on Maria Tymoczko's claims to relate Irish myths to *Ulysses*, and asserts that the characters Molly, Bloom and Stephen were inspired by the characters in the Celtic *The Book of Invasion*, which describes Irish prehistory, and the mythological figures in Celtic legends. Both Molly's physical characteristics, based on her Jewish and Moorish origins, and the association of stream of consciousness with water and flow, draw attention to the relationship between the river goddess in Celtic mythology (Hatipoğlu, 2004: 126-134).

James A. W Heffernan makes a similar claim in his article "Joyce's Merrimanic Heroine: Molly vs. Bloom in *Midnight Court*" that *Ulysses* and especially *Penelope* are inspired by the poem 'Midnight Court' written in Welsh in 1780 by Brian Merriman. If we look at the summary of the poem, we witness it describing a funny event: a group of women accuse men of not meeting women's sexual desires and not satisfying them in a court where the fairy queen is the arbiter. According to Heffernan, Molly's accusation of Bloom's indifference and her decision to win him back rather than scold him as in the poem is the main parallelism between the poem and the *Penelope* episode (Heffernan, 2004:1-23).

The language Molly uses, her stream of consciousness, and thus her voice, differ significantly from that of Stephen and Bloom. Compared to the educated, abstract-minded, lyrical and melancholic voice of Stephen, Joyce's poet nominee and protagonist of his previous works, Molly's voice is uneducated, colloquial, instinctive, quite obscene and sensuous, and therefore forms a contrast. In contrast, Bloom's voice is also portrayed as more sensible and funnier, with practical intelligence. As much as Stephen was seen as Joyce's literary prototype, Molly was also seen as Joyce's wife, Nora Barnacle's literary reflection. The language that Nora used in her letters to Joyce was bound by the lack of grammatical structure and punctuation, which Joyce mentioned in his letters to his brother Stanislaus. According to Ellmann, Joyce at first thought of writing *Penelope* in the form of Molly's letters to Bloom, in the form of epistolary literature, inspired by these letters. The vulgar, intellectually stumpy,

and almost stereotypical nature of Molly's language has led Joyce's works to be sharply criticised by feminist critics.

To sum it up, Joyce ends the *Penelope* episode, and thus *Ulysses*, with the famous 'Yes' that made Molly who Molly is. The first and last word of her speech, 'yes', bears traces of a Vicovian cyclicity that Joyce would later follow at *Finnegans Wake*. Although she repeatedly says 'but' between the two 'yes' at the beginning and the end, even if she carries contradictions, discrepancies and inconsistencies that are unique to her and the women per se, Ellmann describes her final 'yes' as 'the triumph of the soul' (Ellmann, 2012: 522). This 'yes' is seen to some critics as Molly's scream at the moment of orgasm, to others as the connotation of Bloom's "Be near her ample bedwarmed flesh. Yes, yes." (Ulysses, 1992: 74) statement of his day-long dream of meeting Molly after pages in the *Calypso* episode and as a guarantee of Molly's giving him safe passage home— Number 7, Eccles Street.

The general belief is that Molly's last 'Yes' signifies 'yes' in response to Bloom's marriage proposal, and this is interpreted as Molly returning to Bloom again. The final paragraph and final word of the episode 'yes' confirms the hope that there is still a shared future for Molly and Bloom. The 'yes' word echoed in Molly's mind throughout the episode, expressing her response to Bloom's marriage proposal, and showing us readers that it was engraved in her memory. This affirming and attesting word has a consensus that the disagreements between them, the roughness of their marriage, even the unfaithful behavior of both during the day, cannot affect the unbroken integrity and continuity of their marriage.

Transmission of pronouns in translations of the *Penelope* episode

Cohn, draws attention to the non-referential implicitness of pronouns used in the episode when talking about the linguistic features of the *Penelope* episode (1978: 223). Indeed, Molly's monologue is confusing with the abundance of pronouns and the ambiguity of reference points. To be exact, when we look at the text, we see that the third person pronoun 'he' is masculine and its objective, and possessive forms are repeated frequently. As a reader, we may at first think that this is not a unique quality, but Joyce is once again using this mechanism against rather than in favor of the reader. The fact that Molly mentions them as 'he' without distinguishing the men who came into her life leads to confusion for readers at the reference points of the original text. Molly's frequent pronoun 'he' refers to her past lovers, as well as numerous men she has encountered throughout her life who have been hitting on her, aspiring, complimenting her, as well as her husband Bloom, her new lover Boylan, and even Stephen, whom she intends to seduce. Again, to quote Cohn:

Third-person-pronouns – particularly in the masculine gender – display the most obvious referential instability, and may contain significant equivocation as well. Molly presumably always knows who-is-who of her pronouns, but the reader is sometimes left guessing as to which *he* is on her mind at any moment (1978: 230).

