A Bourdieusian Perspective on the Translation of *the Life and Opinions of Tristram Shandy, Gentleman* from English into Turkish

Tristram Shandy Beyefendi'nin Hayatı ve Görüşleri Adlı Eserin İngilizceden Türkçeye Çevirisine Bourdieu'nün Sosyolojik Kuramsal Çerçevesinden Bakış

Research / Araştırma

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ABSTRACT

In the last three decades, interest in sociology has picked up great momentum in Translation Studies and increasing attention has been paid to the social factors that surround an act of translation. Sociologically-oriented research in Translation Studies has enabled the identification of the relationships between the external conditions of a text's creation and the narrower steps of the translation process. So far, translation scholars who have attempted to explore sociological approaches in Translation Studies have often benefited from Bourdieu's thinking. Through its involvement of different levels of analysis, Bourdieu's perspective helps researchers discover different aspects of cultural practice, in this study, the book translation. These aspects range "from the relationship between the cultural field and the broader field of power to strategies, trajectories and works of individual agents" (Bourdieu, 1993, p.16). As Bourdieu (1993) suggests, in order to fully comprehend a given cultural work, due attention needs to be paid to all levels of analysis, each consisting of various components. In this light, this study aims at concentrating on text structures in *The Life and Opinions of Tristram Shandy, Gentleman* and translation strategies in its Turkish translation on the one hand, and, on the other, it focuses on the phenomena of translation beyond a textual level. Combining these two levels through Bourdieu's theory of cultural production, this study entails a comprehensive translation analysis by employing Bourdieu's key concepts. As a result of the aforementioned discussion, this study concludes that, macro translational choices and strategies in the Turkish translation of *Tristram*

Shandy are not reflected on the translation strategies at a micro level as expected. Ultimately, the translator's choices including (i) the use of notes/footnotes, (ii) the use of Ottoman Turkish, and (iii) the use of explicitation in the Turkish version of *Tristram Shandy* seem to fail to fulfill the expectations of "serious literature" readers, which are structured by the field of restricted cultural production and, which largely differentiate from the expectations of "popular literature" readers.

Keywords: çeviribilim, özdüşünüm, görgül bilim dalı, çeviri odaklı gözlem

ÖZET

Yaklaşık otuz yıldır çeviribilimde sosyolojik yaklaşımlara olan ilgi büyük bir ivme kazanmış olup bu bağlamda çeviri pratiğini etkileyen toplumsal unsurlara büyük önem atfedilmiştir. Çeviribilim çerçevesinde yapılan sosyolojik araştırmalar bir çeviri metnin oluşumunu etkileyen toplumsal koşullar ile doğrudan çeviri sürecinde atılan daha küçük çaplı adımların birbiriyle olan ilişkisini aydınlatmaya imkan sağlamıştır. Çeviribilimde sosyolojik yaklaşımları irdelemeye yeltenen kuramcıların büyük bölümü Bourdieu'nün kuramı ve sosyolojiye bakış açısından yararlanmıştır. Bourdieu'nün sosyolojiye bakışı farklı düzeylerde inceleme yapmaya olanak tanıyarak herhangi bir konu üzerine derinlemesine tartışmayı körükleyerek bir araştırmacının kültürel bir ürünün (kitap çevirisi gibi) birçok farklı yönünü keşfetmesine yardımcı olur. Herhangi bir kültürel alan ile bu alanı çevreleyen daha geniş çaptaki güç alanı arasındaki ilişki, ayrıca çeviri sürecini etkileyen her türlü strateji, yöntem ve eser Bourdieu'nün bakış açısından tartışmaya açılabilir (Bourdieu, 1993, s.16). Bourdie'nün (1993) de vurguladığı gibi, herhangi bir kültürel eseri tüm yönleriyle anlayabilmek için kendi içerisinde farklı bileşenleri de barındıran tüm düzeylerde inceleme yapmaya büyük önem atfedilmesi gerekir. Tüm bu bilgilerin ışığında bu çalışma bir yandan Laurence Sterne'ün Tristram Shandy Beyefendi'nin Hayatı ve Görüşleri adlı eserinin metinsel özellikleri ile Türkçe çevirisinde kullanılan yöntemlere odaklanırken, öte yandan söz konusu çeviriye metin ötesi bir bakış sunacaktır. Bourdieu'nün kültürel üretime yönelik kuramsal bakış açısı doğrultusunda söz konusu iki düzeyde bir inceleme sunacak olan çalışma, Bourdieu'ye ait ve çeviri sosyolojisi araştırmalarında sıklıkla kullanılan kavramlardan yararlanarak kapsamlı bir çeviri eleştirisi gerçekleştirmeyi amaçlar. Tüm bu tartışmalar doğrultusunda, söz konusu çalışma Tristram Shandy'nin Türkçe çevirisine ilişkin alınan birtakım stratejik kararların doğrudan çeviri sürecinde alınan metin içi kararlara yansıtılmayıp, metin içi düzeyinde kaydadeğer farklılıklara yol açtığını ileri sürer. Nihayetinde, (i) çeviride kullanılan dipnotlar ve diğer notlar, (ii) çevirmenin Osmanlı Türkçesi kullanımı ve (iii) metnin pek çok yerinde kullanılan belirtikleştirme (açımlama) yönteminin, "yüksek edebiyat" okurları olduğu öngörülen Tristram Shandy okurlarının beklentilerini karşılayamayabileceği öne sürülmüş olup, söz konusu sav sınırlı kültürel üretim alanının şekillendirdiği "yüksek edebiyat" okurlarının bir edebi esere yaklaşımının popüler edebiyat okurlarının yaklaşımından farklı olacağı görüşüne dayandırılmıştır.

Anahtar kelimeler: Pierre Bourdieu'nün sosyolojik yaklaşımı, sınırlı kültürel üretim alanı, habitus, simgesel sermaye, *Tristram Shandy*, çeviri yöntemleri

1. Introduction

As a field of inquiry in Translation Studies, translation criticism has been discussed in various ways until now. Going back in time, James S. Holmes (1972) is a scholar who proposed translation criticism as an area of research in Translation Studies, positioning it within the framework of applied Translation Studies. While Holmes's perspective regards translation criticism as closely tied with evaluation, quality, control and errors, Andrew Chesterman (2002) links it with prescriptiveness and evaluation (Paloposki, 2012). At this very point, it is of critical importance to note that *what* and *how* of criticism are, to a great extent, interwoven with the steps and underlying perspective of a given criticism model. Regarding this point, it can be added that theoretical framework and methodological tools of the researcher/critic who attempts translation criticism mostly shape the scope and content of translation criticism.

Beyond any doubt, a cluster of scholars (van den Broeck, 1985; Newmark, 1988; Berman, 1995; and Reiss, 2000) posit different points of departure and diverse steps for translation criticism. While Peter Newmark (1988) and Raymond van den Broeck (1985), for instance, rank first the brief analysis of the source language, for Katherina Reiss (2000) and Antoine Berman (1995), it is the target text (hereinafter, TT) which takes precedence over the source text (hereinafter, ST) during translation criticism. It is also possible to note the translation criticism models mentioned above range from relatively much less layered ones[1] to the multi-layered ones[2] in order to make a conclusive evaluation.

