



Hacettepe University Graduate School of Social Sciences  
Department of Translation and Interpretation in English

**A COMPARATIVE ANALYSIS OF THE TURKISH  
TRANSLATIONS OF VIRGINIA WOOLF'S *MRS. DALLOWAY***

Elem Öztürk

Master's Thesis

Ankara, 2016



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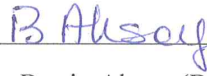
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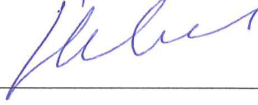
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Elem Öztürk

... dedicated to my little princess Asya Nur Öztürk, whose  
existence is truly a blessing in my life.

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## **LIST OF ABBREVIATIONS**

ST : Source text

TT-1: Target text 1 (translated by Tomris Uyar in 1977)

TT-2: Target text 2 (translated by İlknur Özdemir in 2012)

TT-3: Target text 3 (translated by E. Meriç Selvi in 2013)

TT-4: Target text 4 (translated by Derya Öztürk in June 2014)

TT-5: Target text 5 (translated by Engin Özdemir in November 2014)



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## ÖZET

ÖZTÜRK, Elem. *Virginia Woolf'un Mrs. Dalloway Adlı Eserinin Türkçe Çevirilerinin Karşılaştırmalı Bir Analizi*. Yüksek Lisans Tezi. Ankara, 2016.

20. yüzyıl dünya edebiyatına damgasını vuran *Mrs. Dalloway*, Virginia Woolf'un en önemli eserlerinden biri olarak kabul edilmektedir. Bu roman, Woolf'un kullandığı anlatım biçemi ile ön plana çıkmış ve Woolf kullandığı tekniğin öncülerinden biri haline gelmiştir. Bu nedenle, *Mrs. Dalloway*'in Türkçeye nasıl çevrildiğini ve dolayısıyla Türk kültüründe nasıl alımlandığını bilmek oldukça önemlidir. *Mrs. Dalloway* Türkçeye beş farklı çevirmen tarafından kazandırılmıştır. Bu tezde tüm bu çeviriler, Katharina Reiss'in öne sürdüğü çeviri eleştirisi modeli çerçevesinde incelenecektir. Reiss çeviri eleştirisine geçmeden önce, metnin türünün belirlenmesi gerektiğini vurgulamış ve bu metin türlerini içerik odaklı metinler, biçim odaklı metinler, ikna odaklı metinler ve işitsel-görsel odaklı metinler olmak üzere dörde ayırmıştır. Metin türünü belirledikten sonra ise, çevirmenlerin seçimlerinin dil içi ve dil dışı öğeler bağlamında değerlendirilmesi gerektiğini savunmuştur. Reiss dil içi öğeleri, anlamsal öğeler, sözcüksel öğeler, dilbilgisel öğeler ve biçimsel öğeler olmak üzere dört başlık altında incelemiş ve ancak bu öğeleri kaynak metinden hedef metine aktarabilen çevirmenlerin yeterli bir çeviri ortaya koyabileceğini öne sürmüştür. Bu bağlamda, bir çeviri eleştirmeninin görevi hedef metne aktarılan bu öğeleri eşdeğerlik, yeterlilik, doğruluk ve biçim benzerliği çerçevesinde değerlendirmektir. Reiss dil dışı öğeleri ise anlık durum, konu faktörü, zaman faktörü, yer faktörü, izleyici faktörü, konuşmacı faktörü ve etkileyici ifade olmak üzere yedi gruba ayırmıştır. Reiss'a göre, bir çeviri eleştirmeninin, sadece metin türünün özelliklerine ya da o metne uygun dil kullanımına odaklanması yeterli olmayacaktır. Bu durumda, çevirmenlerin ve çeviri eleştirmenlerinin dil dışı öğelerin hedef metin üzerindeki etkisini göz önünde bulundurmaları gerekir. Sonuç olarak bu tez, Aixela'nın ortaya koyduğu çeviri stratejileri bağlamında, çevirmenlerin kullandıkları çeviri stratejilerini belirlemeyi ve kullanılan stratejilerin hangisinin daha uygun bir çeviri yapılmasını sağladığını ortaya çıkarmayı amaçlamaktadır.

**Anahtar sözcükler:** Virginia Woolf, *Mrs Dalloway*, çeviri eleştirisi, Katharina Reiss, dil içi öğeler, dil dışı öğeler, dilbilimsel bağlam, metin türü.

## ABSTRACT

ÖZTÜRK, Elem. *A Comparative Analysis of the Turkish Translations of Virginia Woolf's Mrs. Dalloway*. Master's Thesis. Ankara, 2016.

*Mrs. Dalloway* is regarded as one of the most important works of Virginia Woolf, marking the 20<sup>th</sup> century world literature. The novel is foregrounded by the style of Woolf, and she has become one of the most significant representatives of the technique she used. That is why, it is important to understand how *Mrs. Dalloway* is translated, and therefore received in Turkish culture. *Mrs. Dalloway* is translated into Turkish by five different translators. In this thesis, all of these translations will be analysed within the scope of Katharina Reiss' translation criticism model. Reiss emphasizes that the type of a text is determined prior to translation criticism, and she categorizes these types as the content-focused texts, form-focused texts, appeal-focused texts and audio-medial texts. Upon determining the text type, the choices of the translators in terms of linguistic components and extra-linguistic determinants are considered. Reiss divides linguistic components into four groups as the semantic elements, lexical elements, grammatical elements (the stylistic factor and the idiomatic factor) and the stylistic elements. She suggests that when a translator conveys these elements of the source text into the target text, they can make an adequate translation. In her point of view, the critic of a translation considers these elements to evaluate the equivalences, adequacy, correctness and correspondence of the translated text. Reiss also classifies the extra-linguistic determinants in seven groups as the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor and the affective implications. She emphasizes that it will not be enough if the critic of a translated text focuses only on the particular demands of each text type, and the distinctive elements of the language. In this regard, both the translator and the critic pay attention to the effects of extra-linguistic elements on the source text. This thesis takes the translation strategies put forward by Aixela as a basis, and in conclusion, aims at spotting the strategies used by the translators, and shedding light on which strategies lead to a more adequate translation of the source text.

**Keywords:** Virginia Woolf, *Mrs. Dalloway*, translation criticism, Katharina Reiss, linguistic components, extra-linguistic determinants, linguistic context, text type.

## CHAPTER I

### INTRODUCTION

Throughout the history, the need to communicate created the necessity to translate. As the need expands with globalization process, translation studies became a focus of interest for linguists. Many works on translation have been written since, and translation studies evolved into an interdisciplinary field of research.

Among the domains of translation studies, literary translation has gained significant attention as the figurative language use results in many problems when transferring the original aesthetic value of the source text into the target text. Language differences and cultural uniqueness complicate the process of providing equivalent meaning, and stylistic and grammatical structures. Landers (2001: 72) underlines this by stating that “It is commonly thought that translators deal with words, but this is only partly true. Whatever their branch of translation, they also deal with ideas. Literary translators deal with *cultures*.”

When talking about the translation of ideas, it is possible to say that it is hard to reach a consensus on a certain expression, because it can be put forward in many different ways. Moreover, there can be some ideas that are challenging to transfer into another language as a result of cultural differences. Winter points this out in the following manner:

Even the simplest, most basic requirement we make of translation cannot be met without difficulty: one cannot always match the content of a message in language A by an expression with exactly the same content in language B, because what can be expressed and what must be expressed is a property of a specific language in much the same way as *how* it can be expressed. (1971: 71)

Popovic (1970: 78) explains the main goal of the translation and the inevitability to avoid losses by stating that “The aim of a translation is to transfer certain intellectual and aesthetic values from one language to another. This transfer is not performed directly and is not without its difficulties.” Literary translators are supposed to efficiently transfer the lexical and semantic features of the source text into the target text. Landers (2001: 49) underlines the importance of creating equivalent effect by indicating that “The prevailing view among most, though not all, literary translators is

that a translation should reproduce in the TL reader the same emotional and psychological reaction produced in the original SL reader.” In other words, if the source language readers are supposed to feel joy or horror, so are the target language readers.

Translated works are expected to be as similar as possible to their originals as only translated versions of the books will be accessible for the people who do not speak the target language. Bassnett and Lefevere emphasize this as follows:

It is a sobering thought that most, if not all people who participate in a given culture will never in their life be exposed to all the ‘originals’ on which culture claims to be based. It is important, therefore, to realize that rewritings and translations function as originals for most, if not all people in a culture in those fields which are not an important part of their professional expertise. (1998: 9)

A language forms the core of a text, because all of the expressions and ideas are described within the limits of that language. The translators, therefore, are bound to consider the characteristics of both the source and target languages, and then come up with the most adequate translation. In this regard, the differences in the languages will make it impossible for the translators to create the exact copy of the source text. Winter explains this by resembling the translator to an artist as indicated below:

It seems to me that we may compare the work of a translator with that of an artist who is asked to create an exact replica of a marble statue, but who cannot secure any marble. He may find some other stone or some wood, or he may have to model in clay or work in bronze, or he may have to use a brush or a pencil and a sheet of paper. Whatever his material, if he is a good craftsman, his work may be good or even great; it may indeed surpass the original, but it will never be what he set out to produce, an exact replica of the original. (1971: 68)

In this regard, translators have to deal with two different language systems. Popovic (1970: 79) explains this by pointing out that “A translation, in other words, involves an encounter of linguistic and literary norms and conventions, a confrontation of linguistic and literary systems.” In this context, the translators need to be creative in order to meet the demands of both languages. Landers (2001: 4-5) emphasizes the importance of creativity for a literary translator by stating that “Of all the forms that translation takes – such as commercial, financial, technical, scientific, advertising, etc. – only *literary* translation lets one consistently share in the creative process.” In this creativity process, the translators need to take into consideration that they form a bridge between two cultures, and therefore they are expected to make sensible decisions with regard to the context. Lefevere (2011: 19) underlines that “In making decisions, translators should

remember that their first task is to make the original accessible to the audience for whom they are translating, to mediate between their audience and their text.”

Translation is the act of reformulating an idea or expression in the target language as similar as possible to its original meaning and structure. However, as it is discussed above, different linguistic systems bring some problems with them in terms of providing equivalent effect. “Tone, style, flexibility, inventiveness, knowledge of the SL culture, the ability to glean meaning from ambiguity, an ear for sonority and humility” (Landers 2001: 8) are some of the capabilities that a literary translator need to control. Winter draws attention to the challenge that a literary translator will face if he wants to not only secure the original form but also to avoid awkward expressions and structures in the target language by emphasizing that “Innumerable problems arise for the translator who wants to preserve essential formal patterns of the original and to avoid inappropriate patterns of the replica language.” (1971: 74)

In his book, *Translating Literature: Practice and Theory in a Comparative Literature Context* (2011), Andre Lefevere listed the problems that a literary translator may encounter in 18 headings, which are alliteration, allusion, foreign words, genre, grammatical norms, metaphor, names, neologisms, off-rhyme, parody, poetic diction, pun, register, rhyme and meter, sound and nonsense, syntax, typography, word and thing. He also draws attention to the importance of context in order to sustain a better understanding of a text by indicating that “The illocutionary use of language raises all kinds of problems, and not all of them can be solved without further knowledge of the context of a given passage, or even the whole text from which the passage has been taken.” (2011: 17)

Translators have to come up with appropriate strategies in order to overcome these problems. Bassnett and Lefevere emphasize the necessity of comparing the translation with its original in the following manner:

A comparison of original and translation will not only reveal the constraints under which translators have to work at a certain time and in a certain place, but also the strategies they develop to overcome, or at least work around those constraints. This kind of comparison can, therefore, give the researcher something like a synchronic snapshot of many features of a given culture at a given time. (1998: 6)



Bovie (1971: 38) comments on determining the type of the translation and the decisions that the translators made by saying that “Translation, like psychology, covers a multitude of sins. Like psychology, too, it flourishes in contemporary gardens, and therefore deserves to be asked what sort of flower it is, and what sort of gardeners cultivate it.” Translation criticism, in this regard, becomes the field where these flowers are taken into examination of quality.

As a result of the problems mentioned above, translated works require evaluation, because defects are inevitable in literary translation. Berman (2009: 3) emphasizes the necessity of translation criticism by stating that “The translated text *calls for* judgment, because it gives rise to the question of its own truthfulness and because it is always (which brings into question this truthfulness) defective somewhere.”

There is a general misunderstanding that the main goal of translation criticism is to spot the translation mistakes or negatively judge the decisions of the translators. On the contrary, translation criticism is expected to be constructive, and should not include the subjective views of the critic. Objectivity is one of the crucial features that a translation critic take into consideration. Berman underlines the importance of a positive criticism as follows:

In its essence, criticism is positive, whether it is the criticism at work in the domain of language productions, of art in general, or in other domains of human life. Not only is criticism positive, but this positivity is its truth: a purely negative criticism is not a true criticism. (2009: 26)

With regard to methodology, this thesis has a comparative point of view; and the translation criticism model formed by Katharina Reiss is taken as a basis. Linguistic components and extra-linguistic determinants are the main focus of the criticism as the examples are categorized under these headings. Detailed information on the model is given in the second chapter of the study.

### **1.1. Aim of the Study**

The main aim of this thesis is to examine all of these Turkish translations of *Mrs. Dalloway* within the framework of Katharina Reiss’ translation criticism model. The

purpose of the study is to shed light on how this translation criticism model can be applied to a literary text. It also wants to show the methods for evaluating different translations of the same text by commenting on the five different translations of *Mrs. Dalloway*. In this regard, the choices of the translator's are analyzed within the framework of the translation strategies that are put forward by Aixela. Therefore, this thesis aims at categorizing the examples chosen from the translations of *Mrs. Dalloway* according to the Reiss' model while commenting on the translation strategies used by the translators according to Aixela's classification of strategies.

## 1.2. Research Questions

The answers of the following questions are intended to be found in this study:

1. What are the differences in the translations of *Mrs. Dalloway* in terms of linguistic components and extra-linguistic determinants?
2. What kind of strategies did the translators use? Which strategies can be applied to *Mrs. Dalloway*, and why?
3. How can the translation criticism model put forward by Reiss be applied to a literary text, such as *Mrs. Dalloway*?

## 1.3. Scope and Limitations

In this thesis, the five translations of Mrs Dalloway will be examined according to the translation criticism criteria set out by Katharina Reiss. Virginia Woolf is one of the most remarkable names of the 20<sup>th</sup> century English literature. That is why, *Mrs. Dalloway*, regarded as her classic masterpiece, was chosen to be analysed to see how the novel was transferred into the Turkish language.

*Mrs. Dalloway* was first published by Hogarth Press in London in 1925, and has been translated into Turkish by five different translators. These are Tomris Uyar by İletişim Publications, İlknur Özdemir by Kırmızı Kedi Publishing House, E. Meriç Selvi by Mitra Publications, Derya Öztürk by Tutku Publishing House, and Engin Süren by Palto

Publications. Detailed information, regarding these translations, is given in the third chapter. All of these translations will be analyzed throughout the study.

#### **1.4. Chapter Breakdown**

In the first chapter of the study, general remarks are made on literary translation and translation criticism. Afterwards, the main aim of the study is declared, and research questions are stated along with the scope and limitations of the study. In the second chapter of the thesis, theoretical information is given about the translation criticism model that is put forward by Reiss, because the categorization of the examples chosen from the books are made within the framework of this model. Since the choices of the translators are evaluated according to Aixela's translation strategies, information on these strategies are given in the second chapter.

The third chapter of the study includes the methodology of the thesis. Producing many impressive works during her life, Virginia Woolf is one of the prominent writers of English literature. In order to understand a writer's style, especially when the work is full of symbols like *Mrs Dalloway*, it is important to consider the writer's early life, her childhood and family, her traumatic conditions and psychological problems. In this regard, brief information on the life of Virginia Woolf and the conditions that affect her writing are given in the third chapter of the study. Her writing style and important works are mentioned, and a brief summary of *Mrs. Dalloway* is given in order to create a familiarity with the source text. Afterwards, the translation criticism is made within the framework of the theoretical information given in the second chapter. In conclusion, the fourth chapter includes remarks on which strategies the translators apply the most, and their effectiveness on transmitting the linguistic components and extra-linguistic determinants.

## CHAPTER II

### LITERATURE REVIEW

#### 2.1. Katharina Reiss' Translation Criticism Model

In this thesis, all of the five translations of *Mrs Dalloway* will be compared within the framework of Katharina Reiss' translation criticism model. Hence, primarily brief information will be given about the characteristics of this model. Reiss' book, entitled *Translation Criticism – The Potentials & Limitations*, will be taken as a basis throughout the analysis. In this context, the relationship between the criticism of both the target language text and the source language text, text types, the linguistic components and the extra linguistic determinants will be analysed.

##### 2.1.1. Criticism and the Target Language Text

Some translation criticisms are made without taking into consideration their original texts. Katharina Reiss emphasizes that it is impossible to analyse the translation of a text independently of its source text. She points out that a translation critic takes into consideration the original text, and therefore sees it from both ways, not focusing only on the translated version. The analysis and evaluation of a translated text is expected to be given with the comparison of the source text, where the readers can observe the differences leading to unacceptable translations.

Reiss also emphasises that the translation critics need to have a good command of the language in order to easily spot the awkward expressions or incorrect language use of the translators. As these kinds of misuse can lower the quality of the translation, it is important to determine whether the concepts and ideas are expressed correctly in the target text.

Accordingly, the translation criticism will not be sufficient if the critic does not refer to the original text. Such a criticism will inform the reader about what kind of an

inadequate language use there is in the translation; however, the lack of the source text will lead to vague conclusions. Reiss explains this as follows:

Besides, an evaluation on the basis of the translation alone has a largely negative cast. Conformity to grammatical and stylistic standards as well as lexical and semantic norms of the target language are only to be expected, or at least should be, and should warrant no particular conclusions. It can only call attention to any deviations from standard usage. (2014: 15)

She also emphasises that translation critics need to be constructive, and are not expected to highlight only the errors in the translation. Moreover, it will result in a better translation criticism if the critics include alternative translations and convincing evidences in the analysis, supporting their views.

### **2.1.2. Criticism and the Source Language Text**

Reiss suggests that fidelity to the source text's author is one of the most important rules in translation, and the author's intent is necessarily transferred to the translated text. Critics can comment on how adequately the translators reflected them in the target text only by comparing their translation with the original.