The translation of the mentioned feature into languages that do not have a gender category, such as Turkish, gains a double-layered feature. In this regard, the translations of the *Penelope* episode of three translators, Murat Belge (1965), Nevzat Erkmén (1996), and Armagan Ekici (2012), respectively, were examined in terms of this linguistic feature of the text. One thing we want to mention is that the Murat Belge's translation is incomplete compared to the other two translations, that is, only a large part of the first sentence and the last paragraph of the last sentence should be considered as a limiting factor.

EXAMPLE 1.

Original text: Miss Stack bringing **him** flowers the worst old ones she could find at the bottom of the basket anything at all to get into a mans bedroom with her old maids voice trying to imagine **he** was dying on account of her (*Ulysses*, 1992: 872)

Murat Belge's translation: Miss Stack **ona** çiçek getirerek sepetin dibinde bulabildiği en eski bayatları bir erkeğin yatakodasına girebilmek için ne yapmak gerekiyorsa o ihtiyar kız sesiyle **adamın** onun uğruna öldüğüne inanmaya çalışarak (Belge, 1965: 91)

Nevzat Erkmen's translation Miss Stackın **ona** çiçek getirışı sepetin dibinde bulabildiği en kötü solmuşlarından bir erkeğin yatak odasına girmek için bir vesile olsun da yaşlı bakire sesiyle **adamcağızın** onun aşkına öldüğünü düşlemeye çalışarak (Erkmen, 1996: 797)

Armağan Ekici's translation: Miss Stack de **beyimize** çiçek getirmişti sepetin dibinde bulabildiği en kötülerini seçmiş bir erkeğin yatakodasına girmek için yapmayacağı şey yok o kızkurusu sesiyle **bizimkinin** kendisi uğruna öldüğünü hayal etmeye çalışıyor (Ekici, 2012: 708-9).

When we look at the sample text above, it is seen that the source text is resolved that the person Molly referred to as 'he' in the original text is her husband Bloom. Molly, surprised that Bloom wanted breakfast in bed, as he had never done before, speculates about the weirdness of the situation, while remembering that when Bloom sprained his foot, a woman called Miss Stack brought him flowers. When we look at the translations, this feature is noted only in the Ekici's translation reflecting the visibility of the translator by the use of adjectives and pronouns like 'beyimiz- our sir, messire' and 'bizimki -ours' that women tend to use when talking about their husbands. However, the fact that the words 'adam-fellow' and 'adamcağız-bugger' used by Erkmen and Belge imply Bloom is not understood from the context of the text. Ekici continued to use the same technique in his translation where Molly mentioned Bloom. This feature of the text is very important in the following example, where Molly brings Bloom, Boylan, and Stephen together at the same time. Cohn describes this complex situation as "on the larger scale of the monologue, a slower relay of he-men can be observed as the Bloom-Boylan alternation gives way to the Bloom-Stephen one, an evolution that coincides with the decreasing past and mounting future and conditional tense" (Cohn, 1978: 230). The complexity of this situation is clearly observed in the following example. Since Murat Belge translation does not have this part, the examples are compared in two full-text translations.

EXAMPLE 2.

Original text: lover and mistress publicly too with our 2 photographs in all the papers when **he** becomes famous O but then what I am going to do about **him** though no thats no way for **him** has he no manners nor no refinement nor no nothing in **his** nature (*Ulysses*, 1992: 923)

Nevzat Erkmen's translation: sonra **o** da sevgilisi ve metresi olarak bütün gazetelerde 2mizin fotoğrafı dahil benim hakkımda aleni yazılar yazar meşhur olduğu zaman Ah ne halt ederim ben işte o vakit yoo vallahi olmaz hiç terbiye nezaket hiçbir şey yok mu mizacında (Erkmen, 1996: 834)

Armağan Ekici's translation: beni yazar aşığı ve metresi cümle alem de okur meşhur olduğu zaman 2mizin fotoğrafları bütün gazetelerde boy boy çıkar Üf ama o zaman **öbürünü** ne yapacağım hayır bu iş **ona** göre değil hiç terbiyesi yok hiç yontulmamış hiç içinden gelmiyor (Ekici, 2012: 743-4).

