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A SOURCE TEXT ANALYSIS AND TRANSLATOR DECISIONS THROUGH THREE DIFFERENT TURKISH TRANSLATIONS OF JANE AUSTEN'S *PRIDE AND PREJUDICE*

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ÖZET

Yüksek Lisans Tezi

Kaynak Metin Çözümlemesi ve Jane Austen'in *Aşk ve Gurur* Adlı Kitabının Üç Farklı Türkçe Çevirisinde Alınan Çevirmen Kararları

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Asırlardır farklı kültürlerin ve medeniyetlerin buluşma noktası olarak kabul edilen çeviri, son zamanlarda çeviribilim adı altında bağımsız bir disiplin olma yolundadır. Bu çabalarda Gideon Toury'nin erek odaklı çeviri kuramı dikkat çekicidir. Toury'nin kuramı özellikle edebi çeviriye bakış açısını değiştirmiş ve edebi çeviri eleştirisindeki daha önceki kural koyucu yaklaşımların bir tarafa bırakılmasında önemli bir rol oynamıştır. Erek odaklı kurama göre daha geniş bir sosyal ve kültürel çerçevede incelendiği için çeviri orijinali ile bir eşdeğerlik taşır. Edebi çevirinin betimleyici analizinde çalışmanın başlangıç noktası çevirmenlerin çeviri normlarını ortaya çıkarması olası olan çeviri metinleridir.

Bu çalışmanın asıl hedefi erek-odaklı kurama dayalı bir betimleyici çeviri eleştirisi yapmaktır. Bu çalışma üç bölümden oluşmuştur.

İlk bölüm temel kuramsal çerçeve olan Gideon Toury'nin erek-odaklı kuramı hakkında detaylı bilgi ile açılır. İkinci bölümde çevirmenler için olası problem sahalarını belirlemek üzere kaynak metin olan *Aşk ve Gurur* ve kaynak metin yazarı olan Jane Austen hakkında bazı yararlı bilgiler verilecektir. Üçüncü bölüm *Aşk ve Gurur* adlı eserin üç farklı çevirisiyle orjinalinin erek-odaklı kuram çerçevesinde karşılaştırmalı analizinin yapılmasıyla edebi çeviri eleştirisine bir örnek sergilemeye ayrılmıştır.

Anahtar Kelimeler: 1) Erek odaklı kuram, 2) Erek kültür, 3) Çeviri normları, 4) Karşılaştırmalı Analiz, 5) Çeviri Eleştirisi

ABSTRACT

Master's Thesis

A Source Text Analysis and Translation Decisions through Three Different Turkish Translations of Jane Austen's *Pride and Prejudice*

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Translation which has been the meeting point of different cultures and civilizations for centuries, is recently on its way to become an autonomous discipline under the name of science of translation. In these efforts, Gideon Toury's target-oriented translation theory is noteworthy. Toury's theory has changed the point of view particularly to literary translation and has played an important role in putting aside the former prescriptive attitudes to criticism of literary translation. According to target oriented theory every translation carries some kind of equivalence with its original since they are examined in a broader social and cultural framework. In a descriptive analysis of a literary translation the starting point of the study is the translated text themselves which are likely to reveal the translational norms of the translator.

The main goal of this study is to conduct a descriptive translation criticism based on the target-oriented theory. This study is made up of three parts.

The first part of the study opens with some detailed information on the basic theoretical framework, Gideon Toury's target-oriented theory. In the second part some useful information about the source text, *Pride and Prejudice* and the source text writer, Jane Austen, will be given so as to determine the probable problem areas for the translators. The third part is devoted to present an example for criticism of literary translation by means of a comparative analysis of three different translations of the novel *Pride and*

Prejudice **with its original in the framework of the target-oriented theory.**

Key Words: 1) Target-oriented theory, 2) Target culture,

3) Translational norms, 4) Comparative Analysis, 5) Translation Criticism

A SOURCE TEXT ANALYSIS AND TRANSLATOR DECISIONS THROUGH THREE DIFFERENT TURKISH TRANSLATIONS OF JANE AUSTEN'S *PRIDE AND PREJUDICE*

CHAPTER I

1. THEORETICAL FRAMEWORK OF THE STUDY: GIDEON TOURY'S TARGET- ORIENTED TRANSLATION THEORY

CHAPTER II

2. LITERARY ANALYSIS OF *PRIDE AND PREJUDICE*

CHAPTER III

3. CASE STUDY FOCUSSING ON THREE DIFFERENT TURKISH TRANSLATIONS OF JANE AUSTEN'S *PRIDE AND PREJUDICE*

INTRODUCTION

The term commonly used "The Descriptive Approach" or "Descriptive Translation Studies" dates from the early 1970's and gains its acceptability due to its deliberate opposition to "prescriptive" Translation Studies. Descriptive Translation Studies is descriptive in its nature since it rejects both formulating rules, norms or guidelines for the practice or evaluation of translation and developing didactic instruments for translator training. Since it is in search of shedding some light upon the existing translation phenomena, the focus is on the observed aspects of translation. That is to say, the evaluation of translation phenomena should deal with the actual translations and their contexts rather than with source texts (Hermans, 1997;7).

This turn in Translation Studies depends mostly on the works of several theoreticians namely, James Holmes, Itamar Even-Zohar and Gideon Toury. James Holmes who claimed legitimacy for the study of translation as a scientific discipline and Itamar Even-Zohar who developed the polysystem theory, paved the way for Gideon Toury's target-oriented theory. The efforts to free Translation Studies from the sovereignty of other branches, and to put the branch on a scientific basis have gained momentum by the target-oriented theory.

Toury argues that the descriptive branch constitutes the focal point of Translation Studies since it is necessary to carry out empirical researches to claim autonomy and become a scientific discipline. That is to say, to form a theory of translation it is necessary to describe all translation phenomena in an effort to establish general principles by means of which these phenomena can be explained and predicted (Toury, 1995; 9).

Toury has introduced the notion of translational norms to Translation Studies. He makes a distinction between three types of translational norms: preliminary,

operational and initial norms. He suggests that to find out the functional equivalence relationship between the source text and target text, translational norms of translators should be reconstructed. By the use of translational norms a new era has been opened in the criticism of literary translation. That is the reason why Gideon Toury's target-oriented theory is taken up as the basic theoretical framework of this study.

The aim of this study is to try to determine the function of translational norms in the decisions of the translators and the equivalence relationship between the source text and target texts through a descriptive comparative analysis of translated texts with their original in the target-oriented theory.

Before a criticism of literary translation is carried out, the basic propositions of the target-oriented theory will be discussed in the first part of the study. For instance, the focus on the contextualization of translation, that is, the idea that translated texts should be evaluated in the context of the culture receiving them (target culture) is one of the key factors which sets the direction of this study. Another significant argument Toury puts forward is that occurrences of shifts have been a universal of translation, and translators tend to make non-obligatory or norm governed shifts away from the source text in addition to obligatory or rule governed shifts which result from the cultural, social, and linguistic differences between the source and target text. According to Toury translators resort to norm governed shifts and make modifications in the source text since they try to produce acceptable translations for the target culture and readers.

The translational norms which have a central role in translation activity, in other words, in the decisions of translators, will be examined through translated texts of the same original text in order to shed light upon the reason why different translations are produced from the same source text. It should be underlined that while Nihal Yeğinobalı and Suna Asımgil's translations belong to the same period (1970s), Ali Ateşoğlu's translation is produced in a different period (2003). Due to the difference in periods, this will be a diachronic study assuming that translators of different periods are likely to produce different translations of the same original

(source) text.

In this study, Jane Austen's novel <u>Pride and Prejudice</u> is chosen as the source text since its author is accepted as a classic writer all over the world, and it is translated into Turkish in different periods. Besides, the time gap between the source text writer, Jane Austen, and translators set some barriers to the translation activity. Logically, it is assumed that every translator has found some strategies to get over this time barrier. That is the reason why translator decisions are worth analyzing.

In this context, it is useful to make a source text analysis which gives information about the life, works of the source text writer and the place of the source text in the English literature in an effort to determine the probable problem areas and solutions. This analysis will be given in the second part of the study after the basic theoretical framework of the study is described and explained.

In the application of the target-oriented theory, three different translated texts of <u>Pride and Prejudice</u> will be compared with their original to conduct a criticism of literary translation in the last part of the study. Putting aside the notion of one-to-one equivalence and source-orientedness of the former translation theories, the role of translational norms in the decisions of translators will be reconstructed to reveal the type and extent of equivalence relationship between the source text and target texts.

In order to carry out an application of translation criticism based on Gideon Toury's target-oriented translation theory a descriptive study will be conducted. This study will be based on coupled pairs of the source text and target text which are assumed to help the reconstructing of translational norms of the translators. These coupled pairs will be grouped on the levels of word, phrase, syntactic and stylistic.

It is hoped and assumed that this study will not only test the workability of translational norms in the decisions of translators but also lead to a better understanding of the multifaceted decision-making process of translators. Besides, the findings of this study may supply data for the theoretical branch of the target-oriented theory.

1. THEORETICAL FRAMEWORK OF THE STUDY: GIDEON TOURY'S TARGET-ORIENTED TRANSLATION THEORY

In this chapter, the aim is to provide background information on the basic theoretical framework, namely the Target-Oriented Theory for the evaluation of translation phenomena in Jane Austen's Pride and Prejudice.

Before particular emphasis is laid on the basic theory, sources which inspired the Israeli theorist Gideon Theory will be considered so as to have a better understanding of the theory.

1.1. Inspirarions of Gideon Toury:

As it is mentioned in Gideon Toury's book entitled Descriptive Translation Studies and Beyond one of his source of inspiration was the scholar James Holmes who coined the term "Translation Studies". His second source of inspiration was his colleague Itamar Even-Zohar's polysystem theory which is based on Russian formalism (Hermans, 1999; 103).

In his essay "The Name and Nature of Translation Studies" (1972) James Holmes claims legitimacy for the study of translation as a scientific discipline. Those who are interested in studying translation should give up prescription and try to describe the relevant phenomena according to him. In order to establish general principles to explain and predict translation phenomena and form a full and comprehensive translation theory Holmes makes classifications under the heading of "Translation Studies" (Hermans, 1999; 29).

Besides giving a name to the new discipline Holmes divides the "Translation Studies" into two fields of branches: Applied and Pure Translation Studies which is further divided into the Descriptive Translation Studies branch and the Theoretical

Studies branch. The descriptive branch, which is concerned with describing translation and the activity of translating, is subdivided for the sake of research as product-oriented which studies existing translations; function-oriented which considers translations in their socio-cultural context and process-oriented which gives importance to the mental processes taking place in translator's minds. The theoretical branch is categorized as translator training, the production of translation aids, translation policy and translation criticism. This categorization of James Holmes opens the path for Toury to form the basis of Descriptive Translation Studies later in his works (Hermans, 1999; 29).

Toury's second inspiration was the polysystem theory as mentioned before. Itamar Even-Zohar, a well-known theoretician from the Tel-Aviv University, developed his theory of literature as a polysystem in the early 1970s and restated it with only slight changes in the Spring 1990 issue of *Poetics Today* (Hermans, 1999;106).

Influenced by Russian Formalists, particularly by Jurij Tynjanov, Even-Zohar states that literature should be seen as a system like other cultural activities. As Even-Zohar explains: "The idea that socio-semiotic phenomena i.e. sign-governed human patterns of communication such as culture, language, literature could more adequately be understood and studied if regarded as systems rather than conglomerates of disparate elements" (Even-Zohar, 1990; 9).

Even-Zohar accepts literature as a polysystem a system of systems formed out of interrelated forms such as text, authors, its status within the system and textual models.

> If the idea of structuredness and systemicity need no longer be identified with homogeneity, a socio-semiotic system can be conceived of as a heterogeneous, open structure. It is, therefore, very rarely a uni-system but is, necessarily, a polysystem - a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent (Even-Zohar, 1990; 2).

Unlike the former theorists, he places translated texts into a larger cultural context which is the receiving (target) literary polysystem. He argues that a text is correlated to different systems and elements of a given culture and "translation is no longer a phenomenon whose nature and border are given once and for all but an activity dependent on the relations within a certain cultural system"(Even-Zohar, 1990; 51). In the same vein, the term genre should be understood in its widest sense in the polysystem theory. That is to say literary genre is not restricted to "high" or "canonized" genres; it also includes "low" or "non-canonized" genres. Thus polysystem theory includes works and genres such as science-fiction, popular fiction, detective novels, children's literature, translated literature that have been traditionally excluded from the field of literary studies (Even-Zohar, 1990;15).

The relationship between translated text, which are not to be taken as isolated items, and the target polysystem can have two aspects:

1. The selection of translated texts are governed by conditions within the receiving polysystem. That is to say, the lacking elements of the target polysystem are imported from the selected source culture. Translated literature may have primary or secondary position in target polysystem. In peripheral cultural systems in which the translated literature system has a central role and an innovative function, the translated literature obtains a primary position under the following circumstances:

a) When a literature is new born and in need of ready-made models.

b) When a literature is weak and unable to produce innovations itself or it is under the effect of a dominant culture.

c) When the established models in a literature are not enough and when it is at a turning point (Even-Zohar,1990; 47).

However, translated literature obtains a secondary position when its position within the target polysystem is peripheral. In that case it makes no major influence on the central system and its function is largely conservative maintaining conventional forms and literary norms of the target system.

2. The position of translated literature influences the translation norms of the

target culture. Even-Zohar argues that:

> Since translational activity participates, when it assumes a central position, in the process of creating new, primary models, the translator's main concern here is not just to look for ready-made models in his home repertoire into which the source texts would be transferable. Instead, he is prepared in such cases to violate the home conventions. Under such conditions the chances that the translation will be close to the original in terms of adequacy (in other words, a reproduction of the dominant textual of the original) are greater than otherwise (Even-Zohar, 1990; 50).

In other words, if the translated literature assumes a primary position, the function is to introduce new works into the target culture and change the existing relations. Thus translated texts tend to more closely reproduce the original texts, forms and textual relations. It may even include versions, imitations and adaptations. In case of translations occupying a secondary position within a target culture, translators tend to conform to existing aesthetic norms in the target culture even though this strategy may result in nonconformity to the original form of the text (Gentzler, 1993; 119).

The norms, behaviours and policies of the translator depend on the position of translated literature in the target culture. Even-Zohar abandons the traditional notions of adequacy and he varies his definition of "equivalence" and "adequacy" according to the historical situation, freeing the discipline from the constraint that has traditionally limited its previous theories (Gentzler, 1993; 125). Instead of one-to-one equivalence between the source and target text he focuses on the position and role of the translated text within the target culture and its relations with original texts of the target culture.

To sum up Itamar Even-Zohar has changed the perspective that governed the traditional translation studies. Rather than prescribing particular translation methods, he attempts to describe the existing translation practices or norms by giving priority to the target culture. The polysystem theory paves the way for Toury's target-oriented theory.

1.2. The Target-Oriented Theory

Gideon Toury has opened a new area in the field of Translation Studies. In his books, <u>Translation Norms and Literary Translation into Hebrew</u> (1977), <u>In search of Theory of Translation</u> (1980), <u>Descriptive Translation Studies Beyond</u> (1995) he strives to build a universal and comprehensive theory of translation which gives the priority to the target culture. In order to free Translation Studies from the sovereignty of other branches he tries to put the branch on a scientific basis by the help of carrying out descriptive studies.

1.2.1. Translation Studies as a Scientific Branch

Empirical sciences, which constitute the best way to test a theory and give support to it, deal with observable real life phenomena. Empirical sciences cannot be complete without a descriptive branch. In Translation Studies the observable data is not speculative entities resulting from preconceived hypotheses and theoretical models but translations themselves and translation activities. For Toury translations are empirical facts which are phenomena of scientific study.

> Since the object-level of translation studies consists of actual facts of 'real life' – whether they be actual texts, intertextual relationships, or models and norms of behaviour – rather that the merely speculative outcome of preconceived theoretical hypotheses and models, it is undoubtedly, in essence, an empirical science. Translated texts and their constitutive elements are observational facts, directly accessible to the eye. In contrast, translational processes… are only indirectly available for study, as they are a kind of 'black box' whose internal structure can only be guessed, or tentatively reconstructed (Toury, 1985; 16-18).

The aim of Translation Studies is to describe translation phenomena and then by the help of these accumulated data to establish general principles by means of which these phenomena can be explained and predicted (Toury, 1995; 9).

1.2.2. The Branches of Translation Studies

Toury accepts James Holmes division of Translation Studies and makes some modifications in this division.

Translation Studies

```
                    Translation Studies
                    /              \
                 Pure          Applied Extensions
                /    \           /    |    \
        Theoretical  Descriptive  Translator  Translation  Translation
          /    \         |         Training      Aids       Criticism
      General  Partial   |
                    /     |     \
              Product  Process  Function
              Oriented Oriented Oriented
```
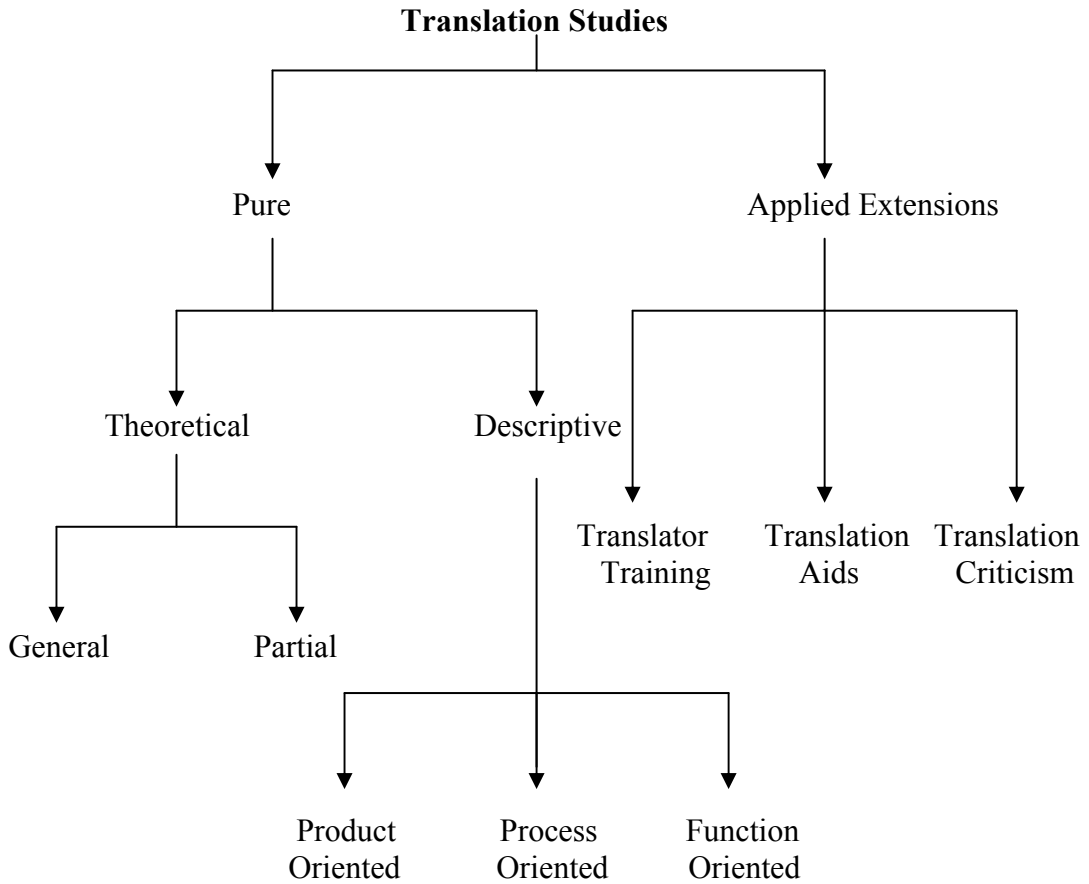
(Toury, 1995; 18).

The objective of Descriptive Translation Studies is to describe the translation phenomena. The existent relations between the source and target text are important in this branch. There are three types of research within Descriptive Translation Studies: product oriented, process oriented, and function oriented. The aim of product oriented Descriptive Translation Studies is the description of individual translations. For instance, a comparative analysis of different translations in the same target language of one source text can be carried out. Analysis of this type may be restricted to works of one historical period (synchronic studies) or they may cover different periods (diachronic studies).

Process oriented descriptive translation studies aims at revealing the thought processes that take place in the mind of the translator while she/he is translating. Function oriented Descriptive Translation Studies involve researches which describe the function or impact that a translation or a collection of translations has had in the socio-cultural situation of the target language.

Theoretical Translation Studies uses the empirical findings produced by Descriptive Translation Studies. It elaborates principles, theories to explain and predict all translation phenomena. In the theoretical branch, the aim is to determine the possible relations between the source and target text.

Applied extensions of Translation Studies deal with translator training, the preparation of translation aids such as dictionaries, grammars, term banks and translation criticism. Toury considers them as extensions of the discipline therefore they are not the center of Translation studies. In this branch, the focus is on the ideal relations.

Unlike James Holmes, Toury attributes a key role to Descriptive Translation Studies in the development of the discipline as an independent field of study. He argues that "no empirical science can make a claim for completeness and autonomy unless it has a proper descriptive branch" (Toury, 1995; 1). It should be underlined that theoretical, descriptive and applied branches are so closely related to each other that the findings of one branch will inevitably have effects on the others. For instance, the results of descriptive research will produce theoretical hypothesis about what translation can involve. On the basis of empirical findings the theory will be able to predict what translation is likely to involve (Toury, 1995; 15).

1.2.3. The Importance of Target Culture in Target Oriented Theory

Toury's theory is called target-oriented as it gives great importance to the target text and target culture. He explains the reason why this term is used in his theory:

Translation have been regarded as facts of the culture which hosts them, with the concomitant assumption that whatever their function and identity, these are constituted within that same culture and reflect its own constellation. To be sure, it was by virtue of such a methodological starting point that this approach to the study of translations and translating in their immediate contexts earned the nickname of 'target-oriented' (Gentzler, 1993; 24).

A text's position and function are determined first and foremost by considerations originating in the culture which hosts them. This means that translations are facts of the target culture. As Toury argues:

> After all, translations always come into being within a certain cultural environment and are designed to meet certain needs of, and/or occupy certain 'slots' in it. Consequently, translators may be said to operate first and foremost in the interest of the culture into which they are translating however they conceive of that interest. In fact the extent to which features of a source text are retained in its translation, which, at first sight, seems to suggest an operation in the interest of the source culture, or even of the source text as such, is also determined on the target side, and according to its own concerns: features are retained, and reconstructed in target-language material, not because they are 'important' in any inherent sense, but because they are assigned importance, from the recipient vantage point (Toury, 1995; 12).

Every translated text becomes a member of the target culture system since they are selected, written, published for and by the members of that culture. Toury believes that translation is designed to fulfill the needs of the target culture by introducing into that culture a version of something existing in a source culture, which – for one reason or another – is deemed worthy of introduction into the target culture (Toury, 1995; 166). For instance, when gaps occur in a cultural system, translations are designed to fill these gaps. Therefore, translators give importance to cultural needs of target system while making a translation. Toury accepts translation as a system in the target polysystem and adds that translation activities have cultural significance. Thus, it is possible to say that translators play a social role between the source and target culture.

Toury argues that a translation is always something which has not been there

before; even in the same case of retranslation, the resulting entity – that which actually enters the recipient culture – will definitely not have been there before (Gentzler, 1993; 16). Translators of different periods produce different translations due to different strategies adopted when translating the same work. This difference is largely affected by different target cultural conditions. Toury claims that "at any rate, translators performing under different conditions (e.g., translating texts of different kinds, and/or for different audiences) often adopt different strategies and ultimately come up with markedly different products. Something has obviously changed here" (Genztler, 1993; 54).