The translation of a text is examined from various perspectives before an overall criticism is made. First of all, the type of text is determined in order to be able to create a more acceptable translation. Reiss underlines this as follows:

Just as the translator must realize what kind of text he is translating before he begins working with it, the critic must also be clear as to the kind of text represented by the original if he is to avoid using inappropriate standards to judge the translation. For example, it would be a mistake to use the same criteria in judging pulp fiction and serious literature, or opera librettos and patent specifications. (2014: 16)

After determining the text type, the linguistic elements and the non-linguistic factors are to be taken into account as they affect the linguistic form of the original text. As Reiss emphasises there are four text types, which are content-focused texts, form-focused texts, appeal-focused texts, and audio-medial texts. They differ from each other according to the purpose of the language use. (2014: 26)

In content-focused texts, the use of language is depictive and informative. As Reiss (2014: 27) suggests, these include “press releases and comments, news reports, commercial correspondence, inventories of merchandise, operating instructions, directions for use, patent specifications, treaties, official documents, educational works, non-fiction books of all sorts, essays, treatises, reports, theses, and specialized literature in the humanities, the natural sciences, and other technical fields.” In this framework, it can be underlined that content-focused texts are used as a means of communication to give direct messages in a certain and clear way. As the content of the text is more important than the form, the translator and the critic ensure that all of the information included in the source text is transferred into the target text. In addition to that, target language is the dominant one, because the whole information is to be presented in a familiar linguistic form to the target reader group.

In the form-focused texts, the use of language is expressive. Reiss (2014: 28-31) explains the difference between form and content by saying that “In general, ‘form’ is concerned with *how* an author expresses himself, as distinct from ‘content,’ which deals with *what* the author says.” She also underlines that “While a content-focused text is concerned with form as it relates to the effective communication and accuracy of information, a form-focused text is concerned with the aesthetic and artistically creative nature of form.” In content-focused texts, the main aim of the translators is to create the same effect on the target language readers. They achieve that by creating equivalences in terms of both the writer’s style and the text’s form. In this context, literary and imaginative prose such as essays, short stories, novels, novellas, and all kinds of poetry can be regarded as form-focused texts.

In the appeal-focused texts, the use of language is persuasive and operative. These texts do not only intend to give a message, on the other hand, they have a certain point of view, and aim at convincing the reader about a topic. Therefore, they have a non-linguistic consequence. Reiss explains this in the following manner:

The linguistic form of any given informational content in an appeal-focused text is distinctly secondary to achieving the non-linguistic purpose of its message. It should provoke a particular reaction on the part of the hearers or readers, inciting them to engage in specific actions. This brings to the fore the independent rhetorical function of language, which is theoretically present in every linguistic expression. (2014: 38-39)

In this regard, the main aim of the text is correctly determined by the translator and the critic in order to have an adequate translation. Texts related to advertising, publicity, propaganda, polemic etc. can be considered as appeal-focused texts.

The audio-medial texts are not written to be read, but to be heard or seen by the target audience through an extra-linguistic medium. Especially the scripts of radio and television can be examples of these texts. In this context, grammar, elocution, acoustics, and visual materials are very important. Consequently, Reiss sums up her views about the translation of all of these texts as follows:

The translation of a content-focused text demands fidelity on the level of content. A form-focused text demands similarity of form and aesthetic effect. An appeal-focused text demands the achievement of an identical response. Correspondingly translations of audio-medial texts are judged by the extent to which they match the original in integrating the contributions of non-linguistic media or other components in a complex literary form. (2014: 46-47)

Within the framework of all of the information given above, the text type of *Mrs. Dalloway* can now be determined. As it is a novel written with aesthetic and artistic purposes, it is possible to say that it is a form-focused text, and its translation should be analysed by taking this into consideration.

### **2.1.3. The Linguistic Components**

After determining the text type of the translation, the critic focuses on the language and style of the text. It includes examining the equivalences the translator used in order to create the same effect on the translated text. In this context, it is important to compare the source and target languages in terms of their linguistic features. When translating, as Reiss points out (2014: 51), first all of the potential equivalents are found and then the one which fits most to the context is used, depending on the linguistic characteristics of the text. She categorized these characteristics in four groups, as the semantic, lexical, grammatical and stylistic elements.

Reiss emphasizes that a translation critic must examine each of these linguistic elements as “the semantic elements for equivalence, the lexical elements for adequacy, the grammatical elements for correctness, and the stylistic elements for correspondence.

Attention is paid to how each of these elements relate not only to each other, but also to the demands of their text type. On the one hand these elements are not independent entities; on the other hand, their value differs in each of the various text types.” (2014: 66) She explains the relationship between these elements by stating that “There is, for example, a semantic of words, of syntax, and of style, just as the stylistic system of a language may find expression in phonetic as well and grammatical and lexical semantic forms...” (2014: 66) Therefore, it is important to underline that all of these linguistic elements cannot be regarded separately from each other. In this framework, the examples chosen from the translations are categorized according to which linguistic elements they are referring the most.

In terms of the semantic elements, it is crucial to take into consideration the content and meaning of the source text. Reiss suggests that “[f]ailure to recognize polysemous words and homonyms, the lack of congruence between source and target language terms, misinterpretations and arbitrary additions or omissions” (2014: 53) are some of the reasons leading to inappropriate translations. In this regard, context is quite important because by looking there one can understand what the author of the text meant, and therefore determine the adequate semantic equivalence. In this context, the criterion to take into consideration is equivalence in terms of the semantic elements. The translators are supposed to find the same or very similar meanings in the target language in order to create the same effect on the target language reader group.

The lexical elements, on the other hand, focus on providing adequacy and literal accuracy. The critics determine whether the translator was able to transfer the lexical components of the source text to the target text. According to Reiss, the translator’s competence in terms of handling “technical terminology and special idioms, ‘false friends’, homonyms, untranslatable words, names and metaphors, plays on words, idiomatic usages and proverbs etc.” (2014: 58) is to be analyzed by the critic. Therefore, the criterion to fulfil is adequacy in terms of the lexical elements. As the literal accuracy is crucial, the translator ensure that the components of the source text are adequately transferred to the target text on a lexical level.

In terms of the grammatical elements, correctness is the criterion to take into consideration. Reiss underlines this by saying, “Due to the fact that the differences



between the grammatical systems of languages are frequently quite great, it is the morphology and syntax of the target language that clearly deserve priority unless there is some overriding factor, either on the nature of the text or some special circumstance.” (2014: 60) If there is not, the grammatical correctness can be provided by understanding and transferring the adequate semantic and stylistic characteristics of the grammatical structure of the original text.

The translation analysis, regarding the stylistic elements, focuses on providing correspondence. Reiss underlines that “It should be determined whether the translation takes into account the stylistic components of the source text with regard to standard, individual, and contemporary usage, and whether in particular stylistic aspects of author’s creative expressions deviate from formal language usage.” In this regard, one needs to understand the writer’s intention of using an expression, as it might be resulted from the aim of creating a certain aesthetic effect. The writers might use repetitions, or make intentional errors in the text. The translator and the critic should not ignore these. The differences between the standard and colloquial language usage are taken into consideration, and two of the languages are expected to be comparable in terms of the differences between the language levels. The translator and the critic are required to consider the stylistic elements of the text with regard to the individual and standard language usage of the writer. The writer’s creative expressions or deviations from the formal language usage are to have primary attention.

#### **2.1.4. Extra-Linguistic Determinants**

In addition to the semantic, lexical, grammatical and stylistic elements of the text, the effect of non-linguistic factors on these is considered by the critic. The extra-linguistic determinants affect the form of both the source and the target texts, therefore the equivalences used in the translated text will be insufficient if the extra-linguistic factors are ignored. Reiss categorizes these in seven groups as the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor, and affective implications.

In the immediate situation, the critic focus on the translation of the incomplete sentences, certain moments, interjections, or allusions. Reiss underlines that “Such texts leave translators quite helpless unless they are able to imagine themselves ‘in the situation’ of the speakers. Only then can they be in a position to find an optimal equivalent in the target language that will enable the reader of the translation to understand both the words and their context.” (2014: 69) Therefore, when there are expressions left incomplete in the original text, the translator needs to put himself in the character’s place, and then find the most adequate translation, enabling readers to understand both the expression and the context. In this regard, Reiss emphasizes that “... we can say that the immediate context influences the lexical, grammatical and stylistic aspects of the form taken in the target language, and as such helps to interpret appropriately the semantic elements implicit in the original text.” (2014: 70)

In terms of the subject matter, the translator is expected to be familiar with the field in which the original text is written in order to be able to provide “a lexically adequate version in the target language”. (2014: 70) It is mostly important for technical texts, where there is a certain terminology used in the field.

The time factor steps in if the language of the text reflects a particular period, as it affects the decisions of the translators. Reiss claims that “[t]he translation of an 18<sup>th</sup>-century text should essentially be distinguishable from the translation of a 20<sup>th</sup>-century text, even if the translator is of the 20<sup>th</sup> century.” (2014: 71) In addition, a translated text from 19<sup>th</sup> century cannot be evaluated by the same standards as its another translation made in 20<sup>th</sup> century, because the target language is changing and developing. That’s why, she suggests, world classics needs to be re-translated from time to time. She also points out that “It naturally has an effect on translation decisions. In translating old texts the selection of words, antiquated morphological or syntactical forms, the choice of particular figures of speech, etc., should accord as closely as possible to the usages of the source text.” (2014: 71) The time factor requires a detailed analysis both linguistically and stylistically. In this sense, Reiss suggests that “... the translation critic should always consider very carefully what alternatives the translators could have weighed beyond the obvious ones. This could also well contribute to turning a negative criticism into an objective judgement.” (2014: 74) In this regard, it is possible to state

that *Mrs. Dalloway* is a relatively new book as it was written in 20<sup>th</sup> century, and both the source and the target language have not changed much since then. It is not possible to talk about dramatic differences occurring in both the source and target languages. Therefore, the time factor will be analyzed within the framework of how the translators translated the elements related to time. As *Mrs. Dalloway* is full of flashbacks, the translations of these transitions between past and present times will be examined in this heading.

The place factor includes all of the characteristics and culture of the source language country, and also the links to the places where the events are taking place. Not having similar places in the target language culture will be challenging for the translators. However, today these problems are lessened thanks to the communication technologies, and increasing tourism activities. Nevertheless, Reiss emphasizes four strategies to overcome such difficulties. First one is “loan words”, meaning using the foreign word as it is, in the target text. Second are “calques or loan formations”, which mean creating new words in the target language. Third is using the foreign expression and giving a footnote explaining it. Fourth is “an explanatory translation”. (2014: 76) As *Mrs. Dalloway* takes place in London, there are many references to different places in London throughout the novel. The translations of these places will be examined in this regard.

Before explaining the effect of the audience factor on the text, it is important to clarify what audience means in this context. Audience refers to “the reader or hearer of the text in the source language.” (Reiss, 2014: 78) However, this should not be confused with special audiences, in which the publishing house has a certain target group, such as children. In this regard, this determinant is related to what the author of the original wanted to present to his audience in the source language. Reiss explains this factor by stating that “Here again the whole social and cultural context (substantially what we call the situational context) is important, but from a different viewpoint than in our discussion of environmental factors, because there it was primarily a concern with the facts and concepts of the source language.” (2014: 79) Therefore, it is crucial to provide the target readers a translation that they can understand in their own culture. The translator is expected to provide the same effect in the target language as the writer of

the original intended to create in the source language. Reiss explains this by saying, “The translator should make it possible for the reader in the target language to see and understand the text in terms of his own cultural context.” (2014: 79)

The speaker factor means the components that affect the language of the writer, or of his production as extra-linguistic determinants. These can be observed in lexical, grammatical, and stylistic levels. The type of the text determines how much this will affect the text. For example in content-focused texts, the speaker factor is not foregrounded, because the syntax and style are determined by the content. Reiss underlines this in the following manner:

In form-focused texts they are determinative not only for the style of an author to the extent he is influenced by his origins, his education and the period he lives in, his relationship to a particular school or tradition (for example, an author of the Romantic period writes differently than a naturalist author), they are also critically important for the stylistic ‘persona’ of an author (a washerwoman does not speak like a reporter, nor a child like an adult).” (2014: 82)

Reiss has also suggested that “[a]s in many form-focused texts, it is far more important to portray individuals by their language as members of a particular region (dialect), social level (jargon, colloquialisms, standard usage), and professional or even religious group (technical terms).” (2014: 82-83) In *Mrs. Dalloway*, there are few dialogues throughout the whole novel. Therefore these kinds of specific language use cannot be observed in the text. On the other hand, the technique stream of consciousness that Woolf used was a new style for her age. The intense flow of thoughts and the detailed descriptions became challenging for the translators in this context. Since all the examples analysed in this thesis are directly related to the style of Woolf, they can all be regarded within the framework of the speaker factor. More examples related to the reflection of a person’s class on his/her language use will also be given under this heading.

Affective implications focus on the emotional determinants, affecting the lexical, stylistic, and grammatical characteristics of the text. In this regard, Reiss suggests that “[t]he critic should test whether these implications are appropriately echoed in the target language. He should notice whether the linguistic means for expressing humour or irony, scorn or sarcasm, excitement or emphasis in the original have been properly

recognized by the translator and rendered appropriately in the target language.” (2014: 83) Reiss also draws attention to the translation of swear words as follows:

Swear words also pose a problem for translation: the emotional elements must be carefully matched with the specific situational context. Taken abstractly they can run the gamut of emotional nuances. Only the precisely matching nuance should be struck in the target language. But that is not all! Animal names are known to be favored as swear words, but different languages have different associations for different animals. (2014: 84)

In this regard, a couple of examples are chosen to be analyzed within the framework of the affective implications. The translators’ competence in terms of creating the same effect on the target readers in different situational contexts where there are emphasis, scorns or animal names, will be evaluated.

## **2.2. Aixela’s Translation Strategies**

“Translating is above all a complex rewriting process which has appeared in many conflicting theoretical and practical situations through the history.” claims Aixela (1996: 52), and states that translation creates an unstable balance of power as it includes two different cultures. In this regard, the balance can be sustained when the effect of the original is felt in the same way in the receiving culture as it is in the exporting culture. Aixela explains the effect of the variability that cultures create in the following manner:

At present, there is a clear recognition of the fundamental role cultural transference plays in translation, a fact that becomes clear if we think of the presence of the term ‘cultural’ and its derivatives in a significant proportion of the modern literature on translation. Cultural asymmetry between two linguistic communities is necessarily reflected in the discourses of their members, with the potential opacity and unacceptability this may involve for the target cultural system. (1996: 54)

In this regard, cultural differences may complicate the process of translation, as it requires the translators to come up with some strategies to transfer the meaning of the original to the target text. This cultural uniqueness is generally defined as culture specific items, and Aixela comments on them as follows:

There is a common tendency to identify CSIs with those items especially linked to the most arbitrary area of each linguistic system – its local institutions, streets, historical figures, place names, personal names, periodicals, works of art, etc. – which will normally present a translation problem in other languages. (1996: 57)

Aixela suggests that translators do not necessarily have to apply one specific strategy to a whole text. He states that they might use different strategies according to different contexts. In this regard, he explains:

These translation procedures can be combined – and in fact are combined – and there is nothing odd in the same translator using different strategies to treat an identical potential CSI in the same target text. But, on the one hand, there are many textual factors which have a decisive influence on the option taken in each case and, on the other, the relevant and representative element is the regularity of chosen options, whereas exceptions will act as modifying factors with an importance which will have to be judged from their textual relevance and recurrence in various target texts. (1996: 60)

In this context, Aixela explains different categories of translation strategies that are separated according to their conservative and substitutive nature. In terms of the conservative function, there are five strategies which are repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss, and intratextual gloss. With regard to the substitutive function, there are six strategies as synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation. (Aixela, 1996: 61)

In the strategy of repetition, the translators use the original reference as much as they can. This strategy may result in increasing the exociticism of the culture specific item, as the linguistic structure of the idiom might be an unfamiliar expression to the target language readers. Aixela explains this by stating that:

This reminds us of one of the paradoxes of translation and one of the great pitfalls of the traditional notion of equivalence: the fact that something absolutely identical, even in its graphic component, might be absolutely different in its collective reception. (1996: 61)

In terms of the orthographic adaptation, the translators use transcription or transliteration, meaning that the idiom is explained in a different alphabet than the one target readers are using. Linguistic (non-cultural) translation becomes relevant when the translators use a denotatively very similar reference to the original, and enable target readers to understand the idiom more clearly by using a target language version of the term. In this regard, Aixela explains the strategy of linguistic translation in the following manner:

With the support of pre-established translations within the extratextual corpus of the target language, or making use of the linguistic transparency of the CSI, the

translator chooses in many cases a denotatively very close reference to the original but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text. Units of measure and currencies are very frequent instances of this strategy. In the same way, objects and institutions which are alien to the receiving culture but understandable because analogous and even homologous to the native ones, usually come into the same category. (1996: 62)

When it comes to extratextual gloss, the translators offer an explanation of the meaning most commonly with a footnote, endnote, glossary or commentary. On the other hand, intratextual gloss means that the translator gives explanatory information inside the text in order not to disturb the target readers' attention. The main aim of the translator to use this strategy is to create an explicit translation. (1996: 62)

With regard to the substitutive nature of culture specific items, there are six strategies as mentioned before. The first one is synonymy, which means that the translators use a synonym or parallel idiom to the original expression, instead of repeating it. Therefore, the translators replace the idiom with a second reference that gives the same meaning as the original. In terms of the limited universalization, the translators think that the original reference is obscure for the target readers, and therefore "they seek another reference, also belonging to the source language culture but closer to their readers another CSI, but less specific, so to speak." (Aixela, 1996: 63) Therefore, the translators replace the original expression with a more usual possibility used in the target language. For absolute universalization, on the other hand, "the translators do not find a better known CSI or prefer to delete any foreign connotations and choose a neutral reference for their readers. (Aixela, 1996: 63) In terms of naturalization, Aixela states that "the translator decides to bring the CSI into the intertextual corpus felt as specific by the target language culture." (1996: 63) This strategy is not commonly used now except children's literature. On the other hand, Aixela explains when and why the translators use the strategy of deletion in the following manner:

The translators consider the CSI unacceptable on ideological or stylistic grounds, or they think that it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc. (1996: 64)

The last strategy is autonomous creation, which is less commonly used than the other strategies. In this one, the translators think that using a reference that does not exist in the source text might be more interesting for the target readers. The translation of the

title of the books, films or persons might present examples where the translators use this strategy. In addition to all of these strategies, Aixela also suggests some more strategies as follows:

There are other potential strategies like compensation (deletion + autonomous creation at another point of the text with a similar effect), dislocation (displacement in the text of the same reference), or attenuation (replacement, on ideological grounds, of something “too strong” or in any way unacceptable, by something “softer”, more adequate to target pole written tradition or to what could, in theory be expected by readers). (1966: 64)

In this regard, the choices of the translators in all of the examples chosen from the translations of *Mrs. Dalloway* will be analysed, and whether the translators used these strategies or not will be highlighted.