Among the approaches to translation criticism adopted by several scholars, Berman's "pathway" for criticism is the one which markedly extended the scope of studies on translation criticism particularly by incorporating social factors. In his approach which is different from the approaches of the scholars stated above, he views the translator "as a [...] social person who wants to orient him/herself in the surrounding world, understands others, and acts in the society" (Stolze, 2010, p.141). Berman (1995) thus tries to gain a fuller understanding of a given translation task by questioning whether the translator has another profession, whether he/she is also a writer, and what kind of genre he/she normally translates. All things considered, it can be observed from the various approaches to translation criticism discussed above that, recent translation criticism models (e.g., Berman's pathway) remain closer to sociologically-oriented approaches to the translation process at its various stages, though they still go unnoticed many components in this process.

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1   e.g., Newmark's five part model consists of five steps including ST analysis, translator's purpose, comparison of the ST and the TT, evaluation of the translation and the assessment of the translation in a target culture.

2   e.g., Even though, at first sight, it seems that Reiss's translation criticism (2000) consists of the TT and ST analysis by observing the text type, she offers a myriad of linguistic (e.g., semantic elements, lexical elements, grammatical elements, stylistic elements and so on) and extra-linguistic components (e.g., immediate situation, subject matter, time factor, place factor, audience and so on.) during the text analysis. She does not isolate the hermeneutical process and the translator's personality either.

It is against this background, drawing on the fact that the discipline of sociology has made a remarkable contribution to social questions in Translation Studies, the present paper will adopt a Pierre Bourdieu-inspired perspective and it will thus provide a more extensive analysis of the translation of Laurence Sterne's highly unconventional novel, *The Life and Opinions of Tristram Shandy, Gentleman*, into Turkish (*Tristram Shandy Beyefendi'nin Hayatı ve Görüşleri*[3]).

2. Bourdieu's framework: *Field, Habitus and Capital*

The absorption of a substantial body of arguments from sociology has helped Translation Studies to furnish itself with different theoretical frameworks and methodological tools. Concerning the contribution of sociological approaches to translation research, this study takes Bourdieu's framework as a point of departure to discuss a wide range of issues in the Turkish translation of *The Life and Opinions of Tristram Shandy, Gentleman* (hereinafter, *Tristram Shandy*). Widely applied to translation research, Bourdieu's view argues that society can only be enlightened through practices and by relating these practices to their agents' position in society as well as their own trajectory (Buzelin, 2005). Accordingly, having been built on the concepts of *field, habitus* and *capital*, Bourdieu's research on cultural production will enrich the discussion on the Turkish translation of *Tristram Shandy* in this study.

Bourdieu's notion (1984) of habitus establishes a connection between the objective social structures and the subjective mental experiences of agents. This notion has often been used in Translation Studies since the publication of Daniel Simeoni's paper "The Pivotal Status of the Translator's Habitus" (1998). From a habitus-oriented perspective, translators' practices are considered to be shaped by the relation that occurs "between their social trajectories and embodied dispositions, on the one hand, and the structure of the translation field" in which they take part, on the other hand (Erkazancı-Durmuş, 2014, p.385). From this perspective, first, the structure of the translation field needs to be discovered since "[a]gents do not act in vacuum, but rather in concrete social situations governed by a set of objective social relations" (Bourdieu, 1993, p.6).

Bourdieu's theoretical model also states that any social formation is shaped by a hierarchically organized series of fields (the economic field, the educational field, the cultural field, to name a few). At this point, it is important to note that, according to Bourdieu, while each field has a relatively autonomous character, they are structurally homologous with other fields (Heilbron and Sapiro, 2007). It follows from the previous point that, each field's structure is determined by relations between the positions agents occupy in a given field. It can thus be concluded that "a field is a dynamic concept in that a change in agents' positions necessarily entails a change in the field's structure" (Bourdieu, 1993, p.6).

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3   The Turkish translation of *Tristram Shandy* has first been published in 1999. This study, however, examines the fourth edition of translation in 2015.

Regarding the points highlighted above, it seems obvious that, instead of undertaking a narrow-scoped analysis of the Turkish translation of *Tristram Shandy*, this study deems necessary an elaboration of the field as a whole, including as far as possible the social conditions of *Tristram Shandy*'s production. Since the 'value' of the work changes in pursuant to the structural changes in the field, the Turkish translation of *Tristram Shandy* will be discussed within the social relations regarding its circulation in the field. In brief, this study will undertake an analysis of the translated text which takes into consideration the structure of the field and the specific agents involved in this field.

3. *Tristram Shandy* and its Turkish Translation in the Field of Restricted Production

In general terms, the field of cultural production is structured by a conflict between two sub-fields: the field of restricted production and the field of large-scale production (Bourdieu, 1993). *Tristram Shandy* and its Turkish translation seems to belong to the field of restricted production since this field concerns what is normally considered 'high' art, for example so-called 'serious literature'. In this sub-field, agents do not seek immediate economic profit, instead "the stakes of competition between agents [in this sub-field] are largely symbolic, involving prestige and artistic celebrity" (Bourdieu, 1993, p.15). To put it more simply, as opposed to large-scale production (i.e., a commercial sphere), this sub-field is not driven by economic capital[4] but by cultural capital.

In this regard, it is plausible to assert that neither the ST of *Tristram Shandy* nor its Turkish translation is destined for the public at large. An analysis of such a literary work can thus be conducted by taking into account that "the field of restricted production tends to develop its own criteria for the evaluation of its products" (Bourdieu, 1993, p.115). Against this background, the main concern in the following parts of this study is to question all translational decisions (both at the extra-textual and the textual levels) taken as a result of the joint influence of the literary field, the publishing house, the translator and so on.

3.1. Publishing House of the Turkish Tristram Shandy: Yapı Kredi Publications

As has been underlined, within the framework of Bourdieu's cultural production, the structure of relations between agents is hierarchical. Thus, it is significant to question whether a translation is published by a big, medium-size or a small-size publishing house since it provides insight about the position a given work occupies in the literary field. The Turkish translation of *Tristram Shandy* is delegated to Yapı Kredi Publications (YKY), one of the largest and most prominent publishers in Turkey with its well-established publishing tradition dating back to 1945[5]. It annually publishes approximately 250 new titles and 600 reprints ("YKY Hakkında", 2016). As it is also noted on its

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4 Bourdieu's notion, capital, can be economic, social and cultural. "Capital" indicates a kind of supremacy, for instance, in economic issues (i.e., economic capital), or social relations (i.e., social capital). Symbolic capital is however a synthesis of economic, social and cultural capital.