In the above example, the third-person masculine pronouns in the original text indicate Stephen, then Bloom, and then Boylan, respectively. Molly imagines Stephen's condition after she becomes his mistress, then expresses her concern about her husband, thinking of him. She then compares her current lover, Boylan, to Stephen, whom she considers to be lovers in the future, and complains about Boylan's vulgar platitudes. This feature is used as a hidden subject in Ekici's translation of the pronoun 'o-he', which refers to Stephen. In contrast, the pronoun 'him', which describes Bloom, is expressed

with the pronoun 'öbürü-the other one', and a clear and visible translation strategy has been followed. In Erkmen's translation, however, the reference to Bloom has been omitted.

An interesting example of visibility is also present in the Belge's translation. Molly remembers her first contact with Boylan as she remembers her husband understanding the relationship between them, but tells her that she will not give her husband a clear check to prove it, and that her relationship with Boylan is a change. To reinforce this claim, the expression of the 'şapka-hat', which is used in the context of relationship and marriage in Turkish as 'eating the same meal every day' therefore means to be bored.

EXAMPLE 3.

Original text: he has an idea about *him* and me *hes* not such a fool he said Im dining out and going to the Gaiety though Im not going to give *him* satisfaction in any case God knows *hes* change in a way not to be always and ever wearing the same old hat (Ulysses, 1992: 874)

Murat Belge's translation: çünkü bir düşüncesi var ve öyle aptal değil dışarıda yemek yiyeceğim dedi Gaietyye gidiyorum ama tatmin etmeyeceğim *onu* ne olsa Tanrı bilir *Boylan* bir değişiklik bir bakıma her zaman ve habire aynı eski şapkayı giymemiş olmak

Nevzat Erkmen's translation: zira *onunla* benim hakkımda bir saplantısı var anlayacağınız ahmak değil akşam yemeğe çıkmış da Gaietyye gitmiş de ama neşesi kursağında kalacak gene de günahı boynuna bir bakıma değişmiş gibi de

Armağan Ekici's translation: *onun* aklına da *onun* ve benimle ilgili bir kurt düştü ee o da aptal değil ki akşam yemeğe çıkıyorum Gaietyye gidiyorum dedi aslında ne olursa olsun *ona* o tatmini vermeyeceğim ama yukarıda Allah var bir şekilde bir değişiklik olmuş oldu (Ekici, 2012:710).

As can be seen from the example, Belge's translation clearly demonstrated this layer in its translation by correctly analyzing Molly's view of her relationship with Boylan as a change. In the Erkmen's translation, this part is translated far from its context and omitting the reference to 'hat'. Ekici only missed the reference to Bloom in this section and used the pronoun 'o-he' instead of the pronoun 'ours-bizimki', creating only one-time ambiguity in this case. It is only towards the end of the *Penelope* episode that Molly speaks of all the men she knew and who came into her life as 'he' takes on a narrative meaning.

EXAMPLE 4.

Original text: Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes. (Ulysses, 1992: 932-3).

Murat Belge's translation: Cebelitarık bir kız gibi benim bir dağ Çiçeği olduğum yerde evet gülü saçıma taktığım zaman Endülüslü kızların yaptığı gibi ya da taksam mı bir kırmızı evet ve nasıl öptü beni Mağrip duvarı altında ve düşündüm pekala başkası olacağına o olsun ve sonra sordum ona gözlerimle bir daha sormasını evet sonra sordu bana yapar mıyım diye evet dememi evet benim dağ çiçeğim ve önce kollarımı doladım ona evet ve çektim onu kendime göğüslerimi duysun diye parfüm hep evet ve atıyordu yüreği deliler gibi ve evet dedim evet yapacağım Evet. (Belge, 1965: 95).

Nevzat Erkmen's translation: kızlığımda dağların bir Çiçeği olduğum Cebelitarığı da evet Endülüslü kızlar gibi gülü saçıma taktığım zaman yoksa kırmızı mı taksam evet Mağribi duvarının altında beni nasıl öptüğünü de ve düşündüm ki bir başkası olacağına o olsun ve gözlerimle sorduydum ona gene sorsun diye evet o da sorduydu bana ister miyim diye evet evet diyeyim diye dağ çiçeğim benim sonra ilkin kollarımla ona sarıldım evet kamilen parfümlediğim memelerimi

hissedebileceği şekilde onu ta kendime çektim evet ve onun yüreği çılgınlar gibi vurmaktaydı ve evet dediydim evet isterim Evet. (Erkmen, 1996: 841).