In addition, the examples will be examined to determine whether they are source-oriented or target-oriented translations. In this context, source-oriented translation means creating a quite similar translation to the original text in terms of style and structure by using the expressions native to the source language. Target-oriented translation, on the other hand, means using familiar expressions in the target language, and giving more importance to the stylistic, linguistic, and socio-cultural expectations of the target reader group.



## CHAPTER III

### CASE STUDY

#### 3.1. Methodology

This thesis has a comparative point of view since five translations of *Mrs. Dalloway* are analysed in the study. *Mrs. Dalloway* has been translated into Turkish five times, and all of these translations are included in the analysis. There are eighty-five examples in total, and they are randomly chosen from the translated texts, considering under which category they can be classified. In this regard, the source text (Woolf, 1996) is given as ST while Tomris Uyar's translation (2015) is presented as TT-1, İlknur Özdemir's (2015) as TT-2, E. Meriç Selvi's (2013) as TT-3, Derya Öztürk's (2014) as TT-4 and Engin Süren's (2014) as TT-5. As the linguistic components and extra-linguistic determinants are quite interrelated, the examples are categorized according to which element they are referring the most. The choices of the translators are evaluated according to the translation strategies that are put forward by Aixela. In other words, this thesis aims at spotting the effectiveness of the strategies that the translators used, and also applying the translation criticism model of Katharina Reiss to a literary text.

#### 3.2. A Brief Biography of Virginia Woolf

Adeline Virginia Stephen was born on 25<sup>th</sup> of January, 1882 in London. She had a big family as her parents had eight children both from their own marriage and also from the previous ones. Being a respected member of the community, the Stephens had good economic conditions, living in a big house with servants in Kensington, Hyde Park Gate no: 22. Virginia had a sister and two brothers by her parents Julia and Sir Leslie Stephen. These were Vanessa (1879-1961), Thoby (1880-1906), and Adrian (1883-1948).

Virginia had also a sister and two brothers (George, Stella and Gerald) from her mother's marriage to Herbert Duckworth. George and Gerald had sexually abused

Virginia in her early life, which led her to disgust males, and being an introvert person and ashamed of herself. The negative effects of these abuses can be observed throughout her life, and marriage.

Virginia's father, Sir Leslie Stephen, descended from a well-educated intellectual family, who played a significant role in the abolition of slavery. He was not committed to the strong rules of Victorian Era, had a poetic soul and always made efforts in order to reach novel to a higher level in literature. He was a journalist, writer and critic. Being the editor of the publication called *The Cornhill Magazine* was the milestone in his career, which enabled him to be one of the prominent writer and critics of that time. Along with more than a hundred and fifty articles and prefaces, he also produced some books such as *The Dictionary of National Biography*, *History of English Thought in the Eighteenth Century*, *The Science of Ethics*, *Social Rights and Duties*, and *English Men of Letters*.

Being a kind and happy man, Sir Leslie Stephen was deeply affected by the sudden death of his loving wife, Julia Stephen in 1895. He withdrew into his inner world, and became an indifferent and sometimes cruel father to his children. Virginia, who was only thirteen at the time of this loss, also went through the first severe crisis of her life. She explained her emotions in her reminiscences (edited by Schulkind) which were addressed to her nephew Julian (the first child of Vanessa and Clive Bell) in the following manner:

She died when she was forty-eight, and your mother was a child of fifteen. If what I have said of her has any meaning you will believe that her death was the greatest disaster that could happen; it was as though on some brilliant day of spring the racing clouds of a sudden stood still, grew dark and massed themselves; the wind flagged, and all creatures on the earth moaned or wandered seeking aimlessly. (1976: 39-40)

Virginia's stepsister, Stella, helped her to get over this hard situation. She became a mother to young Virginia, and made her get through the mental breakdown she was suffering from. Virginia explained Stella's efforts in her reminiscences as stated below:

Directly your grandmother was dead, Stella inherited all the duties that she had discharged; and like some creaking old wagon, pitifully rusted, and yet filled with

stirring young creatures, our family once more toiled painfully along the way.  
(1976: 44)

Nevertheless, Stella got sick on her honeymoon she went with Jack Hills, and a month later she had an appendicitis operation. Unfortunately, she passed away in 1897, which also deeply affected the psychological condition of Virginia.

Richter draws attention to the effects of these traumatic conditions on Virginia's writing by stating that "Virginia Woolf's delicate health as a child and early neurasthenic tendencies likewise affected her outlook and the substance and texture of her work." (1970: 16) In this regard, it can be underlined that Virginia's struggle between sanity and insanity is reflected in her style.

Sir Leslie Stephen learned that he had cancer in 1902. After suffering from the disease for the next two years, he passed away in 1904, which also had a huge traumatic effect on Virginia. She started to have hallucinations, heard voices and talked to the imaginary characters. In the same year, she lived in Hertfordshire under the control of a doctor and three nurses. She attempted to kill herself there, by jumping out of the window. However, as her room was close to the ground, she survived. After she got better, she lived with her aunt Emelia Stephen for a couple of weeks in Cambridge, and she spent time with her cousins Emma and William Vaughan, and William's wife Madge in Yorkshire.

Virginia went through a similar trauma when her favourite brother, Thoby, died because of typhoid on a trip in 1906. He had the ideal personality of a man according to Virginia, and she was shaken by his death. She expressed that "There was pain in all our circumstances, or a dull discomfort, a kind of restlessness and aimlessness which was even worse." (1976: 55)

Virginia could not establish an intimate relationship with a male until her thirties. In 1909, Lytton Strachey from the Bloomsbury group proposed her, and she accepted because he was a respected intellectual in the community, and she knew that he was homosexual and would not touch her when they got married. However, later on they both thought it would not be a good idea to get married under these circumstances.

In 1912, Virginia got married to Leonard Woolf, who was a close friend to her brother Thoby before his death. Their relationship was built around close friendship, love, respect, and understanding. However, she was not attracted to him physically, which resulted in not having any sexual interaction. Nevertheless, Leonard Woolf accepted Virginia's personality, and loved her more than anything in the world. He became her best supporter and protector throughout her life.

Virginia suffered from another depression in 1913, and she stayed in a hospital in Twickenham for treatment. As it did not help to the psychological condition of Virginia, Leonard decided to take her to Plough Inn Hotel in Holford where they spent their honeymoon. He was hoping that would remind her of the good days, resulting in betterment of her mental health. After two months, however, he was scared that Virginia would jump out of the train on their way back to London as she could think of nothing but killing herself. She was very depressive, and hated her nurses so much that she thought they were monsters. She took sleeping pills in a lethal dose when Leonard was not at home. Luckily, she was saved by a surgeon called Geoffrey Keynes.

Virginia thought that having kids was a symbol of femininity, and only when she had kids she would be a woman. However, Leonard decided not to have kids as a result of Virginia's unstable psychological conditions. That's why, Virginia always felt that she was an incomplete woman.

Virginia and Leonard Woolf founded Hogarth Press in 1917, which was one of the best decisions of their life, as it became a useful activity and distraction for Virginia, helping her to get over her depression. Virginia was able to publish whatever she wrote. It was a good opportunity for her, because she was not a widely known writer at that time, and if she got negative answers from other publishing houses, that might lead to a new breakdown in her life. Works of many famous authors such as Katherine Mansfield, T. S. Eliot, James Joyce, Ivan Bunin, Freud, Stephen Spender, were published by Hogarth Press first.

Deeply affected by destruction caused by World War II, Virginia went through a severe mental breakdown again. She was not able to do anything, could not concentrate, and could not write. She thought she was becoming a burden, and killing herself would be a

relief for her loved ones. Therefore, she filled her pockets with stones, and drowned herself in the River Ouse in 1941.

### **3.3. Virginia Woolf's Education, Writing Style and Works**

Virginia was quite lucky as she had an intellectual family who had a rich library in their house. She had the access to the library whenever she wanted, which was a great opportunity for her. Her father, Sir Leslie, always encouraged Virginia to read more, to comment on the books, and to discuss literature. He eagerly chose books for Virginia from important writers such as James Russell Lowell, Macaulay, Mathew Arnold and Henry James. She also preferred to read the authors of Victorian era.

Sir Leslie motivated Virginia to write on her own too. He suggested her not to use excessive number of words, and to be clear in language. He wanted to raise her as a self-confident girl, which was an important privilege for the women of Victorian era. Virginia did not have the chance to attend a famous university; however, the special attention she got at home compensated for this situation. She had private instructors, for instance she learnt Latin from Janet Case, and Greek from Miss Clara Pater. Thoby, who was attending to a college in Cambridge at that time, also helped her to develop her Greek.

Upon the death of their father, Virginia, Vanessa, Thoby and Adrian moved to a house in Gordon Square near Bloomsbury. Thoby, just came back from Cambridge, did not cut up his relationship with his college friends, and they began to organize meetings in their house. Many significant people attended these meetings. McNeillie listed the intellectuals who joined the Bloomsbury group as follows:

.... the novelists Virginia Woolf (1882-1941) and E. M. Forster (1879-1970); the literary journalist Desmond MacCarthy (1877-1952); the critics Roger Fry (1866-1934, also a painter), and Clive Bell (1881-1964); the biographer and essayist Lytton Strachey (1880-1932); the painters Duncan Grant (1885-1978) and Vanessa Bell (1879-1961, Virginia Woolf's sister); the political writer and worker, publisher and autobiographer Leonard Woolf (1880-1969); and the economist John Maynard Keynes (1883-1946). (2012: 1)

They had conversations about various subjects such as theatre, art, music, literature, world war, and the strict rules of Victorian era. Virginia had the opportunity to express

her feelings and thoughts in this group. Richter underlines the effects of Sir Leslie and the Bloomsbury group on the writing style of Virginia in the following manner:

If Bloomsbury brought Virginia Woolf's attention to theories which would help her codify her own ideas on mental reality and artistic form, it was her father who, in a sense, "permitted" his daughter the direction of fictional voyages by suggesting new limits to which the novel might go. (1970: 22)

Since *Mrs Dalloway* will be analysed in this thesis, it is necessary to comment on the writing style of Virginia Woolf, and the techniques she used. After the Victorian era, the Modern Age had begun, and novelists started to think about new techniques of writing. Sim explains the effects of modernity by stating that "Late nineteenth- and early twentieth- century modernity changed the patterns and nature of daily life in much of Europe and America and these transformations are reflected in the art and literature of the period." (2010: 5)

Woolf also wanted to create a novel, which is different in terms of both style and theme. As Richter points out, Woolf's thoughts regarding to a new form of novel were as follows:

If human character had changed, so must the form of the novel which would show that character. All around her, she found writers who were attempting what they could not achieve, who were forcing the form they used "to contain a meaning strange to it." What the modern novel must do was to take the mould of the modern mind itself. (1970: 6)

In this regard, Virginia Woolf came up with a short story called *Mrs Dalloway in Bond Street*, which she later wanted to enrich to produce a novel. Therefore, she wrote *Mrs. Dalloway*, which is foregrounded by the use of the technique called stream of consciousness. Sprague comments on the new writing style as given below:

"The things people don't say" were the things Virginia Woolf and her contemporaries, James Joyce and D. H. Lawrence, wanted to say. They shared an interest in making silence speak, in giving a tongue to the complex inner world of feeling and memory and in establishing the validity of that world's claim to be the term "reality". That subjective reality came to be identified with the technique rather loosely called "stream of consciousness". (1971: 1)

Stream of consciousness analyses the inner world of the characters in the light of surrealism, which was put forward as a result of the new ideologies after the World War I. Surrealism is used in order to reveal the actual representations of the consciousness. It means writing all of the thoughts of the characters regardless of the control of the mind,

and without any moral or aesthetic concerns. That's why stream of consciousness is based on surrealism, which aims at reflecting the complicated structure of the consciousness in the art. (Konuk 2007: 29)

The novels written using stream of consciousness technique can be described as psychological novels as they include the continuous flow of the thoughts of the characters. The writer becomes invisible, and creates a direct link between the character and the reader. In this sense, stream of consciousness can be regarded as a technique, enabling the reader to watch and follow the inner world of the characters. (Konuk 2007: 31) Brower comments on the technique used in *Mrs. Dalloway* by emphasizing that "The dramatic sequences are connected through a single metaphorical nucleus, and the key metaphors are projected and sustained by a continuous web of subtly related minor metaphors and harmonizing imagery." (1971: 51)

As stream of consciousness functions as a mirror, representing the secret parts of the individuals by getting into their mind and conscious, it cannot be only linked to surrealism, but one can also observe the hints of romanticism and symbolism. (Şahin 2015: 37) The actual reality differs from one person to another according to their perception. Therefore, it became important to reflect a character's thoughts, emotions and impressions instead of the events they experienced on that day.

The writers dive into the inner world of the characters in order to reflect the representations of reality, which is directly related to their consciousness. There is no logical or chronological link between the thoughts. The writer leaves the readers and the characters alone, and it becomes possible to observe the independent transitions between the thoughts in the characters' minds. Present and past times are interrelated in stream of consciousness technique, and the characters live the present time, but dwell upon the events in their past. (Konuk 2007: 33) Therefore, a multidimensional world is presented to the readers, jumping from one subject to another. The consciousness of every character is also represented separately. Troy comments on this as follows:

In *Mrs. Dalloway*, there is a much more deliberate use of recurrent images to identify the consciousness of each of the characters. The effort is not toward an integration of these images, for that would amount to something which is opposed to Mrs. Woolf's whole view of personality. It is toward no more than the emphasis

of a certain rhythm in consciousness, which is obviously intended to supply a corresponding rhythm to the book as a whole. (1971: 32)

Stream of consciousness is usually accompanied with interior monologue technique which means presenting the thoughts and emotions of the characters through an interior monologue with themselves. It requires the writer of the novel to become invisible in order to provide a better representation of the inner world of the characters. As Şahin (2015: 45) points out the flow of thoughts during the stream of consciousness is carried out by the characters' interior voices, and as the characters reveal their thoughts by speaking to themselves in their mind they transform into interior monologues.

The transitions between past and present is called tunnelling process which is used in order to give information about the experiences of the characters, along with their feelings and thoughts about the past events. In the novels where these kinds of techniques are used, it is possible to talk about two types of times, which are objective time and subjective time. The time, which can be measured and flew independently of the characters is called objective time when subjective time is defined as the immeasurable time the characters spend in their inner world surrounded by their own feelings and thoughts. (Konuk 2007: 40) Richter comments on the tunnelling process as follows:

... what Virginia sought to portray, not to show emotion for emotion's sake, but to give validity to experience. Rather than presenting the effect, which is the action, Virginia Woolf showed the cause, tunnelling backward and downward into the past and psyche of her character to find the emotions and drives which motivate and give meaning to action. (1970: 17)

The novels written with stream of consciousness, interior monologue, and tunnelling process techniques give significant priority to the subjective time. They use a short period of objective time in order to express the thoughts and feelings in an intense way. *Mrs Dalloway*, for instance, takes place in less than 24 hours. However, the novel originally mentions about a long period of time as the characters dwell upon their past. They are summoned to the present time with the strikes of the famous clock tower, Big Ben.

Briggs states that "Virginia Woolf's fiction explores the nature of human condition: what makes up our consciousness when we are alone and when we are with others, how we live in time, and to what extent our natures are determined by the accidents of



gender, class and historical moment.” (2012: 70) In this context, Virginia Woolf wrote *Mrs Dalloway* in 1925, and she produced many other important works too. Among these, it is possible to cite her novels *The Voyage Out* (1915), *Night and Day* (1919), *Jacob’s Room* (1922), *To the Lighthouse* (1927), *Orlando* (1928), *The Waves* (1931), *Flush* (1933), *The Years* (1937), *Three Guineas* (1938), *Roger Fry* (1940) *Between the Acts* (1941). She also compiled her short stories in *Monday and Tuesday* (1921), and *A Haunted House and Other Short Stories* (1944). After the death of Virginia Woolf, her husband published her articles in *The Death of the Moth and Other Essays* (1942), *Moment and Other Essays* (1947), *The Captain’s Death Bed and Other Essays* (1950), *Granite and Rainbow: Essays* (1958), and *Virginia Woolf: Collected Essays* (1966-67). Woolf’s diaries, including the period between 1915 and 1941, were published as five different books called *The Diary of Virginia Woolf* (1977-84) by Anne Olivier Bell, the wife of her nephew Quentin Bell.

### 3.4. A Brief Summary of *Mrs. Dalloway*

*Mrs. Dalloway* starts on a beautiful June morning in 1923, as Clarissa Dalloway leaves the house to buy some flowers for the party she is giving that night. There is no strict story line of the novel as it mainly focuses on the past of the characters, and their feelings, thoughts, and emotions about the past events. Woolf was able to draw a post-war picture of London, explaining the depression caused by the war, along with the personal and social problems of the community. She criticizes the insincere relationships between the people, and the social order through her characters. She also underlines the opposite concepts, such as life and death, sanity and insanity. In addition, Woolf wanted to represent an ordinary day in an ordinary mind as Sim states:

Woolf makes it clear that her conceptions of the contents of an ordinary mind and trajectory of an ordinary day are not in the least dull or self-evident, but complex and far more exciting than conventional attitudes to the daily suggest. She argues that a new literary form is required to represent an ordinary day at the present time. (2010: 10)

The readers encounter a multipersonal representation of consciousness in *Mrs. Dalloway* as Cui explains “What this means is that the narrative is not restricted to the consciousness of a single character; instead, the text moves from one source of

subjectivity to another. Moreover, in this novel, the narrative viewpoint shifts rapidly and frequently, and readers have to make an effort to track the various sources of consciousness in order not to confuse one character's thought with another's." (2014: 176) Therefore, the readers witness the experiences and thoughts of most of the characters in the novel.