5 Though YKY started publishing in 1945, its current name (i.e., Yapı Kredi Yayınları) was given in 1989.

website, YKY places a particular importance to the selection of high quality works from Turkish and world literature:

> YKY prides itself on the selectivity and high quality of the works it publishes. Combining well balanced western and eastern values, YKY constantly pursues distinguished writers, artists and philosophers from different cultures and views: From James Joyce and Roland Barthes to Yaşar Kemal, from Nazım Hikmet to Italo Calvino, Marcel Proust and Thomas Bernhard, from Alan Hollinghurst and Ian McEwan to Kazuo Ishiguro, James Baldwin, Philip Roth, Jon McGregor and many more. ("YKY Hakkında", 2016)

Publishing of the Turkish translation of *Tristram Shandy* by YKY brings along the accumulation of the symbolic capital which "refers to degree of accumulated prestige, celebrity, consecration or honour [...]" (Bourdieu 1993, p.7). This point reveals the significance of the perennity of the enterprise (in this study, YKY) at the symbolic level, which, often ensures the prestige associated with certain literary work (in this study, the Turkish translation of *Tristram Shandy*). Another factor through which this translation gains more symbolic capital is the series to which it belongs to since it is included in the "Kazım Taşkent Klasik Yapıtlar Dizisi[6]" (lit., Kazım Taşkent Classics series) of YKY. It demonstrates that *Tristram Shandy* has specific aesthetic disposition and it is of high quality distinguishing it from many literary works having been published by YKY. Translated books in this "Classics series" are distinguished from the other translations published by YKY in terms of the quality of paper used, type size, cover design and price.

Furthermore, Orhan Pamuk's "allographic preface" (Genette, 1997) can be viewed as a publisher's strategy[7] used for the accumulation of symbolic capital, which would attract potential readers (most probably, readers of "high literature"). Allographic prefaces are written by so-called "third persons" to translated literature, who are often cultural agents in the target field with a high degree of symbolic capital and they do not directly participate in the translation and its publication[8] (Tahir-Gürçağlar, 2014). As in the case of the Turkish translation of *Tristram Shandy*, allographic preface writers are

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6   The ST of *Tristram Shandy* which is used in this paper was also among the books in the "Classics series" of Harper Collins Publishers.

7   It is also necessary to add that all literary works published within Kazım Taşkent Classics series, have prefaces written by third persons and by translators. According to Genette, translatorial prefaces are considered as allographic as well. At this point, it should also be added that, translators of the books in this Classics series have a high degree of symbolic capital in the Turkish literary field. Selahattin Eyüboğlu, Mina Urgan, Akşit Göktürk are Tahsin Yücel are among these translators.

8   As for Rodica Dimitriu (2009), prefaces written to translations have three functions: explaining the translation for the readership, presenting guidelines for other translators and providing information regarding the source text. However, as Tahir-Gürçağlar (2014) points out, "the most common preface writers in translated works are not translators, but source text authors or other cultural agents in the source or target cultures" (p.3). In this regard, she examines Genette's distinction of prefaces: authorial, auctorial and allographic preface.

often visible agents who are given the privilege of writing a preface due to their high socio-cultural status. Given this background, it is plausible that Orhan Pamuk's preface in the Turkish translation of *Tristram Shandy* places this translation into the translated literature in the restricted field of cultural production in Turkey.

These points lead to the conclusion that *Tristram Shandy* can be viewed as belonging to the field of restricted production instead of the field of large-scale cultural production which "is more or less independent of the educational level of consumers" (Bourdieu, 1993, p.120). The last point clearly emphasizes once again that, target readers of the literary works in a restricted sphere differ, to a large extent, from the readers of a field of large-scale production, which involves a 'mass' or 'popular' culture in the broadest sense.

3.2. Laurence Sterne's Symbolic Capital

The arguments presented earlier in this section indicate two distinct kinds of strategy in the publishing market, which are suggested by Bourdieu. While the first strategy, the logic of short-term profit, focuses mainly on quick sales and immediate success, the second one, the logic of long-term investment, concerns "a stock of books likely to become classical" (Sapiro, 2003, p.452). Another reason why the Turkish translation of *Tristram Shandy* is classified as a part of a restricted sphere in this study is its writer's, Laurence Sterne's, symbolic capital. In the case of the writer, symbolic capital is acquired by recognition, which must be continuously strengthened through new works published in the literary field (Gouanvic, 2005). Symbolic capital becomes stable once the writer's work turns into a classic. Then, the writer and his/her work gain established symbolic capital that seems no longer open to criticism. Considering all of these points, the picture that emerged from Sterne's case is more nuanced. What is most striking about his case in terms of the concept of symbolic capital is the fact that, though he produced only two works of fiction, he ranks as one of the key novelists of the eighteenth century.

Born on 24 November 1713 in Clomnel, Ireland, Sterne attended Jesus Collage and received a Bachelor of Arts degree. In 1738, he became the vicar at Sutton-in-the-Forest. He was an amateur painter, musician and also a writer. In 1743, he published his first verses, "The Unknown World, Verses Occasioned by Hearing a Pass-Bell," in the Gentleman's Magazine. Though his desire to publish his book was not easily fulfilled, after a while, a small edition of his first book, *A Political Romance* (1759), later called *The History of a Good Warm Watch* was published. He then published *The Sermons of Mr. Yorick*. Early in 1760, the first two volumes of *Tristram Shandy* were completed. In 1767, its last volume, and one year later *A Sentimental Journey* were published. ("Laurence Sterne", Encyclopedia Britannica, 2018). It was *Tristram Shandy* which helped Sterne gain public recognition and turned him into a publicly known literary figure.

A critical look at Sterne's works signals that he has much knowledge about the cultural legacy that he takes over as a writer. That is to say, he has "a strong panoramic view of the literary topography of his time" (Çakar, 2010, p.114). His experiments

with the structure and organization of the novel are among the major reasons putting Sterne over the top of literary field both of his period and of present day. His works have enjoyed fame among those who had the power to say what counted as literature such as the critics of literary elegance. His novel, *Tristram Shandy* was, for example, critically discussed by Russian formalists, namely Victor Shklovsky, a highly prominent figure. Shklovsky praised *Tristram Shandy* and declared that it was "the most typical novel" in world literature, which helped this book and its translations acquire symbolic capital in the literary field (Erlich, 1980, p.193). Alongside Shklovsky, Samuel Richardson, Horace Mann, and Samuel Johnson are among the major figures who speculated on *Tristram Shandy*. Research was also undertaken about Sterne and his works. Two important biographical studies about Sterne are Wilbur L. Cross's *The Life and Times of Laurence Sterne* (1908), and Lodwick Hartley's *This Is Laurence* (1943). Some critical studies of *Tristram Shandy* include John L. Traugott's *Tristram Shandy's World: Sterne's Philosophical Rhetoric* (1954); William B. Piper's *Laurence Sterne* (1966); Melvyn Nero's *Laurence Sterne as Satirist* (1969) and William Holtz's *Image and Immortality: A Study of Tristram Shandy* (1970). Lodwick Hartley's *Laurence Sterne in the Twentieth Century: An Essay and a Bibliography of Sternean Studies*, *1900-1965* (1966), is a major review of Sterne's scholarship. *Tristram Shandy* has also been a focus of a number of master and doctoral theses as well as academic papers[9] in Turkey and across the world, which contributes to an increase in the symbolic capital of Sterne and his works. Finally, it can also be noted that, Sterne's symbolic capital is even manifest in the credibility conferred to him by many agents in literary field. This is because, these agents including biographers, critics, and researchers recall Sterne's name alongside Daniel Defoe, Samuel Richardson and Henry Fielding, who are the major figures for the English novel's emergence in the eighteenth century.