1.2.4. The Main Characteristics of Norms and Their Role in Literary Translation

Norms can be described as the society's way of regulating behaviour by saying what is accepted or tolerated, on the one hand, and what is disapproved of on the other hand. Norms are not necessarily formulated. They apply to various areas of behaviour in society.

The concept of norms is generally considered to have been introduced to Translation Studies through Gideon Toury's book entitled In search of a Theory of Translation in 1980. However in his article "A Handful of Paragraphs on Translation and Norms" (1998) Toury states that the association of translation and norms was present implicity in the works of Jiří Levý (1969) and James Holmes (1988). What Toury did was to accept norms as the key concept in the target-oriented theory to the study and description of translations. By Toury's contribution, Descriptive Translation Studies has gained a socio-cultural approach.

Borrowing a definition from sociology Toury describes socio-cultural constraints on behaviour on an axis with two extreme poles: while general, relatively absolute rules form the first pole, pure idiosyncrasies form the other pole. Norms occupy the vast ground between the poles. Under some circumstances norms can gain so much power that they can be graded as more rule like or on the contrary

common norms can lose their power and become almost idiosyncratic. That is to say, in the course of time the validity and strength of norms may change. Another important which deserves mention about norms is that they always imply sanctions; actual or potential whether negative or positive. It should be underlined that the borderlines between the above-mentioned constraints are vague and grading of them is relative (Toury, 1995; 54).

In his book entitled <u>In Search of a Theory of Translation</u> (1980) Toury states that literary translation is a product of a complex procedure, involving two languages and two literary traditions, that is, two sets of norm-systems. The value behind the norms of literary translation involves two major elements:
1. Being a worthwhile literary work (text) in target language (that is occupying the appropriate position, or filling in the appropriate slot in the target literary polysystem)
2. Being a translation (that is, constituting a representation in target language of another, pre-existing text in some other language, source language, belonging to another polysystem, that of the source, and occupying a certain position within it)

The value behind the norms of literary translation contains requirements resulting from two different sources and this forms the complexity of the translational norms (Toury, 1995; 53).

1.2.4.1. Translational Norms

The cultural specifity and instability of norms make translation a highly challenging activity for the translator (Toury, 1995; 62). By constituting constraints on translator, norms restrict the choices available to the translator, and they set the direction and standard of the translation product. In the study of the translation, norms of the translator should be reconstructed and described.

In order to conduct a descriptive analysis of translation phenomena, Toury suggests two sources for the study of translational norms. These sources are

classified as textual and extra textual. While the translated text themselves and pseudo texts constitute the textual sources; extra textual ones contain prescriptive theories of translation, statements made by translators, editors, publishers. However, Toury suggests that textual sources are more to be trusted than the extra textual ones (Toury, 1980; 57).

Toury makes a distinction between three types of translational norms: preliminary, operational and initial norms.

1. Preliminary Norms: They reflect the decisions taken by the translator before the translation process begins. They determine the overall translation policy regulating the choice of text types or individual texts, authors, genres, schools that are to be introduced to the target literary system through translation. Decisions concerning directness or indirectness of translation and the permitted and forbidden languages are also related to preliminary norms of the translator.

2. Operational Norms: They are the actual decisions made during the act of translation. Toury identifies two types of operational norms:

    a) Matricial Norms: They govern the existence of target language material, its actual distribution and textual segmentation. They determine the visual aspect of the translation including omissions, additions and changes in location.

    b) Textual-linguistic Norms: They determine the actual selection of target language material to replace the original textual and linguistic material.

3. Initial Norm: It represents the translator's main choice between two alternatives deriving from the two major elements of the value behind the literary translation mentioned earlier (Toury, 1980; 54). In other words, initial norm determines the translator's basic orientation either towards the source text and the source language norms or towards the norms prevailing in the target literary system. The former defines the translation's adequacy as compared with source text, whereas the latter

defines its acceptability in the target literary system.

As it can be deduced from the information above, Toury has propounded translation as a norm-governed activity and norms have a central role in the determination of this activity. Even before the act of translation itself, norms dictate the selection of texts to be translated, determining what source languages and models should be chosen by the target literature. They may legitimize the second hand translations or not. During the translation process, norms again play a central role in dictating the mode of translation i.e. what linguistic variants to choose. Consequently, they are the key factors in the determination of the type and extent of equivalence relationship between the source and target text.

1.2.4.2. Translation Relationships: Functional Equivalence - Acceptability and Adequacy -

Equivalence is a very important concept in the target-oriented theory. Thus, some light will be shed upon it before we go any further. It is the norms that determine the type and extent of equivalence manifested by actual translations (Toury, 1995; 61). By studying norms, it is possible to understand how the functional-relational postulate of equivalence has been realized.

The traditional view of equivalence was based on the one-to-one equivalence between linguistic aspects of the source and the target text. Toury added some new dimensions to the concept. In Toury's theory, equivalence is not a single relationship, denoting a recurrent type of invariant. It refers to any relationship which is found to have characterized translation under a specified set of circumstances. Rather than being a static one, it is an abstract and ever-changing concept. Instead, the evaluation of equivalence in Toury's target-oriented theory can be explained as follows: all the possible relations should be taken to constitute a potential equivalence. Equivalence relationship always exists between the source and target texts. What is important is the determination of the extent and type of equivalence (Toury, 1995; 61).

In Toury's views, norms determine the position of translations on an imaginary axis between two extreme possibilities adequacy and acceptability. Translator's different stances in the source norms or target norms lead to his/her different pursuits for the product. If the translator adheres to the norms of the source culture, this means that his/her translation is close to the adequacy pole. If he/she subscribes to norms originating in the target culture his/her translation is close to the acceptability pole.

Toury asserts that every translation involves certain shifts. Even the most adequacy-oriented translation involves shifts from the source text. That is to say, the occurrences of shifts have been a universal of translation. These shifts can classified as:
1. Obligatory or rule governed shifts.
2. Non-obligatory or optional or norm-governed shifts (Toury, 1980; 116).

Obligatory shifts result from the differences between the target and source language and culture systems. Norm-governed shifts are resorted to adjust the translated text to familiar models in the target polysystem (Gentzler, 1993; 166). Toury adds that the shifts encountered during the comparison of target text and source text will show a tendency toward "a lesser degree of adequacy and a greater degree of acceptability" (Toury, 1980; 117). In other words, since the emphasis is laid on the target culture in this theory, Toury gives priority to acceptability. So as to create acceptable translations, the translators can modify or sacrifice some features of the source text.

Thus no text can be entirely acceptable to the target culture as it always presents some new information and introduces forms that are not familiar to the target culture. No translation can be completely adequate to the original text since, as it is mentioned above, the difference between target and source systems call for obligatory shifts. In Toury's words:

> After all, as much as translation entails the retention of aspects of the source text, it
> also involves certain adjustments to the requirements of the target system, the novelty
> of a translated work derives from the target culture itself, and relates to what that

culture is willing (or allowed) to accept vs. what it feels obliged to submit to modification or even totally reject (Toury, 1995; 166).

According to Toury the terms acceptability and adequacy can be of great use to identify the tendencies of the translators. What a translation critic should do in a descriptive study is to reconstruct the norms of the translator and determine the type and extent of equivalence relationship between the source and target text.

1.2.5. Translation Criticism in the Target-Oriented Theory

Unlike the former perspective translation theories, target-oriented theory supplies a sound starting point and framework for a descriptive study of actual translation especially literary ones (Toury, 1980; 35). It should be added that Toury places translation criticism under the branch of the applied extensions which deal with the required relations between source and target text. To set up a logical way in dealing with translation criticism the objects of translation criticism, the nature of comparative analysis and lastly the methodology of translation criticism will be described and explained respectively.

1.2.5.1. The Objects of Translation Criticism

In Descriptive Translation Studies when carrying out a descriptive study it is necessary to analyze the product (the translated text), the process that originated the product and the function of the translated text within the polysystem of the target culture. Since the translation process, in which the actual decisions of the translator takes place, is a "black box" to which a translator critic has no direct access, Toury suggests examining the translated text in order to reveal the norms governing the translation behaviour (Toury, 1985; 18). In other words, translated text is the only object of study for shedding light upon the process.

Toury explicitly states that translated text is the object of translation criticism since it is empirically observable data. However when the problem of distinguishing a translate text from a non-translated text arises, Toury advocates that every text

which is presented or regarded as translation within the target culture should be accepted as a translation. Thus, translation phenomena include pseudo translations which are in fact original texts of a given culture. Pseudo translations are used as a means of introducing new models into a conservative literary polysystem. They are accepted as legitimate objects for study within Descriptive Translation Studies as genuine translation, since they can give clues about the general tendencies of the literary polysystem and the dominant literary and cultural norms. Yet they do not constitute the most central objects of Translation Studies (Toury, 1995; 41-46).

1.2.5.2. The Nature of Comparative Analysis

In his book entitled <u>Descriptive Translation Studies and Beyond</u> Toury states that the nature of comparison of two objects or more is follows:

1. It is partial since it compares only some certain aspects of the compared objects. The goal of any comparison is to establish the similarity (equivalence) or dissimilarity (which is interpreted in terms of similarity) of the objects.

2. It is by nature indirect since two or more different objects cannot be compared to each other directly. A comparison should be made by means of some intermediary concepts which are relatable to the compared aspects of both the source and target text.

3. The comparison of the objects should be theoretically based. That is to say, the intermediary concepts should be related to the theory in whose terms the comparison would be performed (Toury, 1995; 80).

1.2.5.3. The Methodology of Translation Criticism

As mentioned before, translational norms have a central role in the determination of functional equivalence relationship between the source and target text in the target-oriented theory. In order to reconstruct translational norms a comparative analysis should be conducted by several translations of one original text. Analysis of this type may be restricted to works of one historical period (synchronic studies) or they may cover different periods (diachronic studies). The units of

comparative analysis should be based on coupled pairs of source and target text segments. The main goal of coupling textual segments and comparing them is to identify obligatory and norm governed shifts.

Toury suggests the following steps in conducting a descriptive comparative analysis:

1. Texts presented as translations will first be situated within the target system and accounted for with questions of acceptability.

2. Assumed translations will be mapped onto their assumed source. During this process a need to break down both of the texts in a mutually determining way immediately arises. The outcome of this procedure is a series of lower-rank coupled pairs. Thus, the units of comparison are established as a series of coupled pairs of replacing and replaced segments, in other words, target and source text segments.

   It is a crucial requirement that the units chosen to work with are relevant to gradually reconstruct both translator decisions and the constraints under which they were made.

3. The coupled pairs will be compared in detail to arrive at regular patterns which may have governed all these pairs. In this final stage, there are two very important things that the translation critic should keep in his/her mind. The former is, as Toury suggests, every translated text stands in some equivalence to its source text. In other words, every translated text has a potential functional equivalence relationship with the source text. The latter is that translated texts are first of products of the target system which hosts them and Toury adds that the shifts encountered during the comparison of target text and source text will show a tendency toward a lesser degree of adequacy and a greater degree of acceptability (Toury, 1995; 77-88).

1.2.6 Some Translation Strategies

It is a truth that all translators find different kinds of solutions to overcome

difficulties facing them during the translation process. For this reason, giving some information about some of the strategies that the translators are likely to adopt is thought to be meaningful for the last step of the study.

When the shared concepts between the source and target languages are considered there seems to be no problem. However, in the translation of shared concepts, the translator should strive to find the most natural and accurate way to communicate the same meaning in the target language as intended by the source text writer (Larson, 1984; 176). That is to say, when the shared concepts are translated two factors namely correct meaning and natural way of expression should be sought for.

To find a natural way of expression the translator can use a completely different set of words as an equivalent of the source text material. Thus, what should be cared for is not the literal equivalence of the source and target language materials. When the words of the source text are semantically complex, a single word can be translated by several words in the target language and this is called a descriptive phrase (ibid., 1984; 170-171).

The grouping of concepts under a generic label is done in different ways in different languages. This is termed the mismatch in generic terminology between languages. When there is a mismatch between the source language and the target language, a more generic lexical equivalent or a more specific one can be used for the source language concept. For instance, when the target language lacks a lexical equivalent of a specific term, the translator should use a more generic term with a descriptive phrase including the necessary additional properties (ibid., 1984; 174).

Another complexity arises from the concepts of source language which are completely unknown in the target language. So as to find an equivalent expression in the target language, translator can use a more generic word with a descriptive phrase, or transfer it as a foreign word into the target language. There are two kinds of foreign words namely, borrowed words and loan words. Borrowed words are those

which have been assimilated into the target language before the translation process. So the target reader is already familiar with them. However, when we consider the loan words, what is just said is not valid for the loan words. In other words, loan words are completely new to the target readers. To make them understand the meaning of the loan words, translator should make some kinds of modifications such as adding a descriptive phrase to the loan words or giving a footnote to explain them (Larson, 1984; 187). The last resort may be to use a cultural substitute for the unknown concept. However it should be kept in mind that a cultural substitute, which is a real world referent from the target culture, always result in some distortion of meaning (ibid., 1984; 179).

The last and most challenging aspect of literary translation is the information gap between the source text writer, the translator and the target reader (ibid., 1984; 469). Although the source text writer has full information about the culture and other situational matters of his/her time, he/she leaves some information implicit assuming that readers will be able to deduce them (ibid., 1984; 461).

Beekman and Callow suggest that implicit information can be derived from the following sources:
1. The immediate context - the part of the text just preceding or following the passage in question
2. The remote context in the document
3. The cultural context (ibid., 1984; 493).

The translator should be informed that the implicit information can be derived from the above-stated sources. The translator should keep it in his/her mind that the source culture reader and target culture reader do not share the same background and world knowledge (ibid., 1984; 466). So he/she can make some implicit source text information explicit when it is necessary. By explicating, a more comprehensible translation is formed for the target readers. In this process, great attention should be paid not to change the intent of the source text writer (ibid., 1984; 466).

CHAPTER 2

2. ANALYSIS OF *PRIDE AND PREJUDICE*

In order to have a better understanding of Jane Austen's work Pride and Prejudice the emphasis will be on the social, cultural and literary life of this period rather than the historical life.

2.1. Jane Austen's Times

During the late 1700s and early 1800s the world was going through significant times leading to drastic changes in social, political, and economic life. It was the period when not only the French Revolution but also the industrial revolution took place. England was experiencing hardships and innovations under the rule of George III. England's struggling with her American colonies ended up with a tremendous blow to English political and military prestige. The constant struggle between the King and Whig politicians was another hardship threatening peace and security of the society (http://www.newoman.org/mujeres/articulo.phtml?id=1958, 03.10.2005). The ongoing Irish rebellions resulted in a short-lived parliament in 1782. In 1789 the French Revolution took place effects of which would be seen all over the world. 1803 was the time when the Napoleonic wars broke out and after twelve years Napoleon Bonaparte was defeated at Waterloo marking the end of Napoleonic Wars. In 1820 George IV, the Prince Regent, was named regent in place of his father George III (http://www.britannia.com/history/emptime.html, 03.10.2005). On the other hand, the Georgian Era built the infrastructure of England to become the first modern society by agricultural developments which were followed by industrial innovation (http://www.yorkconservationtrust.org/timeline. html, 03.10.2005).

In George Holbert Tucker's book entitled Jane Austen The Woman, it is expressed by some critics that Austen was accused of being unaware or remaining reckless to anything related to the French Revolution, the Napoleonic wars, or

current events of her life.

It was very plain to see that Austen had many relatives and acquaintances who were themselves involved in the important historical events. Two of Austen's brothers were in the army and her cousin, Eliza Hancock who lived in France had to flee to England after the outbreak of the French Revolution (Tucker, 1994; 69-73). All the information mentioned above gives the clue that Austen was fully conscious of the ongoing events of her time, but it was her own choice not to mention them in her works.

The life in the beginning of the 19th century differed greatly from nowadays. Due to the lack of the advanced communication facilities such as television, radio, telephones, the circulation of news was very slow. People themselves were also unable to travel long distances since they travelled on foot, by coach or if they were rich by their private carriages. The only thing people could do at nights was to sit together around the fire, do some needlework and listen to someone reading aloud (http://www.sparknotes.com/lit/pride/context.html, (05.10.2005). To entertain them-selves in country towns monthly balls were held where young women and men made friends according to the rules of courtship (Edward, 1871; 33).

In Austen's time there were strict rules of class distinction. The highest ranks of the society were made up of royalty, wealthy, titled landowners, and below them there was gentry (http://www.jiffynotes.com/PrideandPrejudice/HistoricalContext.html, 05.10. 2005). The gentry were the members of the ancient established ruling classes of England. Still they were not as rich as the nobles of the day (Cecil, 1979; 11-12). In the social system the gentry came just below aristocracy. Aristocracy was composed of wealthy families with titles and estates. Members of the gentry enjoyed many of the aristocracy's privileges and were often connected to them by birth and marriage. It was the eldest son's legal right to get the family fortune, so any younger sons who lost the fortune formed the gentry class. While the lower class, the middle class, namely merchants respected them, the aristocrats accepted and behaved them as their social inferiors (Altick, 1973; 20-34).

On the other hand, those who were in trade or even professional people such as lawyers were not accepted as members of the upper class. What determined the status one got in the social order was the money earned as well as the heritage one would get (http://www.sparknotes.com/lit/pride/context.html, 05.10.2005).

According to the social rules, each class socialized within itself, aristocrats with other aristocrats, trade people with trade people, the working poor with the working poor and the non-working with the non-working poor (Teachman, 1997; 3).

The emergence of the middle class as a result of industrial revolution started to change the rigid rules of the class system at the beginning of the nineteenth century. The members of the new middle class were buying estates and manors in the country and thus, preparing their heirs as members of aristocracy (http://www. sparknotes.com/lit/pride/context.html, 05.10.2005).

The middle class gave increase to the number of published books since they had money and they were eager to learn about the world. Although the middle class supported the rising of novel, in those days novels were not regarded as a means of art and ministers preached against the habit of reading novels.

The place of women in the society was restricted by the strict social rules. In the case of aristocracy the best and the easiest way for a woman not to lose her respectable place in the society was to find an economically respectable man and get married. If she would not marry and did not have a brother to support her, the only suitable alternative for her was to become a governess or a teacher in a school for girls. Even if she became a governess she would lead a poor life (Teachman, 1997; 4). Only a small group of woman who were educated enough became writers under the disguise of man names. For instance, the real name of the well-known writer George Eliot was Mary Ann Travers and Bronte Sisters' nickname was Bell. Likewise, Jane Austen could not make her name explicit in her novels but it was denoted that her novels were written by a lady (http://www.sparknotes.com/lit/ pride/context. html, 05.10.2005).

2.2. Jane Austen's Life, Works and Style

Jane Austen, who was born on December 16 in 1775 at Steventon rectory in the country of Hampshire, was one of the greatest English novelists in a country distinguished by the great novelists. Austen spent her years of childhood and youth in Hampshire. She was the second daughter of George Austen a clergyman, of the Church of England. Austen had a beloved sister called Cassandra and six brothers. Her mother was Cassandra Leigh who was the niece of Theophilas Leigh, a dry humorist (http://home.earthlink.net/~lfdean/austen/critbio/britannica.html, 05.10. 2005).

Austen was raised in the middle class society. Like other young women of their class Jane and Cassandra were mostly tutored at home and were placed at the Abbey School in Reading under Madame Latuurello. They were educated in subjects of music, drawing, painting, needlework and social behaviour. Thanks for her father's encouragement and her own enjoyment in reading, Jane received a broader education than many women of her time (Edward, 1871; 37).

Jane could read French with facility and know something of Italian. When she was a girl, she had strong political opinions regarding to the events of 16th and 17th centuries. Although she was a defender of Charles I and his grandmother Mary, as she grew up she became less interested in the politics of those days.

John Halperin, in his book entitled The Life of Jane Austen (1984) emphasizes that Austen read Shakespeare, Milton, Pope, Thomson, Gray, Hume, Sherlock, Sheridan, Baretti, Prince, Blair, Gilpin, Poyne Knight and the old periodicals from the *Spectator*. She read contemporary writers such as Johnson, Cowper, Crabbe, and Goldsmith as well. In addition to these ones, she is said to have read 18th century novels written by Fielding, Richardson, Sterne, Charlotte Smith, Fanny Burney. She studied history, played the piano and knew how to draw, sew and embroider. Halperin further explains that Austen began entertaining herself and her family at an early age with her literary works. She, therefore, became an experienced

author by her adulthood (Halperin, 1984; 26-27).

Austen was so shy about her writing that if anyone came into the room she slipped the pieces of paper on which she wrote, under the desk plotter. In her letters she expressed her observations of life of her family and friends. By the time Austen was 23 years old she had written the early versions of respectively <u>Sense and Sensibility</u>, <u>Pride and Prejudice</u>, and <u>Northanger Abbey</u>. In the period from 1811 to 1816 she revised and prepared <u>Sense and Sensibility</u> (1811), and <u>Pride and Prejudice</u> (1813) for publication and wrote her last three novels, <u>Mansfield Park</u> (1814), <u>Emma,</u> and <u>Persuasion</u> (1818).

Austen published her novels anonymously. In her novels it was emphasized that the novels were written by a lady. Austen remained unknown except for her family and a few elite readers, among them the Prince Regent, until her brother Henry made her authorship public after her death in 1817 (<u>http://encarta.msn.com/ encyclopedia_761559852/Jane_Austen.html, 11.10.2005)</u>.

During Austen's period the dominant literary movement was Romanticism which reached its zenith of acceptance and influence. Unlike her contemporaries namely Wordsworth and Coleridge, Austen rejected to advance to adhere to the literature norms of Romanticism. Austen's works display little evidence of Romantic movement since the beauties of nature are seldom detailed in her work (<u>http://www. cliffsnotes.com/WileyCDA/LitNote/id-147,pageNum-3.html, 11.10.2005)</u>.

Dr. Samuel Johnson, who was the great model of 18th century Classicism, was Austen's favorite writer, and she often quoted from his novels. Just as Johnson did, Austen wrote about real life events and abstained from using her imaginations. In one of her letters to her niece she explains her main subject of her novels as follows: "Three or four families in a country village is the very thing to work on" (<u>http://www.pemberley.com/janeinfo/brablt16.html, 11.10 2005)</u>. From the following quotation it is obvious that Austen chose to limit her subject to the world she knew very well. In a <u>Portrait of Jane Austen</u>, David Cecil explains:

Her view of human nature was limited in the first place by her circumstances: she wrote about men and women as she herself had known them. Her view was further limited by her sex, by the fact that she only saw as much humanity as was visible to a lady, and this when a lady's view was narrowly confined by convention, so that the only people she ever knew well belonged to her class and lived in her neighborhood (Cecil, 1979; 144).

Austen succeeds in portraying real life in her novels by means of lively dialogue. Since the narrative voice in Austen's work is secondary, long unwieldy speeches are rare just as detailed physical descriptions. Austen's mastery of irony in narrative and dialogue both entertain her readers, criticize the society of her time, and help her to develop her characters (http://www.sparknotes.com/lit/pride/context. html, 05.10.2005).

2.3. *Pride and Prejudice*

Austen first titled her novel "First Impressions" in 1796 but later she decided to make some revisions and the novel was ready for publishing in 1813. She retitled it as Pride and Prejudice so that she could direct critical attention to these complicating attitudes preventing objectivity. Volumes of criticism have been devoted to interpretations of the novel. Austen was the first critic calling her novel "too light, and bright, and sparkling" (Langland, 2000; 42).

At the time the novel was published, most respected critical opinion was biased against novels and novelists. Only three reviews of Pride and Prejudice are known to exist, and some articles in the *British Critic* and the *Critical Review* praised the author's characterization and her portrayal of domestic life. In 1870, son of Austen's brother James, James Edward Austen-Leigh published A Memoir of Jane Austen. This was the first important work of Austen as a person and as a novelist, and it opened a new era in the criticisms of Austen (http://www.enotes.com/ pride/27866, 25.12.2005).