Clarissa Dalloway is a 53 years old woman from the high-class of England. She is married to Richard Dalloway, a member of conservative party. Although there is a mutual understanding and respect between them, she is unhappy about her marriage, because she has lesbian tendencies. Being in the centre of the novel, the importance of the character of Clarissa Dalloway is emphasized by Littleton in the following manner:

Clarissa's artistry is the essential key to understanding her character, and the depiction of that character is the novel's key event. Woolf is concerned, before anything else, with the absolutely private mental world of a woman who, according to the patriarchal ideology of the day as well as her own figure in the world, was not imagined to have any artistic feeling at all. Woolf criticizes conceptions of character bound by the exterior forms of life: the whole complex (job, family, assets) that fixes every person firmly in the world of business and power relationships. (1995: 36)

As Clarissa goes to the flower shop for her party, the reader starts to know about her past and feelings. She encounters her friend Hugh Whitbread on her way, reminding her of Peter Walsh with whom she had an intimate relationship when they were young. She remembers their long conversations in the summer house in Bourton. However, she had refused Peter's marriage proposal, about which she still thinks was the best idea, as Peter was a failure both in his love and working life. Hugh Whitbread, on the other hand, represented the perfect English gentlemen, with a respected job at court. Nevertheless, Virginia wanted to reflect the detestable life of the high-class people, who does not have any heart, any brain but have only manners. As Kelley (1973: 93) points out, "He is the perfect embodiment of society in its purely factual aspects, going through the motions of the life mechanically, hardly aware of himself and totally unaware of the vital existence of others." Therefore, Hugh Whitbread "becomes symbolic of mental servility to plumed authority, and of unnatural loyalties." (Thakur 1965: 56) Clarissa, in this sense, was represented as an artist who expressed her feelings through her parties as Littleton suggests as follows:

If the nature of the artist is to transmute personal experience and feeling into a public act, Clarissa Dalloway is certainly an artist, and Virginia Woolf's novel a portrait of the artist as a woman in middle age. The fundamental action of Mrs. Dalloway is to elucidate the mechanisms of Clarissa's thoughts and actions and to chart the ways in which her existence profoundly controverts the ideology and power relations of her cultural sphere. (1995: 36)

Peter and Clarissa were friends for years, but they did not see each other for a long time because Peter was in India. As Clarissa thinks about the last letter he sent her, the reader learns that Peter will be back in London on these days. When Clarissa enters into the flower shop, the reader goes through another consciousness and begins to know about Septimus Warren Smith and his Italian wife Lucrezia, who are sitting at a park. Septimus is a veteran of World War I, and he lost his close friend in the battlefield, which deeply affected his psychological condition. After diving into his consciousness, the reader learns that he is hearing voices, and having hallucinations of his dead friend. Thakur explains the state of Septimus's mind as follows:

This bright young man is obsessed with his moral turpitude that he had not cared when his friend Evans was killed, and that 'he married his wife without loving her'. He is also aware of the sins of society, the brutality blaring out in the placards, men trapped in mines, women burnt alive, sights that would turn a sensitive mind mad. (1965: 61)

As Virginia Woolf wanted to reflect sanity and insanity in her novel, it is possible to say that Septimus Warren Smith was the symbol of psychological disorders in *Mrs Dalloway*. He was also the representation of Virginia Woolf herself, as Thakur emphasizes:

In a way Septimus seems to resemble Virginia Woolf herself. She had severe nervous breakdowns, and her mental stability was threatened for years by her brother's death. ... Septimus Smith, getting excited, talking aloud, seeing the dead, and hearing voices, utters such truths as Virginia Woolf pondered over throughout her life, and was to elaborate in her novels. (1965: 62-63)

In the meantime, the reader transforms into the consciousness of Lucrezia, and sees how deeply she loves her husband and how worried she was for his condition. The reader also learns about her family in Italy, and the good old days she had before she married Septimus. She can hardly convince Septimus to see the famous doctor Sir William Bradshaw. In this context, it is possible to see Virginia Woolf's views about the doctors. She considered them as interveners to a person's private world. Kelley explains this situation in the following manner:

... Virginia Woolf feels that one of the prerequisites for successful vision is an awareness and maintenance of a private soul that can separate itself from the world around it and so gain a perspective that discovers a large unity in the seeming discontinuity of life. Thus the most destructive element in the factual world is the desire of one man to impose inflexible laws and boundaries on others, to possess their individual souls and make them conform on his own. Sir William Bradshaw in his successful Harley Street psychiatric practise embodies all of this antivision. (1973: 89)

Later on, the reader transforms into the consciousness of Clarissa again. After she buys the flowers, she comes home, and goes upstairs to the attic to stitch her dress that she will wear for the party. There, she remembers her honest and vivacious friend, Sally Seton whom she loved when they were young. She returns to the present time with the doorbell. It is Peter who came to visit her. They have a short chat, and she invites him to her party.

Thakur explains the symbolism of the characters in *Mrs. Dalloway* as indicated below:

Similarly, Peter Walsh, Sally Seton, and Septimus Smith are used symbolically to suggest the adventurous, the unconventional, and the visionary in society. As they cannot fit into the conventional society of London, one goes away to India, another lives in the country, and the third commits suicide. ... Both Peter and Sally, who are always friendly to each other, are unconventional and adventurous. It is through them that Virginia Woolf conveys her criticism of society, its hypocrisy and insincerity. (1965: 60)

Meanwhile, the reader also witnesses a short conversation between Clarissa, her daughter Elizabeth, and Elizabeth's history teacher Miss Kilman. It becomes possible to feel the cold winds between them, and after transferring into the consciousness of Miss Kilman, the reader understands how much she despises Clarissa, and how she wants to control and own Elizabeth. Emphasising that "Miss Kilman represents possessive love and corrupt religion", Thakur comments on the character as follows:

Miss Kilman is religious not because she has had some vision or is poor in spirit and pure in heart, but because religion, like alcohol, serves as a means of escape from her gnawing anger and hatred. Her going to church, therefore, does not make her humble and tender. It makes her rather formidable and sinisterly serene. She wants to have mastery over others, to subdue them. ... In her misplaced religious fervour Miss Kilman not only wants to humiliate and ruin Mrs. Dalloway, but also wants to possess and dominate Elizabeth. (1965: 56-57)

Marshall, on the other hand, links the rivalry between Clarissa and Miss Kilman to their efforts in order to construct their femininity as emphasized below:

... Clarissa and Doris (Kilman) exhibit *performative melancholia*, a melancholia where the subject experiences normative gender as a lost ideal. It is this perceived loss of femininity that ultimately motivates much of Clarissa's behaviour, including her rivalry with Doris where both women battle for the affections of Elizabeth as a way of reconstituting their femininity. (2009: 319)

Clarissa's party starts in the evening. She is quite worried that people will not have fun, and her party will end up being a failure. However, many noble gentlemen, including the Prime Minister, attend the party with their wives. Along with Peter, Sally Seton surprisingly shows up as she is in the town for a couple of days. Clarissa is quite happy to see her old friends; however, she cannot spend much time with them because she is supposed to talk to each of her guests.

The party goes very well until Sir William Bradshaw comes with his wife, and tells them about one of his patients (Septimus Warren Smith), who had psychological problems, jumped out of the window and died on that day. Feeling a deep sympathy for that young man, Clarissa is shaken to hear about the concept of death at her party. Although Clarissa and Septimus never meet in the novel, they were like two complementary characters. Kelley (1973: 106) explains this by saying "Septimus, as Virginia Woolf admitted and as imagery in the novel makes plain, is Clarissa's double, one of the people who complete her." In this context, it is possible to say that Woolf gave the concepts of life and death through Clarissa and Septimus.

The novel, starting in the morning, ends in the late evening on that day as Clarissa sees all of her guests off after a successful party. It finishes as Clarissa returns to her friends Sally and Peter.

### **3.5. Five Different Turkish Translations of *Mrs. Dalloway***

*Mrs. Dalloway* was published by the Hogarth Press, founded by Virginia and Leonard Woolf, in 1925. It was first translated into Turkish by Tomris Uyar in 1977 and published by Yeni Ankara Publication House. The same translation was later published by Birikim Publications in 1982, and İletişim Publications in 1989. İletişim Publications released the 20<sup>th</sup> edition of the translation in 2015. Being one of the most prominent translators of Turkey, Tomris Uyar was born on March 15, 1941 in Istanbul as the

daughter of the lawyers Celile and Ali Fuad Gedik. She went to primary school in Yeni Kolej (New College), and İngiliz High School (English High School), and high school in Arnavutköy Amerikan Kız Koleji (Arnavutköy American College for Girls). She got her bachelor's degree on Journalism from İstanbul University in 1963. Her stories, articles and translations were published in many different journals such as *Varlık*, *Dost*, *Papirüs*, *Yeni Dergi*, *Soyut*, *Yeni Edebiyat*, *Yeni Düşün*, *Gösteri*, *Gergedan*, *Argos*, *Adam Öykü*. She has one son from her marriage to Turgut Uyar, and passed away on July 4, 2003.

Thirty five years after this translation, *Mrs. Dalloway* was translated into Turkish one more time by İlknur Özdemir, and published by Kırmızı Kedi Publishing House in 2012. İlknur Özdemir was born in Istanbul. She went to Istanbul Alman Lisesi (İstanbul German High School), and got her bachelor's degree on Business Administration from Boğaziçi University. She made lots of translations from English and German into Turkish including the works of writers such as Paul Auster, Stefan Zweig, Gabriel Garcia Marquez, Heinrich Mann, Max Frisch, Herman Hesse, Umberto Eco, Michael Cunningham, Edith Wharton, and Sarah Quigley. She also compiled her stories in a book entitled *Senin Öykün Hangisi*.

*Mrs. Dalloway* was translated as *Bayan Dalloway* by E. Meriç Selvi in February 2013, and published by Mitra Publications. This edition is now not available in the bookstores as all the copies from the first publication are sold out. Nevertheless, it is possible to have access to the book in Milli Kütüphane (The National Library) in Ankara. E. Meriç Selvi was born in 1981, and attended primary, middle, and high school at Özel Arı Koleji. She graduated from the Faculty of Economics and Administrative Sciences from Gazi University in 2005. After 2011, she became a full-time translator, and made especially literary translations. She translated the works of writers such as Sir Arthur Conan Doyle, David Herbert Lawrence, Lily King, Honore de Balzac (from English), and Brene Brown.

The fourth translation of *Mrs. Dalloway* was made by Derya Öztürk, and published by Tutku Publishing House in June 2014. Derya Öztürk was born in Konya in 1977. She graduated from the department of Broadcasting from Ankara University in 1999. She started translating in 2003, and worked for many different publishing houses. She

translated the works of Homeros, Elizabeth Fremantle, Douglas Fairbanks Jr., Franz Kafka, Mary Hellen Stefaniak, Harriet Ann Jacobs, Robert W. Chambers, Peter Pistanek, Jane Austen, and David Herbert Lawrence.

The last translation of *Mrs. Dalloway* was made by Engin Süren, and published by Palto Publishing House in November 2014. He worked for many different publishing houses, and translated the works of Edgar Allan Poe, Fernando Pessoa, Mihail Bulgakov, Arthur Schopenhauer, Paul Lafargue, Charles Baudelaire, Jamilla Rhines Lackford, and Sharman Apt Russel. As a result of his interest in English, he recently decided to study on language. That's why, he is currently attending fourth grade in the department of English Language Teaching in Anadolu University.

### 3.6. The Translation Criticism According to Linguistic Components

#### 3.6.1. The Semantic Elements

##### Example 1:

ST: For they might be parted for hundreds of years, she and Peter; she never wrote a letter and his were dry sticks; ... (p. 9)

TT-1: Belki yüzlerce yıldır ayrı kalmışlardı – Peter'la; o hiç yazmamıştı, Peter'ın mektuplarıysa tatsız tuzsuzdu hep, ... (p. 13)

TT-2: Yüzlerce yıldır ayrı kalmışlardı belki, o ve Peter; Clarissa hiç mektup yazmamıştı, Peter'ınkiler de çok yavandı; ... (p. 9)

TT-3: O ve Peter, belki de yüzlerce yıldır ayrıydılar; Clarissa ona hiç yazmamıştı, Peter'ın mektuplarıysa hep yavandı; ... (p. 10)

TT-4: O ve Peter ayrılalı belki de yüzlerce yıl geçmişti; Clarissa ona tek bir mektup yazması ve Peter'ınkiler de kupkuruydu ... (p. 9)

TT-5: Peter ile yüzlerce yıldır görüşmüyor gibiydiler; Clarissa ona hiç yazmamıştı, Peter'ın yazdığı mektuplar ise boş, anlamsızdı; ... (p. 9)

Woolf used the idiom “dry sticks” in order to emphasize Clarissa's dissatisfaction with the letters Peter wrote to her. In this example, it is possible to observe that all of the translators used the strategy of linguistic translation as they provided a similar reference to the original expression in the target language. Therefore, the expressions they used

were target-oriented translations. The translator in TT-1 preferred to use “tatsız tuzsuz”, which means “tasteless”. It is an adequate semantic equivalent of the idiom in this context. In TT-2, the translator used “yavan”, meaning “toneless or tasteless”, and provided the original meaning of the word. In TT-3, similarly, the translator chose to use “yavan”, and transmitted the meaning into the target text. In TT-4, on the other hand, the translator used “kupkuru”, which is the exact meaning of “dry”. In TT-5, lastly, the translator explained the meaning of the idiom by using words that have similar meanings to “dry sticks” as “boş, anlamsız”. In addition, in TT-4, the expression “Clarissa ona tek bir mektup yazması” is gaining the reader’s attention, because it is an incomplete and meaningless sentence, as the translator could not use any verb referring to this sentence in the target text. Therefore, it is possible to state that the translator used the strategy of deletion, because she omitted the verb of the sentence.

### **Example 2:**

ST: But Peter – however beautiful the day might be, and the trees and the grass, and the little girl in pink – Peter never saw a thing of all that. He would put on his spectacles, if she told him to; he would look. (p. 9)

TT-1: Oysa Peter –hava, ağaçlar, çimenler, yanındaki pembe elbiseli kız ne kadar güzel olursa olsun– görmezlikten gelirdi çevresini. Söyleyince, gözlüğünü takar, bakardı. (p. 13)

TT-2: Oysa Peter –gün, ağaçlar, çimenler ve pembe elbiseli küçük kız ne kadar güzel olursa olsun– bütün bunları hiç mi hiç görmezdi. Clarissa tak derse gözlüğünü takar bakardı. (p. 9)

TT-3: Ne var ki Peter – ne kadar güzel olurlarsa olsunlar; ne günü ne ağaçları ne çimenleri ne de pembeler içindeki küçük kızını görürdü. Ancak Clarissa isterse, gözlüklerini takıp şöyle bir bakardı. (p. 10)

TT-4: Ama Peter, hava ve ağaçlar ve çimenlik ve pembe elbiseli küçük kız ne kadar güzel olursa olsun, Peter tüm bunları hiç görmezdi. Sanki Clarissa söylemiş gibi gözlüklerini takar öyle bakardı. (p. 10)

TT-5: Fakat Peter – gün ne kadar güzel olursa olsun, ağaçlar, çimenler, pembe elbiseli küçük kız – Peter bunların hiçbirini görmezdi. Gözlüklerini takar, eğer Clarissa söylerse bakardı. (p. 9)

In this example, the translation of “if she told him to, he would look” gains one’s attention. It is possible to observe the translators in TT-1, TT-2 and TT-4 could not use any translation strategies while the translators in TT-3 and TT-5 tried to provide semantic equivalents of the expression, and used the strategy of linguistic translation



with a target-oriented approach. For example, in TT-1, there is an expression as “görmezlikten gelirdi”, which means that Peter knows about the things around him, but intentionally does not look at them. However, the reader can understand from the source text that Peter just does not notice them. In this regard, the expression “görmezlikten gelirdi” presents a wrong impression to the target readers. In TT-2, the translator used “Clarissa tak derse” to translate “if she told him to”. But here, the writer means if she told him to *look*, therefore an expression such as “Clarissa *bak* derse” would be a more acceptable usage in this context. In TT-3, there is no problem about transmitting the meaning, however the translator changed the style of the author by using “ne... ne...” conjunction in the sentence. In TT-4, the translator used an expression as “sanki Clarissa söylemiş gibi”, which means “as if Clarissa told him to”. It is already Clarissa who tells him to look, that’s why it is possible to say that it gives a misinterpretation of the sentence. In TT-5, the translator used “eğer Clarissa söylerse bakardı”, which is the exact meaning of the sentence. Therefore, he was able to provide an adequate translation in terms of both meaning and style.

### Example 3:

ST: Oh if she could have had her life over again! she thought, stepping on to the pavement, could have looked even differently! (p. 13)

TT-1: Ah yeni baştan yaşayabilseydim hayatımı! diye düşündü kaldırıma çıkarken, keşke görünüşüm bile başka olsaydı! (p. 16)

TT-2: Ah hayatımı yeni baştan yaşayabilseydim! diye düşündü, ayağını kaldırıma atarken, hatta görünüşüm bile bambaşka olsaydı! (p. 13)

TT-3: Ah keşke hayatını yeni baştan yaşayabilseydi! Kaldırıma adımını attı, hatta bambaşka görünseydi! (p. 13)

TT-4: Ah keşke hayatımı yeni baştan yaşayabilseydim diye düşündü kaldırıma adım atarken, her şey o zaman bambaşka olurdu! (p. 13)

TT-5: Ah, hayatımı baştan yaşayabilseydim! Diye düşündü karşı kaldırıma adımını atarken, acaba işler farklı olur muydu? (p. 13)

First of all, Woolf does not use “only if” which means “I wish” in this sentence. However, in TT-1, the translator used “keşke” which is used to express the things that a person would like to change about her past. On the contrary, Woolf just uses “if” which leads the reader to think about a possibility, not a regret. None of the translators are observed to use any translation strategies of Aixela for this expression. They tried to

make a target-oriented semantic rendering of the original, however it results in some inadequate translations as the meaning they provide is different than the original. In addition, for the expression “look differently”, it is possible to see that the translator in TT-4 and TT-5 the translators used the strategy of deletion. In order to explain in detail, one can observe that in TT-1, the translator says “keşke görünüşüm bile başka olsaydı”, but Clarissa does not wish to look differently, she just thinks about what it would be like to look differently. Similarly in TT-2, the translator used “hatta görünüşüm bile bambaşka olsaydı”, and also gave the wrong impression that Clarissa would wish to have a different appearance. Clarissa does not like to change her appearance, but she is wondering how different she might look. Likewise, in TT-3 the translator preferred to use “keşke” and “bambaşka görünseydi”, which also refer to the things that one person would like to change about her life. The translator in TT-4, on the other hand, used “her şey o zaman bambaşka olurdu” in order to translate “could have looked even differently”. There is no reference to Clarissa’s physical appearance in this translation. In TT-5, similarly, the translator used “acaba işler farklı olur muydu” to translate this idiom. However, there is again no reference to the appearance of Clarissa in this translation. Therefore, it is possible to state that the translators in TT-4 and TT-5 used the strategy of deletion as they did not include any link to Clarissa’s appearance in the target texts. Finally, except for TT-3, all of the translators changed the subject of the sentence from “she” to “I”, which was an unnecessary change.