3.3. Habitus of the translator: Nuran Yavuz

A descriptive approach to Translation Studies highlights a translation's function within the target culture and it largely focuses on the concept of translation norms which govern the relations between ST and TT. In his theoretical framework, Toury (1995, 1999) puts emphasis on social norms, yet he does not conceptualize them in terms of their socially conditioned context. Regarding this issue, in the "Introduction" of *Constructing a Sociology of Translation*, Michaela Wolf (2007) provides the following explanation:

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9   Leyla Gaffarova's (2002) "Paradic elements in *Shamela* and *Jonathan Wild* by Henry Fielding and *Tristram Shandy* by Laurence Sterne", Ali Halil Kocatürk's (2004) "A narratological approach to Laurence Sterne's *The Life and Opinions of Tristram Shandy Gentleman*", Şule Okuroğlu's (2005) "An analysis of metafictional self-reflexivity in William Gass's *Willie Masters' Lonesome Wife* and Laurance Sterne's *The Life and Opinions of Tristram Shandy*", Emre Çakar's (2010) "Re-reading Sterne: *The Life and Opinions of Tristram Shandy Gentleman* across centuries", Ayşenur İplikçi's (2011) "Style in Defoe's *Robinson Crusoe*, Richardson's *Pamela* and Sterne's *Tristram Shandy*", Atiye Gülfer Kaymak's (2012) "A comparative study on digressive narrative techniques: *The Life and Opinions of Tristram Shandy Gentleman \Karı Koca Masalı*" are among the research conducted in Turkey.

> [A] sociological framework based on a concept of norms sho-
> uld include the analysis of both the contingent elements res-
> ponsible for the reconstruction of norms and the internalizati-
> on of norms, which ultimately contribute to a specific "transla-
> tional behavior" partly based on the negotiation skills betwe-
> en the various subjects involved in the translation procedure.
> Most of these elements are pointed out by Toury, but he has
> not so far linked them to a socially driven methodology. (p.9)

The points given above suggest that translation has little to do with conforming to norms through the deliberate use of certain translation strategies. It is thus possible to argue that, norms do not reveal subjective and random choices made by translators who are often free to follow or not to follow the ST. In other words, if a translator adopts, for example, a specific a lexicon different from the ST, and s/he substitutes his or her voice for that of the author, this can be an effect of his or her specific habitus. That is to say, translation strategies employed by translators are not necessarilly strategic choices.

It is thus necessary to explore the habitus of *Tristram Shandy*'s translator, Nuran Yavuz, which may help us provide a sound basis particularly for two points: (i) an effect of Yavuz's habitus on promoting her translation's status and (ii) its effect on justifying her textual and paratextual translation strategies which will be illustrated with examples in the following section. Among these two points, this sub-section prioritizes the former point, and it intends to further consolidate the arguments about why *Tristram Shandy* and its Turkish translation occupy a place in the restricted field of cultural production.

Though a translator often benefits from the symbolic capital of the original work published in the source culture, his/her habitus can also extend the symbolic capital of his/her translation. In our case, one may argue that, for those who recognize Nuran Yavuz, it is possible to get an idea that, inasmuch as Yavuz preferred translating *Tristram Shandy*, it must be a must-read book and even a work of serious literature. That is to say, Yavuz's symbolic capital can provide the Turkish translation of *Tristram Shandy* an established and stable status. Below, the formation of Yavuz's symbolic capital, which resides in her habitus, will be explained in brief.

Nuran Yavuz (1944-2014) completed her high school education in Amerikan Kız Koleji, Arvavutköy, İstanbul. She then went on to study at both Fairleigh Dickinson University, USA, and Boğaziçi University, Turkey. A significant figure in the Turkish publishing industry, Yavuz worked as a manager in Sander Publishing for over a decade between 1972 and 1983, and she translated books. According to data provided by the websites of bookstores such as kitapyurdu, D&R and Pandora, the number of the books[10] translated by Yavuz was close to twenty. In addition to these, what significantly

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10   *The Young Turks* by Ernest Edmondson Ramsaur, *The Letters of Rosa* by Rosa Luxemburg, *A Necessary Action* by Per Wahlöö, *The Death of Artemio Cruz* by Carlos Fuentes, *The Naked Ape Triology: Naked Ape, Human Zoo and Intimate Behaviour* by Desmond Morris, *The Life and Opinions of Tristram Shandy* by Laurence Sterne, *What Kind of Child* by Ken Barris, *The Young Turks* by Feroz Ahmad, *The Formation of Islamic Art* by

contributed to her habitus and, of course, to her symbolic capital, is her profession as a lecturer[11] at Mimar Sinan Fine Arts University. It seems also obvious that, her marriage to writer, poet and academic Hilmi Yavuz enabled her to further extend her interaction with circles which are full of people with high symbolic capital. ("Nuran Yavuz", ykykultur.com.tr)

Reconsidering Yavuz's habitus in the light of the points discussed above, one can conclude that, Yavuz's habitus and her high symbolic capital may enhance the prestige of his translations, in our case, the Turkish translation of *Tristram Shandy*. Another significant point to discuss from a habitus-oriented perspective is her habitus-driven translation choices; that is, her translational choices at textual and para-textual levels, which is a case in point in the last part of this study.

4. Brief Information about Tristram Shandy

Involving a number of digressions and opinions, *Tristram Shandy* was published in nine volumes between the years of 1759-1767. It is about the experiences and the views of Tristram, who is also the so-called protagonist of the novel. Though Tristram is both the protagonist and the narrator of the novel, the readers often witness the opinions of the other characters from his viewpoint and a little about his life. The "chatty" nature of the narrator results in an unusual and non-chronological plot structure, which is frequently interrupted by different stories, sermons, and some blank pages. The most remarkable formal and technical characteristics of *Tristram Shandy* are its unconventional time line and its digressive-progressive style. Sterne, through his fictional character Tristram, refuses to present events in their proper chronological order. Throughout the novel, Tristram uses his authorial voice and he recurrently moves backwards and forwards in time. (Çakar, 2010)

Tristram Shandy's plot order begins before Tristram was born, with his story of conception. The novel starts with the sexual intercourse of Tristram's mother and his father, which is interrupted by Mrs. Shandy's irrelevant question in an inappropriate time. Mrs. Shandy asks whether her husband has "forgot to wind up the clock" (Sterne, 2012, p.4). In this very moment, Tristram is accidentally dropped into his mother's womb. If it had been considered thoroughly, he believes he would have been "a quite different figure" (Sterne, 2012, p.5). It is obvious that Tristram is an eccentric person like the other characters in the novel, who are not less unusual than him.