Armağan Ekici's translation: Cebelitarık genç kızken ben de bir Dağ çiçeğiydim orada evet saçma gülü Endülüslü kızların taktığı gibi bir takınca ya da kırmızı mı taksam evet ve nasıl öpmüştü beni Mağribi surunun altında ben de dedim ki bu da olur bir başkası daha iyi olacak değil ya sonra gözlerimle tekrar sormasını istedim evet sonra ister misin diye sordu evet ne olur evet de dağ çiçeğim dedi önce sarıldım ona evet ve onu kendime çektim göğüslerime de dokunsun diye safi parfüm evet kalbi deliler gibi çarpıyordu evet dedim evet isterim Evet. (Ekici, 2012: 749-750).

The masculine pronoun 'o-he' in the last part of the *Penelope* episode, in the 5. sentence, points to Molly's first lover, Mulvey. This kissing memory against the backdrop of Gibraltar memories, of Mulvey kissing her under the Moorish ramparts is intertwined with another kissing memory on Howth Hill, where Bloom proposed marriage to Molly, and they kissed for the first time. According to Cohn, Molly's first and last 'he' in her monologue arguably alludes to Bloom and emphasizes on the contingency of her erotic partner (Cohn, 2008: 243). The formulaic "as well him as another" in the text is none other than Bloom, which Joyce describes as 'everyman and no man', and this is the formula for the affirmation and confirmation of love unique to Molly. So Joyce, taking advantage of the euphemism of masculine pronouns, takes advantage of this feature of our conversation when we don't need to name people or objects we know mutually to ourselves or close acquaintances, and turns it into a concrete example of the narrative technique in which every detail is carefully considered through Molly's monologue.

Transmission of obscene language use in translations of the *Penelope* episode

Ulysses received his share of the long censorship and prohibition controversy until it was first published on Joyce's fortieth birthday on February 2, 1922. *The Little Review*, an American avant-garde literary magazine in which *Ulysses* was published serially between 1918 and 1920, was sued for obscenity in 1921, and the case resulted in fines for the editors of the magazine and a ban on the publication of the remaining sections of *Ulysses*. Following this ban, in 1922, *Ulysses* was prohibited from being published, distributed, and brought into the country. This prohibition continued in England until 1936, and in America until the lifting of the ban in 1933 by Judge John Woolsey.

As a modernist novel, Joyce depicted each episode of *Ulysses* in a way that they bear parallels the human anatomy. Joyce's sense of art, which aims to convey stark reality, allows the characters in *Ulysses* to explore all kinds of corporeal experiences unique to the human body. Molly's thoughts and language, explicitly or implicitly, are burdened with sexuality, vulgarity, and obscenity. By actualising the sexual experiences that male characters of *Ulysses* have incubated and imagined in their heads, Molly does not hesitate to voice them either. But the language she uses when talking about her experiences is also burdened with contradictions, just as her consciousness and character. Molly, who has become really vulgar in places, sometimes uses crude parables, vague words, and euphemisms when describing her musings about sexuality. In this context, Turkish translations of *Ulysses* also provide a prolific corpus for conveying the obscene elements of the *Penelope* episode.

EXAMPLE 1.

Original text: usual *kissing my bottom* was to hide it not that I care two straws who he does *it* with or *knew* before that way (Ulysses, 1992: 873)

Murat Belge's translation: o her zamanki gibi *kıçımı yalaması* saklamak içindi bunu aldrdığım yok ya kimle yaparsa yapsın ya da *bilmek* öyle (Belge, 1965:92)

Nevzat Erkmen's translation: her zamanki gibi *kıçımı öpmeleri* gizleyecek aklınca sanki benden önce kiminle yaptığı kimi *tandığı* pek umrumdaydı (Erkmen, 1996: 797)

Armağan Ekici's translation: her zamanki gibi *kıçımı öpüvermesi* de gizlemek içindi hiç umrumda değil oysa kimle yapmışmış ya da kimi önceden o şekilde *bilmişmiş* (Ekici, 2012:719).