#### **Example 4:**

ST: But, it might be only a phase, as Richard said, such as all girls go through. It might be falling in love. But why with Miss Kilman? (p. 14)

TT-1: Ama belki de Richard’ın dediği gibi, bütün kızların geçirdikleri bir dönemdi bu. Aşık olmak gibi. Ama neden Miss Kilman’a? (p. 17)

TT-2: Ama bütün kızların geçirdiği bir evredir belki, Richard’ın dediği gibi. Aşık oluyordur Elizabeth belki. Ama neden Miss Kilman? (p. 14)

TT-3: Kimbilir, belki haklıydı Richard, belki de sadece tüm genç kızların geçtiği bir dönemden geçiyordu Elizabeth. Belki de aşık oluyordu. Fakat neden Bayan Kilman? (p. 14)

TT-4: Richard’ın dediği gibi bütün kızların deneyimlediği bir evredir belki de. Belki aşık oluyordur. Ama neden Bayan Kilman? (p. 14)

TT-5: Ancak bu sadece bir evre olabilirdi Richard'ın dediği gibi, bütün kızların geçtiği dönemlerden biri. Aşık olabilirdi mesela. Neden Miss Kilman? (p. 13)

In this example, the translation of “It might be falling in love. But why with Miss Kilman?” gains the reader’s attention. It can be observed that the translators could not use any strategies to translate “It might be falling in love”, but for the expression “with Miss Kilman” the translators in TT-2, TT-3, TT-4 and TT-5 used the strategy of deletion as they omitted the conjunction “with” in the target texts, resulting in a loss in the meaning. In TT-1, the translator used “Aşık olmak gibi. Ama neden Miss Kilman’a?”. In this context, “Aşık olmak gibi” means “As if falling in love” in Turkish, and therefore this translation transmits a different meaning than the original text to the target language. “Neden Miss Kilman’a?”, on the other hand, is an adequate rendering of the meaning as it emphasizes that she is falling in love *with* Miss Kilman. In TT-2, the translator preferred to use “Aşık oluyordur Elizabeth belki. Ama neden Miss Kilman?”. In this regard, “Aşık oluyordur Elizabeth belki” is the exact equivalent of “It might be falling in love”, and it provides the original meaning to the target reader group. However, the expression “Ama neden Miss Kilman” lacks the emphasis that Elizabeth is falling in love with Miss Kilman, as the translator used deletion, and omitted the conjunction “with” in the target text. In TT-3, similarly, the expression “Belki de aşık oluyordur.” gives the exact meaning of “It might be falling in love”; however, “Fakat neden Bayan Kilman?” does not clearly imply that it is Miss Kilman Elizabeth might be falling in love. Likewise, in TT-4, the translator said “Belki aşık oluyordur”, and provided the meaning of this sentence; however, the emphasis that she is in love with Miss Kilman is not clear as the translator did not use “with”, and said “Ama neden Bayan Kilman?”. In TT-5, the translator chose to use “Aşık olabilirdi mesela” which means “She might be in love” in Turkish, and provided the original meaning in the target language. However, the expression “Neden Miss Kilman?”, just like the other translations, lacks the attention that it is Miss Kilman Elizabeth might be falling in love. Considering all of these translations, the translation in TT-1 as “neden Miss Kilman’a” is a more adequate translation in this context as it emphasizes with whom Elizabeth is falling in love.

**Example 5:**

ST: ... because Septimus had said, “I will kill myself”; an awful thing to say. Suppose they had heard him? (p. 18)

TT-1: ... çünkü Septimus, “Kendimi öldüreceğim” demişti; ne korkunç bir şey. Ya duydularsa? (p. 21)

TT-2: ... çünkü Septimus “kendimi öldüreceğim” demişti; ne korkunç bir sözdü bu. Ya bir duyan olduysa? (p. 18)

TT-3: ... çünkü “kendimi öldüreceğim” demişti Septimus; ne korkunç bir sözdü bu böyle! Duyan olmuş muydu acaba? (p. 19)

TT-4: ... çünkü Septimus “Kendimi öldüreceğim” demişti; söylenmesi korkunç bir şeydi. Yoksa onu duymuşlar mıydı? (p. 19)

TT-5: ... çünkü Septimus “Kendimi Öldüreceğim,” demişti; ne kadar korkunç bir şey. Acaba onu duymuşlar mıydı? (p. 17)

In this sentence, one can observe that the expression “Suppose they had heard him?” is transmitted in a different meaning into Turkish. None of the translators could be able to use any translation strategies of Aixela in this example. The original sentence is past perfect tense, meaning that it is just an assumption that what would happen if someone had heard Septimus. In fact, nobody actually heard him. In this regard, the translators failed to provide an equivalence as the translated versions give the reader an impression that someone might have heard Septimus. In TT-1, for example, the translator said “Ya duydularsa?” which means that there might be someone who heard Septimus. In TT-2, similarly, the translator used “Ya bir duyan olduysa?”, which is also not clear about if someone heard him or not. However, it is obvious in the original sentence that nobody heard Septimus’ words, but Lucrezia is in terror, because it would be despising for her if someone heard that her husband wanted to die. In TT-3, the translator said “Duyan olmuş muydu acaba?”, which gives the meaning that Lucrezia is wondering whether there is someone who heard him or not. However, she knows that nobody heard him. She is only imagining how it would be like if someone actually did. In TT-4, the translator used “Yoksa onu duymuşlar mıydı?”, which also provides the wrong impression like the previous translators. Similarly, in TT-5, the translator preferred to use “Acaba onu duymuşlar mıydı?”, and did not transmit the emphasis that nobody actually heard Septimus. In this context, it would be more acceptable to translate this sentence as “Ya duysalardı?” or “Ya bir duyan olsaydı?”, which is referring to a past

event that one cannot change, but can think about assumptions related to it. All of these translations cannot be regarded as target-oriented translations, because they do not provide the same meaning in the target texts.

### **Example 6:**

ST: Horror! Horror! she wanted to cry. (She had left her people; they had warned her what would happen.) (p. 31)

TT-1: Müthiş! Müthiş! diye haykırmak geldi içinden. (Ailesinden ayrılmıştı; başına neler gelebileceğini söylemişler, uyarılmışlardı.) (p. 32)

TT-2: Korkunç! Korkunç! Ağlamak geliyordu içinden. (Ailesini bırakıp gelmişti, neler olacağı konusunda uyarılmışlardı onu.) (p. 30)

TT-3: Korkunç! Korkunçtu bu! Neredeyse ağlayacaktı. (Başına gelebilecekler konusunda onu uyarılmış olmalarına rağmen, terk etmişti ailesini.) (p. 32)

TT-4: Korkunç! Korkunç diye ağlamak istiyordu. (Ailesini bırakmıştı; ne olacağı konusunda onu uyarılmışlardı.) (p. 32)

TT-5: Korkunç! Korkunç! Diye haykırmak istedi. (Akrabalarını ardında bırakıp buralara gelmişti; onlar onu neler olabileceği konusunda uyarılmışlardı.) (p. 29)

In this sentence, Lucrezia expresses her feelings in a terrified mood, as she cannot reach the inner world of her husband, Septimus, and therefore feels completely alone. Her words “Horror! Horror!” is translated as “Müthiş! Müthiş!” in TT-1. When one thinks about its connotation, “müthiş” is a totally positive word, and does not fit the context of the source text. The translator could not use any translation strategies of Aixela, and give a different meaning than the original expression in the target text. The translators in TT-2, TT-3, TT-4, and TT-5, on the other hand, used the strategy of repetition with a target-oriented approach in order to express the horrified condition of Lucrezia as they used the exact equivalence of the word “horror” in Turkish. In TT-2, the translator used “korkunç”, which gives the exact negativity of the situation. She also said “ağlamak geliyordu içinden”, and supported these negative feelings by using the word “ağlamak”. In TT-3, similarly, the translator chose to use “korkunç” and “ağlamak” in the target language, and provided the emotional turmoil Lucrezia is suffering from. Likewise, in TT-4, the translator also used “korkunç” and “ağlamak”, and transmitted the meaning of the original. In TT-5, the translator used “korkunç”, and differently than the other translators “haykırmak” to express Lucrezia’s feelings. These are all acceptable translation in this context. Moreover, the translator in TT-5 preferred to use

“akrabalarını” in order to translate “her people” while all of the other translators used “ailesini”. Considering their meanings, both of the expressions can be used in this context.

### Example 7:

ST: And now, curving up and up, straight up, like something mounting in ecstasy, in pure delight, out from behind poured white smoke looping, writing a T, and O, an F. (p. 33)

TT-1: Şimdi yukarılara, daha yukarılara doğru kıvrıldı, ta tepeye, hızı gittikçe artıyormuşçasına, katışıksız bir sevinçle; arkasında beyaz duman halkaları bir E, bir K, bir R yazdı. (p. 34)

TT-2: Ve sonra, arka tarafından, halka halka beyaz bir duman saldı, duman yukarıya, dosdoğru yukarıya doğru kendinden geçerek, zevk içinde yükselen bir şey gibi kıvrıla kıvrıla uzadı, bir T çizdi, sonra O ve F. (p. 32-33)

TT-3: İşte, yukarıya kaldırdı burnunu, tırmandı, dimdik, sanki kendinden geçmiş, hazdan coşmuş gibi yükseliyordu, ardında beyaz duman halkaları bırakarak, kıvrılarak bir K çizdi, sonra bir A ve bir de R... (p. 34)

TT-4: Ve şimdi kıvrılarak aşağı ve yukarı, dosdoğru yukarı çıkıyordu, sanki kendinden geçmiş, saf bir zevk içinde arkasında beyaz bir duman bırakarak bir T, bir O ve bir F harfi yazdı. (p. 34)

TT-5: Derken yukarı doğru kıvrıla kıvrıla doğruca göğe yükseldi, kendinden geçercesine, saf bir zevk içinde, arkasından T, O, F harfleri yazdığı beyaz dumanını bırakarak. (p. 31)

As the reader can understand from the previous pages (25), the aeroplane is advertising toffee, and that’s why it is writing the letters of this word on the sky with white smoke. The translator in TT-1 translated toffee as “şekerleme”, and she used the letters of this word while translating the letters written by the plane. Therefore, she said “bir E, bir K, bir R yazdı”, and provided the link between the plane and the product it is advertising. In TT-2, on the other hand, the translator said “bir T çizdi, sonra O ve F”, and used the letters of the original word “toffee”. However, she translated the word toffee as “karamela”, and therefore lost the connection between “karamela” and the plane. In TT-3, the translator also used “karamela” to translate “toffee”, but in this translation, the translator said “bir K çizdi, sonra bir A ve bir de R”, and used the letters of the word “karamela”, and sustained the link between the toffee and plane. In TT-4, there is an expression as “bir T, bir O ve bir F harfi yazdı”; however, the translator translated toffee as “karamela” in her translation. Similarly, in TT-5, the translator said “T, O, F

harfleri”, but he translated “toffee” as “şekerleme”. Therefore, the link between the letters the aeroplane is writing, and the product that is being advertised is lost in the target text. The translators could have sustained the link between the product and the plane by using the letters of the words they chose in order to translate “toffee”. Therefore, it is possible to state that the translators in TT-2, TT-4 and TT-5 used repetition with a source-oriented approach as they used the letters of “toffee” as in the original although they have translated it as a different word in the target texts. The translators in TT-1 and TT-3 are not observed to use any strategies.

### **Example 8:**

ST: So the room was an attic; the bed narrow; and lying there reading, for she slept badly, she could not dispel a virginity preserved through childbirth which clung to her like a sheet. (p. 35-36)

TT-1: O yüzden odası tavan arasındaydı işte; yatağı dardı; orada yatıp okurken, - uyuyamıyordu bir türlü- çocukluğundan beri bedenini bir çarşaf gibi sarmalayan o el değmemişlik duygusunu atamıyordu üstünden. (p. 37)

TT-2: Böylece tavan arasındaki odaya gitmişti; yatak dardı; orada uzanıp okurken, çünkü uykusu iyi değildi, kendisini çarşaf gibi sarıp sarmalayan, doğum yapmasına rağmen koruduğu bir bekareti üstünden atamıyordu. (p. 35)

TT-3: İşte o tavan arasındaydı; yatağı dardı; zaten iyi uyuyamıyordu da, orada uzanıp okurken de, kendisini bir çarşaf gibi saran, doğum yapmış olmasına karşın koruduğu bekaretini atamıyordu üzerinden. (p. 37)

TT-4: Bu yüzden tavan arasındaki odadaydı; yatak dardı; orada uzanıp okurken, çünkü uykusu çok kötüydü, kendisini çarşaf gibi sarmalayan, doğum yapmış olmasına rağmen koruduğu bir bekareti def edemiyordu. (p. 37)

TT-5: Bu nedenlerle yerleştiği oda, tavan arasındaydı; yatak küçük ve dardı; o yatakta yatıyor, iyi uyuyamadığından kitap okuyor, bacağına dolanmış bir çarşaf gibi yapışıp kalmış, çocuk doğurmaya rağmen hala korunan bekarettten bir türlü kurtulamıyordu. (p. 33-34)

In this sentence, one can observe different choices of the translators used in the target texts in order to translate the phrases “so”, “virginity preserved through childbirth”, and “she slept badly”. For example, in TT-1, the translator used “o yüzden” for “so”, which is the exact equivalent expression in Turkish. She also used the strategy of linguistic translation as she said “uyuyamıyordu bir türlü” in order to translate “she slept badly”, which is an adequate semantic rendering of the expression. However; the translator said “çocukluğundan beri bedenini bir çarşaf gibi sarmalayan o el değmemişlik duygusu” to

translate “a virginity preserved through childbirth which clung to her like a sheet”. In this regard, this provides a different meaning in the target text, because Clarissa is talking about virginity that she protected even though she gave birth to Elizabeth. Nevertheless, in the translation, there is a wrong impression that Clarissa has not been touched by anyone since her childhood. The translator used the strategy of deletion, and omitted that Clarissa gave birth to a child. In TT-2, on the other hand, the translator used “böylece” to translate “so”, which is an acceptable equivalent of the conjunction. However, she translated the phrase “she slept badly” as “çünkü uykusu iyi değildi” by using the strategy of repetition as it is a word for word translation of the phrase, which is not used in Turkish to describe the situation of not being able to sleep. Therefore, it creates an awkward expression in the target language, and can be regarded as a source-oriented translation. In addition, she used “doğum yapmasına rağmen koruduğu bir bekareti” in order to translate “a virginity preserved through childbirth”, and unlike the previous translation, she provided the semantic rendering of the phrase as she used the strategy of linguistic translation. In TT-3, the translator preferred to translate “so” as “işte”, which means “there” in Turkish. However, this alteration did not cause any problems regarding to transmit the meaning in the target text. She also used “iyi uyuyamıyordun” in order to translate “she slept badly”, and provided the target language readers an equivalent meaning of the phrase. Moreover, she used the strategy of linguistic translation, and said “doğum yapmış olmasına rağmen koruduğu bekareti” for “a virginity preserved through childbirth”, and emphasized the meaning that Clarissa is thinking about still being a virgin even though she gave birth to a child. In TT-4, on the other hand, the translator used “bu yüzden” to translate “so”, which is the exact equivalent of the word. However, just like TT-2, she used the strategy of repetition and made a word for word translation as “çünkü uykusu çok kötüydü” for “she slept badly”, which is not used in Turkish to describe this situation, and can be regarded as a source-oriented translation as it also creates an awkward expression in the target text. In addition, she said “doğrum yapmış olmasına rağmen koruduğu bir bekareti” to translate “a virginity preserved through childbirth”. In this phrase, the meaning is correctly transmitted; however, the translator used an incorrect transcription as “doğrum yapmış” instead of the correct word “doğum yapmış”. In TT-5, the translator chose to use “bu nedenlerle” to translate “so”, which means “for these reasons” in Turkish. This change,



however, did not result in any changes in the meaning of the original expression. He used “iyi uyuyamadığından” to translate “she slept badly”, which is an equivalent expression to use in Turkish. In addition, he used the strategy of linguistic translation, and said “çocuk doğurmaya rağmen hala korunan bekaret” for “a virginity preserved through childbirth”, and provided the correct semantic rendering of the phrase in the target language, which can be regarded as a target-oriented translation.

### **Example 9:**

ST: “But he never liked anyone who – our friends,” said Clarissa; and could have bitten her tongue for thus reminding Peter that he had wanted to marry her. (p. 47)

TT-1: “Ama o benimle – yani arkadaşlarımdan hiçbirini sevmezdi ki” dedi Clarissa, kendisiyle evlenmek istediğini Peter’a hatırlattığı için dili kopsaydı keşke. (p. 47)

TT-2: “Ama o hiç hoşlanmazdı – yani arkadaşlarımızdan,” dedi Clarissa; Peter’ın kendisiyle evlenmek istediğini bu şekilde anımsattığı için neredeyse dilini ısıracaktı. (p. 47)

TT-3: “Zaten yerinde kim olsa o hoşlanmazdı – yani arkadaşlarımızdan,” dedi Clarissa; neredeyse dilini ısıracaktı, Peter’ın kendisiyle evlenmek istediğini anımsattığı için. (p. 49)

TT-4: “Ama o hiç kimseyi sevmezdi... arkadaşlarımızdan” dedi Clarissa ve Peter’e kendisiyle evlenmek istediğini bu şekilde hatırlattığı için dilini ısıracaktı. (p. 49)

TT-5: “Ama o zaten benimle evl... arkadaş olan hiç kimseden hoşlanmazdı” dedi Peter’a zamanında onunla evlenmek istediğini hatırlattığı için dilini ısıracaktı neredeyse. (p. 44)

In this example, Clarissa cuts her sentence in the middle, and finishes it in a different way. One can understand from the source text that she was about to say that “anyone who – wanted to marry me”. In TT-1, the translator used the strategy of autonomous creation with a target-oriented approach, and said “benimle”, which gives the reader the idea of marriage. Therefore, the target reader group was able to understand how Clarissa reminded Peter that he wanted to marry her thanks to the addition made by the translator as “benimle”. In TT-2, however, the translator could not use any strategy, and said “hoşlanmazdı – yani arkadaşlarımızdan”. In this regard, this translation lacks the underlying message about marriage, because there is no reference to it in the target text. Therefore, the target readers will not understand how Clarissa reminded Peter of marriage. Similarly in TT-3, the translator could not use any strategy, and preferred to

use “hoşlanmazdı – yani arkadaşlarımızdan”, and did not include any reference to marriage in the target text. In TT-4, on the other hand, the translator used “kimseyi sevmezdi - arkadaşlarımızdan”, which is also an insufficient rendering of the phrase as it is not clear how Clarissa reminded Peter of marriage. It can be stated that this translator could not use any translation strategy, too. In TT-5, however, the translator used a target-oriented approach by applying the strategy of autonomous creation, and said “benimle evl...” which enables the reader to understand what Clarissa was about to say. As the translator referred to marriage by using “evl...”, which is the abbreviation of the word “evlenmek”, it provided the link to the next sentence about reminding Peter of marriage.