As is underlined above, the plot and the characters are not as ordinary as those told in the eighteenth century. Tristram Shandy involves different techniques and styles, which seems to be familiar to the twenty-first century reader. The novel contains several characteristics that differ from its contemporaries. In line with these arguments, it can be pointed out that, in comparison to the conventional English novel, *Tristram*

Oleg Grabar, *Culture and Society: Contemporary Debates* by Jeffrey C. Alexander and Steven Seidman are among the books translated by Nuran Yavuz.

11 At the department of Urban and Regional Planning, Yavuz was conferred the responsibility of giving the courses of Sociology and Antropology.

Shandy offers a different time scheme, which is the realization of Locke's theory of association of ideas (Çakar, 2010). Following neither rules, nor anyone seems to be the motto of the narrator. Against this background, one can conclude that, reading Tristram Shandy in the context of literature of the eighteenth century further discloses the book's unicity at that time.

To summarize, *Tristram Shandy* has for centuries occupied an important place with its unconventional features. Though Tristram's consciousness governs the book absolutely, Sterne sometimes calls for the reader to question Tristram's opinions and assumptions. By so doing, he endows the reader with an active and participatory role. In the light of the points that have been discussed so far, the following section will entail a critical look at the translator's choices in the Turkish translation of *Tristram Shandy*. To this end, special attention will be devoted to the following three points: (i) the use of notes/footnotes, (ii) the use of Ottoman Turkish, a hybrid language bringing together elements from Arabic, Persian and Turkish, and (iii) the use of explicitation as a translation strategy.

In the following section, the comparative analysis of the TT and the ST of *Tristram Shandy* does not intend to measure closeness of target to source. Instead, it aims at disclosing whether the Turkish translation of *Tristram Shandy* is carried out as required by the restricted field of production, which first and foremost presupposes specific motives that have been attributed to readers of "high-brow" literature as opposed to "low-brow" mass entertainment.

5. The Turkish Translation of Tristram Shandy from a Sociological Lens

Inspired by sociologically-oriented approaches, I expected this research to highlight the fact that, decisions made as a result of the joint influence among various agents in the translation process "ideally" manifest themselves in the narrower steps in translation. However, it has been observed that, macro level strategies do not always trigger micro level ones as expected. Though, Yavuz seems to achieve an extremely difficult task like translating *Tristram Shandy*, her translation strategies, in some sense, do not conform with the ST's unfolding narrative, which Sterne asks the reader approach with a critical judgment. In other words, while ST readers are able to develop ideas themselves and gain a responsibility by contructing different meanings during their reading process, readers of the translation cannot feel the enjoyment coming from this meaning recovering process. This is most probably both because the translator often guides the Turkish reader with the use of notes and explanations, and also because she uses a distant voice in some parts of the text. In compliance with this argument, this section will seek to answer following questions: Do Turkish readers also participate in constructing the meaning system of the text as the ST readers do? To what extent do Yavuz's translation strategies enable the Turkish reader to gain a responsibility during reading process and behave like a writer? Are Turkish readers a part of inferential journey that Laurence Sterne calls for his implied readers?

5.1. The use of notes and footnotes

Researchers of Translation Studies make use of different types of material. Such material may include actual translations. There is also another type of material which is called as "paratexts" surrounding the main body of the text. Those liminal devices, both within the book (peritext) and outside it (epitext) are positioned between the text and the reader, presenting the book to the reader. While a peritext includes prefaces, postfaces, titles, dedications, illustrations and so on, an epitext consists of reviews, letters, advertisements, interviews, dairies and public addresses, to name but a few. For the purposes of Translation Studies, paratexts matter significantly, since they guide the acceptance of the text by the reader. They perform some pragmatic functions which help the reader understand for what purpose the text is translated, how it should be read or not be read and so on. This sub-section will discuss the overuse of footnotes and notes (which are mostly used to explain references and foreign words in the ST) within the scope of the Turkish translation of *Tristram Shandy*.

Tristram Shandy is filled with various allusions and references to the leading thinkers and writers of the seventeenth and eighteenth centuries. Pope, Locke, and Swift were among these figures from whom Sterne's text benefits. Forming much of the humour of *Tristram Shandy*, Swift's sermons and Locke's *Essay Concerning Human Understanding* contributed much to ideas that Sterne explored throughout his novel. Rabelais, Cervantes and Montaigne also made remarkable contribution to this work. Sterne's own description of his characters' "Cervantic humour," can, for instance, be offered as examples for the influence of Cervantes on Sterne's text. Furthermore, Sterne likes to play with words and languages, which is apparent in his use of foreign words. Most of the quotes are Latin and French. There are also Italian words, a few Spanish words and a Guascoigne word. As Melvyn New, the editor of The Florida Edition of the works of Laurence Sterne, points out, Greek words are also of visual significance that should not be ignored (as cited in Rainoldi, Sarullo and Sotgiu, "http://www.tristrams-handyweb.it").

Taken together these points, the analysis of the ST and the TT discloses that, while Sterne makes use of a limited number of notes to explain these allusions and foreign words in the ST and leaves the readers to their own devices in combining this literary text with their prior knowledge and intuition, the Turkish translator employs totally different strategies. First, the Turkish translator relocates Sterne's notes[12] and positions these notes at the bottom of the page, which indicates the transformation of Sterne's "notes" into "footnotes" in the TT. She also manipulates the content of Sterne's notes, and often provides additional information in order to make the references and foreign words easier to understand for the Turkish reader. For instance, she explains the meaning of *fracas* and *bon mot* respectively as "gürültü, patırdı" and "latife" in the part entitled "Notes on book". By so doing, the Turkish translator does not let the Turkish reader use their ability to read between the lines and make connections between

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12   In the ST of *Tristram Shandy*, Sterne's notes are not located at the bottom of the page, but within the text.

conclusions they draw and other beliefs or knowledge. On the contrary, she excessively intervenes in the ST, which seems to lessen the reading pleasure of the Turkish reader. Even if her insertion of additional information into the Sterne's notes and her addition of a separate part entitled "Notes on book" at the end of each volume are intended to make the novel accessible to the Turkish reader, these choices seem to create a sense of loss in the Turkish version of the *Tristram Shandy*. Yavuz, as a translator, systematically makes changes in the Turkish translation to such an extent that her translation seems to turn the canonical book into a book shelved as an easy-read. As completely different from a reader profile of the ST, her translation also seems to target the reader, who wants to yield the same contextual effects as the ST reader, but by spending a little or no processing effort. Here are some examples of the interventions in the Turkish translation, which help the Turkish reader acquire adequate contextual effects without fortuitous expenditure of processing effort, in other words, which try to keep the processing effort as low as possible on the part of the Turkish reader.