As we can see in the excerpt, although all three translators translate 'bottom' in the text as 'ass', Belge's translation 'ass licking' gives a connotational attribute to 'kissing my bottom', which is used in the plain sense of the original text. Thus, he added the kind of flattery that one makes to another in order to keep something from someone or to conceal one's crime when someone is guilty. Another issue is that the phrase 'knew before that way' in the text should be interpreted in our view as referring to the verb 'to know' etymologically to the context of sexuality. As in the verses "and Adam knew his wife Home; and she conceived" in Genesis, the verb 'to know' is nowadays expressed in English as 'to know somebody Biblically'. The euphemism 'to know', which refers to the use of the ambiguous pronoun 'it' in the same string, is revealed only in the Ekici's translation, although the reference to sexual intercourse is quoted by all three translators. In addition, another feature that makes the Ekici's translation interesting stands out. Ekici has chosen a structure that is not generally used in Turkish, which may be conveyed but not entirely corresponds to the meaning of Past Perfect Tense in English. By using this interesting structure which adds an extra layer to the meaning of the action to include the past and present simultaneously, and which is used in situations to express nonchalance and indifference lends itself as a very interesting example of overinterpretation. By using this structure Ekici, thereby creates a successful image of Molly's feigned indifference and ironical tone and thereby makes it easier for the readers imagine even her facial expression as she describes the event, thus drawing a more realistic portrait of Molly's voice.

EXAMPLE 2.

Original text: he must **have come** 3 or 4 times with that **tremendous big red brute of a thing** he has I thought the vein or whatever the dickens they call it was going to burst though his nose is not so big after I took off all my things with the blinds down after my hours dressing and perfuming and combing **it like a iron or some kind of a thick crowbar standing** all the time he must have eaten oysters I think a few dozen he was in great singing voice no I never in all my life felt anyone had **one the size of that** to make you full up he must have eaten a whole sheep after what the idea of making us like that with **a big hole in the middle of us** like a **Stallion driving it up into you** because thats all they want out of you with that determined vicious look in his eye I had to halfshut my eyes still he hasn't such a tremendous amount of **spunk** in him when I made him pull **it** out and do **it** on me considering how big **it** is (Ulysses, 1992: 877).

Nevzat Erkmén's translation: o **koskoca ipiri kırmızı gaddar şeyiyle** herhalde 3-4 kez **gelmişti** damarı mı derler her ne karınağrısıysa handıysa patlayacak dersin oysa burnu çok büyük gözükmediydi istorları indirip de saatlerce özene bezene giyindikten makyaj yapıp saçlarını taradıktan sonra her şeyimi çıkarıp soyununca **demir ya da kalın bir külünk gibi sürekli durup durduydu** istirdye mi yemiş nedir birkaç düzine garanti sesi de şahane bir formdaydı yo hayatım boyunca **hiç kimseninki onunkisi kadar** beni tam dolduracak boyutlarda olmamıştır bütün bir kuzuğu yemiş olmalı öyle ya bizi ortamızda **koskoca bir delikle** yaratmanın manası ne ya da bir **aygır gibi ta içine daldırması** senden istedikleri tek şeydir bu gözünde o kararlı kötü bakışla gözlerimi yarı aralamak zorunda kaldım gene de **üzerimde yapsın** diye dışarı çıkarttığımda **tüm büyüklüğüne** rağmen pek öyle aşırı taşırı bir **mecali** kalmış gözüküyordu (Erkmén, 1996: 800).

Armağan Ekici's translation: 3 ya da 4 kez gelmiş olması lazım o **muhteşem iri kırmızı tokmak gibi şeyiyle** o damar mı ya da işte adı her ne naneyse onun patlayıvereceğini düşündüm aslında burnu da o kadar büyük değil bak saatlerce giyinip kokular sürüştürüp saçımı taradıktan sonra perdeleri kapatıp herşeyimi çıkardıktan sonra **demir gibiydi kalın bir levye gibiydi** hep dimdikti birkaç düzine istirdye yedi galiba önceden şarkı söylerken de sesi tam formundaydı hayır **ömrühayatımda böyle irisini** hiç hissetmemiştim içini tümünden dolduruyor sonra da gidip bütün bir kuzuğu gövdeye indirmiş olmalı niye bizi böyle içimizde **koskoca bir delikle** yaratmış ki sonra da **Ayğır gibi içine tosluyorlar** çünkü senden istedikleri şey bu gözlerindeki o amansız kötü bakış gözlerimi yarı yarıya kapatmak zorunda kaldım yine de çıkarıp **üzerime yapmasını** söylediğim zaman **öyle muhteşem miktarda** bir döl çıkmadı bak yani **ebatına bakarsan** (Ekici, 2012: 712).