### **Example 10:**

ST: ... and said, “This is what I have made of it! This!” And what had she made of it? What, indeed? Sitting there sewing this morning with Peter. (p. 48)

TT-1: “İşte hepsi bu!” diyordu. Ne yapmıştı? Neler yapmıştı sahi? Oturmuş Peter Walsh’un yanında dikiş dikiyordu bu sabah. (p. 48)

TT-2: ... ve “İşte benim hayatım bu,” diyordu, “bu”. Ve nasıl bir biçim vermişti hayatına? Gerçekten de nasıl? Bu sabah orada oturmuş Peter’in yanında dikiş dikiyordu. (p.48)

TT-3: ... “İşte,” demişti, “bu hale getirdim yaşamımı! İşte!” Nasıl yaşamıştı ki? Bu sabah orada oturup Peter’in yanında dikiş dikiyordu işte, Sahiden nasıl yaşamıştı ki yaşamını? (p. 50)

TT-4: “İşte yaratıldığım şey bu! Bu!” dedi. Peki neyden yaratılmıştı? Neyden yapılmıştı gerçekten? Bu sabah Peter’le oturup dikiş dikerken düşündü. (p. 50)

TT-5: ... ve “Hayatımı böyle yaşadım işte! Benim hayatım işte bu!” Peki nasıl yaşamıştı? Tam olarak ne yapmıştı? Bu sabah Peter’in yanında oturmuş dikiş dikiyordu. (p. 45)

In this example, the translations of the expression “This is what I have made of it” gain the reader’s attention. It is possible to observe that the translator in TT-4 used the strategy of repetition while the translators in TT-1, TT-2, TT-3, and TT-5 could not use any translation strategies of Aixela. In this sentence, Clarissa is emphasizing that this is how she spent her life, and how she shaped it. In TT-1, the translator said “İşte hepsi bu!”, which means “That’s all” in Turkish. Therefore, this translation does not clearly imply that this is how she built a life. In TT-2, the translator used “İşte benim hayatım

bu”, which means “This is my life” in the target language. It also lacks the emphasis that this is the way Clarissa herself shaped her life. Therefore, the translations in TT-1, and TT-2 cannot be regarded as target-oriented translations as they do not present an explicit transfer of the original meaning. In TT-3, on the other hand, the translator chose to use “İşte bu hale getirdim yaşamımı”, which is the equivalent expression of “This is what I have made of it”. Therefore, she could provide the semantic rendering of the sentence with a target-oriented approach. In TT-4, it is possible to observe a source-oriented translation, and the strategy of repetition as the translator made a word for word translation, resulting in a loss in the meaning. The translator used “İşte yaratıldığım şey bu”; however, Clarissa is not questioning what she was made of or how she was created, on the contrary, she is pondering on her life and how she spent it. In the expression, “This is what I have made of it”, the subject is “I”; however, the translator changed it as if it was a passive voice by saying “yaratıldığım”, which was an unnecessary alter. In TT-5, the translator preferred to use “Hayatımı böyle yaşadım işte”, which can be accepted as the equivalent phrase in Turkish, as it provided the exact meaning of the original sentence in the target language. In this regard, it is a target-oriented translation, providing the same semantic structure of the original.

### **Example 11:**

ST: Well, I’ve had my fun; I’ve had it, he thought, looking up at the swinging baskets of pale geraniums. And it was smashed to atoms – his fun, for it was half made up, ... (p. 61)

TT-1: Eğleneceğim kadar eğlendim, diye düşündü, soluk sardunya saksılarına bakarak. Ama sevinci bir anda dağılıverdi çünkü yarısı kendi uydurmasıydı zaten ... (p. 58)

TT-2: Eh, eğlendim işte; eğlendim, diye düşündü soluk sardunyalılarıyla sallanan sepetlere bakarken. Ve un ufak olmuştu – neşesi, çünkü yarısı uydurmaydı her şeyin ... (p. 60)

TT-3: Hiç değilse eğlendim; diye düşündü, sallanan solgun sardunya sepetlerine bakarken, eğlendim, dedi kendi kendine. Neşesi paramparça olmuştu, kendi de biliyordu, çoğu hayaldi ... (p. 62)

TT-4: Eh, eğlendim; eğlendim işte, diye düşündü Peter, sallanan soluk sardunya saksılarına bakarken. Ve atomlarına parçalanmıştı... eğlencesi, çünkü çok iyi bildiği gibi yarısı uydurmaydı; ... (p. 63)

TT-5: Eğlendim ama; eğlenceliydi, diye düşündü, sallanan sepetteki sardunyalara bakarak. Bir anda neşesi darmadağın oldu adeta atomlarına ayrıldı – o neşesi ki yarısı kendi uydurduğu şeylerden kaynaklanıyordu ... (p. 56)

In this example, the translators' choices can be analyzed in terms of the translation of idioms. Woolf uses "smashed to atoms" in the original text, however there is no such expression used in Turkish in this context. In TT-1, the translator made a semantic rendering of the idiom by saying "bir anda dağılıverdi", and provided the meaning in the target language. Similarly in TT-2, the translator transmitted the meaning by using a Turkish equivalence of the idiom as "un ufak olmuştu". Likewise, in TT-3, the translator said "neşesi paramparça olmuştu", and gave the meaning without mentioning about atoms. In this regard, these three translators used the strategy of linguistic translation with a target-oriented approach as they come up with the Turkish equivalence of the idiom. In TT-4, however, it is possible to observe a source-oriented approach as the translator used the strategy of repetition and made a word for word translation by saying "ve atomlarına parçalanmıştı... eğlencesi", and created an awkward expression for the target reader group, as there is no such expression used in Turkish. In TT-5, the translator used the foreign expression too, but he explained the meaning of it by saying "neşesi darmadağın olmuştu adeta atomlarına ayrıldı". This not only emphasized the meaning of the idiom, but also made an unfamiliar expression familiar for the target reader group. In this regard, he made addition to the original text which is called the strategy of intratextual gloss with a target-oriented approach as he presented a more clear understanding of the phrase by explaining it.

### **Example 12:**

ST: (Very likely she would have talked to those lovers, if she had thought them unhappy.) She had a sense of comedy that was really exquisite, ... (p. 87)

TT-1: (o olsaydı şu mutsuz sevgililerle konuşurdu garanti); davranışlarında kıvrak bir zekanın belirtileri gizliydi; ... (p. 81)

TT-2: (Şu aşıkların mutsuz olduklarını düşünseydi onlarla da konuşurdu herhalde.) Güldürü duygusu aşırı gelişmişti, ... (p. 85)

TT-3: (Eğer şu aşıkların mutsuz olduklarını düşünseydi muhakkak onlarla da konuşurdu.) Mizah duygusu gelişmişti, ... (p. 90)

TT-4: (Eğer onların mutsuz olduğunu düşünürse şu aşıklarla bile gidip konuşabilirdi.) Güldürme duygusu fazla gelişmişti, ... (p. 91)

TT-5: (Eğer rastladığınız bir çiftin mutsuz olduğunu hissederse onlarla konuşması da olasıydı). Kendine has muazzam bir komedi anlayışı vardı ... (p. 81)

In this example, the translations of two expressions gain one's attention, which are "she would have talked to those lovers, if she had thought them unhappy" and "a sense of comedy". In TT-1, the translator changed the structure and meaning of the sentence by saying "şu mutsuz sevgililerle konuşurdu garanti", because she used the strategy of deletion and omitted the part where Woolf says "if she *had thought* them unhappy". She could not use any strategy while translating "kıvrak bir zeka", and said "a sense of comedy", which are two different characteristics and cannot be equivalent to each other, because "kıvrak bir zeka" means "a smart mind" in the target language. In TT-2, the translator could not use any translation strategy for the first expression, and preferred to use "şu aşkların mutsuz olduklarını düşünseydi onlarla da konuşurdu". Therefore, she provided the exact semantic rendering of the first sentence. However, she used the strategy of repetition with a source-oriented approach, and said "güldürü duygusu" in order to translate "a sense of comedy", which is not a commonly used expression in Turkish. In TT-3, on the other hand, the translator said "mutsuz olduklarını düşünseydi muhakkak onlarla da konuşurdu", and transmitted the original meaning of the sentence to the target text. She also used the strategy of linguistic translation with a target-oriented approach as she said "mizah duygusu" in order to translate "a sense of comedy", which is the exact semantic equivalent of the idiom in the target language. In TT-4, the translator said "eğer onların mutsuz olduğunu düşünürse şu aşklarla bile gidip konuşabilirdi". There is confusion about time in this expression as the translated sentence is present tense ("düşünürse") when the original sentence is past perfect tense. She also used the strategy of repetition and said "güldürme duygusu" for "a sense of comedy", but as stated before, it is not a commonly used expression in Turkish in this context. Lastly, in TT-5, the translator could not use any strategy for the first expression, and said "eğer rastladığınız bir çiftin mutsuz olduğunu hissederse onlarla konuşması da olasıydı" to translate the first sentence. In this regard, Peter talks about a specific couple when he says "those lovers", who are Septimus and Lucrezia, but in this translation, the translator said "rastladığınız bir çiftin", and therefore generalized the situation. The author's reference to Septimus and Lucrezia is lost in the target language. He also used present tense ("hissederse/olasıydı") when the original sentence was past

perfect tense, and is expected to be translated as past tense. In addition, he used the strategy of repetition and translated “a sense of comedy” as “komedi anlayışı”, which is not commonly used in Turkish. He could have used “mizah anlayışı” in this context.

### Example 13:

ST: The compensation of growing old, Peter Walsh thought, coming out of Regent’s Park, and holding his hat in his hand, was simply this; that the passions remain as strong as ever, but one has gained – at last! – the power which adds the supreme flavour to existence – the power of taking hold of experience, of turning it round, slowly, in the light. (p. 88)

TT-1: Elinde şapkasıyla Regent Parkı’ndan çıkarken, yaşlılığın tek avuntusu, diye söylendi Peter Walsh, tutkular eskisi kadar yoğun olduğu halde kişinin eninde sonunda yaşayışına nasıl eşsiz bir tat katan gücü elde edebilmesidir, deneyi yakalayıp ışıқта yavaşça döndürerek gözden geçirme yeteneğini kazanması. (p. 81)

TT-2: Yaşlanmanın tek tesellisi, diye düşündü Peter Walsh, şapkası elinde Regent Park’tan çıkarken, sadece bu; tutkular eskisi gibi güçlü kalır, ama insan – nihayet! – hayatına eşsiz tadını ekleyen gücü kazanmış olur, hayatını eline alır, onu yavaşça ışığa tutabilir. (p. 86)

TT-3: Elinde şapkasıyla Regent’s Park’tan çıkarken, yaşlanmanın tek tesellisi bu işte, diye düşündü, tutkular hep güçlü kalır; fakat insan – en sonunda! – varoluşuna o eşsiz tadı ekleyen o gücü kazanmıştır, deneyimlerini! Artık avuçlarındaki yaşamı, ışığın altında yavaşça çevirerek gözden geçirebilmektedir. (p. 91)

TT-4: Yaşlanmanın tesellisi, diye düşündü Peter Walsh, elinde şapkası Regent’s Parkı’ndan çıkarken, sadece buydu; tutkular her zamanki gibi güçlü kalır ama insan en sonunda yaşamına eşsiz tadını ekleyen bir güce sahip olur – yaşamını eline alıp onu yavaşça ışıkta çeviren bir güce. (p. 91-92)

TT-5: Yaşlanmanın tek avuntusu, diye geçirdi içinden Peter Walsh elinde şapkasıyla Regent’s Park’tan çıkarken, basitçe şudur; tutkular her zamankinden daha güçlü bir halde içimizdedir fakat insan – nihayet – varoluşa en güzel tadı veren gücü artık elde etmiştir – yaşadığı tecrübeleri elindeki ışığa doğru tutup yavaşça sağa sola çevirebilmek. (p. 82)

In this example, the readers encounter different translations of the phrases such as “experience”, “the passions remain as strong as ever”, and “of turning it round”. It is possible to observe that none of the translators could apply any translation strategies of Aixela. First of all, in TT-1, the translator used “deney” to translate “experience”, which is not a correct word choice, because experience means “deneyim” in Turkish, when “deney” means “experiment”. The translator also used “tutkular eskisi kadar yoğun olduğu halde” to translate “the passions remain as strong as ever”. It is possible to say

that this phrase is the semantic rendering of the original sentence in the target language. Similarly in TT-2 said “tutkular eskisi gibi güçlü kalır”, and provided the semantic equivalent of the sentence in the target text. However, she used “hayatını eline alır, onu yavaşça ışığa tutabilir” to translate “of turning it round, slowly, in the light”. In this sentence, the author of the original refers to “experience” when talking about “turning it round”; but in the translation the subject of the sentence is changed as “life”, which was an incorrect change in this regard. In TT-3, on the other hand, the translator used “tutkular hep güçlü kalır”, and provided the meaning of the original sentence. She also used “artık avuçlarındaki yaşamı, ışığın altında yavaşça çevirerek gözden geçirebilmektedir”, and just like the previous translation, changed the subject of the sentence as “life”, when the original subject was “experience”. In TT-4, the translator preferred to use “tutkular her zamanki gibi güçlü kalır”, transmitting the meaning of the original sentence. However, she said “...sahip olur - yaşamını eline alıp onu yavaşça ışıktaki çeviren bir güce”, and changed the subject of the original like the previous translators. In TT-5, on the other hand, the translator said “tutkular her zamankinden daha güçlü bir halde içimizdedir”, however, in the original text, it is emphasized that “the passions remain as strong as ever”, not more. He also used “yaşadığı tecrübeleri elindeki ışığa doğru tutup yavaşça sağa sola çevirebilmek”, and rendered the meaning of the original as he used the correct subject “experience” as “tecrübe” in the target language. In this regard, it can be stated that the translators tried to make target-oriented translations as they aimed at creating similar references in the target texts; however, it is also observed that none of the translators could use translation strategies for this example.

#### **Example 14:**

ST: Every one if they were honest would say the same; one doesn't want people after fifty; one doesn't want to go on telling women they are pretty; that's what most men of fifty would say, Peter Walsh thought, if they were honest. (p. 89)

TT-1: Elini yüreğine koyan herkes söylerdi bunu, insan ellisinden sonra kimseyi istemiyordu, kadınlara güzelsin demek ağır geliyordu; elli yaşındaki çoğu erkekler böyle derler ellerini yüreklerine koysalar. (p. 82)

TT-2: Dürüst davranan herkes aynı şeyi söylerdi; ellisini geçenleri kimse istemezdi; kadınlara güzel olduklarını sürekli söylemeyi kimse istemezdi; eğer dürüst olsalardı, elli yaşındaki çoğu erkekler böyle derdi, diye düşündü Peter Walsh. (p. 87)

TT-3: Ellisinin üzerindeki hiç kimse bir kadına ne kadar güzel olduğunu söylemeyi devam etmeyi istemezdi, bir adam dürüstse bu isteksizliğini açık açık itiraf ederdi; ellisindeki bir adam, eğer dürüstse, böyle söylerdi. (p. 91)

TT-4: Dürüst olan herkes aynı şeyi söylerdi; insanlar ellisindekileri istemezler; kadınlara güzel olduklarını söylemeye devam etmek istemez; dürüstlerse, diye düşündü Peter Walsh, ellisinden sonra erkeklerin söyleyeceği şey budur. (p. 92)

TT-5: Eğer dürüst olsalar herkes aynı şeyi söylerdi; insan elli yaşından sonra kimseyi istemiyor yanında; gidip kadınlara güzel olduklarını söylemek istemiyor artık; eğer dürüst olsalar erkeklerin hepsi bunu söylerdi diye düşündü Peter Walsh. (p. 82)

In TT-1, the translator made a source-oriented translation and used the strategy of repetition as she said “çoğu erkekler” to translate “most men”, however, there is no such language usage in Turkish, because the word used after “çoğu” must be in the singular form. Therefore, the correct usage can be “çoğu erkek”, or alternatively “erkeklerin çoğu” in Turkish. In addition, the translator says “elini yüreğine koyan herkes” in order to translate “every one if they were honest”, where she could not use any translation strategy. This can be regarded as a target-oriented translation as it gives the semantic equivalence of the foreign expression, and renders the message of the original idiom. The source sentence gives the readers information about the thoughts of Peter Walsh. Nevertheless, in TT-1, there is no reference to Peter Walsh in the sentence, as the translator used the strategy of deletion, and omitted the part “Peter Walsh thought”. The translator also used “insan ellisinden sonra kimseyi istemiyordu” to translate “one doesn’t want people after fifty”, and transmitted the meaning of the source text to the target language. In TT-2, the translator could not use any translation strategy, and said “dürüst davranan herkes” for “everyone if they were honest”, and was able to provide the exact meaning of the original expression. It can be regarded as a target-oriented translation as it provides a similar reference in the target text. In order to translate “one doesn’t want people after fifty”, she used “ellisini geçenleri kimse istemezdi”, which means “no one wants people who are over fifty”; and therefore presents a totally different meaning in the target language. In TT-3, on the other hand, the translator used the strategy of repetition and said “bir adam dürüstse” to translate “everyone if they were honest”. Even though she changed the subject of the sentence, it did not cause any problems about transmitting the meaning. In addition, it can be observed that the whole structure of the sentence is changed, and the translator did not directly include “one doesn’t want people after fifty” in the translation. In TT-4, the translator could not use



any translation strategy of Aixela, and preferred to use “dürüst olan herkes”, and provided the meaning of the adjective. However, she used “insanlar ellisindekileri istemezler”, which gives a different meaning than the original text as if people did not want other people who were more than fifty. Nevertheless, the writer of the original implies that people who are aged over fifty did not want other people around them. Lastly, in TT-5, the translator had a target-oriented approach, but he could not use any translation strategy. He said “dürüst olsalar herkes aynı şeyi söylerdi” and “insan elli yaşından sonra kimseyi istemiyor yanında”, which are both the exact equivalents of the original expressions. Therefore, it can be regarded as an adequate translation in this context.