Example 1

Target Text	Source Text
Yazar burada iki açıdan yanılmaktadır […] Dr-------'ın yayınladığı ünlü yazarlar kataloğunda görmüş olmasından ya da *Lithopoedus*'un adını, çok benzediği için *Trinecavellius*'la karıştırmasından kaynaklanmaktadır [*Sterne'in dipnotu*.] Sterne burada Dr. John Burton'la alay etmektedir. Burton, Dr. William Smellie'yi (Adrianus Smelvogt) taşlaşmış bir çocuk bedeni resmini bir yazar ismi ile karıştırmakla suçlar. Bu suçlama Burton'un "Doktor William Smellie'ye Mektup (1753), De partu difficili" sinde yer alır. (Sterne, 2015, p.161)	(The author is here twice mistaken […] Mr. Tristram Shandy has been led into this error, either from seeing Lithopadeus's name of late in a catalogue of learned writers in Dr.-, or by mistaking Lithopaedus for Trisecavellius,-from the too great similitude of the names. (Sterne, 2012, p.139)

Example 2

Target Text	Source Text
Sorbonne'un vaftiz sorunu üzerine yaptığı konsültasyonun sahihliğinden kimileri kuşku duyduğu […] için bu aforoz metninin orijinalini yayınlamanın uygun olacağı düşünüldü…[*Sterne'in dipnotu*] **Bu aforoz metni, Thomas Herne'in (1678-1735) *Textus Roffensis* (1720) adlı yapıtında yayımlanmıştır (s.35).** (p.188)	(As the genuineness of the consultation of the Sorbonne upon the question of baptism was doubted by some, […] t'was thought proper to print the original of this excommunication…) (p.159)

Example 3

Target Text	Source Text
Hafen Slawkenbergius, *Cluny'de* 940 yılında *Cluny* başrahibesi *Odo* tarafından kurulmuş olan *Cluny* Benedictine rahibelerini kastediyor. [*Sterne'in dipnotu*] **Burgonya'daki Cluny manastırı 910 yılında Aquitaine'li William tarafından kurulmuştur. Manastırın ilk yöneticisi (İ.S. 910-927) Baume'li Berno'dur; 927-942 yıllarında bu görevi sürdüren Azize Odo'nun etkisi önemli olmakla birlikte, Cluny rahibeler manastırı ancak on birinci yüzyılın ortalarında kurulmuştur.** (p.265)	(Hafen Slawkenbergius means the Benedictine nuns of Cluny, founded in the year 940, by Odo, abbe de Cluny.) (p.233)

Example 4

Target Text	Source Text
Nonnulli ex nostratibus eadern loquendi formula utun [...] Joha. Luxuis in prolegom. quem velim videas, de Analy. Cap. 1,2,3. Vid. Idea. [*Sterne'in dipnotu*] **Sterne'in bu parodik dipnotunun hiçbir anlamı yoktur.** (p.271)	(*Nonnulli ex nostratibus eadern loquendi formula utun [...] Joha. Luxuis in prolegom. quem velim videas, de Analy. Cap. 1,2,3. Vid. Idea.*) (p.240)

Example 5

Target Text	Source Text
Vid. Swinburn on Testaments, Part 7.§8. [*Sterne'in dipnotu*] **Henry Swinburn (e) (?1560-1623) bir Kilise hukukçusu ve *A Brief Treatise of Testaments and last Willles* (1590) yazarıydı. Sterne'in Suffolk Dükü davası konusunda kullandığı kaynak da budur.** (p.329)	(Vid. Swinburn on Testaments, Part 7. para 8.) (p.292)

Differing from the examples above, the example given below shows the translator's intervention, which aims at directing the Turkish reader to which chapter they should turn back to in order to understand a given reference, passage or a word. By so doing, the Turkish translation once again helps the reader make necessary inferences that seem to be intended by the ST writer.

Target Text	Source Text
Vid. *Pellegrina*. [*Sterne'in dipnotu*] **Bkz. V.Kitap, XLII. Bölüm, Not 9.** (p.421)	(*Vid. Pellegrina*) (p.374)

Apart from those examples, due attention needs also to be paid to the separate part named "Notes on book" at the end of each volume of *Tristram Shandy*. In this part of the present study, the number of the notes in the Turkish translation seems to prove that the translator presupposes the Turkish reader is not familiar with the references and foreign words in the ST. From the first to the ninth volume, the number of the notes are respectively as follows: the first volume, a hundred seventeen notes; the second volume, ninety one notes; the third volume, a hundred eight notes; the fourth volume, eighty nine notes; the fifth volume, a hundred seven notes; the sixth volume, eighty six notes; the seventh volume, eighty notes; the eighth volume, forty notes and the last volume, twenty eight notes.

Lastly, one can argue that the habitus of the Turkish translator has led her to overuse paratexts, since she may not be sensitive to the expectations of "high literature" readers. Regarding the fact that, Yavuz received her education not at a literature department and the majority of the books she translated are not fictional but academic, it is possible to restate that her translation strategies seem to be habitus-oriented. That is to say, the translator's early socialization within the structure of education that she received, and her later life experiences in the publishing industry as a translator of largely non-fictional books may have led her to fail to satisfy the expectations of the readers of "high literature".

5.2. The use of Ottoman Turkish

As a language, Turkish was exposed to the influence of Arabic and Persian due to Turks' contact with Arabs and their conversion to Islam. This influence markedly increased during the era of the Ottoman Empire. Then, Ottoman Turkish, a hybrid language bringing together elements from Arabic, Persian and Turkish, turned into a flamboyant and prestigious language used by the rulers and the elite. It can thus be concluded that two languages dominated the Ottoman Empire: (i) Ottoman Turkish, the language of the administration and of classical literature, and (ii) Turkish, the language of the ordinary people and of popular literature (Agoston and Masters, 2009).

Against this backdrop, it can be argued that, in *Tristram Shandy*'s Turkish translation, Yavuz's use of obsolete or long-forgotten words seems to appropriate for the sermons and legal documents (e.g. marriage settlement) in the ST of *Tristram Shandy* since these kinds of documents in Turkey are full of archaic Ottoman-Turkish words. The examples obtained from the Turkish translation reveal that, Yavuz also uses Ottoman Turkish in places where the author, Sterne, and the protagonist, Tristram directly penetrate into the text and make their voice heard. In this light, it is plausible to argue that, though Yavuz's use of Ottoman words as a form of heteroglossia seems to be appropriate for the former case, which helps the Turkish reader distinguish the language used in religious and legal texts from daily communication, it does not seem proper for the latter case. This is because, the incorporation of old Ottoman words into the speech of Sterne and Tristram eliminates their cozy and intimate style of speech which seems to be designed to attract the reader to fully take part in the story. The points just explained will now be illustrated by means of the examples which are deemed representative.