In this part the ideas of some critics will be given sequentially to have a better understanding of the place of the novel in the literary history. This will also help us to determine the position of the source text in the source culture at the time it was written and in our own time. The following are three direct quotations reflecting the ideas about Jane Austen.

1. [I have] read again, and for the third time at least, Miss Austens's very finely written novel of Pride and Prejudice. That young lady had a talent for describing the involvements, and feelings, and characters of ordinary life, which is to me the most wonderful I ever met with. The Big Bow-wow strain I can do myself like any now going; but the exquisite touch, which renders ordinary commonplace things and characters interesting, from the truth of the description and the sentiment is denied to me. What a pity such a gifted creature died so early! By Sir Walter Scott, in a journal, in 1826 (http://www.quotationspage. com/ special.php3?file=w971215, 25. 12. 2005).

2. Jane Austen occupies an embarrassing position in literary history-embarrassing because never for a moment does she accommodate herself to the facile generalizations which are made about her contemporaries. Wordsworth and Coleridge can, though with some inaccuracy, be called Romantic; they were both born within five years of Jane Austen. But she is too little a writer of the nineteenth century to be called Romantic, too much a person of her times to be called Classic, too original   and too great to be considered a precursor or an apotheosis: she is, however much indebted to her literary forebears..., unique. Working with materials extremely limited in themselves, she develops themes of the broadest significance; the novels go beyond social record... to moral concern, perplexity, and commitment (Wright, 1953; 215).

3. It should not be surprising that the largest claims for Jane Austen's art have been made in our own time. The success of modern criticism in analyzing works of fiction by methods formerly associated with the study of lyric poetry has made the traditional objections to Jane Austen's limited subject-matter seem almost irrelevant. By emphasizing her control of language and mastery of ironic exposure, recent critics have greatly expanded our appreciation of what Jane Austen accomplished on her little bit (two Inches wide) of ivory (Litz, 1965; 67).

2.3.1. The Plot

The news that Mr. Bingley, who is an attractive young bachelor with a good

income, has moved into Netherfield Park in the neighborhood of the Bennet family's estate of Longbourn, causes a great stir among Bennet household. Although Mr. Charles Bingley falls in love with the oldest of the five Bennet daughters, Jane; his friend, aristocratic Mr. Darcy, disapproves of Bingley's choice because he thinks that the Bennets are socially inferior, and he cooperates with Bingley's sisters to separate the lovers. Meanwhile, Darcy is attracted to Jane's next younger sister, the charming and intelligent Elizabeth.

Elizabeth has preconceived notions against Darcy since he seems so proud and conceited. The reason why she also dislikes him is not only she suspects that he has interfered between Jane and Bingley but also she hears that Darcy has treated George Wickham cruelly. In addition to that, Wickham claims that Darcy has unjustly taken away the inheritance his godfather, Darcy's father, left him. When Elizabeth who is under the spell of Wickham hears that Darcy did Wickham injustice she feels more sympathy to Wickham and this deepens her prejudice against Darcy.

According to law Mr. Bennet's estate must be inherited by Mr. Collins who is his nearest male relative, because he has no son. Mr. Collins is a clergyman and he is in search of a wife. When he visits Bennets he chooses Elizabeth as a wife but she does not accept his offer although marrying him is the last resort to keep Longbourn in the hands of Bennets. Then he turns to her best friend, Charlotte Lucas who is a plain young woman. Charlotte is so much in fear of becoming a spinster that without much hesitation she marries Collins even though she is not in love with him.

When winter comes, Jane goes to the city to see her aunt Mrs. Gardiner, and she hopes to get news about Mr. Bingley there. However, Miss Bingley visits her but she behaves rudely while Mr. Bingley does not visit her at all. On the other hand, as she promised before, Elizabeth visits her friend Charlotte (Mrs. Collins) at her new home. At the same time Darcy calls on his aunt, Lady Catherine, who is Mr. Collin's patron. Elizabeth's presence leads Darcy to make a number of visits to the Collins and at last he makes a proposal of marriage to her, confessing honestly that what he does is against his judgment. When Elizabeth hears his words, she starts to blame

him for destroying Jane's happiness and Wickham's legal prospects and turns down his offer angrily. Shortly thereafter, Darcy delivers a letter admitting that he urged Bingley to distance himself from Jane only because he thought their love was not serious, but he rejects the accusation that he treated Wickham unjustly.

Darcy claims that Wickham is a liar and their disagreement is because of Wickham's attempt to elope with his younger sister, Georgianna Darcy. After Elizabeth finishes reading the letter, she reevaluates what happened before and believes Darcy for once, and just then her prejudice against him begins to weaken. When she returns home she behaves coldly toward Wickham. She also learns that the militia is leaving the town soon and the younger Bennet girls are in despair. Elizabeth's youngest sister Lydia wants to go to Brighton, the place where Wickham's regiment will be stationed. Mr. Bennet gives her the permission so that Lydia can spend the summer with a friend of hers in Brighton.

As they planned beforehand, Elizabeth goes on a trip with her aunt and uncle, the Gardiners. They come to North and finally they arrive at the neighborhood of Darcy's magnificent estate while he is away. When Elizabeth visits Darcy's house she admires everything related to it and the housekeeper praises him for his goodness and generosity. Suddenly Darcy himself arrives at the scene and Elizabeth is disgraced to be found there, but he behaves very kindly to Elizabeth and the Gardiners and invites Elizabeth to meet his sister.

Shortly thereafter, bad news comes from home in a letter telling Elizabeth that the giddy, sixteen-year-old Lydia has eloped with Wickham and they are nowhere to be found. Elizabeth, whose feelings toward Darcy have begun to change, thinks that she has lost any hope of marrying forever since she is aware of the fact that this situation would bring a disgrace on her whole family and decides to go back home. On the other hand, Darcy, feeling partially responsible for Lydia's elopement, feels he should have warned the Bennets that Wickham once tried the same thing with his own sister. Also he is so much in love with Elizabeth that he tries to find the runaway couple, and make sure that they are legally married. To convince Wickham,

he secretly pays his debts, gives him some money and buys him a commission in the army. The Bennets all believe that every problem was solved by Mr. Gardiner until Lydia reveals Darcy's role in her rescue and Elizabeth realizes that she mistreated Darcy from the beginning and her family should be grateful to Darcy.

Encouraged by Darcy, Bingley proposes to Jane and is accepted. Darcy goes to stay with him and visits the Bennets. Despite the opposition of his aunt Lady Catherine, Darcy renews his proposal to Elizabeth. She tenderly accepts his proposal. Three of the Bennet girls are married namely Jane, Elizabeth, Lydia and all ends happily.

2.3.2 Theme

The central theme in the novel is stated in the first sentence of the novel: "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife" (1). In this statement Austen not only cleverly declared the main theme of the novel, but also established the humorous tone of the novel. Several different marriages are presented in the novel. These are used to reveal Austen's opinion on the subject of marriage. Despite their pride and prejudices Elizabeth and Darcy achieve making a successful marriage by their mutual understanding.

The marriage of Jane and Bingley, the second example, is a hard one to achieve since both characters are too gullible and too good-hearted to act strongly against external forces that attempt to separate them. Lydia and Wickham's marriage is an example of a bad marriage in that it is based on appearances, good looks and youthful vivacity. Besides, Mr. and Mrs. Bennet have a marriage similar to that of their daughter Lydia. Mr. Bennet always ridicules Mrs. Bennet and never takes her seriously. The last marriage to be mentioned is the marriage between Mr. Collins and Charlotte that is based on logic rather than love or appearance. This kind of marriage was a common practice for the young ladies who did not have financial security in Austen's time.

Under the guise of irony, Austen extends the subject of marriage to a serious portrayal of the issues concerning women: the financial, social, and traditional pressures of society to marry; female dependency on men and lack of individualism (http://www.freebooknotes.com/booknotes/barrons/prdnprd01.asp, (05. 01.2006).

In addition to the main theme marriage there are sub themes namely good manners, relationship and class distinction which will be dealt with respectively.

2.3.2.1. Good Manners

It is a doubtless truth that in the 18th century manners were much more important than they are today. Austen's world was ruled by social activities including balls, formal visits, conversations in which people were supposed to avoid private subjects. In the novel, Austen implicitly demonstrates that these rules are necessary, they constitute considerate behaviour and the ones who break the rules are ironically made fun of. For instance, Lady Catherine de Bourgh and Mr. Collins constitute two stunning characters that are ironically dealt with. Lady Catherine de Bourgh, who comes from the upper class, is really strong and she believes that she has the right to rule other people and breaks the social rules. On the other hand, Mr. Collins carries good manners to a ridiculous extreme and breaks the social rules.

2.3.2.2. Relationships

Austen cleverly depicts probable relationships in her novel. Nearly all kinds of marriages are shown by the marriages of Mr. and Mrs. Bennet, Charlotte and Mr. Collins, Lydia and Wickham, Jane and Bingley and finally Elizabeth and Darcy. She shows readers other kinds of relationships: the sisterly relationship of Jane and Elizabeth; the aunt and niece relationship of Elizabeth and Mrs. Gardiner. Finally, an example of friendship can be found in the relationship of Elizabeth and Charlotte who enjoy a friendship of equals. Darcy and Bingley, on the other hand, have a different kind of relationship in which Darcy is the dominating character, and Bingley is the one who trusts Darcy and leaves his decisions in the hand of Darcy.

The last and the most striking relationship is the one between a wife and a husband, Elizabeth and Darcy, in which unlike Darcy's sister Georgiana, Elizabeth can tease Darcy and make him laugh at himself, which shows the mastery of Austen in the description of relationships (http://www.freebooknotes.com/booknotes/barrons/prdn prd01.asp, 05.01.2006).

2.3.2.3. Class Distinction

As some information was given about the class system in the 18th century and the turn of the 19th century before, in this section the subject is the exemplification of some reflections of class system in Pride and Prejudice.

Elizabeth comes from the gentry with a modest wealth and title whereas Darcy is a member of the aristocracy with his fabulous estate Pemberley, titled relatives and family history. Since Darcy and Elizabeth lack any experience of each other's world, each relies on stereotypes; Elizabeth believes the widely accepted view that aristocrats are worthless, pampered, snobs and Darcy believes that members of gentry and anyone who has a connection with trade (Mrs. Bennet's brother Mr. Philip is a tradesman) is vulgar and worthless of respect. At their first encounter at Meryton Ball, these prejudices are confirmed (Monaghan, 1987; 61).

When Darcy seems full of pride at the ball Elizabeth's close friend Charlotte defends him saying: "His pride does not offend me so much as pride often does, because there is an excuse for it. One cannot wonder that so very fine a young man, with family, fortune, every thing in his favour, should think highly of himself. If I may so express it, he has a right to be proud" (12). However, Elizabeth cannot accept Darcy's pride and criticizes him. As events follow one another, Darcy tries to isolate Elizabeth from her background and begins to behave her politely. Nevertheless, Elizabeth continues to reject Darcy until he completely understands that the gentry are worth of his respect (Monaghan, 1987; 65).

On the other hand, Bingley is not more superior than Jane because his background is in trade and he is not an aristocrat since he lacks the ownership of an estate and a long established family. Darcy's aunt, Lady Catherine de Bourgh, who is an aristocrat, scrutinizes those who are socially below her. She looks down on the Bennets with pride and tries to prevent Elizabeth and Darcy's marriage.

All through the novel, Austen makes readers aware of the class distinction in many different ways.

2.3.3. Narration

It is a well-known fact that narration is one of the key factors that form the style of a writer. In order to have a better understanding of the novel in this section some information will be given about the narrative technique of Austen in <u>Pride and Prejudice.</u>

In his book <u>Studying the Novel</u>, Jeremy Hawthorn explains that all the characters of Austen come alive through dialogue. For each utterance by a different character a new paragraph is given. The narrative voice is secondary to the voices of the characters. If it is not necessary in dialogues, the narrator does not intrude so that the characters can be left to speak for themselves. This attitude, without any doubt, gives rise to the dramatic effectiveness of the dialogues. Readers do not feel themselves like reading a novel but as if they were witnessing actual conversations, with someone beside them whispering in their ears comments concerning the participants of the dialogue.

Another factor increasing the dramatic effectiveness of the novel is that readers experience text time as present time. By maintaining action in present, Austen reduces the distance between readers, characters and the events. There are almost no flashbacks or flash forwards. If nothing significant occurs, the narration skips over those periods using time expression as "four weeks passed away" (101).

"with no greater events than these … did January and February pass away" (103). As a result of this reader involvement is enhanced.

When Pride and Prejudice is closely examined three types of narration, namely Direct Speech, Indirect Speech, and Free Indirect Style can be seen. The narrator's choice of using whether direct or indirect speech has its own purposes in accordance with the intended effect. For instance, at the beginning of the novel a dialogue between Mr. and Mrs. Bennet is given as follows. "My dear Mr. Bennet", said his lady to him one day, "have you heard that Netherfield is let at last?" (1). Mr. Bennet replies that he had not.

In the given part of the dialogue the narrator chooses to use Direct Speech for Mrs. Bennet's statements whereas for Mr. Bennet's reply is in Indirect Speech. The reason why Mr. Bennet's words are reported is most probably that the narrator wants to make readers feel that Mr. Bennet is not willing to get the news or he is not interested in what his wife is talking about.

The third type of narration that Austen makes use of is the Free Indirect Style. It is also known as Free Indirect Discourse (F.I.D.). What is important in F.I.D. is not the speaker of the words but the subjectivity representing a particular perspective on the world. This subjectivity need not belong to an individual as it is in Pride and Prejudice. It can represent the voice of village gossip or any other collective voices (http://www.englit.ed.ac.uk/studying/undergrd/english_lit_2/Hand outs/ri_austen.htm, 25.02.2006). The following are two examples for Free Indirect Discourse in Pride and Prejudice:

"… and a report soon followed, that Mr. Bingley was to bring twelve ladies and seven gentlemen with him to the assembly" (6).

"All Meryton seemed striving to blacken the man, who, but three months before had been almost an angel of light" (197).

2.3.4. Social, Traditional and Inheritance Rules of the 18th and 19th century

Austen reflects the moral, social conditions of life in her period. In the 18th and 19th century England the term "primo geniture" meant the inheritance of a man's property by his eldest son if he died without a will. If he had no son his daughters and his wife would get this property in equal portions. However, few people died without wills and a great number of people were to adhere to contracts named "strict settlements" or "entails". Entails gave no right to the property owner about the distribution of his property after his death. A case in point in <u>Pride and Prejudice</u> is the Bennets. As it is mentioned in the novel in Chapter VII "Mr. Bennet's property consisted almost entirely in an estate of two thousand a-year, which, unfortunately for his daughter's was entailed in default of heirs male, on a distant relation" (18). As it is stated in the novel Mr. Bennet's property will not be inherited by his daughters but by a distant male cousin, Mr. Collins (Teachman, 1997; 28).

However, by the process called a "common recovery" Mr. Bennet could have broken the entail by his father earlier in his life. They could have changed the entail in such a way as to provide for Mr. Bennet's daughters. There was another way to break the entail. If Mr. Bennet had a son, he and his son would make common recovery but unfortunately Mr. Bennet had five daughters and no son (Teachman, 1997; 31). In <u>Pride and Prejudice</u> these matters are expressed as follows: "When first Mr. Bennet had married, economy was held to be perfectly useless; for, of course, they were to have a son. This son was to join in cutting off the entail, as soon as he should be of age… Five daughters successively entered the world, but yet the son was to come" (206).

Despite the criticisms that Austen remained reckless to the events of her time, in fact, she made allusions to social events England experienced. For instance, Lydia's elopement with Wickham takes place in Brighton. Austen sets Lydia's ruin in Brighton so that she can remind readers a specific social situation of her time. What made Brighton significant was that it was the place where Prince Regent and his mistress Miss Fitzherbert went through a secret marriage ceremony. However, the

marriage was invalid as Prince Regent knew at the time. Later, he disregarded the invalid marriage to Mrs. Fitzherbert and married someone acceptable by the government. Austen like many of her contemporaries disapproved of Prince Regent's behaviour (Teachman, 1997; 12).

Another term that should be explained is "living". It is an appointment as rector to a Church of England parish including a house called rectory or personage. This appointment is granted by the members of upper class. In Mr. Collin's case this aristocrat is Lady Catherine de Bourgh (Teachman, 1997; 6).

2.3.5. Irony

Jane Austen makes use of irony in <u>Pride and Prejudice</u> in both narrative and dialogue as a means to criticize the society of her time. In one of her letters, she writes that it is a must for her to laugh at herself or at other people:

> I could no more write a romance than epic poem. I could not sit seriously down to write a serious romance under any other motive than to save my life; and if it were indispensable for me to keep it up and never relax into laughing at myself or at other people, I am sure I should be hung before I had finished the first chapter. No, I must keep to my own style and go on in my own way; and though I may never succeed again that, I am convinced that I such totally fail in any other (http://www.pemberley. com/janeinfo/brablets.html, 11.10.2005).

Before we go any further with the ironic tone of <u>Pride and Prejudice</u> the definition of irony will be given. In <u>Columbia Encyclopedia</u>, it is explained that irony is a figure of speech in which what is stated is not what is meant. The user of irony assumes that his/her reader understands the concealed meaning of the statement.

Austen sets the ironic tone of her novel by the very first sentence in <u>Pride and Prejudice</u>. "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in need of a wife". Literally it is understood from this sentence that man with a good fortune is in search of a wife. Yet, it implies just the

opposite. That is to say, any man with wealth must be sought after by women of his own social class. When the entire remainder of the novel is considered, readers find out that the plot is mainly set on Mrs. Bennet's ceaseless efforts to have her five daughters married.

In <u>Pride and Prejudice</u> Austen makes use of irony both by narrative and by characters. The main characters who have an ironic attitude to their social circle is Elizabeth and Mr. Bennet. The former's irony is light hearted whereas the latter's irony is much stronger. A case in point can be the dialogue between Elizabeth and Jane. When Jane asks Elizabeth the time she began to love Mr. Darcy Elizabeth replies ironically: "It has been coming on so gradually that I hardly know when it began. But I believe I must date it from my first seeing his beautiful grounds at Pemberley" (252).

Furthermore, Mr. Bennet's views about his son-in-laws is ironic as well. The following is an example for this: "I admire all my sons-in-law highly. Wickham, perhaps, is my favourite" (256). Literally readers understand that his favourite son-in-law is Wickham. However, when Wickham's character and former actions are considered, readers infer that Mr. Bennet dislikes him.

Austen's use of irony in narrative whereby she can convey a critical view of the actions is another subject that needs to be exemplified. The Meryton community is glad that Lydia is marrying such a worthless man as Wickham (http//:www. cliffsnotes.com/WileyCDA/LifNote/id-147,pageNum-4.html,15.03.2006). "and the good natured wishes for her well-doing, which had proceeded before from all the spiteful old ladies in Meryton, lost but little of their spirit in this change of circumstances, because with such a husband, her misery was certain" (207).

There are still some more to be considered about irony. Austen's another tool in enhancing the reader involvement of the novel is achieved by means of dramatic irony. Dramatic irony can be grouped under two types: The first type consists of a situation whereby readers participate with the author in knowledge of

events which have not been disclosed to the character. On the other hand, the second type, is formed by concealing facts from readers by building up false anticipations which are later abruptly thwarted for the sake of dramatic interest (http://www.english-literature-essays.com/austen.htm, 18.03.2006).

The following can be given as an example for the first type of dramatic irony. Readers of <u>Pride and Prejudice</u> are aware that Darcy falls in love with Elizabeth long before he proposes to her. However, Elizabeth dislikes Darcy greatly. Readers are informed that neither character is aware of the other's feelings. When Elizabeth rejects Darcy, readers are gratified by the foreknowledge of the inevitable reply (http://www.english. literature essays.com/austen.htm, 18.03.2006).

In his book <u>Jane Austen: The Novels</u> Nicholas Marsh identifies a very explanatory example for the second type of dramatic irony. He states that an example of irony is shaped by the events of Netherfield Ball. Readers expect something very important to happen at the ball. For example, Mrs. Bennet hopes that Jane and Bingley will further their courtships. Elizabeth thinks that it is probable that she will learn more about the disagreement between Mr. Darcy and Wickham. There is also a possibility of Darcy's expressing his admiration to Elizabeth. However, when the reader looks at the outcome of the ball, it seems that nothing important happens there. Wickham does not turn up. Bingley and Jane do nothing to further their courtship. Actually readers are mistaken twice. Although they believe that nothing significant takes place at the ball, by the development of the plot it is revealed that very important events do happen at the ball as opposed to their expectations. The important event that happens at the ball is that the Bennet family, especially Mrs. Bennet and Lydia display all their stupidity or coarseness that night. Later in his letter to Elizabeth Darcy confesses that after that night at the ball he decides to interfere with Bingley's courtship and put an end to it (Marsh, 1998; 72).

Consequently, one thing remaining to be underlined is that the distinct types of irony Austen makes use of do not perform separate functions. They interact with one another at the various stages of the novel to entertain readers, to create humor

and understanding. So as to successfully reflect Austen's style, translators should not only carefully try to build the necessary expectations and create the expected situations but also strive to reflect the ironic style of the author.

2.3.6. Literary Allusions

Austen makes use of historical, literally and local allusions. In <u>Pride and Prejudice</u> there are verbal echoes of passages, phrases, or terms that are known and used by her contemporary readers (Moler, 1993; 89).

Before we go any further with allusions, the definition of allusion will be given. As it is stated in the <u>The Concise Oxford Dictionary of Literary Terms,</u> allusion is an indirect or passing reference to some events, person or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned. The technique of allusion is an economical means of calling upon the history or the literary tradition that author and readers are assumed to share (Baldick, 2004; 6).

What made readers of Austen appreciate her novel in her times was partially due to their reactions to such allusions. To begin with, the title of the novel <u>Pride and Prejudice</u> was used commonly in works of literature in Austen's day. Even with the choice of title, Austen makes readers aware of the fact that her novel is a literary work of art familiar to them.

Secondly, the famous ironic opening statement of <u>Pride and Prejudice</u> :"It is a truth universally acknowledged" (1), was part of a formula used in 18th century philosophical discourse in order to introduce the first premise of an argument. It was used in works like <u>Hume's of Treatise Human Nature</u>. For readers who were aware of this fact doubtlessly the irony of the first statement was plainer to see (Moler, 1993; 89).

Mary's speech that explains the distinction between vanity and pride: "vanity and pride are different things, though the words are used synonimously. A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us" (12-13), is taken almost entirely from the pages of Adam Smith's, Theory of Moral Sentiments (Moler, 1993; 89).

Another borrowing made again by Mary on the subject of her sister Lydia's ruin; "we must stem the tide of malice, and pour into the balm of sisterly consolation" (193), is taken from Samuel Richardson's The History of Sir Charles Grandison (Moler, 1993; 90). Mary's another statement; "that one false step involves her in endless ruin - that her reputation is less brittle than it is beautiful - and that she cannot be too much guarded in her behaviour towards the undeserving of the other sex." (193), makes reference to Burney's Evelina (Moler, 1993; 90).

Translations of allusions make up one of the problematic areas for the translators. The hardships arise in two ways. Firstly, translators may not be aware of allusions due to lack of information of the source culture

The second difficulty of the allusions is that since target readers are not members of 18th century society and even not members of English culture it is almost impossible for them to catch the allusions or to fully understand what they refer to due to their lack of social and literary background. While translating translators should be aware of the above-mentioned hardships.