### **Example 15:**

ST: ... but the friends and relations of his patients felt for him the keenest gratitude for insisting that these prophetic Christs and Christesses, who prophesied the end of the world, or the advent of God, should drink milk in bed, as Sir William ordered; ... (p. 110)

TT-1: ... bu arada hastalarının dostları ve akrabaları, dünyanın sonu ve Tanrı'nın doğuşu hakkında kehanetlerde bulunan dişi ve erkek İsa'ları yatakta süt içmeye zorladığı için ona büyük bağlılık duyuyorlardı; ... (p. 101)

TT-2: ... hastalarının akrabaları ve arkadaşları da, kıyamet günü ya da Tanrı'nın görüneceği hakkında kehanetlerde bulunan ermiş dişi ve erkek İsa'lar, Sir William'ın önermesi ve ısrarıyla yataktan çıkmayıp süt içtikleri için doktora derin bir minnet duymuşlardı; ... (p. 108)

TT-3: ... hasta yakınları da, kıyametten ya da Mesih'in yeryüzüne ineceği günden bahsedip duran bu kahinlere, kendilerini peygamber sanan bu kadın ve erkeklere yataklarında sakince süt içmelerini tavsiye ettiği için Sir William'a büyük bir minnet duyardı. (p. 113)

TT-4: ... hastalarının arkadaşları ve akrabaları da, dünyanın sonun ya da Mesih'in gelmesiyle ilgili kehanetlerde bulunan erkek ve dişi İsa'ların, Sir William'ın önerdiği gibi sütlerini içerek yatakta kalmalarında ısrar etmesini konusunda ona derin bir şükran duyuyorlardı; ... (p. 115)

TT-5: ... hastalarının arkadaş ve akrabalarının da, ısrarlı bir şekilde dünyanın sonunun geleceği ya da Hz. İsa'nın ikinci gelişinin yakın olduğu öngörüsünde bulunan erkek ve kadın sahte Hz. İsa'ları yatak istirahatine gönderip, orada süt içip dinlenmelerini salık vererek ona karşı en güçlü minnet duyguları beslemesini sağlamış oluyordu; ... (p. 103)

In this example, the translations of “Christ and Christesness” gain the reader's attention.

In TT-1, the translator used the strategy of repetition with a source-oriented approach,

and said “dişi ve erkek İsalâr”, which is a very awkward and foreign expression to the target reader group. It resulted in losing the aesthetic value of the original text. Similarly in TT-2, the translator used the strategy of repetition, and said “dişi ve erkek İsa’lar”, which also lacks the original value of the elaborated language use. In TT-3, on the other hand, the translator preferred to explain the idiom instead of trying to make a word for word translation, and used the strategy of intratextual gloss with a target-oriented approach by saying “kendilerini peygamber sanan bu kadın ve erkekler”, which is a more sensible translation. In TT-4, the translator used the strategy of repetition, and said “erkek ve dişi İsalâr”, and created an awkward language use in the target text. In TT-5, the translator said “erkek ve kadın sahte Hz. İsa’lar” by using the strategy of intratextual gloss as he explained the idiom, which is also an acceptable translation as it provides the meaning of the original. Except from these, the translator in TT-1 translated “gratitude” as “bağlılık”, which is not a correct word choice in this context, as “gratitude” means “minnet” in Turkish. Also in TT-4, the translator says “ısrar etmesini konusunda”, which is a wrong language usage. It can be corrected as “ısrar etmesi konusunda”.

### **Example 16:**

ST: Naked, defenceless, the exhausted, the friendless received the impress of Sir William’s will. He swooped; he devoured. He shut people up. (p. 113)

TT-1: Çıplaklar, koruyucusuzlar, yorgunlar, dostsuzlar, Sir William’ın istencinin damgasını yerlerdi. Saldırırdı Sir William, yutardı. İnsanları odalara kapatırdı. (p. 103)

TT-2: Çıplak, korunmasız, bitkin, arkadaşsız olanlar Sir William’ın iradesinin damgasını yerlerdi. Ansızın saldırır; bir çırpıda yutardı. İnsanları sustururdu. (p. 110-111)

TT-3: Çıplak, korunmasız, tükenmiş, arkadaşsız olanlar Sör William’ın iradesine girerdi. Bir anda saldırıp yutardı onları. (p. 116)

TT-4: Çıplak, savunmasız, yorgun, arkadaşsız olanlar Sör William’ın iradesinin damgasını yerdi. Ansızın saldırırdı Sör William; onları bir çırpıda yalayıp yutardı. İnsanları sustururdu. (p. 118)

TT-5: Çaresiz, savunmasız, bitkin ve kimsesizler Sir William’ın iradesiyle damgalanırlardı. Üzerlerine saldırır onları bir çırpıda yutardı. İnsanları hapsederdi. (p. 105)

In this example, different translations of “he shut people up” can be observed in the target texts. The translators in TT-1, TT-2, TT-4, and TT-5 are not observed to use any translation strategies of Aixela while the translator in TT-3 used the strategy of deletion. In TT-1, the translator used “insanları odalara kapatırdı”, which is a target-oriented translation, because it provides the meaning of the source text, as the original sentence is about how Sir William locked his patients up. In TT-2, on the other hand, the translator said “insanları sustururdu”, which includes a different message than the source text as the meaning in the original is that Sir William locks his patients up (in hospitals for instance). It does not mean that he does not let his patients talk, because he is a doctor, and this is indeed what he should do. In TT-3, the translator used the strategy of deletion, and omitted this sentence by not including this part in the translation. In TT-4, the translator preferred to use “insanları sustururdu”, which resulted in a different meaning in the source language as explained before. Finally, in TT-5, the translator used “insanları hapsederdi”, which can be regarded as an adequate target-oriented translation in this context as it emphasized that Sir William isolated his patients from the rest of the world.

**Example 17:**

ST: Aware that he was looking at a silver two-handed Jacobean mug, ... (p.125)

TT-1: Richard’ın gözüne I. Jacques zamanından kalma çift kulplu, gümüş bir çanak ilişmişti; ... (p. 114)

TT-2: I. James döneminden kalma çift kulplu, gümüş bir kupaya baktığının farkındaydı Richard, ... (p. 122)

TT-3: I. James döneminden çift kulplu, gümüş bir maşrapaya bakıyordu Richard, ... (p. 128)

TT-4: I. James dönemine ait gümüş, iki kulplu kupaya baktığının farkındaydı ... (p. 130)

TT-5: Jacobean döneminden kalma iki kulplu gümüş bir kupaya bakarken ... (p. 116)

In the history of England, Jacobean era refers to the period between 1567 and 1625, during which the monarch was James I. Therefore, TT-1 does not give a correct translation as the translator says “I. Jacques”. The name “Jacques” is the French equivalence for “James”; however, the target language reader group will not build this connection, that’s why it is meaningless to change the name like that. In this regard, it

can be stated that the translator in TT-1 used the strategy of synonymy as she replaced the original name with the French equivalence of it. In TT-2, TT-3, and TT-4, the translators used the strategy of linguistic translation, and they said the correct name “James” which is the equivalent of “Jacobean”. Therefore, they prevented any confusion with a target-oriented approach. In TT-5, the translator used the strategy of repetition with a source-oriented approach, and wrote the word “Jacobean” in its original form in the target text. Nevertheless, “Jacobean” has a suffix as “-ean” which means “belongs to”, and can be translated in Turkish. Therefore, TT-2, TT-3 and TT-4 provide a more acceptable translation as they say “I. James döneminden/ dönemine ait / döneminden kalma”. In addition, the translations of “mug” and “two-handled” gain the reader’s attention. None of the translators are observed to use any of the translation strategies of Aixela. In this regard, the expression “mug” means “kupa” in Turkish. However, the translator in TT-1 translated it as “çanak” which provides a different meaning than the original, as “çanak” means “bowl” in Turkish. Similarly in TT-3, it is translated as “maşrapa”, which also does not clearly imply the meaning of “mug” in the target language. The term “two-handled” is translated as “çift kulplu” in TT-1, TT-2 and TT-3 and as “iki kulplu” in TT-4 and TT-5, which are both acceptable translations in this context.

### **Example 18:**

ST: To get that letter to him by six o’clock she must have sat down and written it directly he left her; stamped it; sent somebody to the post. (p. 171)

TT-1: Mektup saat altıda geldiğine göre herhalde kendisi kapıdan çıkar çıkmaz yazılmış, pullanmış, biriyle doğru postaya yollanmıştı. (p. 154)

TT-2: O mektup sabahın altısında elinde olduğuna göre, demek ki yanından ayrılır ayrılmaz Clarissa oturup yazmıştı onu; pulunu yapıştırmış, biriyle postaneye göndermiş olmalıydı. (p. 167)

TT-3: Bu mektup saat altıdan önce ulaştığına göre, Peter ayrılır ayrılmaz yazmış olmalıydı; pulunu yapıştırıp, postalaması için birini göndermişti. (p. 176)

TT-4: Saat altı gibi Peter’e yazdığı mektuba gelirse, Clarissa oturup Peter ayrıldıktan hemen sonra yazmış olmalıydı; pul yapıştırmış; onu postaya vermesi için birini göndermişti. (p. 178)

TT-5: Bu mektubu saat altıda ona ulaştırabilmek için o çıktıktan hemen sonra yazmış olmalıydı; pulunu yapıştırıp birini postaneye göndermişti. (p. 159)

Woolf means six pm. when she says “six o’clock”, because the novel itself starts around nine in the morning. It can be understood from the text that Clarissa wrote the letter right after Peter left her house. Therefore, it makes more sense that she wanted him to get the letter later on that day, which means around six o’clock in the evening. It can be observed that the translators in TT-1, TT-3, and TT-5 used the strategy of repetition with a target-oriented approach while the translators in TT-2 and TT-4 could not be able to use any translation strategies, and gave different meanings than the original expression. In TT-1, the translator used the strategy of repetition, and said “mektup saat altıda geldiğine göre”, and provided the meaning of the original by giving similar references in the target text. However, in TT-2, the translator said “sabahın altısında elinde olduğuna göre”, and leads to a misunderstanding, because Peter did not get the letter at six in the morning, but at six in the evening. She could not use any translation strategy for this expression. In TT-3, the translator used the strategy of repetition, and said “bu mektup saat altıdan önce ulaştığına göre”, and was able to render the expression to the target language. Nevertheless, in TT-4, the translator said “saat altı gibi Peter’e yazdığı mektuba gelirse”, but in fact, Clarissa did not write the letter around six in the morning. As she wrote it after Peter left, one can infer that it was around noon. The translator is not observed to use any translation strategy in this regard. Finally in TT-5, the translator used “mektubu saat altıda ona ulaştırabilmek için”, and built a semantically equivalent sentence with a target-oriented approach by using the strategy of repetition.

### **Example 19:**

ST: Indeed, the young are beautiful, Sally said, watching Elizabeth cross the room. How unlike Clarissa at her age! Could he make anything of her? She would not open her lips. Not much, not yet, Peter admitted. (p. 212)

TT-1: Önlerinden geçen Elizabeth’e bakarak, gençler güzel oluyorlar, dedi Sally. Clarissa’nın gençliğine hiç mi hiç benzemiyor! Nasıl bir kız sence? Ağzını pek açmıyor galiba. Şimdilik öyle, dedi Peter. (p. 191)

TT-2: Gençler gerçekten de harika, dedi Sally, salonda dolaşan Elizabeth’e gözlerini dikerek. Clarissa’nın gençliğinden ne kadar da farklıydı! Bu kızı anlayabiliyor muydu Peter? Ağzını açıp konuşmuyordu bile. Pek anlamıyorum, henüz anlayamadım diye doğruladı Peter. (p. 207)

TT-3: Gençlik harika bir şey, dedi Sally, salonda gezinen Elizabeth'i izlerken. Clarissa onun yaşındayken çok farklıydı! Bu kızı çözebilmiş miydi Peter? Tek kelime etmezdi. Aslında, henüz çözemedim onu, diye kabul etti. (p. 219)

TT-4: Aslında kızı çok güzel, dedi Sally, Elizabeth'i odanın diğer tarafına gidişini seyrederken. Clarissa'nın o yaştaki haline hiç benzemiyor! Kızı anlayabiliyor muydu? Elizabeth dudaklarını bile kıpırdatmıyordu. Çok değil, henüz değil, diye itiraf etti Peter. (p. 221)

TT-5: Genç insanlar gerçekten de güzeller dedi Sally odanın ortasından geçen Elizabeth'e bakarken. Clarissa'nın o yaştaki halinden nasıl da farklıydı! Onun hakkında bir fikir edinebilmiş miydi Peter? Hiç konuşmuyordu. Pek konuşmuyor, daha değil, dedi Peter. (p. 198)

In this example, the translations of “the young are beautiful” are gaining the reader’s attention. The translators in TT-2, TT-3 and TT-4 could not use any translation strategy while the translators in TT-1 and TT-5 applied the strategy of repetition with a target-oriented approach. In TT-1, the translator used the strategy of repetition and said “gençler güzel oluyorlar”, and transmitted the meaning to the target language. In TT-2, the translator used “gençler gerçekten de harika”, and changed the adjective of the sentence from “güzel” to “harika”, which was an unnecessary change. In TT-3, the translator said “gençlik gerçekten de harika”; however, the original sentence refers to “gençler”, not “gençlik”, and the adjective of the sentence is changed as “harika” like the previous translation, which was not necessary. In TT-4, on the other hand, it is translated as “aslında kızı çok güzeldi”, which means “her daughter is beautiful”, and the generalization of the beauty of the young people in the source text is lost in the translation. The translator also said “Elizabeth'i odanın diğer tarafına gidişini seyrederken”, where she should have used “Elizabeth'in” instead of “Elizabeth'i”. In TT-5, the translator preferred to use the strategy of repetition with a target-oriented approach, and said “genç insanlar gerçekten de güzeller” which is the exact semantic equivalent of the original sentence. In addition to these, when Sally asks Peter “Could he make anything of her?”, she wants to know if he has any ideas about Elizabeth’s personality. The translators are not observed to use any translation strategies of Aixela for this expression either. The translation in TT-2 and TT-4 as “kızı anlayabiliyor muydu” is not a target-oriented translation, and gives a different meaning as whether he understands Elizabeth or not. These are not adequate translations in this context. Moreover, in TT-1, “not much, not yet” is translated as “şimdilik öyle”, but Peter actually means that he did not have an impression about Elizabeth yet. “Şimdilik öyle”

does not provide this meaning. Similarly in TT-5 this part is translated as “pek konuşmuyor, daha değil”, but this section does not refer to the sentence “she would not open her lips”. That’s why, “pek konuşmuyor” which means “she does not talk much” is not an adequate translation in this context. None of the translators could be able to use any specific strategy of Aixela to translate this part either.

As it is analysed in the examples above, different choices of the different translators lead to different qualities in semantic rendering of the original text. The translators could sometimes come up with equivalent idioms of the original, but they sometimes made insufficient renderings. All of these are examined in detail above. Now, *Mrs. Dalloway* will be analysed in terms of the translation of the lexical elements.

### 3.6.2. The Lexical Elements

#### Example 1:

ST: There! Out it boomed. First a warning, musical; then the hour, irrevocable. (p. 6)

TT-1: İşte! Yine vuruyor! Önce tatlı bir uyarı, sonra asıl kaçınılmaz ses. (p. 10)

TT-2: İşte! Vurdu yine. İlk önce bir uyarı, tatlı tatlı; sonra saat başı kesin. (p. 6)

TT-3: İşte! İşte! Yine oldu! Önce bir uyarı, hoş bir tınıyla; sonra kaçınılmaz vakit geldi. (p. 6)

TT-4: İşte! Vurdu saat. Önce uyarı gibi, ezgili bir şekilde; sonra kesin bir şekilde saat. (p. 6)

TT-5: İşte! Yine çalıyordu. Önce melodik bir uyarı; arkasından da saat, değişmez. (p. 6)

In this sentence, the writer of the source text talks about the strikes of the famous clock tower Big Ben. She uses “irrevocable” when describing these strikes. There is an emphasis that the time that passed cannot be brought back. None of the translators could be able to use any translation strategy of Aixela, and it can be observed that they failed to clearly provide the meaning of the original. The translator in TT-1 used “kaçınılmaz”, which means “inevitable” in Turkish. This expression does not explicitly include the meaning that the passing time cannot be taken back. In TT-2, the translator said “kesin”, which means “certain”, and lacks the emphasis of the original sentence. In TT-3 and TT-4, the translators also used these expressions as “kaçınılmaz” and “kesin”; however,

these phrases do not emphasize that a person lives a moment only once, and that anything done cannot be undone. In TT-5, the translator used “değişmez”, which means “unchangeable”, and presents a different meaning in the target language, because the original emphasis is not on changing time. “Irrevocable” means “geriye çevrilemez/geriye döndüremez” in Turkish language. Therefore, “Geri dönüşü yok” might be an alternative to use in this context, which will provide the original emphasis that time is irrevocable. It is observed that the translators could not apply any translation strategies to translate this expression. In addition, the translations of “musical” gains one’s attention. The translators in TT-1 and TT-2 translated the word as “tatlı” and “tatlı tatlı” which have no referring to the musical effect of the sound. Therefore, it can be stated that they could not use any strategy for the translation of this word. On the other hand, the translators in TT-3, TT-4 and TT-5 used the strategy of intratextual gloss by using explanatory words. They translated it as “hoş bir tınıyla”, “ezgili bir şekilde” and “melodik” which provide target-oriented translations, and give a closer meaning to the source text, as the terms “tını”, “ezgi” and “melodik” are related to music.