Example 1

Target Text	Source Text
-Benim türümdeki yazarların ressamlarla paylaştıkları ortak bir ilke vardır. -Aslına tümüyle sadık kalarak kopyalamak resimlerimizin yeterince çarpıcı olmalarını engellediğinde, bizler **ehven-i şeri** seçer ve güzelliği ihlal etmektense hakikati tahrif etmeyi yeğleriz. (p.112)	-Writers of my stamp have one principle in common with painters. Where an exact copying makes our pictures less striking, we choose **the less evil**; deeming it even more pardonable to trespass against truth, than beauty. (p.84)

Example 2

Target Text	Source Text
-Dr. *Slop*'un acıklı düşünüşü ve arka salonun kapısında beliren acıklı görüntüsünü uzun uzadıya anlattım;- okur **bu minval üzre** bir müddet hayal kurmayı sürdürsün. (p.127)	-I have given an ample description of Dr. Slop's sad overthrow, and of his sad appearance in the back-parlour;-his imagination must now go on **with it** for a while. (p.100)

Example 3

Target Text	Source Text
İnce okartlara gerek duyulan her türlü kederde (musiki hariç) insanın aklına derhal şapkasının bağı gelir: -bu gerçeğin ardında yatan felsefe o kadar **sathidir ki**,-açıklamaya girişmeyi kendime haraket addederim. (p.183)	In all distresses (except musical) where small cords are wanted, nothing is so apt to enter a man's head as his hatband:- the philosophy of this is no **near the surface**-I scorn to enter into it. (p.154)

Example 4

Target Text	Source Text
...*Toby* amcam kendisini bu konuda sinirlendirmedikçe, onun atını düşündüğünde, elinde değil, gülümserdi, - topallaması ya da başına herhangi bir kaza gelmesi mümkün olmayan bu at, babamın **muhayyilesini** alabildiğince harekete geçirirdi [...] (p.220) Başka zamanlar, [...] babam bütün **belagat haznesini** [...] tüketirdi. (p.221)	...unless my uncle Toby vexed him about it, could never think of it once, without smiling at it-so that it could never get lame or happen any mischance, but it tickled my father's **imagination** beyond measure [...]. (p.193) At other times [...] my father would exhaust all **the stores of his eloquence** [...] (ibid.)

Example 5

Target Text	Source Text
Bu cümleyi, okur ile aramda **durum muvacehesi** nedeniyle ortaya çıkan olaylar üzerine gözlemimi belitmeden tamamlamayacağım. (p.293)	I will not finish that sentence till I have made an observation upon the **strange state of affairs** between the reader and myself. (p.263)

Example 6

Target Text	Source Text
…ve işte böyle, son lokmasını da çiğneyip yuttuktan sonra Montreuil şehrine **vasıl olduk**. (p.491)	…and so as he finished the last mouthful of it, we **entered** the town of Montreuil. (p.443)

Example 7

Target Text	Source Text
Amcam Toby ile Trim'in sürdürdükleri konuşma aynı dostane ve heyecanlı **minval üzre** bir süre daha devam etti…(p.569)	The dispute was maintained with amicable and equal force betwixt my uncle Toby and Trim for some time. (p.522)

Example 8

Target Text	Source Text
Tanrının her kulunun, sırtında bir **mintan** olsun olmasın,-böyle bir çevresi vardır… (p.57)	…of which very kind every soul living, whether he has a **shirt** to his back or no.-has one surrounding him…(p.32)

The examples presented above show that, the Turkish translation has removed the casual speech style used in places where Stern and Tristram directly interact with the reader in the ST, which in turn resulted in distancing the Turkish reader from the writer, narrator and the Turkish version of *Tristram Shandy*. While ST readers encounter the writer and the narrator who use casual and conversational language familiar to them, this is not the case for the Turkish reader. This is because; the Turkish translator has replaced this conversational language in the ST with archaic sounding words (of Arabic or Persian origin) which create a distant voice. As it has been previously underlined, Ottoman Turkish is deemed a prestigious language used by the elite rather than the language of the ordinary people. As such, the translator's lexical choices such as "**ehven-i şer**" for "**the less evil**"; "**sathi**" for "**surface**" and "**muhayyile**" for "**imagination**" seem to erase the intimacy of the ST in the Turkish translation, which may in turn disable the Turkish reader from establishing a closeness with the book in question.

5.3. The use of explicitation as a translation strategy
The third level at which the present study discusses the changes in the Turkish translation of *Tristram Shandy* is an "explicit" nature of the translation. It is then necessary to define the concepts of "explicity" and "implicity". While, explicity (i.e., explicature) is the content that is explicitly communicated through an utterance, an implicature is the content that can be recovered from the proposition stated by the utterance. From a Translation Studies perspective, it is significant to pinpoint that, while the text types such as subtitling and technical documents entail the translator to make his/her communicative intention explicit, it is mostly not the same for translation of literary texts,

especially those of high literature (i.e., *Tristram Shandy*). This is because, the use of explicit expressions in literary translation, may hamper readers' pleasure of making use of contextual clues and disclosing the implicit information in the text on their own.

As was previously implied, readers of high literature, do not often prefer the translator's explicating all the implicit information in any utterance, instead they prefer their own active participation (i.e., active process of making meaning). The experienced readers' reading is a continuous process of making inferences, relating them to prior experience, knowledge and viewpoint (Kitao, 1989). *Tristram Shandy*'s unconventional time scheme and digressive-progressive style encourages its readers to be active participants. This very point is elaborated by two researchers, Robert W. Uphaus and Amar Acheraiou, respectively as follows:

> *Tristram Shandy* is not so much an original description of a journey, nor is it so much organized by a journey, as it is a journey that the reader participates in. [...] In Sterne's terms, as strangers we read the book as if it were an external journey- the history of Tristram's life and the lie of the Shandy household. But as friends or companions, we are, by virtue of the sixth sense of our imagination, active participants in the journey, and thus no longer separable from the inferior journey of Tristram's life and opinions. (1979, p.116)
>
> Although the reader had been taken into consideration in earlier periods, it is in the eighteenth century that readers started to be attributed a dynamic role. Most notably in Sterne [...], the reader is envisaged as an active and creative agent, impelled to participate in the aesthetic enterprise. [U]nlike earlier writers, Sterne expects his reader to engage in active collaboration with the author [and] even assigns to the reader the role of a co-author [...] (2009, p.12).

Though Sterne often leaves some culture-specific expressions and foreign words implicit and expects the reader enrich these implicit utterances with contextual information in order recover the intended meaning, Yavuz explicitly gives the meaning of the expressions, which seems to be intended by the ST writer, and thus hampers the inferential phase enabling the Turkish reader to make certain assumptions while reading the translated text. For example, in the second example below, the expression "**Tom Fool**" in the ST of *Tristram Shandy* comes from *Thome Fole*, "a name that Middle English speakers applied to anyone they considered a half-wit" ("Merriam-Webster"). "Thome" is a nickname for "Thomas" whereas "fole" means simply "fool." However, this expression, which is most probably deemed unfamiliar to the Turkish reader, is omitted in the Turkish translation and this omission leads to a loss in the message which is conveyed through the culture-specific expression in the ST. Rather than allowing the Turkish reader

to extract the correct interpretation that seems to be intended by the ST writer, the translator omits the expression and replaces it with the explicit expression "**en saçma bir iş için**".

Similarly, in the fourth example given below, the verb "**deflower**" implies having sex with someone who has not had sex before. The Turkish translator opts for explicating all implicit information in the expression "**deflower'd**", and translates it as "**bek**â**retinin bozulması**". The choice of the translator leads to an easier accession of the meaning that seems to be intended by the verb, "**deflower'd**". This translation strategy directly eliminates the possibility of non-recognition of the connotations of this verb by the target reader. Taken together, these examples display that the Turkish translation does not seem to be meeting the expectations of the reader that Sterne envisaged as an active and creative agent who participates in the process of meaning recovering.