The ambiguous word 'thing' and the pronoun 'it' refers to the male genitalia. Surprised that Boylan's nose is not so big, Molly hints at the rumour that the size of male genitalia depends on the size of the nose. The adjective 'tremendous' which is used to describe Boylan's genitalia is contrasted by the term 'spunk' in the same paragraph as Molly describes the amount of Boylan's sperm and this time with the meaning of incompetence, deficiency. Ekici understood correctly the importance of this use in his translation and was able to convey it. The thing is, Molly here is obsessed with the size of Boylan's manhood and the lack of his sperm. Later in the text, Molly says "but i dont know Poldy has more spunk on him" (Ulysses, 1992: 877) in her mind, this time she confronts Bloom and Boylan with virility and potency. We just want to point out that this feature played a big part in choosing Bloom, not Boylan, at the end of the episode. When we look at the translations, Erkmen translated this phrase as "mecal-courage" in the above excerpt, taking into account the lexical meaning of the word 'spunk' as "courage", and in the next line as "but I don't know, Poldy is more of a courageous". Ekici, on the other hand, understood that the word 'spunk' 'means' 'sperm, progeny' and kept this meaning in his translation. The distinction of "WE", which denotes the entire female sex in the excerpted paragraph, and the third-person plural "they", which she uses for men, is indicative of Molly's sexually polarising the world. Her reference to Boylan's voice and his singing suggests that the act of singing for Molly is necessarily sexual. The fact that Molly, who sang couplets from the songs throughout the *Penelope* episode, has a certain sexual memory connected with these couplets and songs reinforces this statement.

EXAMPLE 3.

Original text: Ill be quite gay and friendly over it O but I was forgetting this bloody pest of a thing *pfooh* you wouldnt know which to laugh or cry were such a mixture of plum and apple no Ill have to wear old things so much the better itll be more pointed hell never know whether he did it nor not there thats good enough for you any old thing at all then Ill *wipe him off me just like a business* his *omission* (Ulysses, 1992: 930)

Murat Belge's translation: Ően ve dostça davranacađım ona karŐı Ah unuttuyordum neredeyse Őu baŐ belası Őeyi *tüh* bilemezsiniz hangisi g÷lmek mi ađlamak mı b÷ylesine bir erik elma karıŐımı hayır eski Őeylerimi giymem gerek daha iyi ya daha anlamlı olur hiĒbir zaman bilmeyecek yapıp yapmadıđımı al iŐte bu yeter sana ne olursa olsun sonra *üstümden süpürür atarım onu iŐten çıkar* gibi (Belge, 1965: 93)

Nevzat Erkmen's translation: çok neŐeli ve dostçasına yaklaŐırım Ya lakin Őu müsbet Őeyi unutuyorum *pöff* güler misin ađlar mısın perhizdeyiz ama turŐusuz da edemeyiz yo eski Őeylerimi giyerim b÷ylesi daha iyi anlayana sivri sinek saz yaptı mı yapmadı mı bilmeyecek hiĒ iŐte sana b÷ylesi yaraŐır eski püskü farketmez sonra onu siler atarım üzerimden tıpkı *omisyonu* gibi (Erkmen, 1996:)

Armađan Ekici's translation: pek ŐenŐatır pek dostane olacađım Aa ama bak Őu Őeytan götüresi Őeyi unutuyorum *üüf* ađlasam mı gülsem mi bilemedim elmayla erik karıŐtık valla yok eski Őeyleri giymem gerekecek e çok daha iyi daha da insafsız olmuŐ olur hiĒ bilmeyecek yaptı mı yapmadı mı al bakalım bu kadarı sana fazla bile hani eski paĒavra olsa olur sonra *silivereceđim onu üzerimden gayet normal bir iŐmiŐ* gibi *iffazat*ından sonra (Ekici, 2012: 748).

The event described in this excerpt is mentioned in the eighth sentence of the *Penelope* episode. Molly, who made the decision to make things up with Bloom, suddenly remembers her period. Although the word "pooh", which means "period" in the text, is referred to as "thing", the word "pfooh", which comes immediately after, was used to remind careful readers of her menstruation. Joyce used this word in English as a fusion of the exclamation "pfff" and "pooh" to express anger and boredom. Moreover, the onomatopoeic property of the word must also be considered. All three translators have expressed this detail, which refers to the menstrual period, with different exclamations that have the same meaning in Turkish.