CHAPTER III

3. CASE STUDY FOCUSSING ON THREE DIFFERENT TURKISH TRANSLATIONS OF JANE AUSTEN'S *PRIDE AND PREJUDICE*

In the first part of the study, the main aim was to determine our way of approach to translation criticism according to the translational norms based on target-oriented theory. After the basic propositions of Toury's theory have been set, in the second part of the study a brief literary analysis of the source text, Pride and Prejudice was carried out and some necessary information about its author, Jane Austen was given.

The last and the most important part of the study is the application of the target-oriented theory by making a translation criticism. Therefore, it is necessary to make a comparative analysis of the source text and its target texts. Since the aim is to determine the position of the target texts within the target-oriented theory, only the probable problematic areas of translation will be dealt with. As a result, the gathered data will be analyzed so as to reconstruct the decisions of the translators and make interpretations about the target texts.

To begin with the comparison of source text and target texts, the first thing that should be done is to give some information about the source text itself. The source text which is used during this study, Pride and Prejudice was published in 1995 by Dover Publications in New York. It is underlined that this edition is an unabridged, and slightly corrected republication of the text of the first edition of 1813. The front cover of the book is adorned with beautiful pictures of flowers and peacocks. On the first page the name of the publishing house, book and author are written. The next two pages include a note which gives information about Jane Austen, the plot of Pride and Prejudice. It is stated that this work of Jane Austen has a great value and is considered a classic novel. The following page includes the table of contents; the beginning page of chapters are separately written. The chapters are written in roman numbers. The last two pages contain a list of the works; published

by "Dover Publications". It is again underlined that all the books in the list are unabridged. Finally on the back cover some information is given about Jane Austen and the subject of the novel.

The novel consists of 61 chapters and 262 pages. The chapters are numbered but not named. Seeing that the necessary information about the source text is given by now, the following step will be the analysis of target texts. In this context three different translations of the source text <u>Pride and Prejudice</u> will be studied. The translations made by Nihal Yeğinobalı, Ali Ateşoğlu and Suna Asımgil will be compared and contrasted within the framework of target-oriented theory. As it is stated in the theory, the analysis should and will begin with a thorough reading of the translations without referring to the source text.

3.1. The Critique of Target Texts

As all three target texts are read without referring to the source text the next step is to map the translations onto their source text in order to determine the norms of the translators. On one hand, the preliminary norms which are the decisions taken before the translation process will be formed. On the other hand, the coupled pairs chosen from the assumed problematic areas will be compared to define the operational norms of the translators. As a result of the data derived from the preliminary and operational norms, we will try to reconstruct the initial norms of the translators.

3.1.1. The Preliminary Norms of the Translators

Information about all three translators will be given one after another. Firstly, the translation of Nihal Yeğinobalı will be dealt with. On the front cover of the book there is a picture of a beautiful woman in old fashioned clothes. On the second page the name of the publishing house "Altın Kitaplar Yayınevi" is written. It is also emphasized that it is the second edition of the novel and it is published in 1969. The name of the novel and translator are written. The book includes neither a foreword

nor any information about the translator. So we have no chance of finding the translation policy of the translator directly. However, the next two pages include a considerable amount of information about the author of the novel, Jane Austen. The following two pages also give detailed information about the novel and the works of the author. What is interesting is that all the above-mentioned information is written by the famous journalist Doğan Hızlan instead of the translator. On the back cover of the book there is another picture of a woman sitting and looking out of the window. She is in a room full of light. In front of her, on the table stands a beautiful knick-knack.

It is stated that Pride and Prejudice is published as the one hundred and fourteenth novel of the series of the famous novels. It is also underlined that Austen's novel is among the most appreciated novels of the world classics. This means that it is the policy of the publishing house to introduce the world-wide classics to the Turkish readers. Another thing which needs attention is the information stating that the translation is made directly from English into Turkish and no kinds of abridgements are made. That is to say the publishing house is aware of the fact that translation is an activity necessitating responsibility. Otherwise, all the afro-mentioned information would not be included in the book.

On the basis of all the information given so far, it is proved that both the publishing house and the translator Yeğinobalı were in an effort to introduce the famous novel to the Turkish reader. So as to make the readers understand and appreciate the novel a great deal of background information is given about both the author and the novel itself.

Secondly, Ali Ateşoğlu's decisions will be examined to reconstruct his preliminary norms. The translation is published by "Bordo Siyah Yayınları" in 2003. On the front cover of the book there are several women one of whom seems to be dancing. She is dressed in a decollete cloth. This image when the title of the novel in Turkish "Aşk ve Gurur" (actually Gurur ve Önyargı) is also considered makes the reader think that this novel involves a love full of passion. Although Pride and

Prejudice is a world-wide classic, this implied extra reference to the theme of love even by the front cover of the book makes us think that the publishing house "Bordo Siyah Yayınları" has a commercial concern. It is also known that this publishing house sells famous classics with considerably low prices.

On the following pages, the name of the translator, author, novel and the publishing house are given. No information about the translator is included whereas there is a foreword which gives some information about Austen's main subject of her novels. It is also stated that, contrary to the image on the front cover triggering a novel of love full of passion in the minds of the reader, Austen's novels do not cover, any expressions of love scenes.

The foreword gives the information that the novel was chosen due to its being a famous novel. The distortion in the translation of the title is made consciously so as to attract the reader with a popular theme; love. On the back cover of the book, it is explained that the novel is accepted as the forerunner of the realism.

As a result of the above mentioned data, the first thing that catches the attention is that the publishing house and Ateşoğlu have the knowledge of the fact that Pride and Prejudice is a novel possessing a great literary value. Nonetheless, by the deceptive image on the front cover of the book, they seem to be trying to gain more profit out of it.

Lastly, Suna Asımgil's translation of Pride and Prejudice will be evaluated. On the front cover of the book a picture of a man embracing a beautiful woman is illustrated. It seems that the man and woman feel deep emotions toward each other. This image is loyal to the theme of the novel. On the next page the name of the novel, author, translator and publishing house is written. The publishing house is "Hayat Neşriyat", and it is published in 1972. It is underlined that this translation is the 10th work which is translated from the English Literature. Another thing which is also emphasized is that this translation is made from the edition of "Continental Publishing House" directly from English into Turkish without any abbreviations. On

the next page, Austen's picture is given. The other page includes information about Austen, her style in <u>Pride and Prejudice</u> and the literary place she occupies.

Unlike the other translations dealt with before, this one contains some information about the main characters and their personalities. That the pronunciation of the names of the characters are written in the parenthesis serves to make the Turkish readers familiar with the source culture, namely the English culture. Furthermore, setting is given as an extra information in order to prepare the reader to the plot of the novel. At the end of the book, the other novels which "Hayat Neşriyat Publishing House" printed are listed. Nevertheless, on the back cover of the book there is neither a picture nor any information.

In the light of the afro mentioned data, it is obvious that the publishing house and Suna Asımgil know that translation is a culture specified activity and they seem to introduce the English culture and society of the 18th century to Turkish readers by adding all the necessary background information. Unlike the other translations, by Asımgil's translation the readers are more likely to be ready to understand and appreciate the novel.

3.1.2. The Operational Norms of the Translators

As it is stated beforehand, operational norms constitute the selections made during the process of translation. They are examined under the headings of matricial norms and the textual-linguistic norms. The former involves the different modes of distributing the linguistic material, that is to say the visual aspect of the text whereas the latter contains the actual verbal formulation of the text. As a result, the two form the matrix of the text (Toury, 1995; 59).

In this part, the aim is to compare and contrast the visual aspect such as organization of the book namely paragraphs, chapters, punctuation, foreword, footnotes and letters. Also, the omissions or additions of any parts and changes in location are examined under this heading if there are any.

3.1.2.1. Matricial Norms of the Translators

So as to reconstruct the matricial norms of the translators, the first thing we should do is to give some information about the source text.

It is made up of 61 chapters and 262 pages. All the chapters are numbered, however they are not named and there is no effort to open a new page for each chapter. Two or three words at the beginning of each new chapter are written in capital letters. The first paragraphs at the beginning of each chapter are not indented. However, the following paragraphs are indented. The numbers of the pages are written on the top. Nothing is written at the bottom of the pages.

Austen often makes use of italics when she wants to emphasize the words. She also uses quotation marks in the parts where direct speech is given. There is not a foreword and footnote. However, the book involves letters and they are written in slightly smaller fonts than the parts including direct or indirect narration and dialogues. The total number of letters is 21 but only 15 of them are fully written. The rest (six letters) are reported.

a) Matricial Norms of Nihal Yeğinobalı

The book consists of 61 chapters and 432 pages. The chapters are numbered but only in some chapters a new page is opened to indicate a new chapter. The words at the beginning of each new chapter are not written in capital letters unlike the source text since it is not a writing tradition in Turkish literary system. Unlike the source text both the first paragraph of each chapter and the following paragraphs are indented due to the conventions of Turkish writing. The numbers of the pages are written on the top and nothing is written at the bottom of the page except for the footnotes. Yeğinobalı does not use italics but instead she rarely uses bold letters when she wants to emphasize a word. Like the source text writer, Yeğinobalı makes use of quotation marks to indicate dialogues. However, she does not write a foreword. Some information about the source text writer and Pride and Prejudice is

written by Doğan Hızlan. She footnotes for the word "Michaelmas". She explains it to the target readers as: "25 Eylül'e rastlayan bir yortu". Since Turkish readers are not informed about the special days of Christianity this footnote serves the purpose of the translator. In the second footnote she explains the rules of inheritance in English tradition.

When it comes to the letters just as it is done in the source text the writing style is changed. Although the letters are not written in smaller fonts as in the source text, they are written in bold letters which can catch the attention of the target readers at first sight. The letters are also given in quotation marks as it is done in the source text. There are no omissions, additions or changes in location which changes the visual aspect of the source text.

b) Matricial Norms of Ali Ateşoğlu

The book is made up of 61 chapters and 488 pages. The chapters are numbered but new pages are not opened for the new chapters. The first words of each chapter are not written in capital letters, due to lack of this style in Turkish literary system. Both the first paragraph and the following paragraphs are indented. The numbers of the pages are written at the bottom which is more appropriate to the target culture. On the top of the pages nothing is written.

Ateşoğlu uses italics like Austen to emphasize significant words. While translating dialogues he uses quotation marks. He writes a foreword explaining Jane Austen, and the themes she writes about in her novels. However, he does not give any clues about his translation policy. Among the three translators, Ateşoğlu is the one who makes use of footnotes most. In his translation there are three footnotes explaining "ragout", "quadrille" and "cutting off the entail". These are all peculiar to the target readers so the footnotes may help them to understand the text better. On the other hand, letters are written in italics and in quotation marks so that the target readers can differentiate them from the rest of the text easily. Unlike the source text, they are not written in smaller fonts. There are no obvious changes of location,

omissions or additions.

c) Matricial Norms of Suna Asımgil

The book consists of 61 chapters and 395 pages. The chapters are numbered but a new page is not opened to indicate a new chapter. What is significant and different from the rest of the translations is that the first words of each chapter are written in capital letters as it is done in the source text. However, this is against the writing conventions of Turkish. The first paragraphs of each chapter are not indented like the source text. These two above-mentioned decisions prove that Asımgil tries to conform to the traditions of source text writing. The paragraphs following the first one are indented. The numbers of the pages are written on the top and nothing is written at the bottom.

Asımgil makes use of italics to emphasize the words to reflect the intended effect of the source text writer. Quotation marks are used to indicate the direct speech as it is in the source text. However, Asımgil does not write a foreword. She gives some information about Austen, and Pride and Prejudice. What is different from the other translators is that she includes the list of characters in Pride and Prejudice. When further additional information is considered it is seen she footnotes once and it is for the word "tete-a-tete". When translating letters Asımgil uses italics to catch the attention of the target readers. However, the letters are not given in quotation marks or written in smaller fonts. When we consider the visual aspect of the source text it can be said that Asımgil's translation does not have any significant omissions, additions or changes of location.

3.1.2.2. Textual-Linguistic Norms of the Translators

The aim of this part is to compare the source text with the translations by the selected coupled pairs. The coupled pairs are chosen according to the probable problem areas. By means of data collected from the comparative analysis, both the existing relationships between the source text and target texts will be described and

the translational norms of the translators will be reconstructed. The analysis depending on coupled pairs will be made successively on the word, phrase and syntactic and stylistic level.

3.1.2.2.1. The Comparisons on the Word Level

a) Title Words

Since the lexical equivalents of some titles such as "Miss", "Lady", and "Sir" are not present in Turkish, translators transfer them as borrowed words. In the conventions of Turkish writing borrowed words may be spelled the same as it is in "Miss" and "Sir" or they may be spelled as they are pronounced as in "Leydi" since they are assimilated into Turkish. On the other hand, if there are words which make direct reference to the source text titles such as " Mr., Mrs., Colonel" the translator can use words like " Bay, Bayan, Albay" .

I. Nihal Yeğinobalı's Translation of Title Names

Page	Source Text	Page	Target Text
5	Mrs. Bennet	13	Mrs. Bennet
16	Sir William	32	Sir William
31	Miss Bingley	56	Miss Bingley
58	Mr. Darcy	107	Mr. Darcy
140	Colonel Fitzwilliam	255	Albay Fitzwilliam
242	Lady Catherine	407	Leydi Catherine

As explained before it is obligatory to use borrowed words instead of "Miss", "Lady" and "Sir". However it is Yeğinobalı's own choice to spell "Leydi" as it is pronounced. This may be due to her efforts to make the word more acceptable by the Turkish readers. Although the titles "Mr." "Mrs." have Turkish equivalents as "Bay", "Bayan", Yeğinobalı consciously transfers them as well. Instead of the word "Colonel" she chooses to write the Turkish equivalent "Albay". Otherwise using the

loan word would be meaningless for the Turkish readers.

II. Ali Ateşoğlu's Translation of Title Names

Page	Source Text	Page	Target Text
5	Mrs. Bennet	14	Bayan Bennet
16	Sir William	35	Sir William
31	Miss Bingley	61	Bayan Caroline Bingley
58	Mr. Darcy	111	Bay Darcy
140	Colonel Fitzwilliam	261	Albay Fitzwilliam
242	Lady Catherine	450	Leydi Catherine

Ateşoğlu also uses borrowed words such as "Sir" and "Lady". He uses "Albay" instead of "Colonel". What is striking is that unlike Yeğinobalı he prefers using "Bay" and "Bayan" instead of "Mr." and "Mrs." For the title "Miss" which refers to a single woman in English he uses "Bayan". However, "Bayan" is a general word including both married and unmarried woman in Turkish. So by using "Bayan" instead of "Miss" he unconsciously distorts the intended meaning of the source text writer.

III. Suna Asımgil's Translation of Title Names

Page	Source Text	Page	Target Text
5	Mrs. Bennet	18	Bayan Bennet
16	Sir William	34	Sir William
31	Miss Bingley	55	Caroline Bingley
58	Mr. Darcy	94	Darcy
140	Colonel Fitzwilliam	216	Albay Fitzwilliam
242	Lady Catherine	366	Lady Catherine

Asımgil also makes use of borrowed words such as "Lady" and "Sir".

However she does not try to make the word "Lady" closer to the Turkish culture by writing it as it is pronounced. Although she uses "Bayan" instead "Mrs." she sometimes omits "Mr." For the title "Miss" she sometimes writes "Bayan" but mostly she omits it. Since there is a lexical equivalent for the word "Colonel" as "Albay" in Turkish she uses it.

b) Words Referring to Food

"Ragout" is a dish which belongs to French culture. English has taken it as a loan word from French without any changes.

I. Nihal Yeğinobalı's Translation of the Words Referring to Food

Page	Source Text	Page	Target Text
23	ragout	43	baharatlı yahni
29	mince pies	54	meyvalı pasta
37	white soup	67	terbiyeli çorba
106	offers of refreshment	194	ikram teklifleri
205	punch	363	Punç

Yeğinobalı prefers finding a Turkish equivalent for this word as "baharatlı yahni" which is a widely known dish to the target reader. To translate "refreshment" she uses "ikram", but actually it has a broader sense of meaning including both food and drinks to the target reader. Actually, "refreshment" only includes drinks. "Punch" is transferred into Turkish as a borrowed word since there is not such a drink in Turkish. For the phrase "white soup" Yeğinobalı does not make a word for word translation and she successfully conveys the intended meaning.

II. Ali Ateşoğlu's Translation of the Words Referring to Food

Page	Source Text	Page	Target Text
23	ragout	47	ragout
29	mince pies	58	elmalı turta
37	white soup	72	mutfak hazırlığı
106	offers of refreshment	200	içecek bir şey … teklifleri
205	punch	383	Punç

Ateşoğlu must be aware of the fact that "ragout" is not an English word. As the source text writer does, he also uses it as a loan word. Since the target readers are not familiar with "ragout" instead of adding a descriptive phrase before it he footnotes for this word to introduce a different cultural element to the Turkish readers. For "white soup" he chooses to write "mutfak hazırlığı" which is rather a general term. "Punch" is used as a borrowed word since there is not an equivalent for it in Turkish.

III. Suna Asımgil's Translation of the Words Referring to Food

Page	Source Text	Page	Target Text
23	ragout	43	Fransız yahnisi
29	mince pies	53	kıymalı börek
37	white soup	64	büfe hazırlıkları
106	offers of refreshment	164	bir şeyler içmeleri için … teklifleri
205	punch	317	Punç

While translating the word "ragout" instead of using a footnote or a loan word, Asımgil's choice is to add "Fransız" before the word. For the translation of "mince pies" Asımgil uses rather a different equivalent as "kıymalı börek"; there must be either a kind of misunderstanding or an intentional decision to use a cultural

substitute which makes direct reference to the target readers. Asımgil substitutes "büfe hazırlıkları" for "white soup". However, this word has broader meanings including all kinds of food and this may cause ambiguity. Similar to Yeğinobalı and Ateşoğlu, she uses "punç" the borrowed word for "punch".

c) Words Referring to Cloth and Clothing

I. Nihal Yeğinobalı's Translation of the Words Referring to Cloth and Clothing

Page	Source Text	Page	Target Text
23	petticoat	44	iç etekliği
82	wedding clothes	149	Gelinlik
148	bonnet	270	Bone
149	workbags	271	Çantaları
205	calico, muslin, and cambric	363	dantelinden, patiskasından, ipek-lisinden, opalinden

Yeğinobalı chooses to use "gelinlik" instead of "wedding clothes" which makes the translation sound natural. "Bone" is transferred from "bonnet" since there is no word which is an equivalent of it, but some of the target readers may be confused when they see this word. "Çanta" does not fully describe "work bags" because it has a general reference and it can mean any kinds of bags. For "calico, muslin, cambric" Yeğinobalı uses "dantel, patiska, ipek, opal". Actually they refer to "basma, muslin and keten". So she adds an extra word such as "dantel" which is a cloth used widely in Turkish culture. This may be accepted as one of her strategies to create a text closer to the target culture.

II. Ali Ateşoğlu's Translation of the Words Referring to Cloth and Clothing

Page	Source Text	Page	Target Text
23	petticoat	47	iç eteği
82	wedding clothes	155	düğün elbiseleri
148	bonnet	276	Şapka
149	workbags	278	iş çantaları
205	calico, muslin, and cambric	383	basma, muslin, patiska

Ateşoğlu substitutes "düğün elbiseleri" for "wedding clothes" which is a word-for-word translation reflecting his effort to create a text close to the source text but it may sound unnatural to the target text readers. "Şapka" is chosen instead of "bonnet", but it has a broader meaning. "İş çantaları" is again a literal translation but it conveys the intended meaning. Unlike Yeğinobalı he does not add any extra cloth names and is loyal to the source text.

III. Suna Asımgil's Translation of the Words Referring to Cloth and Clothing

Page	Source Text	Page	Target Text
23	petticoat	44	iç etekliği
82	wedding clothes	128	Gelinlik
148	bonnet	229	Şapka
149	workbags	231	elişi torbaları
205	calico, muslin, and cambric	316	basmaları, ketenleri, muslinleri

Similar to Yeğinobalı, Asımgil uses "gelinlik" in place of "wedding clothes" and this forms a natural translation. Like Ateşoğlu, she uses "şapka" instead of "bonnet". The translation of "work bags" as "elişi torbaları" is not a literal one and it seems to be the most natural choice made. She does not add anything extra to the types of cloth.

d) Words Referring to Measurement Conventions

"Yard" and "inch" are English words used to express measurement, but "mile" is of French origin. When the <u>Dictionary of Turkish Language Institute</u> is examined it can be seen that these words are borrowed into Turkish as they are pronounced, as "yarda" "inç" and "mil".

I. Nihal Yeğinobalı's Translation of the Words Referring to Measurement Conventions

Page	Source Text	Page	Target Text
18	one mile	36	bir buçuk kilometre
23	six inches	44	bir karış
150	ten miles off	274	bin metre öteden
168	twenty yards	304	beş on metre
172	a quarter of a mile	311	ta gerilerde

Instead of using the borrowed words such as "yarda, inç, mil" which have already been used in Turkish, Yeğinobalı makes an attempt to use existing measurement words in Turkish culture as "metre", "karış" and "bir buçuk kilometre". Her rejecting to use borrowed words which make direct reference to source culture measurement conventions proves that she chooses to use words familiar to target readers and tends to create an acceptable translation.

II. Ali Ateşoğlu's Translation of the Words Referring to Measurement Conventions

Page	Source Text	Page	Target Text
18	one mile	38	bir mil
23	six inches	47	en az bir karış
150	ten miles off	280	on mil öteden
168	twenty yards	313	yirmi metre
172	a quarter of a mile	320	çeyrek mil

Unlike Yeğinobalı, Ateşoğlu uses the borrowed word "mil" instead of "mile". The reason why he keeps this word may be that although "mil" is not used in daily language in Turkish, most of the readers are informed that this word is used instead of "kilometre" in foreign languages. So they are familiar with the word and no misunderstandings can occur. However, Ateşoğlu, like Yeğinobalı is aware of the fact that "yard" and "inch" are not known in Turkish culture. So it is the reason why he also uses "metre" and "karış" instead of them and thus conforms to the rules of the target culture.

III. Suna Asımgil's Translation of the Words Referring to Measurement Conventions

Page	Source Text	Page	Target Text
18	one mile	37	birbuçuk kilometre
23	six inches	44	tam bir karış
150	ten miles off	233	yedi mahalle öteden
168	twenty yards	260	Onbeş-yirmi metre
172	a quarter of a mile	267	dörtyüz metre

Asımgil also uses the existing Turkish measurement words instead of "mile", "inch" and "yard" as Yeğinobalı does. Her choice is in accordance with the conventions of the target culture. For "mile", "inch", "yard" she uses "bir buçuk kilometre", "karış" and "metre". For the phrase "ten miles off" she chooses to use "yedi mahalle öteden" which is taken from the spoken language of the target culture. As a result, by using this phrase, Asımgil not only mentions the necessary distance but also makes the target readers forget that they are reading a translation.

e) Words Referring to Money

Words referring to monetary units are mostly different in every culture. For instance, "shilling" is borrowed from English as "şilin" and "penny" as "peni" into Turkish as it is stated in the Dictionary of Turkish Language Institute,. (In the source

text pence is used. Pence is the plural form of penny). "Pound" and "sterling" both refer to the same amount of money namely 100 pennies in English and other cultures. In Turkish "sterlin" is used for both of them. So "sterlin" is a borrowed word as well. Another word that needs our attention is "guinea". It is an old unit of English money referring to 21 shillings. "Guinea" is not borrowed into Turkish or used as a loan word since it is not used as much as "sterling" and "penny". So an equivalent for this word was not found. That is the reason why the translation of this word is likely to be a challenging work.