Examples

Target Texts	Source Texts
1) -**elli altın karşılığında**- emirlerine amadedir. (p.39).	-it is as much at his service for **fifty guineas**; - (p.14).
2) Yılın herhangi bir ayında **en saçma bir iş için** *Londra*'ya çağrılmış olsa, ağzını açıp da tek bir söz etmezdi. (p.63)	Had he been whistled up to London, **upon a Tom Fool's errand**, in any other month of the whole year, he should have said three words about it. (p.39)
3) Bu hesaba göre, Madam, yalnızca iki bin sternlinlik bir servetiniz var-oysa siz ölümüm halinde yılda üç yüz sterlin **dulluk ödentisi** almakta ısrar ediyorsunuz. (p.226)	By this account, madam, you have but two thousand pounds fortune, and not a shilling more-and you insist upon having three hundred pounds a year **jointure** for it. (p.199)
4) Kapının iç tarafında beklentinin taşlaştırdığı Bridget'in eli tokmağın üzerinde duruyordu; ve Bayan Wadman **bekâretinin** bir kez daha **bozulmasına** hazır gözüyle yatak odasının perdesi ardında nefesini tutmuş onların gelişini gözlüyordu. (p.627)	Bridget stood perdue within, with her finger and her thumb upon the latch, benumb'd with expectation; and Mrs. Wadman, with an eye ready to be **deflowered** again, sat breathless behind the window-curtain of her chamber, watching their approach. (p.570)

As is observed throughout the Turkish translation of *Tristram Shandy,* explicitation as a translation strategy has also been employed for the translation of idiomatic expressions in the ST. That is to say, the translator converts the covert ST information into overt expressions in the TT. In this case, however, the use of this strategy seems to be appropriate since it helps rework the conversational language in the ST, particularly in some parts of the text, where Sterne and Tristram use an "intimate" style of speech which appeals to readers, who desire to take part in the story.

Examples

Target Text	Source Text
Hikaye **saman alevi gibi** dört bir yanı sardı. (p.45)	The story ran **like wild-fire.** (p.20)
...çünkü, ihtiyacımız olduğu zamanlar ortada olmadı mı **elimiz kolumuz bağlanır**, bir şeycikler yapamayız. (p.57)	...because when she is wanted, we can **no way do without** her. (p.32)
...bir Fransız için **hayat memat meselesi** olan budur. (p.67)	...every French man **lives or dies**. (p.44)
...**devede kulak** sayılabilecek bazı kenar köşe belgelerin...(p.110)	...some marginal documents **at the feet of the elephant**...(p.81)
...**beş para etmez**. (p.112)	I **would not give a groat** for that man's knowledge...(p.83)
...ama şeytan görsün şu istihkâm biliminin yüzünü... (p.130)	...I wish the whole science of fortification, with all its inventors, **at the devil**. (p.104)
...**başımın üstünde yerin var**...(p.132)	...you are **heartily welcome**...(p.106)
...gözü yaşlara boğacak kadar kederlere **gark olmuş**. (225)	...but at the same time **in the most lamentable** attitude of a man **born down with sorrows**. (p.198)
...evi ve evin içindeki her şeyi, amcam *Toby* hariç, **arapsaçına döndürdü**. (p.241)	...turn'd likewise the whole house and everything in it, except my uncle Toby, **quite upside down**. (p.215)
...ve hepsini şeytan aldı götürdü. (p.301)	...and sent to **the devil**. (p.273)
Bazıları, şöhretlerini **pireleri deve yapma** sanatına borçludurlar. (p.379)	...some men rise, by the art of **hanging great weights upon small wires**. (p.338)
...hikâyeme **limon sıkmayın**. (p.446)	I beg I may not be **interrupted** in my story. (p.402).
Ne var ki, diye eklerdi babam, benim kardeşim **bir sineği bile incitmeyecek** kadar ince ruhludur. (p.448)	But 'tis not my brother Toby's nature, **kind soul!** my father would add, **to insult any one**. (p.405)
Her işte bir hayır vardır, dedim. (p.516)	**Everything is good for something**, quoth I. (p.469)
...**kan ter içinde** çalışmakta olduklarından...(p.549)	...had posted down with so much **heat and precipitation**...(p.499)
...**tuzla buz oldu**. (p.551)	...was **shiver'd into a thousand atoms**. (p.502)
Ama **yürek yufkadır**...(p.552)	But as the **heart is tender**. (p.503)
...**lime lime olmuştu**. (p.561)	...which being **dismally tarnish'd**... (p.513)

6. Conclusion

This paper has set out to show that, the sociological perspective in Translation Studies contributes much to unveiling the complex structure and dynamics of the translation process. To that end, it has drawn on Bourdieu's social theory which is developed around the key concepts of field, habitus and symbolic capital. Inspired by these concepts, this study entails a comprehensive analysis of the Turkish translation of *Tristram Shandy* by focusing not only on linguistic but also on extralinguistic components.

First, the dynamics of a field have been discussed, and accordingly the translation of *Tristram Shandy* has been asserted to belong to the restricted field of cultural production, which consists of what is classified as a "high" art. This argument has been supported by the following points: (i) Yapı Kredi Publications's selection of high quality works from Turkish and world literature, (ii) the translation's being published under the Kazım Taşkent Classics series, (iii) Orhan Pamuk's "allographic preface", (iv) ST writer, Laurence Sterne's symbolic capital in the literary field and (v) Nuran Yavuz's habitus and symbolic capital in Turkish publishing industy.

Against this background, the present study has disclosed that, the abovementined macro translational choices and strategies have not brought along proper choices and strategies at the micro level in the Turkish translation of *Tristram Shandy*. Contrary to expectations, Yavuz's translation strategies seem not to be appropriate for the ST's complicated structure, which Sterne asks the reader solve by explicating the implicit information in his text. However, Yavuz's use of notes/footnotes, her incorporation of Ottoman Turkish words, and her selection of explicitation as a translation strategy in the Turkish version of *Tristram Shandy* most probably unfavorably influenced the reading pleasure of its readers. In other words, regarding both the field which the Turkish translation of *Tristram Shandy* belongs to and also the reader profile of this classical work, it is possible to conclude that, the translator's overuse of notes/footnotes and explicitation strategy in the Turkish translation would largely decrease the effects that the reader expects to meet. While the ST invites its readers to make sense of the text by filling in the gaps in the story, the Turkish translation unnecessarily helps its readers by explaining almost all references and foreign words in the ST.

Lastly, it can be noted that there is much scope for further research on the translation of canonical literary works from English into Turkish. The present study has taken only a small step by problematizing the Turkish translation of *Tristram Shandy* from a sociological perspective in Translation Studies. It is the hope of the author that this study will contribute to the scholarly interest in sociologically oriented research on the translation of English classic books into Turkish, and that the preliminary findings presented in this study will be strengthened by future research.

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