The translation of the word “omission” in the sample paragraph reveals different translator decisions. As we have noted, Molly’s monologue and language refers to someone who is uneducated, crude, and colloquial. Molly, who has a hard time pronouncing the word “metempsychosis -transmigration of soul” in the pornographic novel she read to Bloom in the *Calypso* episode, and says it as “Met something with hoses” (Ulysses, 1992:893), has a hard time using scientific words like this. Sometimes she uses these scientific words she hears from her husband by replacing the letters in the syllables. This behavior, seen as a type of language slip, means “malapropism” in linguistic terminology. We see many examples of this in the text, such as Molly saying “incarnation” (Ulysses, 1992:893) instead of reincarnation, and “compriment” (Ulysses, 1992: 916) instead of “compliment”. The word “omission - omitting, jumping, subtracting” in this excerpt was also misused instead of the word “emission”. Belge associates this word with the word “business” in the line and gives it as “quit job” in the translation. Although the use of Erkmen as “omisyon” falls in line with the source text, it does not reflect Molly’s everyday and unscientific colloquial language. We can see that Ekici’s use of the word “excrement” in the form of “iffazat” is a conscious choice that emphasizes language slip based on the sound similarity between the same “ifrazat/iffazat” as seen in “omission-emission”.

EXAMPLE 4.

Original text: wait there is Georges church bells wait 3 quarters the hour wait 2 oclock well that is a nice hour of the night for him to be coming home at to anybody climbing down into the area if anybody saw him Ill knock him off that habit tomorrow first Ill look at his shirt to see or Ill see if he has that French letter still on his pocketbook I suppose he thinks I dont know deceitful men all their 20 pockets arent enough for their lies (Ulysses, 1992: 918)

Nevzat Erkmen’s translation: dur Georges kilisesinin çanları dur 45 dakika saat 1 dur saat 2 eve gelmesi için ne güzel zaman değil mi bir kimse tırmanıp aydınlığa inmek öyle ya bir kimse görseydi o malum adetinden vazgeçirtir ben onu ilkin gömleğine bakayım o *Fransızca mektup* hala orda mı diye cüzdanına bakayım yalancı erkekleri tanımam zannediyor 20 cebinin tümü de yetmez yalanlarına (Erkmen, 1996: 831)

Armağan Ekici’s translation: dur bakayım George kilisesinin çanları çalıyor dur bakayım 3 çeyrek saat 1 dur bakayım saat 2 bak şuna gecenin hangi saatinde eve geliyor kim olsa bahçe duvarından atlamalar bir gören olsa yarın onu bu ufak huyundan vazgeçiriverceğim önce gömleğini güzelce bir gözden geçireceğim ya da bakacağım o *prezo* hala cüzdanında mı ben bilmiyorum sanıyor herhalde erkek milleti ikiyüzlü söyledikleri yalanlar elbiselerindeki 20 cebi doldurur da taşar (Ekici, 2012: 740).

In the above example, we witness one of the connotations about the outside world that struck Molly’s consciousness – The bells of the Church of St. Georges. In general, the number of these connotations in the section is very limited, e.g. the whistle of the remote passing train “frseeeeeeeeeefronnng train somewhere” (Ulysses, 1992: 894/906), the sleeping Bloom- “better go easy not wake him” (Ulysses: 1992: 906), the creaking bed -“this damned old bed too jingling” (Ulysses, 1992: 914). Molly is annoyed that Bloom came home late, and she is also angry that Bloom, who had no key in the Ithaka episode, jumped over the garden wall and entered the house. All this has led him back to the idea that Bloom is cheating on him somewhere. She planned to go through his pockets first thing tomorrow. The importance of the phrase “French letter” in the example paragraph comes into play here. The word “French letter” “means” condom” in English slang. In French, the word “condom” is referred to as “la capote Anglaise”. Such nomenclature bears traces of a history-based animosity between both nations. That is, both nations refer to each other for words about sexual corruption, immorality, and sexuality, and call them by each other’s names. Another example of this is “French kiss”. The same word is used in French as “baise Anglaise-English kiss”. Erkmen probably lost sight of the slang meaning of this word and used the phrase in order. Ekici, on the other hand, stated the meaning of the word condom in his translation.

Conclusion

When we closely scrutinise the literary canon, it is almost difficult to find authors who come close to establish a relationship at the level of the pragmatic relationship that Joyce established with language and translation. Joyce's relationship with language and translation is necessary on the material level, that is, the works in his collection have a polyglossic and polyphonic structure, the use of various local, national and individual languages, and voices is directly related to the fact that he spent almost all of his life between different languages and cultures resulting from a state of voluntary "exile".