I. Nihal Yeğinobalı's Translation of the Words Referring to Money

Page	Source Text	Page	Target Text
2	four thousand a year	10	Zengin
51	eight hundred pounds	94	sekiz yüz sterlin
57	five shillings	104	beş şilin
204	sixpence	361	beş parası
208	a guinea	366	tek kuruş

Yeğinobalı tries to get over the above-mentioned problem with respect to the word "guinea" by a very broadly used phrase "tek kuruş". Yet by her choice both reference to the English monetary unit and the intended amount of money is lost. In other words, while "guinea" is the biggest amount of money in English, the Turkish equivalent of it "tek kuruş" refers to very little amount of money and this makes the target reader miss the intended reference.

As for the other words, Yeğinobalı chooses to use borrowed words for "pound" and "shilling" since she has no other alternatives. Instead of "pence" (penny) she uses a colloquial phrase "beş para" which also serves to reflect the intended amount of money more or less. The phrase "four thousand a year" is rendered by an adjective, namely "zengin" which also successfully conveys the intended meaning without using a one-to-one linguistic equivalent.

II. Ali Ateşoğlu's Translation of the Words Referring to Money

Page	Source Text	Page	Target Text
2	four thousand a year	10	yılda dört bin sterlin
51	eight hundred pounds	98	sekiz yüz sterlin
57	five shillings	109	beş şilin
204	sixpence	381	bir peni
208	a guinea	387	bir gine

Like Yeğinobalı, Ateşoğlu makes use of borrowed words such as "sterlin", "şilin" and "peni" since he is obliged to do that. What is interesting is that he uses "gine" instead of "guinea" but when it is checked up in the <u>Dictionary of Turkish Language Institute</u>, it is seen that this word is not accepted as a borrowed word in Turkish. This may be due to the seldom usage of the word. However since Ateşoğlu accepts it as a borrowed word, he does not need to make an explanation for it assuming that the target readers know it. In the translation the related part is given as "bir gine bile". From the context the target readers can be misled since it seems to refer to very little amount of money. So the intended meaning of the source text is somehow distorted by his choice. On the other hand, by using "yılda dört bin sterlin" instead of "four thousand a year" he achieves to reflect the intended amount of money.

III. Suna Asımgil's Translation of the Words Referring to Money

Page	Source Text	Page	Target Text
2	four thousand a year	15	yılda dörtbin sterlin
51	eight hundred pounds	84	sekizyüz İngiliz lirasi
57	five shillings	93	beş şilin
204	sixpence	314	beş kuruş
208	a guinea	320	bir altın

Like Yeğinobalı and Ateşoğlu, she substitutes "şilin" for "shilling". To translate "pound" she uses "İngiliz lirası" which may sound strange to the target readers since they are informed that "lira" is not used in the English society. However for the phrase "four thousand a year" she uses "yılda 4 bin sterlin" which includes a borrowed word "sterlin" inside it. Her use of "sterlin" and "İngiliz lirası" may show that she is not completely decisive whether to conform to the norms of source culture or to the target culture. For "penny" she chooses the word "kuruş" which is a word making direct reference to the Turkish culture, and she does not use the borrowed word "peni".

When it comes to the most problematic word "guinea" mentioned before, she uses "bir altın" which is a very good choice since it is a very familiar reference to the Turkish culture and it also reflects the intended amount of money successfully unlike the other translations.

f) The Old-Fashioned Words

As languages are living entities, they are bound to experience some kinds of changes sooner or later by the years. It is stated in Chapter II that our source text <u>Pride and Prejudice</u> is a work belonging to the culture of the 19th century. Since Austen doubtlessly makes use of the literary conventions and vocabulary of her own period, translators are likely to face two kinds of problems. The first one stems from the time gap between the source text writer, Austen, and the translators. If it is assumed that the translators come over the first barrier of understanding the meanings of vocabulary, they are faced with the second one. The second challenge waiting for them is trying to find the equivalents of the vocabulary, especially the old-fashioned words. In this part the study will include both some information about the old fashioned words and the solutions found by the translators for the above mentioned problems.

Changes in the vocabulary may occur as shifts in the meaning of words or loss of meaning. The words "stout" and "fair" has experienced shifts in their meanings whereas "not unseldom", "blue coat" were commonly used in Austen's time and they have lost the meanings they carried before in time. "Apothecary" is not used much in contemporary English since other new words have taken its place. The meaning of the old-fashioned words were as follows:

"Apothecary": was someone who could both diagnose and prescribe cures in Austen's time.

"Stout": In Austen's time it meant healthy and robust. When Lydia is described as "stout"(30) the word does not mean fat as it does today.

"Fair": It was a cliche of Austen's day meaning a woman or women. However in modern English has lost this meaning.

"Not unseldom": it was a simple fixed phrase meaning frequently in Austen's time. So we are mistaken if we think logically and arrive at the conclusion that it means infrequently.

 "Blue coat": This word meant the height of masculine fashion. It has also lost its meaning in contemporary English (http://www.pemberley.com/janeinfo/pridprej.html, 05.04.2006).

I. Nihal Yeğinobalı's Translation of Old-Fashioned Words

Page	Source Text	Page	Target Text
22	apothecary	42	eczacı
30	stout	55	tombulca
52	the fair	95	hanımlar
107	not unseldom	194	pek sık
213	blue coat	373	mavi ceket

Yeğinobalı successfully understands the meanings of the old-fashioned words "the fair" and "not unseldom" and finds the Turkish equivalents of them as

"hanımlar" and "pek sık". However when it comes to "stout" and "blue coat" she somehow misleads the target reader since she translates them as "tombulca" and "mavi ceket". As mentioned before "stout" meant "healthy" in Austen's day and "blue coat" stood for the "latest fashion in menswear". Lastly she chooses to translate "apothecary" as "eczacı" which does not fully convey the intended meaning of the word since "apothecary" was the person who both diagnosed and prescribed.

II. Ali Ateşoğlu's Translation of Old-Fashioned Words

Page	Source Text	Page	Target Text
22	apothecary	45	eczacı
30	stout	60	gürbüz
52	the fair	99	kızlar
107	not unseldom	200	sık sık
213	blue coat	398	mavi ceket

Like Yeğinobalı, Ateşoğlu also uses "eczacı" instead of "apothecary" which in fact narrows the meaning of the word. He translates "blue coat" literally as "mavi ceket" which shows that he is not aware of the meaning of this word in Austen's time. On the other hand, it is obvious that he grasps the meanings of the words such as "stout", "the fair" and "not unseldom". The equivalents of these words "gürbüz", "kızlar", "sık sık" not only carry the intended meaning of the source text writer to the target reader successfully but also reflect the natural spoken language of Turkish.

III. Suna Asımgil's Translation of Old-Fashioned Words

Page	Source Text	Page	Target Text
22	apothecary	42	eczacı
30	stout	54	etine dolgun
52	the fair	85	bütün hanımlar

107	not unseldom	164	sık sık
213	blue coat	328	mavi ceketi

Asımgil also uses "eczacı" instead of "apothecary" just as Yeğinobalı and Ateşoğlu. Like Yeğinobalı she misses the meaning of "stout" in Austen's time and finds an equivalent, "etine dolgun" in accordance with the contemporary English. Like the other translators, she makes a literal translation in "blue coat" and loses the intended meaning of the source text writer. For "the fair" and "not unseldom" her translations "bütün hanımlar" and "sık sık" are successful and she conveys the intended meaning of the source text writer.

3.1.2.2.2. The Comparisons on the Phrase Level

a) Colloquial Expressions

Idioms and proverbs are culture specified expressions reflecting the source culture values. As underlined before, while they are translated, the priority should be given to create the intended meaning and effect of the source text writer by using target culture and language norms.

As it is given in the immediate context the quotation below is an old saying. In <u>Dictionary of Phrase and Fable</u> it is stated that it means: to look after your own affairs and not to waste your strength on matters in which you have really no concern.

Source text	"There is a fine old saying, which every body here is of course familiar with - 'Keep your breath to cool your porridge'- and I shall keep mine to swell my song" (16).
Target text of Yeğinobalı	"Şüphesiz hepimizin bildiği çok yerinde bir eski ata sözü vardır: 'Nefesini çorbanı üflemeye sakla,' derler. Ben de nefesimi şarkıma saklıyayım bari" (31).
Target text of	"Elbette buradaki herkesin bildiği güzel bir atasözü vardır:

| Ateşoğlu | 'Nefesini çorbanı üflemeye sakla.' Ben de nefesimi şarkıma saklayacağım" (33). |
| Target text of Asımgil | "'Pek güzel bir atasözü vardır,' dedi, 'buradakilerin hepsi bilir elbet: 'Soluğunu tut ki bulamacını üfleyebilesin.' Ben de şimdi soluğumu tutacağım ki şarkımı söyleyebileyim'" (33). |

Yeğinobalı does not substitute a target text proverb for the source text proverb. This may be due to the difficulty of finding a proverb which has a similar meaning and effect in the target culture. What she modifies is the word "porridge". She finds a cultural substitute for it as "çorba". As a result, since there is information that the above-mentioned sentence is a proverb in the immediate context the target readers are prepared not to interpret it literally. Still getting the intended meaning and effect of the proverb depends on the target readers' capacity of understanding, due to Yeğinobalı's devotion to the norms of the source culture and language.

Ateşoğlu follows suit of Yeğinobalı. He substitutes "çorba" for "porridge". He does not try to find a proverb which may be an equivalent of the source text proverb. Much is let on the talent of the target readers.

Asımgil, on the other hand, seems more loyal to the target language norms. The phrases "pek güzel" and "bilir elbet" and the sentence structure "soluğunu tut ki" are familiar to the target readers. However, she does not find a target proverb instead of the source proverb. It is left to the target readers to grasp the meaning of the proverb.

Source text	"Tis as good as a Lord!" (255).
Target text of Yeğinobalı	"Lord olmak gibi bir şey bu" (424).
Target text of Ateşoğlu	"Adeta bir lord!" (475).
Target text of Asımgil	"lordluk gibi bir şey ayol" (386).

"As good as a Lord" is an idiom which is used in the source language and it makes direct reference to the social system in England. Since Lords have a

respectable place in the society this idiom has a very positive connotation.

Yeğinobalı omits the word "good" in her translation assuming that the target readers are informed that being a lord is a very respectable and admired thing. She uses the borrowed word "Lord" which has been assimilated into Turkish. As a whole, she successfully conveys the intended meaning and effect of the source text writer using lexical equivalents which conform to the source text culture and language norms.

Ateşoğlu also omits the word "good" in his translation. This may be due to his estimation that the target readers know the status of a Lord, so he does not need to form a sentence which includes an informative phrase. Still the intended meaning and effect of the source text writer is conveyed since the target readers are familiar with the borrowed word "Lord".

Asımgil turns the word "Lordluk" to make it easier for the target readers to understand this word. The phrase "Hani neredeyse" and "ayol" are added into the translation for the sake of leading to an easy communication with the target readers. As a whole Asımgil's choice of words reflect her devotion to the target culture and language norms and they also convey the intended effect and meaning of the source text.

Source text	"But it ended in nothing, and I will not be sent a fool's errand again" (222).
Target text of Yeğinobalı	"Ama hiçbir şey çıkmadı. Bir ikinci kere vaktimi ziyan etmeye hiç niyetim yok" (384).
Target text of Ateşoğlu	"Sonunda bir şey çıkmadı. Bir daha böyle enayilik edip gitmem" (415).
Target text of Asımgil	"Sonuç ne oldu? Hiç! Boşuna uğraşmayın: Bir daha, saçma-sapan şeyler için kimseyi görmeye gitmem" (341).

A fool's errand is also an idiom meaning a wasted effort. This sentence refers to the remote context of the source text and it is understood that an effort was wasted before.

Yeğinobalı uses "vaktimi ziyan etmek" instead of this idiom. This translation conveys the intended meaning and effect of the source text.

Ateşoğlu's translation of "a fool's errand" is "enayilik". This may be due to the meaning of "fool" individually. However, the intended meaning of the source text writer is not foolishness. As a result, a slight distortion of meaning occurs by his interpretation of the idiom.

In Asımgil's translation the phrase "saçma sapan şeyler" is substituted for the idiom. Although there is a slight difference in the meaning, she conveys the intended meaning of the source text by using phrases and sentence structure conforming to the target culture and language.

Source text	"if you lament over him much longer, my heart will be as light as a feather" (152).
Target text of Yeğinobalı	"sen bu konuda biraz daha ah ü vah edersen ben gayri kuşlar gibi hafifleyip uçacağım" (277).
Target text of Ateşoğlu	"Onun için biraz daha üzülürsen, kalbim bir tüy kadar hafifleyecek" (284).
Target text of Asımgil	"Wickham için azıcık daha gözyaşı dökersen, yüreğim öyle hafifleyecek ki tüy, gibi oluverecek sonunda" (236).

"As light as a feather" is an idiom commonly used in the source language. "Kuş gibi hafif" and "tüy gibi hafif" are similar expressions widely used in the target language.

Yeğinobalı's use of "kuşlar gibi hafifleyip uçacağım" can be interpreted as target orientedness since she does not prefer using a one-to-one equivalent to the

source text idiom. Without distorting the meaning of the idiom she conveys its meaning in such a way to lead an easy communication with the target readers.

Ateşoğlu's choice is "kalbim bir tüy kadar hafifleyecek". As mentioned above "bir tüy kadar hafif" is used in the target language with a similar meaning to the source language. So Ateşoğlu also conveys the meaning of the source idiom in a phrase which seems more faithful to the source language norms.

Asımgil's translation of the idiom is as follows "yüreğim öyle hafifleyecek ki tüy gibi oluverecek sonunda." As it is seen, she makes a modification in the source language sentence structure to follow the norms of the target language. With respect to the meaning of the source idiom, she conveys the intended meaning and effect of the source text writer.

Source text	"because it required an explanation that would rob him of his borrowed feather, and give the praise where it was due" (217).
Target text of Yeğinobalı	"Zira böylece işin aslını açıklamak fırsatını buldu ve haketmemiş olduğu teşekkürlere muhatap olmak azabından, hiç değilse kısmen, kurtuldu" (377).
Target text of Ateşoğlu	"Çünkü bu konuda verilmesini istediğin bilgi sayesinde bu yalancı şerefin yükünden kurtulacak ve minnetin esas sahibine karşı duyulması mümkün olacaktı" (404-405).
Target text of Asımgil	"Çünkü, bu mektupla bizden istediğin açıklama dayını yalancı şerefin yükünden kurtaracak, bu şerefin asıl hak edene verilmesini sağlayacaktı" (333).

The expression "rob him of his borrowed feather" is translated by Yeğinobalı as "hak etmemiş olduğu teşekkürlere muhatap olmak azabından hiç değilse kısmen kurtuldu." The idiom "borrowed feather" is not translated with an idiom in the target text. However the meaning of the idiom is made more explicit in an effort to make the source text more understandable for the target readers.

Ateşoğlu's translation of "borrowed feather" as "yalancı şeref" may not sound very natural for the target readers. Yet, the intended meaning of the idiom is reflected.

Asımgil makes a translation similar to Ateşoğlu. Her choice "yalancı şeref" does not lead to an easy communication with the target reader either. However the idiom is not translated literally and it conveys the intended meaning of the source text writer.

b) Culture-specified Words and Phrases

Source text	"The rector of a parish has much to do. In the first place, he must make such an agreement for tythes as may be beneficial to himself and not offensive to his patron" (70).
Target text of Yeğinobalı	"Bir kere kendisi için faydalı olacak, onu koruyana da zarar getirmeyecek bir takım öşür durumlarını ayarlaması gerekir" (127).
Target text of Ateşoğlu	"öncelikle ondalık için öyle bir anlaşma yapmalıdır ki hem kendisi yararlansın hem de hamisi zarar görmesin" (132).
.Target text of Asımgil	"Her şeyden önce kilisenin işlerini, pazar törenlerini öyle bir biçimde düzenlemelidir ki ne kendi zarar görsün, ne de koruyucusu ona darılsın" (111).

"Tythe" is the old form of today's "tithe". It meant the payment of a tenth of one's income especially to the church. This was an obligation by law during Austen's time. However in our age this kind of taxing is no longer valid neither in the source culture nor in the target culture. That is the reason why the decisions of the translators to find a lexical equivalent for this concept is worth checking.

Yeğinobalı uses "öşür durumları ayarlaması" which makes direct reference to the historical law system which was valid in the old days. Although these two concepts do not overlap completely the intended meaning of the source text is

conveyed to the target reader.

The choice of Ateşoğlu is the phrase "ondalık için öyle bir anlaşma" which also makes direct reference to the law system during the Ottoman time. However the term "ondalık" which is used as a synonym for "öşür" is not as widely known and used as "öşür". It is probable that some of the target readers are not familiar with "ondalık". As a result, it is plain to see that Ateşoğlu understands the meaning of the concept but the lexical item he chooses may cause ambiguity in the minds of the target readers who do not know its meaning.

Asımgil interprets the above-mentioned phrase very differently from Yeğinobalı and Ateşoğlu, and translates it as "kilisenin işlerini, pazar törenlerini öyle bir biçimde düzenlemelidir ki". The lexical equivalent she finds "kilisenin işleri" is a generic word and a descriptive phrase "pazar törenleri" is added to give details. If only "kilise işleri were used, her choice would not be as misleading as this one. "Tythes" and "Pazar törenleri" are two totally different things. As a result, the intended meaning and effect of the source text writer is lost because of the differences between the source and target culture.

Source text	"Has she been presented? I do not remember her name among the ladies at court" (46).
Target text of Yeğinobalı	"Kraliçeye takdim edildi mi? Saraylı hanımların isimleri arasında onunkine rastladığımı hatırlamıyorum da" (84).
Target text of Ateşoğlu	"Kraliçe'ye takdim edilmiş mi? Adına, saraylı hanımların adları arasında rastladığımı hatırlamıyorum" (88).
Target text of Asımgil	"Kibarlar çevresine tanıtıldı mı acaba? Saraya tanıtılan hanım kızlar arasında böyle bir ad duyduğumu hiç hatırlamıyorum da" (76).

Sometimes it is not possible to get the meaning of a sentence from itself. As it is explained in the first chapter some implicit information is derived from the immediate context in the text. As a case in point is the quotation given above. To

meaningfully translate these two sentences it is a must to make some modifications. Whether the modifications conform to the target language norm or to the source language norms is significant for the reconstruction of translator decisions.

Yeğinobalı refrains from making a literal translation. She makes the deduction that young women coming from aristocrat families are presented to the court, actually, to the Queen. So she combines the meaning of the word "present" with the meaning of another word "court" from the second sentence and forms her sentence as "Kraliçe'ye takdim edildi mi?" By this translation Yeğinobalı strives to make the implicit source text information explicit using target language norms to enhance the understandability of the target readers.

Like Yeğinobalı, Ateşoğlu gets the implied information and makes a translation which underlines the meaning of the sentences. Although the lexical equivalence between the source and target text is distorted, as it is mentioned before the priority is not on the one-to-one correspondence of the words but on the meaning.

Asımgil also adds extra words to the first sentence as "kibar çevresi" to make it more understandable for the target reader. This phrase does not sound natural, though, it serves for her aim. In the second sentence by using "saraya tanıtılan" she prevents ambiguity and conveys the intended meaning of the source text writer by conforming to the target language rules.

Source text	"Yes; these four evenings have enabled them to ascertain that they both like Vingt-un better than Commerce" (14).
Target text of Yeğinobalı	"Evet bu dört akşam onlara bir takım müşterek zevkleri olduğunu öğretti" (29).
Target text of Ateşoğlu	"Evet, birlikte geçen bu dört akşam, her ikisinin de aynı kağıt oyunlarından hoşlandıklarını göstermiş olabilir" (31).
Target text of Asımgil	"Evet, birlikte geçirdikler bu dört akşam, ikisinin de yirmibir oyununu ticaretten daha çok sevdiklerini anlamalarına yaradı ancak" (31).

"Vingt-un" and "Commerce" are among the card games in the source text culture. However, they may be unknown to the translators. Hence, decisions of translators are worth examining. As it was stated in the first chapter, when the concepts are not shared in the source and target language the translator can use a loan word, a generic word with a descriptive phrase or find a cultural substitute.

Yeğinobalı does not use a loan word, or find a cultural substitute for the names of card games. Instead of translating "Vingt-un" and "Commerce" one by one she uses "müşterek zevkler" which is rather a generic term. Although the specific meaning of card games is lost, the intended meaning of the source text writer is caught.

Ateşoğlu, on the other hand chooses to use "kağıt oyunları" for "Vingt-un" and "Commerce". Thus he uses one generic term which includes both of the specific terms. As mentioned before the translator can use one lexical equivalent which gives the meaning of two different terms in the source language. As a result, Ateşoğlu's choice conveys the intended effect and meaning of the source text writer.

Unlike Yeğinobalı and Ateşoğlu, Asımgil translates "Vingt-un" and "Commerce" one by one as "yirmi bir oyunu" and "ticaret". However, there is a misunderstanding. Asımgil's rendering of "Commerce" as "ticaret" does not fit the context. Since these card games are unknown to Turkish culture, she thinks that "Commerce" is used in its primary meaning. As a result of this misunderstanding, the meaning in the source text is distorted in the target text.

Source text	"You allude perhaps to the entail of this estate" (44).
Target text of Yeğinobalı	"Zannederim babalarının mirasının ikamesini kastediyorsunuz" (80).
Target text of Ateşoğlu	"Galiba bu mülkün bana kalmasını ima ediyorsunuz" (85).
Target text of Asımgil	"Şu vakıf meselesini demek istiyorsunuz, sanırım" (74).

As it is explained in the second chapter in the 19th century, many people were to adhere to contracts named "entails" in England. Due to the entail instead of the Bennet girls, a distant relative namely Mr. Collins, would inherit Mr. Bennet's property. Since the target readers have no idea about the obligations of the law system in England it is a hard work to translate the phrase "entail of this estate" into Turkish.

To get over this difficulty, Yeğinobalı uses an expressive phrase as "babalarının mirasının ikamesi". Thanks to this translation, the target readers understand that the inheritance will be given to someone else. So Yeğinobalı conveys the intended meaning of the source text writer.

Ateşoğlu finds another solution to this problem. Since it is Mr. Collins who will get the estate of the Bennet family, instead of making a literal translation as "mirasının hukuki sözleşmeye göre en yakın erkek akrabaya kalması" he emphasizes the person who will get it. In other words, when Mr. Collins says "mülkün bana kalması" the information in the source text is made more explicit by the translator. As a result, it becomes easier for the target readers to understand the intended meaning of the source text writer.

Asımgil substitutes "şu vakıf meselesi" for "entail of this estate". However her choice does not include the intended meaning of the source text which refers to Mr. Collin's getting Bennet's heritage. It is hard to understand what she meant by this phrase. Although this is a culture specific phrase she does not try to explain it. As a result it is mostly likely that the target readers will get confused because of this ambiguous and irrelevant information.

3.1.2.2.3. The Comparisons on the Syntactic Level

a) Branching

In terms of information packaging, languages tend to be predominantly left-

branching. While the source language, English, is mostly right-branching at the sentence level, the target language, Turkish is basically left-branching.

This basic difference which depends on the syntax of the source and target language urges the translators to make changes on the sentence structure of the source text. Keeping in mind the obligatory differences between the source and target language, the choices of the translators with respect to their tendencies to conform to the source language or target language norms will be dealt with. The following sentences are chosen among sentences including clauses formed by the right-branching principle of the source language.

Source text	"The two young ladies were summoned from the shrubbery where this conversation passed, by the arrival of some of the very persons of whom they had been speaking" (59).
Target text of Yeğinobalı	"Bu sırada fidanlıkta bulunan iki kız kardeş Bingley'lerin gelişi üzerine eve çağrıldılar" (108).
Target text of Ateşoğlu	"Genç kızlar, söz ettikleri kimselerin gelişi üzerine baş başa konuşmakta oldukları fidanlıktan içeri çağrıldılar" (113).
Target text of Asımgil	"İki genç kız bahçedeki bodur ağaçların altında oturmuş, konuşuyorlardı. Sözünü etmekte oldukları kimselerden bir kısmının gelmesi üzerine, içeriye çağrıldılar" (96).

The first example involves two clauses both of which are omitted in Yeğinobalı's translation. The necessary information about "the shrubbery" and "persons" are lost by the omission of clauses "where this conservation passed" and "of whom they had been speaking". By missing this point, Yeğinobalı deviates from the source text norms.

Ateşoğlu follows the obligatory norms of the target language with respect to branching. However it is evident that while forming the sentence structure he is loyal to the source language norms in that he does not divide the long sentence. Still it is not very hard for the target readers to get the intended meaning and effect of the source text writer.

Asımgil adopts a different strategy in the translation of the complex sentence. By adding a verb to the first clause, she splits it into two parts. This reflects the fact that Asımgil's primary concern is not to keep the linguistic properties of the source language but to address the target readers in natural sentences.

Source text	"He, who had always inspired in herself a respect which almost overcame her affection, she now saw the object of open pleasantry" (261).
Target text of Yeğinobalı	"Kendisinin ağabeysine karşı beslediği saygı o kadar büyüktü ki adeta sevgisinin gelişmesine engel olmuştu. Genç kız şimdi bu ağabeyle gülünüp şakalaşılabileceğini görüyordu" (431).
Target text of Ateşoğlu	"Kendisinde sevgisini adeta bastıracak kadar saygı uyandıran ağabeyinin, şimdi açıktan açığa şaka konusu olduğunu görüyordu" (487).
Target text of Asımgil	"Ağabey'si oldum-olası onda öyle büyük bir saygı uyandırmıştı ki kızcağızın saygısı ner'deyse sevgisini bile bastıracak hale gelmişti. Şimdi ise, bu saygıdeğer ağabeyin açıktan açığa şaka konusu olduğunu görüyor" (394).

Yeğinobalı deviates from the source language sentence structure norms by dividing the sentence in two parts. Since this is not an obligation, it can be interpreted as an intend to enhance the understandability of the target readers.

Ateşoğlu's choice is again to be loyal to the source language norms. He makes necessary changes to apply the target language branching rules, and while forming the sentence structure he makes necessary changes to keep the norms of the source language. This can be interpreted as a tendency of creating an adequate translation.

Like Yeğinobalı Asımgil also deviates from the source language sentence structure norms in that she splits the complex sentence into two parts. This may be a sign of her target-orientedness.

Source text	"When Jane and Elizabeth were alone, the former, who had been cautious in her praise of Mr. Bingley before, expressed to her sister how very much she admired him" (8).
Target text of Yeğinobalı	"Jane'le Elizabeth yalnız kaldıkları zaman, Mr. Bingley'yi övmekte şimdiye kadar ihtiyatlı davranmış olan Jane kız kardeşine genç adamı ne kadar çok beğenmiş olduğunu anlatmağa başladı" (19).
Target text of Ateşoğlu	"Jane ile Elizabeth baş başa kaldıklarında, başlarda Bay Bingley'i övmekte sakınımlı davranan Jane, kız kardeşine genç adamı ne kadar çok beğendiğini açıkladı" (20).
Target text of Asımgil	"Jane herkesin yanında B. Bingley'i beyendiğini açıklamaktan kaçınacak kadar ihtiyatlı bir kızdı ama, Elizabeth'le yalnız kalınca, ondan ne kadar hoşlanmış olduğunu açıklamakta sakınca görmedi" (23).

Yeğinobalı prefers conforming to source language norms, with respect to sentence structure, except for the organization of branching. However, her preference makes a deviation from the natural flow of the target language.

Ateşoğlu adopts the same strategy with Yeğinobalı. He follows the obligatory rules of the target language with respect to branching. As he translates the complex sentence without dividing it, the translation sounds unnatural to the target readers.

Asımgil's translation of this sentence seems as a free translation. It is obvious to understand that it results from her efforts to form a natural way of expression for the target readers. To achieve this she makes some additions such as "bir kızdı ama" and "sakınca görmedi".

Source text	"Elizabeth had never seen them so agreeable as they were during the hour which passed before the gentlemen appeared" (36).
Target text of Yeğinobalı	"Elizabeth onları hiçbir zaman, beyler içkilerini bitirip gelinceye kadar geçen şu yarım saatki kadar sevimli görmemişti" (65).

Target text of Ateşoğlu	"Erkekler gelinceye kadar geçen süre içinde o kadar iyi davrandılar ki Elizabeth şimdiye kadar onları hiç bu kadar sevimli görmemişti" (70).
Target text of Asımgil	"Beyler gelene kadar geçen o bir saat içinde de, öyle sevimli, öyle tatlıydılar ki, Elizabeth şimdiye kadar onları hiç böyle görmediğini düşünmekten kendini alamadı" (62).

Yeğinobalı is strictly devoted to the sentence structure of the source language with an exception of branching. She successfully conveys the intended meaning and effect of the source text writer in a comprehensible way.

Ateşoğlu makes some changes in the sentence structure of the source text so as to form a more comprehensible translation for the target readers. His choice can be accepted as target-orientedness.

Asımgil makes some optional changes on the sentence structure such as "öyle sevimli, öyle tatlıydılar ki" and "düşünmekten kendini alamadı". These changes reflect her target orientedness. However, this can also be interpreted as a deviation from the norms of source language since she changes the intended meaning of the source text.

b) Ungrammatical sentence structure

The source text writer, Jane Austen is accepted as one of the greatest prose writers of England. The way Austen's characters speak reflect no regional or class difference. In <u>Pride and Prejudice</u> she forms grammatical sentences except for one of her characters, namely, Lydia Bennet. This exception is deliberately created so as to imply that Lydia is ignorant and does not read much. That is why it is worth seeing the decisions of the translators with respect to Lydia's speech.

Source text	"Kitty and me were to spend the day there" (149).
Target text of Yeğinobalı	"Kitty'yle beni günü-birliğine çağırmışlardı" (272).
Target text of Ateşoğlu	"Kitty ile ben o gün oraya davetliydik" (279).
Target text of Asımgil	"Kitty'yle beni sabahtan çağırmışlardı" (231).

The source text includes an ungrammatical sentence structure since the subject is "Kitty and me". In the spoken language it can be used. However according to the established grammar rules it should be "Kitty and I". In Yeğinobalı's translation "Kitty'yle beni günü birliğine çağırmışlardı" there exists nothing which is against the rules of standard Turkish. As a result, the target readers lose the opportunity to make the inference that the character named Lydia is not educated and the intended effect of the source text writer is lost.

Ateşoğlu also ignores the conscious use of ungrammatical sentence structure of the source text writer by using "Kitty ile ben o gün oraya davetliydik." This may be due to his belief that target language convention does not commonly use this technique of implication. Whatever the cause the result is a deviation from the norms of the source text.

Asımgil also uses a standard sentence structure as an equivalent for the ungrammatical speech of Lydia. The use of "Kitty'yle beni sabahtan çağırmışlardı." leads to a deviation from the source text norms since the intended effect of the source writer can not be conveyed to the target readers.

Source text	"Kitty and me drew up all the blinds, and pretended there was nobody in the coach" (150).
Target text of Yeğinobalı	"Gidişte bütün perdeleri indirdik ve arabada kimse yokmuş gibi yaptık" (273).
Target text of Ateşoğlu	"Giderken Kitty ile bütün perdeleri indirdik ve arabanın içinde kimse yokmuş gibi yaptık" (280).
Target text of Asımgil	"Giderken, Kitty'yle birlikte, arabanın bütün perdelerini sımsıkı kapattık" (233).

Yeğinobalı does not make any attempts to imply that Lydia's speech includes ungrammatical sentence structure. She renders the sentence in the standard Turkish. As a result, the intended effect of the source text is lost.

Ateşoğlu's translation does not reflect that Lydia is bad at grammar. He uses standard Turkish to translate the non-standard constructions in the source language. His choice of using a grammatical sentence leads to the loss of the intended effect of the source text writer.

Asımgil also uses a sentence structure in accordance with the target language grammar rules. However, this strategy distorts the intended effect of the source text.

Source text	"(by the bye Mrs. Forster and me are such friends.)" (149).
Target text of Yeğinobalı	"Ha, sırası gelmişken – Mrs. Forster'le öyle samimi olduk ki!" (272).
Target text of Ateşoğlu	"(Sırası gelmişken söyleyeyim: Bayan Forster'la çok iyi arkadaş olduk.)" (279).
Target text of Asımgil	"Sırası gelmişken söyle'yim: Bayan Forster'le içtiğimiz su ayrı gitmiyor!" (231).

Yeğinobalı does not reflect that Lydia's speech includes ungrammatical sentence structure. This can be interpreted as a deviation from the norms of the source text.

With regard to syntactic formation of the sentence Ateşoğlu does not try to reflect the source text author's choice. He is strictly devoted to the sentence structure of the target language.

Asımgil misses the intended effect of the source text writer as well by using a grammatical sentence structure in the target language. Like Yeğinobalı and Ateşoğlu she deviates from the source text norms.

c) Inversions

In its simplest form, inversion is changing the normal position of the verb and subject whether to create a more literary way of expressions or to emphasize a part of the sentence in English. Due to linguistic variety between Turkish and English, inverted sentence structure may not always be possible in Turkish. To get over this problem translators should find some strategies.

I. Inversion in the Translation of Nihal Yeğinobalı

Pg.	Source Text	Pg.	Target text
80	"no sooner had he and his companion taken leave, than a glance from Jane invited her to follow her up stairs."	146	"İki subay gider gitmez Jane bir göz işaretiyle Elizabeth'i yukarı çıkardı."
185	"Had his character been known, this could not have happened."	333	"Onun kötülüğünü ortaya vursaydım bu işler başımıza gelmezdi."
252	"How little did you tell me of what passed at Pemberley and Lambton!"	420	"Pemberley'de ve Lambton'da meğer neler olup bitmişte benim hiç haberim olmamış."

To reconstruct the inverted sentence structure, Yeğinobalı makes great efforts. By making some kinds of adjustments such as the change in word order and use of active voice instead of passive voice, she catches and reflects the intended effect of the source text writer.

By using a phrase as "meğer … de" Yeğinobalı, makes a direct reference to the colloquial expressions in Turkish and makes the target readers forget that they are reading a translation.

However translation of the first sentence is made so loyal to the norms of the source language that the phrase "Jane bir göz işaretiyle Elizabeth'i yukarı çıkardı" is a rather strange way of expressing an invitation in the target language. Instead Turkish people would say "kaş göz işaretiyle Elizabeth'i yukarı çağırdı."

II. Inversion in the Translation of Ali Ateşoğlu

Pg.	Source Text	Pg.	Target text
80	"no sooner had he and his companion taken leave, than a glance from Jane invited her to follow her up stairs."	152	"Wickham arkadaşıyla beraber gider gitmez, Jane'in bir bakışıyla yaptığı davet onu ablasının ardından yukarı kata sürükledi."
185	"Had his character been known, this could not have happened."	346	"Karakteri bilinmiş olsa, bunlar başımıza gelmeyecekti."
252	"How little did you tell me of what passed at Pemberley and Lambton!"	469	"Bana Pemberley'de ve Lambton'da olup bitenlerin çok azını anlattın!"

Ateşoğlu is loyal to the linguistic structure of the source language. He keeps the active voice in the first sentence and it seems that he does not strive to reflect the inverted sentence structure. The second sentence is again formed in passive voice as it is in the source text but the effect of the inverted phrase is lost since he does not make any adjustments in the sentence structure. The last sentence is also loyal to the norms of the source language with an exception of the word "sürükledi". This word is used instead of "invited". However the intended meaning of the source writer is given appropriately thanks to the adjustments made.

III. Inversion in the Translation of Suna Asımgil

Pg.	Source Text	Pg.	Target text
80	"no sooner had he and his companion taken leave, than a	126	"Çok geçmeden, Wickham'la arkadaşı gitmek üzere kalktılar.

	glance from Jane invited her to follow her up stairs."		Onlar çıkar çıkmaz da , Jane gözünün ucuyla Elizabeth'e yukarı gelmesini işaret etti."
185	"Had his character been known, this could not have happened."	287	"Onun ne yaradılışta bir adam olduğunu bilselerdi, olmazdı bu felaket."
252	"How little did you tell me of what passed at Pemberley and Lambton!"	380	"Pemberley'de, Lambton'da olup bitenlerden hemen hiç söz etmedin gibi bir şey!"

Asımgil's translation of the first sentence forms a distortion of narration conventions in Turkish. She uses both "hemen hiç" and "gibi bir şey" instead of "how little" since these two phrases express more or less the same thing in Turkish one of them is unnecessary. Although it can be inferred that Asımgil tries to reflect the inverted sentence structure of the source text, her effort results in a sentence which may sound unnatural to the target readers.

The second sentence successfully conveys the intended meaning and effect of the source text, with an adaptation in the first part of the sentence, in the form of inverted sentence structure. However, in the last sentence, she adopts a different strategy. She chooses to divide the sentence in two parts. To form the first sentence she adds the phrase "gitmek üzere kalktılar", and in the second sentence she uses "onlar çıkar çıkmaz" which gives the same information. That Asımgil chooses to split the sentence in two parts does not serve to reflect the style of the source text writer. Actually it is probably done to make the sentence more acceptable by the target readers.

d) Use of Proforms

Proform is an item in a sentence which has little lexical meaning or an ambiguous meaning. It substitutes a word, phrase, clause or sentence whose meaning is recoverable from the context to avoid redundant expressions (http://www.reference.com/browse/wiki/proform.html, 26. 05. 2006).

In the source text proforms such as do, so, the former, the latter are used to avoid redundancy. Keeping proforms of the source text is an important issue when the natural flow of the narration is considered.

Source text	"Lord! how I laughed! and so did Mrs. Forster" (149).
Target text of Yeğinobalı	"Amanın, gülmekten çatladım vallahi, Mrs. Forster de öyle" (272).
Target text of Ateşoğlu	"Tanrım! Ne güldüm! Bayan Forster da öyle" (279).
Target text of Asımgil	"Aman! Ne güldüm, ne güldüm! Bayan Forster de öyle" (232).

All the translators choose to translate the phrase "so did Mrs. Forster" as "Mrs. Forster da öyle". This reflect their attempt to be loyal to the norms of the source language on one hand. On the other hand, it can be interpreted as being faithful to the rules of the target language since this kind of lexical items are also available in Turkish. As a result by the shared usage of proforms in the source and target culture, all the translations successfully keep the natural flow of the source text.

Source text	"For heaven's sake, madam, speak lower. –What advantage can it be to you to offend Mr. Darcy? – You will never recommend yourself to his friend by so doing" (69).
Target text of Yeğinobalı	"Tanrı aşkına, anneciğim, yavaş konuşunuz. Mr. Darcy'yi gücendirmekten elinize ne geçer? Hoşnutsuzluğunu kazanırsanız arkadaşını da soğutabilirsiniz" (125).
Target text of Ateşoğlu	"Tanrı aşkına annecim, biraz daha alçak sesle konuşun. Bay Darcy'yi gücendirmekten elimize ne geçer? Böyle yapmakla arkadaşının gözüne giremezsiniz" (130).
Target text of Asımgil	"Biraz daha yavaş konuş, kuzum, anne! Durup dururken Bay Darcy'yi sinirlendirmekle ne kazanacaksınız sanki? Hem böyle yapmakla arkadaşının gözüne gireceğinizi sanıyorsanız, aldanıyorsunuz" (109).

For the translation of "so doing" Yeğinobalı's strategy is to make a free translation. In order to avoid repetition of the phrase "to offend" she uses "hoşnutsuzluğunu kazanırsanız". Although her choice gets over the problem of repetition there seems to be no reason for a free translation. This may be a result of her target-orientedness.

Ateşoğlu also avoids redundancy by using the phrase "böyle yapmakla". By his choice the intended effect of the source writer is created in accordance with the target language conventions.

Asımgil adopts a similar strategy with Ateşoğlu. She also creates the natural way of expressing the source item in proper phrases of the target language.

The following quotation is an example which contains two proforms, namely the former and latter.

Source text	"Elizabeth was ready to speak whenever there was an opening, but she was seated between Charlotte and Miss de Bourgh the former of whom was engaged in listening to Lady Catherine, and the latter said not a word to her all dinner time" (111).
Target text of Yeğinobalı	"Elizabeth gerçi fırsat bulsa konuşmağa hazırdı. Ama sofrada Charlotte ile Miss de Bourgh'un arasına düşmüştü ve birincisi Leydi hazretlerini dinliyor, ikincisi de ağzını açıp tek kelime söylemiyordu" (203).
Target text of Ateşoğlu	"Elizabeth fırsatını bulsa konuşmağa hazırdı, ama Charlotte ile Bayan de Bourgh'un arasına oturmuştu. Charlotte, Leydi Catherine'i dinlemekle meşguldü, genç de Bourgh ise yemekten kalkıncaya kadar tek kelime etmedi" (209).
Target text of Asımgil	"Elizabeth fırsat bulsa konuşmaya hazırdı ama, tam da Charlotte'la Anne De Bourgh'un arasına oturtmuşlardı onu. Charlotte kendini Lady Catherine'i dinlemeye adamıştı; Anne de yemek boyunca ağzını bile açmamıştı" (171).

Yeğinobalı substitutes "birincisi" for "the former" and "ikincisi" for "the latter". Her choice reflects that she is strictly devoted to the sentence structure of the source text. Although she conveys the intended meaning of the source text writer, her choice does not lead to an easy communication with the target readers.

Ateşoğlu adopts a different strategy from Yeğinobalı with respect to the proforms. Instead of "the former" and "the latter" he chooses to use the names of the characters. It can be said that he strives to create a natural flow of expression for the target readers without deviating the norms of the sentence structure in the source language. As a result his effort can be interpreted as target-orientedness.

Asımgil also uses the names of the characters and makes an acceptable translation for the target readers. To avoid repetition she divides the sentence and the natural flow of expression is thus provided.

Source text	"Books-Oh! no. –I am sure we never read the same, or not with the same feelings" "I am sorry you think so" (64).
Target text of Yeğinobalı	"Kitap mı? İmkanı yok! Hiç bir zaman aynı kitapları okumadığımızdan; okusak da aynı duygulara kapılmadığımızdan ben eminim." "Öyleyse çok üzüldüm" (117).
Target text of Ateşoğlu	"Kitaplar mı? Hayır hayır! Eminim hiçbir zaman aynı kitapları okumuyoruz ya da aynı kitapları okusak bile aynı şeyleri hissetmiyoruz." "Böyle düşünmenize üzüldüm" (121).
Target text of Asımgil	"Kitaplar mı! Yok, canım! Eminim, hiçbir zaman aynı kitapları okumamışızdır. Okumuşsak bile, aynı şeyleri duymamışızdır." "Böyle düşündüğünüze üzüldüm" (103).

Yeğinobalı's rendering for "I am sorry you think so" is as "öyleyse çok üzüldüm.". By doing so, she does not use any redundant words. This can be

interpreted as her faithfulness to the source language norms. Her choice may, however, sound a little peculiar to the target reader since in a similar situation Turkish people would not probably use "öyleyse" but "böyle olmasına" or "böyle düşünmenize".

Ateşoğlu's choice "böyle düşünmenize üzüldüm" conforms both to the conventions of the source language and the natural expressions of the target language. He avoids repetition and forms a translation which leads to an easy communication with the target readers.

What Asımgil does is not different from Ateşoğlu in terms of the proform. She also creates a successful and proper way of expressing the proform without causing any repetition. She tends to be closer to the acceptability pole.

e) Adverbs

As it is stated in the second chapter, the narration of the source text writer shifts from indirect speech to direct speech. In places where direct speech is used, adverbs have great significance in that they reflect the way characters act, think, look and feel. So an effort should be made in the translation of adverbs not to lose the above-mentioned information about the characters.

I. Nihal Yeğinobalı's Translation of Adverbs

Pg.	Source Text	Pg.	Target text
5	"Oh!" said Lydia stoutly.	13	Lydia cesaretle, "Aa benim kaygum yok," dedi.
53	"As much as I ever wish to be," cried Elizabeth warmly.	97	Elizabeth, "Hayır daha yakından tanımayı istemem de," diye cevap verdi
87	Elizabeth quietly answered "Undoubtedly,"	157	Elizabeth sakin bir tavırla, "Şüphe-siz," diye cevap verdi.

131	"His misfortunes!" repeated Darcy contemptuously.	238	Darcy "Talihsizlikmiş!" diye burun kıvırdı.
200	"I am not going to run away, Papa," said Kitty, fretfully.	356	Kitty ağlamaklı, "Ben kaçmaya-cağım ki, baba!" diye cevap verdi.
233	"Where is your sister?" said he hastily, as he opened the door.	396	Bingley daha kapıyı açarken hemen, "Ablanız nerede?" diye sordu.

Except for the third example where she omits the adverb "warmly", Yeğinobalı also tries to reflect the source text writer's choice of adverbs. In the translation of "fretfully" she uses "ağlamaklı" which shows her effort to make it more comprehensible for the target reader. "Burun kıvırmak", which is a verb, is substituted for "contemptuously" in the last quotation.

II. Ali Ateşoğlu's Translation of Adverbs

Pg.	Source Text	Pg.	Target text
5	"Oh!" said Lydia stoutly.	13	Lydia kendine güvenerek ... dedi.
53	"As much as I ever wish to be," cried Elizabeth warmly.	101	Elizabeth sıcak bir tavırla cevap verdi: "Onu tanıdığımdan fazla tanımak istemem."
87	Elizabeth quietly answered "Undoubtedly,"	164	Elizabeth sakince "kuşkusuz diye cevap verdi.
131	"His misfortunes!" repeated Darcy contemptuously.	244	Darcy hakaret edercesine tekrar-ladı: "Uğradığı bahtsızlıklar!"
200	"I am not going to run away, Papa," said Kitty, fretfully.	375	Kitty hırçın bir sesle: "Ben kaça-cak değilim, baba," dedi.
233	"Where is your sister?" said he hastily, as he opened the door.	434	Daha kapıyı açarken aceleyle sordu: "Ablanız nerede?"

When the above examples are examined it is plain to see that Ateşoğlu makes a great effort to be loyal to the usage of adverbs. He does not omit any adverbs and

makes some changes based on target language rules in the sentence structure if necessary. Thus, he reflects the way characters act, think, look and feel.

III. Suna Asımgil's Translation of Adverbs

Pg.	Source Text	Pg.	Target text
5	"Oh!" said Lydia stoutly.	18	Lydia cesaretle: "A, hiç korkmuyorum!" deye atıldı.
53	"As much as I ever wish to be," cried Elizabeth warmly.	87	Elizabeth içtenlikle: "Çok şükür hayır!" deye haykırdı.
87	Elizabeth quietly answered "Undoubtedly,"	135	Elizabeth, sakin sakin: "Hiç kuşkum yok bundan" dedi
131	"His misfortunes!" repeated Darcy contemptuously.	201	Darcy, küçümser bir tavırla: "Uğradığı talihsizlikler, ha!" dedi.
200	"I am not going to run away, Papa," said Kitty, fretfully.	310	Kitty, sinirli sinirli: "Benim kaçmaya falan niyetim yok, baba." deye söylendi.
233	"Where is your sister?" said he hastily, as he opened the door.	355	Bingley, kapıyı açar açmaz, telaşla: "Ablanız ner'de?" deye sordu.

Asımgil pays great attention to the translation of adverbs. She does not omit them and successfully conveys the intended meaning of the source text writer to the target readers. In terms of the location of adverbs she tries to conform to the norms of the source language.