According to Terry Eagleton, Joyce, by contrast of "many of the great modernist writers who loathed some social group or other, whether women, Jews, socialists or the ordinary people, stands out among these dismally benighted ranks for his tolerance and generosity of spirit (Eagleton, 2005: 283). Indeed, the characters of *Ulysses* are the Jewish Bloom, who was "marginalised" and ridiculed by society; Stephen, who, as we know from the *Portrait*, was again mocked at as having feminine traits by his friends for his creativity and introverted character; and Molly as the representation of women who were left nullified in the patriarchal and masculine Irish society of time. In this context, Joyce's will to transform the language of power and disrupt the established order, as he set to work in *Ulysses*, stems from his admiration for the Other and his desire to give voice to the subaltern, silenced by the phallus-centered discourse of the power. Besides, Stephen is a reflection of Joyce's autobiographical personalisation and artistic consciousness, while Molly is the prototype of his wife Nora. Thus, the selection of the *Penelope* episode selected for translation analysis becomes particularly significant. Molly is the epitome of Joyce's literary genius, as are her reveries, her experiences, her beliefs, and her values. Joyce's ending of *Ulysses* with Molly's voice, with her female consciousness and her language is a literary example of Joyce's desire to put himself into the place of the Other.

In our study, obscenity, as the main characteristics of Molly's soliloquy and the stream of consciousness reflected by the autonomous monologue technique, the use of obscene elements and the implicit non-referential structure of the pronoun system were compared in the context of Murat Belge, Nevzat Erkmen and Armagan Ekici's translations. These translations, which reflect three different periods and three different stages of translation adventure of *Ulysses* into Turkish –untranslatability-first translation (translatability) – retranslation, respectively – reflect Molly's women's writing and voice, and contributes to field of research of literary translation in terms of translator visibility.

The above examples show how the transfer and transmission of obscene elements and the implicit pronoun system in the *Penelope* episode are handled by three different translators. In all three translations we examined, different translation strategies were used to convey the fluid and unmediated structure of the *Penelope* episode specific to women's language. While Belge's translation is based on the syntactic structure of the source text, Erkmen has achieved a more poetic feature by combining interrelated sentences.

However, Molly, an uneducated person with "limited vocabulary," as Joyce puts it, is disguised as an educated person who uses archaic, partly styled and much more knowledgeable language in Erkmen's translation. As an example we can show the use of words such as, "büllük" (798), "belini getirmek" (797), "handıysa" (800), "tebelleş olmak" (804), "biteviye" (808), "semirtmek" (811), "tekmil" (813), "kamilen" (813), "çöğünmek" (815), etc., which is far from the everyday language and complicates the language of the monologue, which is very easily understood in the original language.

Ekici in his translation made use of the possibilities of the internet and the numerous sources written on Joyce, which he frequently emphasised in his interviews, in the analysis of the source text of the Penelope episode, and achieved his own visibility through the conscious decisions he made. Ekici's translation displayed an entirely local Molly silhouette using vernacular and everyday language, creating a fluent prose sample in accordance with the syntax of the Turkish language. Ekici has accomplished to convey Molly's obsession with sexuality and has managed to master the rich linguistic structure of her obscene monologue with idioms, allusions, euphemisms, and wordplays.

As mentioned above, Turkish translations of *Ulysses* were completed mainly in different periods and stages. The first of these translations is a trial by Murat Belge, who claims *Ulysses* to be untranslatable, and is a partial translation. Despite Belge's claim, this challenge also demonstrates the potential of the translatability paradigm to defy all kinds of strains. The second translation should be considered together with Nevzat Erkmen's acceptance of the "challenge of untranslatability," and in which translation context he embarked on it. The retranslation shows that Armagan Ekici, again with a new reading perspective, gained as much sanctity as the first translation and was considered as "valuable" as the first. As with other examples in Turkish literary and translation polysystem, these translations are not mutually exclusive or interchangeable, but are broadening the reader's horizons with new reading experiences and new linguistic and stylistic suggestions.

As our analysis also demonstrated, all three translators were often misled by Joyce's idiolect peculiar to the style of the *Penelope* episode. Indeed, reading Molly's soliloquy leads to certain difficulties that are peculiar to the style, language, and content of this episode. We saw above how the implicit pronoun system and lack of omniscient narrative structure resulted in Molly's daydreams taking on the thrilling form of a seemingly endless train of vaguely connected sentence fragments, all of which need a conductor to direct them to a coherent and cohesive plot. In addition, we saw in the examples above how, without punctuation, Molly's currents of thought and reveries are challenging to translate because they always require a constant comparison of the parts with the whole, and the whole with its parts to a degree and frequency more pronounced than usual. The misreadings by the Turkish translators we have seen above best illustrates this difficulty. Joyce's adoption of this way of representing the complexities of the conscious mind and meandering inner voice of Molly and subsequently, its Turkish translations have successfully created an intriguingly sibyllic figure of Molly Bloom, who stands out without any doubt as one of the great heroines of literature.

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