3.1.2.2.4. The Comparisons on the Stylistic Level

a) Irony

As it is underlined in the first chapter the translation of figures of speech namely, irony, requires a special attention. Since irony often stems from culture-

specific sources its translation should not be made word-for-word. What the translator should do is to find lexical equivalent concepts which can convey the same meaning and produce the same effect on the target readers.

Source text	"All Meryton seemed striving to blacken the man, who, but three months before, had been almost an angel of light" (197).
Target text of Yeğinobalı	"Zaten bütün Meryton kasabası daha üç ay önce baş tacı ettiği adama şimdi çamur sürmek için yarışa çıkmıştı" (351).
Target text of Ateşoğlu	"Daha üç ay önce baş tacı ettiği adamı karalamak için bütün Meryton işbirliği yapmış gibiydi" (368).
Target text of Asımgil	"Bütün Meryton'lular daha üç ay öncesine kadar çevresine nur saçan bir melek gibi gördükleri adamı lekeleyip yerin dibine batırmak için şimdi yarışa çıkmışlardı sanki" (304-305).

This sentence has an ironic tone formed by juxtaposition of two words which constitute binary oppositions. "Blacken" and "angel of light" are juxtaposed to reflect the ironic tone of the narrator who disapproves the attitude of people living in Meryton.

Yeğinobalı successfully builds the binary opposition by using "baş tacı ettiği" for "angel of light" and "çamur sürmek" for "blacken". Though "çamur sürmek" does not sound natural since in Turkish "çamur atmak" is used instead. "Baş tacı etmek" is a phrase which is commonly used in target culture and it serves to give the intended meaning and effect of the source text writer.

By using "baş tacı ettiği adamı" for "angel of light" and "karalamak" for "blacken" Ateşoğlu sets the binary opposition. Thanks to the phrases which make direct reference to the target culture, he reflects the ironic tone of the source text writer.

Asımgil also successfully sets the binary opposition by the phrases "bir melek gibi gördükleri adamı" and "lekeleyip yerin dibine batırmak". The lexical equivalents

she chooses are taken from commonly used phrases in the target language. They not only convey the same meaning with the source text but produce the ironic effect of the source text writer as well.

Source text	"'I admire all my three sons-in-laws highly,' said he ʿWickham, perhaps, is my favorite; but I think I shall like your husband quite as well as Jane's '" (256).
Target text of Yeğinobalı	"'Bütün damatlarımı beğeniyorum,' diye güldü. ʿGöz bebeğimin Wickham olduğunu inkar edemem gerçi, ama senin kocanı da Jane'ninki kadar seveceğimi sanıyorum, Lizzy'ciğim '" (425).
Target text of Ateşoğlu	"Bütün damatlarımı çok beğeniyorum. Gözdem Wickham olabilir, ama sanırım senin kocanı da Jane'inki kadar seveceğim" (476).
Target text of Asımgil	"Hoş damatlarımın üçüne de hayranım doğrusu! Hele Wickham'a hiç deyecek yok! Yalnız, bana öyle geliyor ki senin kocanı da Jane'inki kadar seveceğim" (386).

Yeğinobalı consciously translates "said he" as "diye güldü" since she wants to make the ironic tone of the source text writer more explicit. Thus she creates the intended effect of the source text writer. This strategy also proves that she gives priority to conforming to the target language rules.

Ateşoğlu's translation of this sentence is a literal one which tightly conforms to the lexical rules of the source language. Although the intended meaning is conveyed, it is hard to feel the intended tone of the source text writer for the target readers.

To signal irony exclamation marks in parenthesis can be used in Turkish. Asımgil is sure aware of this fact and she uses exclamation marks after "doğrusu!" and "yok!". Although she does not put them in parenthesis, the target readers can still understand that there is some kind of irony in these sentences. As a result, Asımgil makes the intended effect of the source text writer more explicit by making use of

target language punctuation.

Source text	"'You judge very properly,' said Mr. Bennet, 'and it is happy for you that you possess the talent of flattering with delicacy. May I ask whether these pleasing attentions proceed from the impulse of the moment, or are the result of previous study?'" (46).
Target text of Yeğinobalı	"Mr. Bennet, 'İnancınız gayet yerindedir' dedi. 'İncelikle iltifat etmek kabiliyetine sahip olduğunuz için ne mutlu size! Bu tatlı, nazik iltifatları o an, içinizden gelerek mi söylüyorsunuz, yoksa önceden mi hazırlanıyorsunuz sorabilir miyim? '" (84).
Target text of Ateşoğlu	"Bayan Bennet: 'Çok isabet ediyorsunuz,' dedi 'böyle ince iltifatlar yapabilme becerisine sahip olmak sizin için mutluluk olsa gerek. Bu hoş iltifatlarınızı içinizden gelerek mi söylüyorsunuz, yoksa bunlar önceden yapılan çalışmaların ürünü mü? '" (89).
Target text of Asımgil	"'Çok güzel düşünüyorsunuz' dedi. 'Böyle incelikle iltifat yapma yeteneğine sahip olduğunuz için kim bilir ne mutlusunuzdur! Yalnız, şunu sormama izin verir misiz: Bu hoş iltifatlar hemen o sırada mı içinize doğuveriyor, yoksa, önceden mi bulup hazırlıyorsunuz bu güzel sözleri? '"(77).

Yeğinobalı uses the phrase "ne mutlu size" for "it is happy for you!". This is a colloquial expression with an exclamation mark (though without parenthesis) which emphasizes the translator's effort to make the implicit source text meaning and effect explicit for the target readers.

Ateşoğlu refrains from using exclamation marks to emphasize the ironic tone of the sentence in this example. This may be due to his faithfulness to the source text. However, the phrase "sizin için mutluluk olsa gerek" and general tone of this translation reflects the ironic tone of the source text.

Asımgil tries to set the ironic tone of the source text by using phrases as

"kimbilir ne mutlusunuzdur!" and "doğuveriyor". In addition to those, she makes use of an exclamation mark (though without parenthesis) which emphasizes that the sentence should not be understood literally. As a result, she forms sentences which convey the correct meaning and effect of the source text in natural expressions of target language.

Source text	"Depend upon it, my dear, that when there are twenty, I will visit them all" (3).
Target text of Yeğinobalı	"Söz veriyorum, cancağızım, hele gelen bekarlar yirmiyi bulsun hepsini ziyaret edeceğim" (10).
Target text of Ateşoğlu	"İnanınız canım, sayıları yirmiyi bulunca, hepsini de ziyaret edeceğim" (10).
Target text of Asımgil	"Sözüm söz, şekerim. Sayıları yirmiyi bulur bulmaz, gidip hepsini teker teker evlerinde göreceğim" (15).

On the whole Yeğinobalı is loyal to the source text language rules, but the phrases "hele bulsun" and "ziyaret etmezsem" make direct reference to the colloquial expressions in Turkish. The exclamation mark (though not in parenthesis) makes it easier for the target readers to feel the irony of this sentence. She is likely to be closer to the acceptability pole.

Ateşoğlu's translation is faithful to the source text not only in the organization of the sentence structure but also on the meaning level. However, he does not make any efforts to emphasize the ironic tone of the source text writer. So Ateşoğlu's priority seems to be conforming to the source text norms and shows a tendency to create an adequate translation.

Asımgil's decision is to compose a translation which sounds very natural to the target readers. By using colloquial expressions as "sözüm söz" "teker teker" she achieves her aim. She conveys the intended meaning and effect of the source text writer with a few adjustments in the sentence structure. She tends to be closer to the acceptability pole.

b) Literary Allusions

As it explained in the second chapter, the source text writer makes use of literary allusions. In the source text there are verbal echoes of passages, phrases which are not explained by the writer due to the assumption that the source text readers share this knowledge with the source text writer.

With respect to translation of allusions as a member of the target culture the translator should, first of all, have the knowledge of allusions and consider the significance of them in the overall meaning of the source text. If the literal translation of allusions cause many things to be lost, the solution can be preparing footnotes to set the necessary background information for the target text readers. On the other hand, if the allusions do not contribute a lot to the source text, they can be translated without footnotes. The following quotations are chosen to be explained in terms above-mentioned probable translator decisions.

Source text	"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" (1).
Target text of Yeğinobalı	"Servet sahibi her bekar erkeğin kendine bir hayat arkadaşı seçmesinin kaçınılmaz bir şart olduğu, kabul edilen bir gerçektir" (7).
Target text of Ateşoğlu	"Zengin ve bekar bir adamın mutlaka bir eşe ihtiyacı olduğu herkesçe kabul edilen bir gerçektir" (7).
Target text of Asımgil	"Dünyaca bilinen bir gerçek varsa, o da, varlıklı, bekar bir adamın mutlaka evlenmek zorunda olduğudur" (13).

The first quotation, as mentioned in the second chapter, sets the ironic tone of the source writer from the beginning of the novel. The ironic tone is not easy to identify for those who are not aware of the fact that Austen alludes to the philosophical discourse of the 18th century. The phrase "It is a truth universally acknowledged" was part of a formula used to introduce the first premise of an argument (Moler,1993; 89).

When the translations are examined, it is seen that none of the translators try to make it easier for the target readers to understand the allusion. All of them make literal translations for this sentence. As a result the allusion is not made explicit for the target readers, and the ironic tone of the first sentence and the novel are very hard to identify for the target readers.

Source text	"But we must stem the tide of malice, and pour into the wounded bosoms of each other, the balm of sisterly consolation" (193).
Target text of Yeğinobalı	"Ama bizler zehirli dilleri susturmağa ve birbirimizin yarasına, kardeşlik merhemini sürmeğe çalışmalıyız" (345).
Target text of Ateşoğlu	"Fakat biz kötülük dalgasını kırmalı, birbirimizin yaralı kalplerine kardeşçe tesellinin merhemini akıtmalıyız" (361).
Target text of Asımgil	"Bize düşen görev bu kötülük akımını durdurmaya çalışmak, birbirimizin yaralı bağırlarına kardeşçe avuntunun iyileştirici merhemini sürmek olmalı" (299).

The second quotation is a borrowing made from Samuel Richardson's novel The history of Sir Charles Grandison (Moler, 1993; 90). It is stated by Mary about her sister Lydia's elopement with Wickham. Thus, Austen again makes a literary allusion which is probably known by the source text readers.

With respect to the target texts, there is no implication that an allusion is made to another literary text. This may be due to the lack of knowledge of the translators or a conscious choice assuming that this allusion does not contribute much to the source text. As a result, the effect of the allusion is lost.

Source text	"Vanity and pride are different things, though the words are often used synonimously. A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us" (12-13).
Target text of Yeğinobalı	"Kibirle gurur, çok zaman aynı anlamda kullanılmalarına rağmen aslında ayrı ayrı şeylerdir. Bir insan kibirli olmadan da gururlu

	olabilir. Gurur daha çok bizim kendi kendimiz hakkındaki fikirlerimizle ilgilidir; kibirse başkalarına kendimizi ne şekilde satmak istediğimizle" (26).
Target text of Ateşoğlu	"Gurur ve kibir kelimeleri çok kere birbirine karıştırılsa da, gerçekte başka şeylerdir. Bir insan kibirli olmadan da gururlu olabilir. Gurur kendi nefsimize karşı duyduğumuz saygıyla ilgilidir; kibirse başkalarının bize duymasını istediğimiz saygıyla ilgilidir" (28).
Target text of Asımgil	"Gururla kibir kelimeleri çok kez aynı anlamda kullanılsalar da, başka başka şeylerdir. Bir insan kibirli olmadan da gururlu olabilir. Gurur daha çok kendimiz için beslediğimiz kanıyı belirtir; kibir ise, başkalarının bizim için beslemesini istediğimiz kanıyı" (29).

The last allusion is again made through the voice of Mary. In her speech she explains the distinction between vanity and pride. It also makes reference to Adam Smith's Theory of Moral Sentiments (Moler,1993; 89).

All the target texts again involve literal translation of the above-mentioned allusion. When the whole of the novel is considered, the loss of the allusion does not take away a lot from the plot construction. If footnotes were given to express this allusion, it would not mean a lot to the target reader since most of them are not most probably familiar with Adam Smith and his work. However, the lack of literary allusions lead to a deviation from the style of the source text writer.

c) Narration

As mentioned in the second chapter, the source text writer makes use of free indirect discourse through which the subjectivity of the village people is reflected. Because of this keeping the style of the source text writer in the target texts as much as possible is of high importance in the formation of the literary work.

Source text	"and a report soon followed that Mr. Bingley was to bring twelve ladies and seven gentlemen with him to the assembly" (6).
Target text of Yeğinobalı	"Gerçekten de çok geçmeden Mr Bingley'in toplantıya on iki hanım ve yedi beyle birlikte geleceğine dair bir söylenti duyuldu" (15).
Target text of Ateşoğlu	"Çok geçmeden Bay Bingley'nin baloya beraberinde, on iki kız ve yedi erkek arkadaşını getireceği haberi geldi" (15).
Target text of Asımgil	"Hemen bunun arkasından da, 'Bay Bingley baloya oniki hanımla yedi bey getirecekmiş' deye bir söylenti çıktı" (19).

Yeğinobalı reconstructs this sentence in a way to reflect the Free Indirect Discourse. The outcome is a target-oriented translation since she makes some additions to make the sentence more explicit for the target readers.

Ateşoğlu makes a faithful translation to the source language with regard to sentence structure. Although his translation is source-oriented, it is still comprehensible for the target readers.

Asımgil adopts a different strategy to translate this sentence. She uses quotation marks in order to reflect that these words belong to someone other than the speaker. However her turning Free Indirect Discourse into Indirect Discourse can be interpreted as a deviation from the source text norms and causes the loss of the intended effect of the source text writer.

Source text	"Every body declared that he was the wickedest young man in the world; and every body began to find out, that they had always distrusted the appearance of his goodness" (197).
Target text of Yeğinobalı	"Herkes onun dünyanın en alçak erkeği olduğunu ileri sürüyor ve güler yüzüyle tatlı diline zaten hiç bir zaman kanmamış olduklarını iddia ediyorlardı" (351).
Target text of Ateşoğlu	"Herkes ondan, dünyanın en alçak, genci diye bahsediyor, insanlar, onun taşıdığı iyilik maskesine hiçbir zaman güvenmediklerini anlamaya başlıyordu" (368).

Target text of Asımgil	"Herkes onun dünyanın en kötü, en alçak adamı olduğunda söz birliği etmiş gibiydi. Wickham'ın görünüşündeki iyiliğe hiçbir zaman aldanmamış olduklarını da hepsi yeni fark ediyorlardı besbelli" (305).

Yeğinobalı tries to reflect the subjective voice of the people living in Meryton. However, she uses "herkes" and "ediyolardı" which deviates from the language conventions of Turkish since "herkes" is always used with a singular verb. Although, she reflects source text writer's style, the sentence structure she forms is not a natural expression for the target readers.

Ateşoğlu is strictly devoted to the style and language structure of Austen which signals his source culture orientedness. Although the natural flow of language is prevented by his choice, he conveys the intended effect of the source text writer.

Asımgil adopts some strategies such as dividing the sentence in two parts, and using words like "herkes" and "hepsi" which successfully reflect the Free Indirect Discourse of the source text writer. Although she deviates from the norms of the source language, the intended meaning and effect of the source text is conveyed to the target readers.

Source text	"and every body was pleased to think how much they had always disliked Mr. Darcy before they had known any thing of the matter" (95).
Target text of Yeğinobalı	"Eskiden beri daha bu meseleden haberleri yokken bile Mr. Darcy'den nefret ettiklerini düşünmek herkesi memnun ediyordu" (171-172).
Target text of Ateşoğlu	"Bu konu hakkında hiçbir şey bilmeden bile önce Bay Darcy'den hep ne kadar nefret ettiklerini düşünmek bütün Merytonlular'ı sevindiriyordu" (178-179).
Target text of Asımgil	"Darcy'ye, daha bunları öğrenmeden önce de ısınamadıkları için, şimdi hepsi eni-konu memnunluk duyuyorlardı; ondan nefret ettiklerine bile seviniyorlardı" (147).

Yeğinobalı forms an inverted sentence which successfully reflects the Free Indirect Discourse of the source text. The subjective point of view of the Merytons is conveyed to the target reader by the use of "herkesi" in natural forms of the target language.

Ateşoğlu's choice is to form a more comprehensible translation and to achieve this instead of "herkes", "bütün Merytonlular'ı" is used by the translator. His choice can be interpreted as an effort to emphasize that this is the view point of all people living in Meryton.

Asımgil forms two connected sentences and makes use of words such as "hepsi" and "seviniyorlardı" which composes the style of the source text writer.

3.1.3. The initial Norm of the Translators

a) The initial norm of Nihal Yeğinobalı

After shedding some light on the preliminary and operational norms of Nihal Yeğinobalı it is now possible to make an effort to reconstruct her initial norm. However before that, it could be useful to remind that through the preliminary norms of Yeğinobalı it is understood that the value of the source text as a world classic was appreciated and some background information was given to the target reader which can be interpreted as a tendency of target-orientedness, in other words, a tendency to create an acceptable translation in Toury's terms.

Yeğinobalı's use of Turkish is fluent and her translation is read like an original novel since she gives priority to reflect the meaning and effect of the source text writer in natural Turkish. If the parts of the translation including literary allusions and ungrammatical sentence structure are excluded it is possible to note that she strives to make the translation easy to understand for the target readers by adhering to the norms of the target culture. In order to achieve this she does not refrain from adding some extra words and making some changes in the sentence

structure when it is necessary. What is more, she seems to be aware of the necessity of being loyal to Jane Austen's style and makes great efforts to reflect this on the basis of the norms of target culture and language. What catches the attention is that the characters in the translation seem as if they were talking to each other in Turkish which sound very natural and target readers were witnessing their conversations. This effect is in line with the source text writer's intended effect. As a whole Nihal Yeğinobalı's translation can be considered to be closer the acceptability pole.

b) The initial norm of Ali Ateşoğlu

Referring to the preliminary norms of Ali Ateşoğlu can be meaningful for the reconstruction of his initial norm. From the analysis of the preliminary norms of Ateşoğlu it can be concluded that he makes some efforts to introduce the source text writer and the theme of the source text to the target readers. This can be accepted as a sign of tendency to create an acceptable translation. Among the three translators he is the one who makes use of footnotes most.

On the word level, Ateşoğlu's preference seems to be somewhere between the norms of source culture and target culture. Thus it is not possible to identify to which pole (adequacy or acceptability) he tries to position himself. However on the phrase level and syntactic level it is more plain to see that he makes efforts to adhere himself to the norms of the source culture and language since he tries to retain the source text writer's sentence structure with the exception of obligatory shifts arising from the syntactic differences between the source and target language. With respect to the parts of the translation including literary allusions and ungrammatical sentence structure it could be said that the intended effect and meaning of the source text are lost in the translation of Ateşoğlu since nothing is done to make the target readers understand them.

All through the translation he tries to reflect the intended meaning of the source text writer. However he does not strive much to make the translation more understandable for the target readers since he rarely adds extra words or rarely makes

norm-governed modifications to the source text. Ateşoğlu's this strategy can be interpreted as an intention of creating an adequate translation.

c) The initial norm of Suna Asımgil

Before trying to reconstruct the initial norm of Suna Asımgil it is useful to refer to her preliminary norms. Asımgil's translation includes information about the main characters of the novel and the setting in order to set the background to the target readers. That the pronunciation of the names of the characters are written in the parenthesis is an effort to make the target readers familiar with the source culture. All the above mentioned efforts can be interpreted as a tendency of creating an acceptable translation.

On the word level, Asımgil mostly tries to conform to the norms of the target culture. It is observed that she adopted some strategies such as adding some extra words and splitting complex sentences in two parts since her aim was to produce an acceptable translation to the target readers. However in the parts of the translation related to literary allusions and ungrammatical sentence structure no efforts can be seen to enhance the understandability of the target readers. The added words and modification of sentence structure serves to produce an easy communication with the target readers. Yet from a different point of view they may also be interpreted as a deviation from the style of the source text writer. Although Asımgil's translation may sound natural to the target reader sometimes the intended effect of the source text writer seems to be lost. As a whole Asımgil's intention might be taken as an indication of her target-orientedness.

3.2. General Evaluation of the Target Texts

a) General Evaluation of Nihal Yeğinobalı's Target Text

When the target text is considered within the framework of target-oriented theory in the light of the preliminary, the operational and the initial norms one can

say that Nihal Yeğinobalı's decisions show a tendency towards creating an acceptable translation. To prove this tendency it can be helpful to refer to the preliminary norms of the translator. Although no information is given about the translator or her translation policy, the translation itself gives some clues about her preliminary norms. The image on the front cover of the book, information about the source text and source text writer are all means of introducing the source culture to the target readers. What is more, the emphasis that the translation is not abridged and it is made directly from English to Turkish and that the translation is the 114th novel of the publishing house, Altın Kitaplar Yayınevi are signs of giving information to the target reader.

When the matricial norms of Yeğinobalı is considered, a tendency to conform to the norms of the target culture is observed. She makes use of two footnotes to explain a culture-specific items of the source text which again reflects her efforts to create an acceptable translation. Even the translation of the title "Pride and Prejudice" as "Aşk ve Gurur" (actually Gurur ve Önyargı) implies the tendency to create a more attractive title for the target readers.

With respect to textual-linguistic norms the comparisons on the word level reveal the fact that Yeğinobalı chooses to use borrowed words such as "Leydi, Miss, sterlin" which have already been accepted by the target language conventions whereas for other words which may not be familiar to the target readers such as "pence, guinea, inch, yard" she strives to use the Turkish equivalents. In the translation of the old-fashioned words it can be concluded Yeğinobalı partially gets over the difficulty of understanding the meanings of the old-fashioned words and finds natural expressions of the target language to replace them.

The comparisons on the phrase level which include the translations of colloquial expressions show a general tendency to conform to the source text norms. However it should be underlined that the compared items are mostly shared by the source and target culture, and keeping to the norms of the source language does not prevent the understandability of the target readers.

When the culture-specified words and phrases are considered, Yeğinobalı whether finds a cultural substitute or makes a more explicit translation from the source text, which is likely to be a sign of target-orientedness. On the syntactic level her attitude to be closer to the acceptability pole can easily be clarified. For instance, in the translations of long and complex sentences if keeping the source text norms does not hinder the natural flow of language according to the target language norms she sticks to the source text norms. However in majority vice versa is observed which means that she divides the long and complex sentences of the source text in two parts. Thus keeping the intended meaning of the source text writer she makes acceptable sentences.

As mentioned before Yeğinobalı does not make any efforts to enhance the understandability of the target readers in the translation of ungrammatical sentence structure and literary allusion parts. Besides she translates the ungrammatical sentences in standard Turkish which leads to the loss of the intended effect of the source text writer. The same is valid with respect to the literary allusions of the source text. No explanations or footnotes are prepared to make them explicit for the target readers. This may be due to lack of knowledge or a conscious choice assuming that the allusions do not contribute much to the meaning of the source text. Whatever the reason may be the effect of the literary allusions is lost, which can be seen as a deviation from the source text.

With respect to the style, Yeğinobalı strives to keep the source text norms in acceptable target language forms. For instance, the ironic tone and narration technique of the source writer is reflected in natural expressions of Turkish which can be seen as a tendency towards the acceptability pole.

As a whole, Nihal Yeğinobalı's translation is fluent and it can be read like an original novel in that she finds the most natural and accurate way to communicate the same meaning in the target language as intended by the source text writer. By adopting strategies such as using a descriptive phrase, a more generic or a specific term or a cultural substitute she makes great efforts to use familiar expressions to the

target reader. When she finds it necessary she makes the source text material more explicit for the target reader. However these strategies do not hinder Yeğinobalı to create a translation which reflects the stylistic values of the source text.

b) General Evaluation of Ali Ateşoğlu's Target Text

In the light of the information derived from the translational norms, the translation of Ali Ateşoğlu shows a tendency to be closer to the adequacy pole. It can be helpful to refer back to the preliminary and operational norms of him to make this tendency more explicit. Since there is no information about the translation policy of the translator the translation itself may be of use to find some clues about his preliminary norms. The front cover of the translation makes a false reference to a passion of love which has nothing to do with the theme of the source text. However information about the theme of the source text and source writer is included to set the background information for the target readers.

When the matricial norms of Ateşoğlu is considered the dominant tendency is closer to the acceptability pole. He makes use of three footnotes to inform the target readers. In the translation of the title "Pride and Prejudice" as "Aşk ve Gurur" there seems to be a strategy to create a more interesting and acceptable title for the target readers.

The comparisons of the coupled pairs on the word level reflect that Ateşoğlu chooses to use borrowed words such as "Sir, Leydi, mil" which have been assimilated into Turkish long before. On the other hand he uses "peni, gine" which may not be known by target readers. This may be interpreted as a sign of being closer to the adequacy pole. With respect to the old-fashioned words, he not only understands their meanings but also finds acceptable equivalents for them.

The comparisons on the phrase level related to colloquial expressions are closer to the adequacy pole. What should be mentioned is that the compared items are mostly shared by the source and target culture. The comparisons made about the

culture-specified words and phrases Ateşoğlu either finds a cultural substitute or makes the source text item more explicit. This can be interpreted as a tendency to the acceptability pole.

On the syntactic level, the translation seems to be closer to the adequacy pole with respect to its equivalence relationship to the source text. For example in the translation of long and complex sentences Ateşoğlu strives to keep the source text norms and does not divide the sentences in two parts. In other words, he not only tries to keep the meaning but also the sentence structure of the source text which reflects his tendency to create an adequate translation.

Ateşoğlu makes no efforts to reflect the ungrammatical sentence structure of the source text. He uses grammatical sentences as an equivalent for them. Thus he intended meaning and effect of the source text writer is lost and a deviation from the source text is seen. In the translation of literary allusions there are no efforts to make them explicit for the target readers and the result is again a deviation from the source text.

The comparisons made on the stylistic level reveal that Ateşoğlu does not strive to make the ironic tone of the source text writer more explicit since he does not use exclamation marks or add any words. He is loyal to the narration style of the source text writer which shows his intention to create an adequate translation.

When the Ali Ateşoğlu's translation is considered as a whole it can be said that it communicates the same meaning to the target readers as intended by the source text writer. Yet from time to time the natural flow of language is prevented due to his tendency to create an adequate translation. Seldom does he make any efforts to make a source text item more explicit for the target reader. His loyalty to the sentence structure norms prevailing in the source language sometimes makes the reader closer to the source text writer, but sometimes hinders the natural flow of the target language.

c) General Evaluation of Suna Asımgil's Target Text

On the basis of the analysis made to reconstruct the translational norms of Suna Asımgil, it seems that she subjects herself to the linguistic and literary norms active in the target system. In Gideon Toury's terminology she tends to create an acceptable translation. To reveal this tendency it can be useful to refer to the preliminary and operational norms of the translator.

Firstly the preliminary norms of Asımgil will be dealt with. Since there is no information about the translation policy, the translation itself is the only source. The image on the front cover of the translation, information about the source text and writer are prepared to introduce the source culture to the target readers. Beyond this another point that deserves mention is the information which underlines that the translation is unabridged and made directly from English to Turkish and this translation is the 10th work of the publishing house, Hayat Neşriyat. What is more, the pronunciations of the names of the characters are written in parenthesis and setting of the novel is given to make the target readers familiar with the source culture. All the above-mentioned efforts can be interpreted as signs of target-orientedness.

When the matricial norms of Asımgil is considered, it is not possible to identify definitely whether she conforms to the source text norms or to the target text norms. In other words, her stance is somewhere between the acceptability and adequacy pole. For instance, the first letters of each chapter are written in capital letters and the first paragraphs are not indented like the source text, which are against the established writing style of target language. However it is observed that in the rest of the comparison Asımgil conforms to the writing style norms prevailing in the target language, and makes use of footnotes. In the translation of the source text writer's original title "Pride and Prejudice" Asımgil is under the influence of target culture norms since she decides to use a market-driven title such as "Aşk ve Gurur".

With regard to the textual-linguistic norms, the comparisons on the word level reflect that Asımgil does not use loan words and uses borrowed words very rarely. Instead her choice is to use Turkish equivalents of the source text words. The equivalents she finds such as "yedi mahalle öteden, metre, karış, kilometre, kıymalı börek, kuruş, altın" make direct reference to the target culture. This can be interpreted as a tendency to produce an acceptable translation. In the translation of the old-fashioned words it is observed that Asımgil partially gets over the difficulty of getting the meaning of them and finds natural expressions to translate them.

The comparisons on the phrase level including the translations of colloquial expressions show a general tendency to conform to the target text norms. Asımgil makes some additions to make the sentences more acceptable to the target readers.

The comparisons based on the culture-specified words and phrases reveal the fact that in Asımgil's translation there sometimes seems to be deviations from the intended meaning and effect of the source text writer. On the syntactic level her intention to be closer to the acceptability pole is easily revealed. For instance, to translate long and complex sentences Asımgil converts them into a sequence of independent sentences. This strategy involves a certain amount of interpretative work, and may lead to deviations from the source text. Although she deviates from the norms of the source text she creates an acceptable and easily understandable translation for the target readers.

Like Yeğinobalı and Ateşoğlu, Asımgil does not make any efforts to reflect the ungrammatical sentence structure and literary allusions of the source text. Asımgil also makes sentences in accordance with the rules of standard Turkish which deviates from the meaning and effect of the source text writer. Likewise she does not make any efforts to enhance the understandability of the literary allusions. Thus she deviates from the intended meaning and effect of the source text writer.

The comparisons made on the stylistic level reveal that Asımgil strives to make the ironic tone of the source text writer explicit for the target readers. In

addition to translating the intended meaning and effect of the source text writer, she uses exclamation marks which emphasize that the sentence is to be taken ironically. What is more the narration technique of the source writer is reflected in colloquial expressions of Turkish. So it can be concluded that Asımgil tries to create an acceptable translation.

As a whole Suna Asımgil's translation sounds natural since she makes use colloquial expressions all through her translation. Except for some of the culture-specified items she gets the intended meaning and effect of the source text writer and finds equivalents for the source text items which are familiar expressions to the target readers. She does not refrain from making the source text items more explicit when the need arises. Since the modifications and added words and phrases are not accepted as deviations from the source text in the target-oriented theory, her translation can be regarded as an acceptable one.

CONCLUSION

The aim of this study was to try to determine not only the equivalence relationship between the source text and target texts but also the translational norms which effect the decision-making process of the translators.

In this respect, in the first part the target-oriented translation theory has been dealt with in order to carry out a criticism of literary translation. Since it is a general theory, the emphasis was on the basic propositions and concepts which could be helpful in an applied study. In the second part, analysis of the source text, <u>Pride and Prejudice</u>, was made in an effort to determine the probable problem areas and solutions. Some necessary information was given about the life, works of the source text writer and the value of the source text in the source culture.

In the last part, Nihal Yeğinobalı, Ali Ateşoğlu and Suna Asımgil's translated texts have been compared with the source text <u>Pride and Prejudice</u> in order to both carry out criticism of literary translation and to reconstruct the translational norms of the above-mentioned translators. The descriptive study was based on the coupled pairs of the source text and target texts which were assumed to reveal the translational norms of the translators. They were grouped on the word, phrase, syntactic and stylistic levels. Having completed the comparative study based on the target-oriented translation theory, it is now possible to arrive at conclusions.

Language is one of the factors shaping cultures, thus, it is not possible to make translation from one language into another without knowledge of the source culture and target culture. Meaning is shaped by the conditions within a culture. Each society interprets a message or a text according to its own culture. The target readers inevitably reconstruct translation by their own cultural values and experiences (Larson, 1984; 470). The first difficulty arises from this culture-bound aspect of translation both for the translators and the target readers even though they live in the same period of time with the source text writer. It is observed that all of the translators were aware of the cultural role they were playing in that they tried to find

some strategies to overcome difficulties arising from the differences between the source culture and target culture.

In addition to the difficulties arising from cultural differences between the source and target text, there may be problems due to the time gap between the source text writer and translators. <u>Pride and Prejudice</u> was intentionally chosen for our study since it reflected the social, traditional, cultural and historical values of the 19th century. Since Jane Austen made use of the literary conventions and vocabulary of her own period, translators were faced with problems as it is assumed at the beginning of the study. The first problem was to overcome the time barrier and understand the intended meaning and effect of Jane Austen. It can be said that the translators coped with the barrier of understanding the meaning of the source text to great extent. The second challenge waiting for them was to find proper equivalents for the source text material in the target language.

It is observed that all of the translators have tried to find some strategies to overcome difficulties facing them except for the translations of literary allusions and ungrammatical sentence structure. In the translations of the literary allusions none of the translators made any efforts to enhance the understandability of the target readers. Since they made literal translations, the allusions did not serve the same function as intended by the source text writer. As a result, the literal translations of allusions did not help the target readers to identify the ironic tone of the source text. Jane Austen used the ungrammatical sentence structure for only Lydia to imply that she was an uneducated girl who was prone to make mistakes. However all of the translators used grammatical sentences in their translations which distorted the intended effect of the source text writer. It is a point of discussion whether the translators were aware of the occurences of literary allusions and ungrammatical sentence structure and made conscious decisions about not to reflect them in their translations.

With respect to the translations of shared concepts between the source culture and target culture, it is observed that all of the translators strived to communicate the

same meaning in the target language as intended by the source text writer. When the words of the source text were semantically complex, they used completely different set of words (descriptive phrases) as an equivalent of the source text material. However this strategy does not hinder the success of the translators since in the target-oriented theory what should be cared for is not the literal equivalence of the source and target language materials. Nihal Yeğinobalı and Suna Asımgil have made great efforts to find the most natural way of expressing the source text items in the target culture, while Ali Ateşoğlu has chosen to give the priority to be loyal to the source language forms as much as possible.

In the translation of the foreign words namely, borrowed words and loan words, the general tendency of the translators was to use borrowed words or to find the Turkish equivalents of them. Nihal Yeğinobalı paid great attention to use borrowed words which were familiar to the target readers and she used only afew loan words. On the other hand, Ali Ateşoğlu did not take pains as much as Yeğinobalı and made use of borrowed words which may not be completely known to some of the target readers. He also used several loan words and prepared footnotes for them. However, Suna Asımgil strived to find the Turkish equivalents of the source text words and refrained from using loan words. Asımgil also made use of cultural substitutes for the unknown concepts which proved the fact that she tried to address the target readers rather than keeping the linguistic properties of the source text.

Another strategy that the translators resorted to is to make some implicit source text information explicit when they thought it was necessary. While Nihal Yeğinobalı and Suna Asımgil sometimes adopted this strategy, Ali Ateşoğlu rarely used it. All the strategies adopted by the translators have both merits and demerits of their own. On one hand, they helped to produce more comprehensible translations for the target readers. On the other hand, some of them led to shifts away from the intent of the source text writer from time to time.

As Toury suggests occurences of shifts are sine qua non of translation since it is proved that all the translations include both obligatory and norm governed shifts. However modifications or added features do not necessarily prevent the success of translation since they are made to create more comprehensible translations for the target readers. It is observed that translators have adopted different strategies to overcome the difficulties facing them. What should be underlined here is that even though their starting point was the same original text, as Toury suggests, their end products are different translations.

According to Toury target culture norms are dominant all through the decision-making process of the translators since translations are produced in order to fulfill the needs of the target culture. What should be retained or modified from the source text depends on the dominant target culture norms. However the dominant target culture norms are bound to change in time since they are culturally, socially and historically conditioned. With respect to the translations observed, it can be concluded that target culture norms which were dominant in 1970's were different from the target culture norms of 2000.

To explain the differences in the translations referring to the periods when the translations were made can be helpful. Nihal Yeğinobalı (1969) and Suna Asımgil's (1971) translations took place in the same period, so the norms dominating them were most probably more or less the same. However, Ali Ateşoğlu's translation was published in 2003. In 30 years target culture norms must have changed. What can support this deduction is the translations themselves in that Nihal Yeğinobalı and Suna Asımgil strive to create translations closer to the acceptability pole while Ali Ateşoğlu tends to be closer to the adequacy pole.

As Toury argues none of the translations that have been analyzed can be attributed as a totally acceptable or adequate translation. This is due to the different strategies translators adopt in the translation process. In some parts of the translation they conform to the norms of Turkish culture and literary system, yet, in other parts they adhere themselves to the norms prevailing in English culture and literary system

since some source text elements should be retained. What is significant at this point is the determination of the general tendency of the translators. In other words, what a translation critic should do is to determine to which pole the translator is closer. In this study it can be said that translations of Nihal Yeğinobalı and Suna Asımgil stand closer to the acceptability pole while Ali Ateşoğlu's translation is closer to the adequacy pole.

As a final word, it can be concluded that Translation Studies has put aside the views of the early more linguistic and source-oriented theories to translation criticism by the target-oriented theory. It is proved that Gideon Toury's translational norms are workable tools for the criticism of literary translation by this study. The non-obligatory shifts in the translations can only be explained by the help of translational norms. Thanks to translational norms a new perspective has been acquired in the evaluation of equivalence relationship between the source text and target text.

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ADDENDA

Addendum 1: Source Text Front Cover
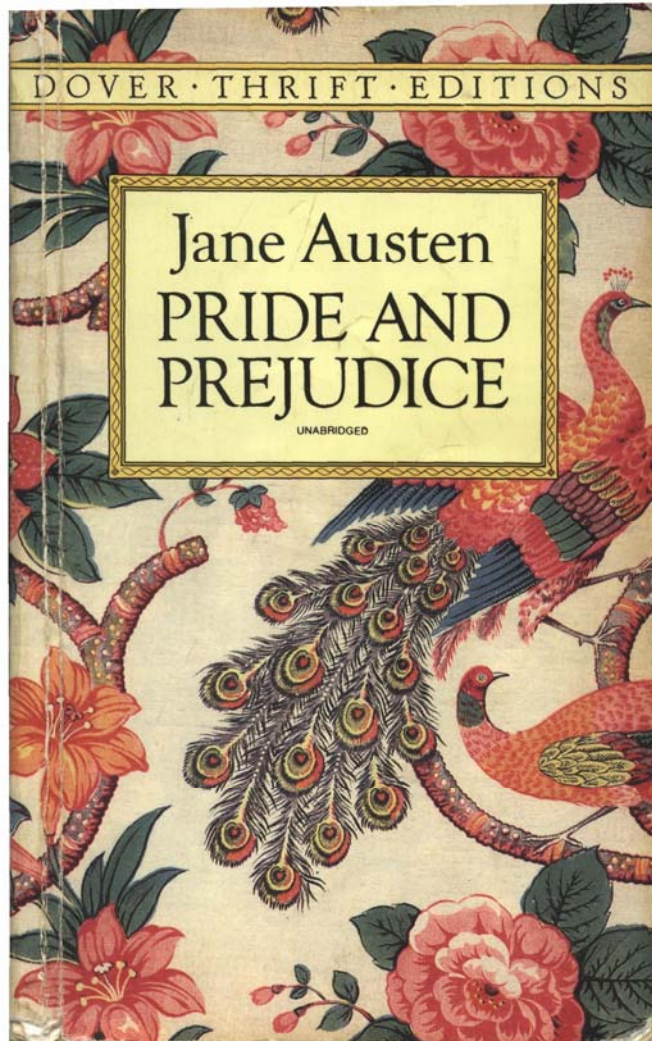
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AŞK VE GURUR

ALTIN YAYINLAR KİTAPEVİ

Addendum 5: Target Text 2 Front Cover
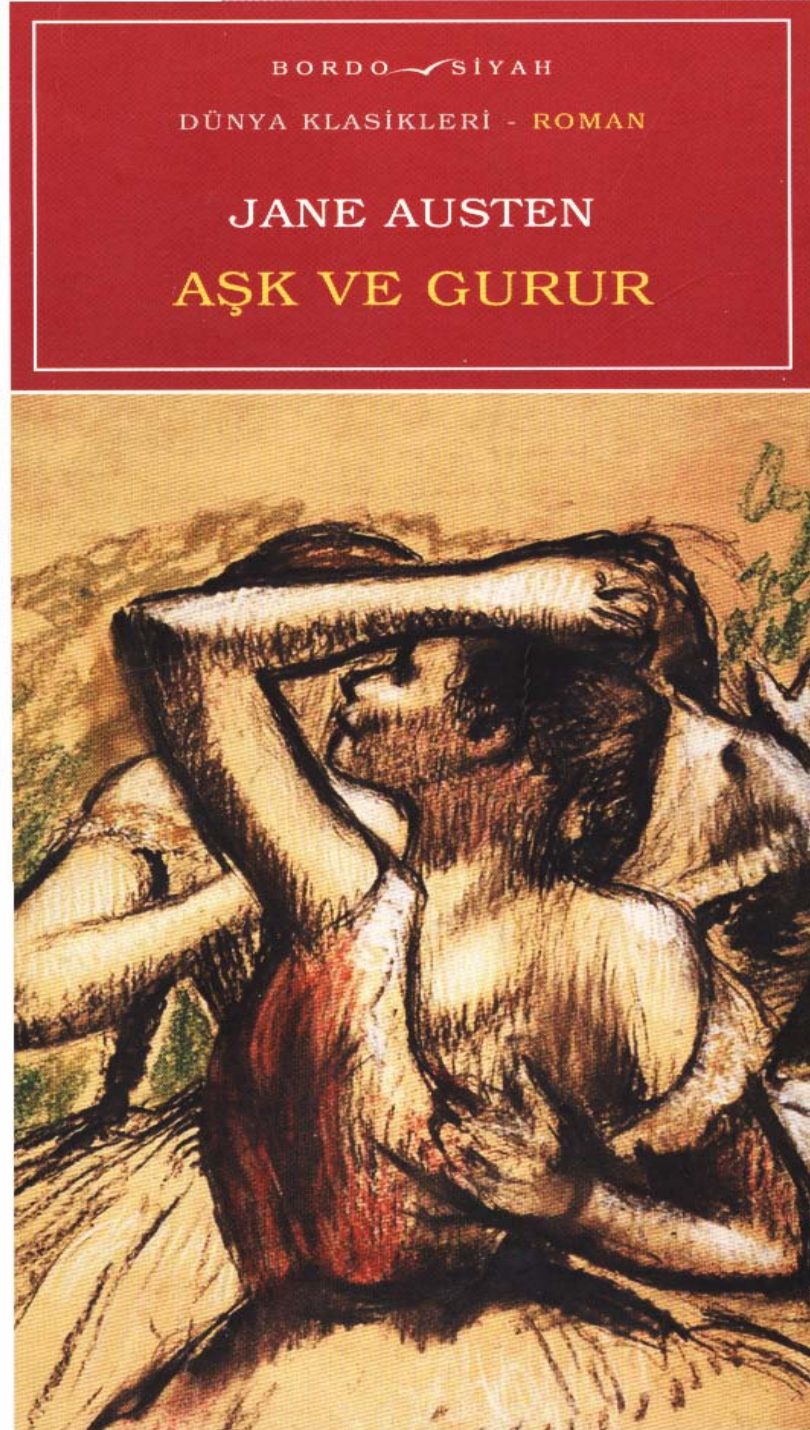
Addendum 6: Target Text 2 Back Cover

Aşk ve Gurur, İngiliz edebiyatında romantizmin
sona erip realizmin başladığı bir dönemin
habercisi olarak kabul edilmektedir. Romanda,
oldukça sınırlandırılmış bir çevrede İngiliz
aristokrasisinden ve alt tabakadan insan
ilişkileri ince bir mizahla bir aşk öyküsünün
fonunda sunulmaktadır. Yayımlandığı dönemde
büyük bir ilgiyle karşılanan bu romanın İngiliz
edebiyatında önemli bir yeri bulunmaktadır.

Aşk ve Gurur: Önyargı ve gururun kıskacı.

Addendum 7: Target Text 3 Front Cover
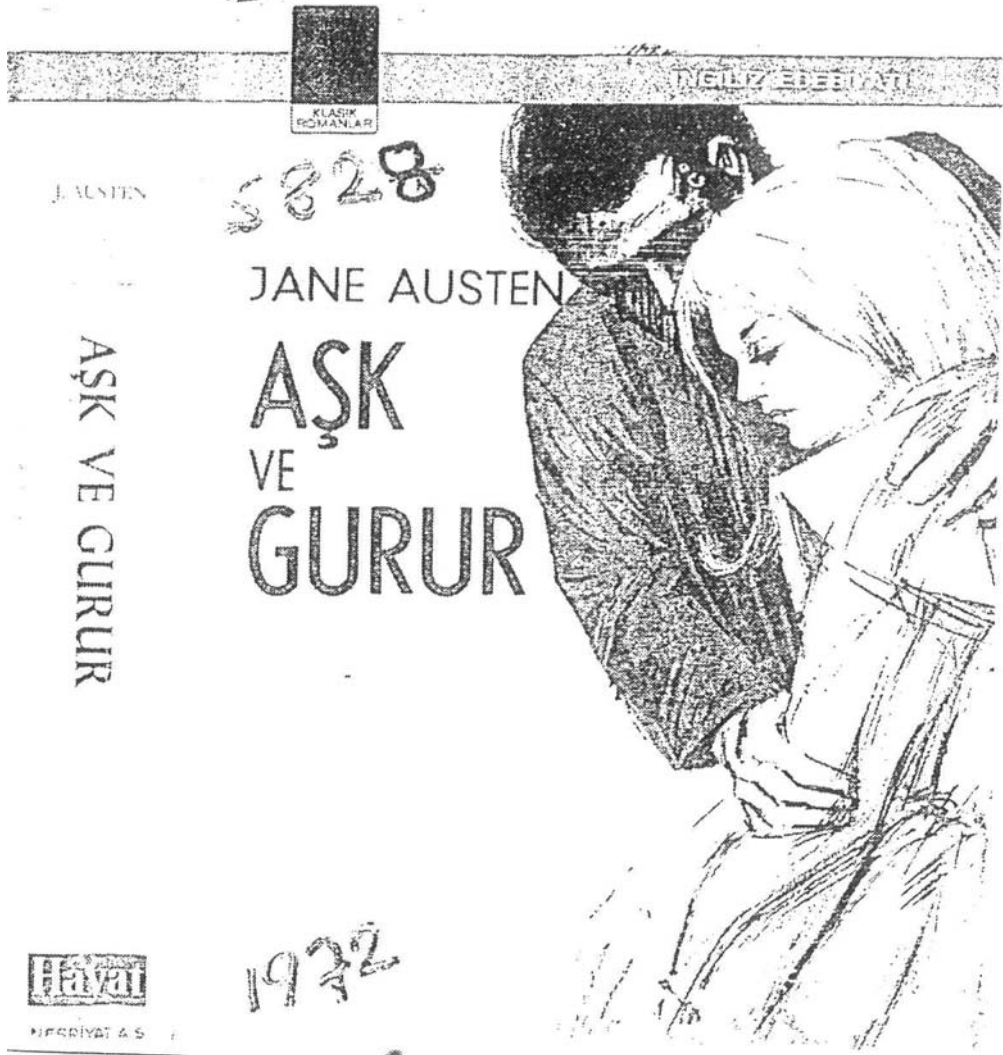
Addendum 8: Target Text 3 First Page

A L T I N   K A L E M
KLASİK ROMANLAR

YÖNETEN
VAHDET GÜLTEKİN

İngiliz Edebiyatı : 10

Bu roman
İngilizce aslından
tam metin Continental baskısından
kısaltılmadan çevrilmiştir.

Addendum 9: Target Text 3 Second Page

JANE AUSTEN
(1775 - 1817)