### **Example 2:**

ST: ... and the shopkeepers were fidgeting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteenth-century settings to tempt Americans... (p. 7)

TT-1: ... dükkancılar, ön camlarda yalancı taşlarla gerçek elmasları düzenliyorlar, on sekizinci yüzyıl kaş'larına yerleştirilmiş güzel deniz yeşili iğneleri, Amerikalıların gözünü boyamak için. (p. 11)

TT-2: ... dükkan sahipleri vitrinlerinde, taklit ve gerçek elmaslarla, Amerikalıların aklını başından alacak on sekizinci yüzyıla özgü çerçeveler içindeki şirin, deniz yeşili, eski broşlarla uğraşıyorlardı. (p. 7)

TT-3: ... Amerikalıları çekmek isteyen dükkan sahipleri taklit ve sahicci elmasları vitrinlerine diziyor, onsekizinci yüzyılın camgöbeği ışıltılı broşlarını yuvalarına yerleştiriyordu. (p. 7)

TT-4: ... dükkan sahipleri vitrinlerinden sahte ve gerçek elmaslarını, Amerikalıları baştan çıkaracak on sekizinci yüzyıla ait güzelim eski deniz yeşili broşlarla uğraşıyorlardı. (p. 7)

TT-5: ... dükkan sahipleri vitrinlerinin iç tarafında kıpır kıpır bir halde sahte takıları, gerçek elmasları, Amerikalıları cezbetmek için on sekizinci yüzyıla ait görünümlü güzel, eski, deniz yeşili broşları düzenliyorlardı. (p. 7)



The word “brooch” means “broş” in Turkish, when “iğne” means “needle”. However, in TT-1, the translator used “iğne” to translate “brooch”, which is not a correct word choice. It can be observed that she could not use any translation strategy of Aixela. She could have used “broş” or “yaka iğnesi” in this context. In TT-2, TT-3, TT-4 and TT-5 the translators used the strategy of linguistic translation by saying “broş”, and provided the meaning of the word, because “broş” is the equivalent expression to “brooch”, which is borrowed from English, therefore belongs both to the source and target languages. In addition, the translations of “paste” gain one’s attention. The translator in TT-1 could not use any translation strategies of Aixela. She said “yalancı taşlar” to translate “paste”, however there is no such expression in Turkish. On the other hand, the translators in TT-2 and TT-3 used “taklit” when the translators in TT-4 and TT-5 said “sahte”, which are both target-oriented translations. They used the strategy of linguistic translation as these are commonly used expressions to describe imitation diamonds in Turkish, and provides the most similar reference to the original expression. In addition to these, there are also some other parts where the translators could not use any strategy, and have difficulty in transferring the meaning. In TT-1, for example, there is an ambiguity, as it is not clear what the translator meant by saying “on sekizinci yüzyıl kaş’larına yerleştirilmiş”. In TT-4, on the other hand, the verb of the sentence is “uğraşıyorlardı”, but it does not comply with the object “elmaslarını”. Furthermore, one can observe that the translator in TT-3 used “camgöbeği” to translate “sea-green” when all of the other translators preferred to use “deniz yeşili”. As “deniz yeşili” is a much more commonly used expression than “camgöbeği” in Turkish, it will be a better target-oriented option to use in this context.

### **Example 3:**

ST: Was Evelyn ill again? Evelyn was a good deal out of sorts, said Hugh, intimating by a kind of pout or swell of his very well-covered, manly, extremely handsome, perfectly upholstered body (he was almost too well dressed always, but presumably had to be, with his little job at Court) that his wife had some internal ailment, nothing serious ... (p. 8)

TT-1: Yine hasta mıydı Evelyn? Oldukça bozuktü; Hugh, iyi giysilere bürünmüş, dimdik, yakışıklı erkek gövdesini biraz şişirerek, içini çekerek (her zaman iyi giyinirdi aşağı yukarı, Saray’da ufak bir görevi vardı, o yüzden belki.) karısının bir iç rahatsızlığı olduğunu çitlattı; önemli bir şey değildi canım, ... (p. 12)

TT-2: Yine mi hastalanmıştı Evelyn? Evelyn'in siniri epeyce bozuk, dedi Hugh, iyi giyimli, erkeksi, son derece yakışıklı, mükemmel orantılı bedenini (her zaman neredeyse fazlasıyla şık giyinirdi, ama Saray'daki küçük işi düşünülürse herhalde öyle yapması gerekiyordu) gerip şişirerek karısının bir iç hastalığı olduğunu, ciddi bir şey değildi ama, ima etti, ... (p. 8)

TT-3: Ah, çok yazık, demek yine hastalanmıştı Evelyn! Hem de çok rahatsız, dedi Hugh, o iyi giyimli (neredeyse hep ziyadesiyle şık olurdu, Saray'daki küçük işi düşünülürse belki de böyle olması gerekirdi zaten) son derece hoş, erkeksi ve kusursuz bedenini daha da kabartarak ve yüzünü asarak karısının bir iç hastalığı olduğunu ima etti. (p. 8)

TT-4: Evelyn yeniden hasta mı olmuştu? Evelyn'in sınırları bozuk dedi Hugh, besili, erkeksi, son derece yakışıklı, mükemmel şık giyimli (hemen her zaman şık giyinirdi ama muhtemelen saraydaki küçük işinden dolayı böyle giyiniyordu) haliyle dudak bükerek ya da şişinerek karısının bir tür iç hastalığı olduğunu ama ciddi bir şey olmadığını açıkladı ... (p.8)

TT-5: Evelyn yeniden mi hastalanmıştı? Hugh, iyi giyimli, (hatta biraz fazla iyi giyimliydi fakat bunun nedeni Adliye'deki işi olmalıydı) güzel, erkeksi ve kusursuz bir şekle sahip vücudunun hareketleriyle ima ederek Evelyn'in epey rahatsızlandığını söyledi, bir tür iç hastalığı vardı, ciddi bir şey değildi ... (p. 8)

In this example, the translations of “Evelyn was a good deal out of sorts” gain the reader’s attention. None of the translators are observed to use any of the translation strategies of Aixela. In TT-1, this sentence is translated as “Oldukça bozuktu”, but sick people are not described as “bozuk” in Turkish. This word is used for inanimate objects. There is also an expression that “yakışıklı erkek gövdesini”, which is also a wrong language usage. It can be corrected as “yakışıklı, erkeksi gövdesini”. In TT-2, the translator used “Evelyn'in siniri epeyce bozuk” in order to translate “Evelyn was a good deal out of sorts”. However, as it can be understood from the passage Evelyn has an internal ailment, therefore describing this situation as “sinirleri bozuk”, which refers to the psychological condition of Evelyn is not a correct language use in this regard. In TT-3, on the other hand, the translator used “hem de çok rahatsız” by using a target-oriented approach, and provided an adequate translation for the target readers. In TT-4, however, the translator said “Evelyn'in sinirleri bozuk”, which transmitted a different meaning in the original sentence as it refers to her psychological condition as stated before. The translator also made a source-oriented translation, and used “besili” to describe Hugh’s physical appearance, however “besili” is generally used to describe animals such as cows or horses. Finally, in TT-5, the translator made a target-oriented

translation, and said “Evelyn’in epey rahatsızlandığını söyledi”, which provided the exact meaning of the original sentence.

**Example 4:**

ST: Still, better poor Grizzle than Miss Kilman; better distemper and tar and all the rest of it than sitting mewed in a stuffy bedroom with a prayer book! (p. 14)

TT-1: Yine de zavallı Grizzle, Miss Kilman’dan iyidir, hırçınlık, katran falan yine de iyidir bir dua kitabıyla yatak odasına kapanmaktan! (p. 17)

TT-2: Yine de Miss Kilman olacağına zavallı Grizzle olsundu; tıkış tıkış dolu bir yatak odasına hapsolup elinde bir dua kitabıyla oturmakta tutkallı boya ve katran ve her ne varsa, olsundu! (p. 14)

TT-3: ... yine de zavallı Grizzle’ı Bayan Kilman’a yeğlerdi; tutkallı boya, katran ve daha ne varsa, bunların hepsi bir dua kitabıyla boğucu bir yatak odasına hapsolmaktan çok daha iyidir! (p. 14)

TT-4: Yine de Grizzle’yi, Bayan Kilman’a tercih ederdi; elinde bir dua kitabıyla tıkış pıkış bir yatak odasında oturmakta boya, katran ve ne varsa o kokuşundu daha iyiydi! (p. 14)

TT-5: Yine de zavallı Grizzle, Miss Kilman’dan iyidir; biraz boya ve katran kokusunu, elinde bir dua kitabıyla içi tıklım tıkışık mobilya dolu bir odada hapsolmaya yeğ tutarım! (p. 13)

Woolf uses the objective “stuffy” in the original text. It can be observed that the translator in TT-1 used the strategy of deletion, and omitted this word while the translators in TT-2, TT-3, TT-4, and TT-5 could not use any translation strategy for this example. The translator in TT-2 used “tıkış tıkış”, which is the exact word in Turkish to describe this situation. In TT-3, the translator made a target-oriented translation by using “boğucu bir yatak odası”, and made the semantic rendering of the idiom instead of a word for word translation. It can be regarded as an acceptable word choice in this context. In TT-4, the translator preferred to use “tıkış pıkış”, which is not a used expression in Turkish, and therefore created an awkward expression. Similarly, in TT-5, the translator also used an uncommon expression as “tıklım tıkışık”, as it is not commonly preferred in the target language. In addition to these, the expression “ne varsa o kokuşundu” in TT-4 does not mean anything in Turkish. Moreover, the translator used “yatak odasında oturmak” to translate “sitting mewed” in TT-4, which does not give the strict meaning of locking up yourself in an isolated room. Therefore, “yatak odasına kapanmak”, “yatak odasına hapsolmek” and “bir odaya hapsolmek” as in TT-1,

TT-2, TT-3 and TT-5 can be regarded as target-oriented translations as they provide a more similar atmosphere to the source text's.

**Example 5:**

ST: She advanced, light, tall, very upright, to be greeted at once by button-faced Miss Pym, whose hands were always bright red, as if they had been stood in cold water with the flowers. (p. 15)

TT-1: Küçük adımlarla, uzun dik gövdesiyle ilerledi, düğme suratlı Miss Pym karşıladı onu; elleri hep kıpkırmızıydı bu kadının, sanki çiçeklerle birlikte suda duruyorlardı. (p. 18)

TT-2: Hafif adımlarla, uzun boyuyla, sırtını dikleştirip ilerledi, elleri sanki çiçeklerle birlikte soğuk suda kalmış gibi hep kıpkırmızı olan düğme suratlı Miss Pym hemen karşıladı onu. (p. 15)

TT-3: Boyunu daha da uzatarak, dimdik, küçük adımlarla yürüdü; düğme suratlı Bayan Pym karşıladı onu, elleri sanki hep çiçeklerle birlikte soğuk suyun içinde beklemiş gibi kıpkırmızıydı yine. (p. 16)

TT-4: Hafif adımlarla, uzun boyuyla dik bir şekilde ilerledi ve sanki çiçekleri gibi sürekli elleri soğuk suda kaldığı için kıpkırmızı olan düğme suratlı Bayan Pym tarafından karşılandı. (p. 16)

TT-5: Dimdik bir duruşla, hafif adımlarla ilerledi uzun boylu kadın, çiçeklerle birlikte sürekli soğuk suyun içinde duruyormuş gibi her zaman parlak kırmızı renkteki elleriyle küçük suratlı Miss Pym onu karşıladı. (p. 14)

In this example, there is an expression as “button-face”, which is used in order to describe people whose face is squished to the centre, and therefore looks like a button. However, there is not such an adjective in Turkish, and the translators made a word for word translation, which does not give the meaning of the original. In TT-1, TT-2, TT-3, and TT-4, it is possible to observe that the translators used the strategy of repetition with a source-oriented approach as they said “düğme suratlı”, which is not a commonly used expression in Turkish. Therefore, these translations fail to emphasize the meaning of the original sentence. In TT-5, on the other hand, the translator used the strategy of limited universalization, and preferred to use another expression that might be easier to understand for the target language readers with a target-oriented approach, and used “küçük suratlı” which means “small face”. However, it also has a different meaning than “button-face”.

**Example 6:**

ST: Only last autumn, she and Septimus had stood on the Embankment wrapped in the same cloak ... (p. 19)

TT-1: Daha geçen güz Septimus'la aynı trençkota sarınmış, Embankment'in orada durmuşlardı. (p. 21)

TT-2: Daha geçen sonbaharda Septimus'la birlikte aynı paltoya sarınarak Embankment'ta durmuşlardı ... (p. 19)

TT-3: Daha geçen sonbaharda aynı paltoya sarınıp Embankment'ta durmuşlardı Septimus'la birlikte ... (p. 19)

TT-4: Daha geçen sonbahar o ve Septimus aynı pelerine sarılıp nehrin kıyısında durmuşlardı ... (p. 19)

TT-5: Geçen sonbaharda Septimus'la birlikte rıhtımda, birlikte aynı pelerine sarılmış vaziyette durmuşlar, ... (p. 18)

In this sentence, there are different translations of “cloak”; however, the translators are not observed to use any translation strategies of Aixela. It is translated as “trençkot” in TT-1 and as “palto” in TT-2 and TT-3. However, “palto” and “trençkot” do not mean “cloak” in Turkish, on the contrary, they mean “coat”. In the original sentence, Lucrezia is thinking about being wrapped in the same cloak with Septimus. In this regard, it is impossible for two people to be wrapped in the same coat. Therefore, “pelerin” as in TT-4 and TT-5 is a more acceptable target-oriented translation in this context, as they created more sensible translations in the target texts.

**Example 7:**

ST: Her evening dresses hung in the cupboard. (p. 42)

TT-1: Gece elbisesi dolapta asılıydı. (p. 43)

TT-2: Gece elbiseleri gardıropta asılıydı. (p. 42)

TT-3: Tuvaleti gardıroptaydı. (p. 44)

TT-4: Akşam elbisesi gardıropta asılıydı. (p. 44)

TT-5: Gece elbiseleri dolapta asılıydı. (p. 40)

In this example, the translation of “evening dresses” in TT-4 gains one’s attention, because the translator used the strategy of repetition with a source-oriented approach, and made a word for word translation as “akşam elbisesi”, which is not used in

Turkish. The other translators could not use any translation strategy of Aixela, but they translated this part as “gece elbisesi” or “tuvalet”, which are target-oriented expressions to use in Turkish. In addition, the writer says “her evening *dresses*” in the original text; however, there are words in their singular forms in TT-1, TT-3 and TT-4.

**Example 8:**

ST: Oh, the lawyers and solicitors, Messrs. Hooper and Grateley of Lincoln’s Inn, they were going to do it, he said. (p. 52)

TT-1: Avukatları Lincoln’s Inn’den Messrs Hooper ve Grateley uğraşacaklardı davayla. (p. 50-51)

TT-2: Ah, avukatlar uğraşacak, dedi Peter, Lincoln’s Inn’deki Hooper ve Grateley firması. (51)

TT-3: Ah, demek avukatları, Lincoln’s Inn’den Bay Hooper ve Bay Grateley ilgilenecekti, ... (p. 53)

TT-4: Ah, avukatlar ilgilenecek. Lincoln’s Hanı’ndaki Hooper ve Grately hukuk bürosu halledecek, dedi Peter. (p. 54)

TT-5: Avukatlar ilgilenecekti. Lincoln’s Inn’den Hooper ve Grateley’nin bakacağını söyledi. (p. 48)

In this example, the translations of “Messrs. Hooper and Grateley Of Lincoln’s Inn” draw one’s attention. Messrs is the plural form of “Mr.”. In TT-1, the translator used the strategy of linguistic translation, and said “avukatları Lincoln’s Inn’den Messrs Hooper ve Grateley”, and gave the correct impression that “Hooper and Grateley” are the names of lawyers. In TT-2, the translator preferred to use “Lincoln’s Inn’deki Hooper ve Grateley firması”, and used the strategy of autonomous creation by adding “firması” to the end of the idiom, resulting in a misunderstanding in the target text, because they are the names of the lawyers, not a law office. In TT-3, on the other hand, the translator used the strategy of repetition, and made a word for word translation by saying “Bay Hooper ve Bay Grateley”, and provided the same meaning as in the original. The translator in TT-4 used a word for word translation too by using repetition, and said “Lincoln Hanı” in order to translate “Lincoln’s Inn”. Nevertheless, it is a proper name, and cannot be translated like this. She also used the strategy of autonomous creation, and added “hukuk bürosu” at the end of the expression, and gave an incorrect impression that Hooper and Grateley is the name of a law office. Finally, in TT-5, the translator could not use any of the Aixela’s strategies, and made a target-oriented

translation, and said “Lincoln’s Inn’den Hooper ve Grateley”, and rendered the original message to the target language.

**Example 9:**

ST: He was not old, or set, or dried in the least. (p. 56)

TT-1: Yoo hiç de ihtiyar değildi, yüzü falan buruşmamıştı. (p. 54)

TT-2: Yaşlı filan değildi, ne inatçıydı, ne de kurumuş. (p. 55)

TT-3: Yaşlanmamıştı, çökmemişti henüz. (p. 58)

TT-4: Yaşlı değildi, dediğim dedik ya da en azından kurumuş. (p. 59)

TT-5: Yaşlı falan değildi, yüzünde kırışık bile yoktu. (p. 52)

In TT-1, TT-3 and TT-5, the translators used the strategy of deletion, and omitted the adjective “set”. It could have been included in their translations as “inatçı” or “dediği dedik”. When translating the adjective “dried”, the translators of TT-2 and TT-4 made a source-oriented translation with the strategy of repetition, and used “kurumuş”, which is an expression that does not exist in Turkish, because old people are not described as “kurumuş” in Turkish language. The correct word will be “buruşmuş” in this context. “Çökmemişti” as used in TT-3 is not the semantic equivalent of the expression, but the translator made a target-oriented translation, and it will not create any problems to use this expression in this context. “Yüzünde kırışık bile yoktu”, as used in TT-5, can also be regarded as an acceptable rendering of the original expression. In addition to these, in TT-4, the sentence is meaningless as the translator used the strategy of deletion, and omitted the verb referring to the part “dediğim dedik ya da en azından kurumuş”.

**Example 10:**

ST: ... (That’s an old man playing penny whistle by the public-house, he muttered) ... (p. 76)

TT-1: ... (İçkievinin orada ihtiyar borazan çalıyor, diye mırıldandı) ... (p. 71)

TT-2: ... (birahane de ince kaval çalan ihtiyarın sesi bu, diye homurdandı) ... (p. 75)

TT-3: ... (bu, birahane nin önünde flüt çalan ihtiyar bir adam, diye mırıldandı) ... (p. 78)

TT-4: ... (barda mızık a çalıyordu yaşlı adam, diye mırıldandı) ... (p. 79)

TT-5: ... (İhtiyarın biri barda flüt çalıyor, diye mırıldandı) ... (p. 71)

In this example, different translations of “public-house” can be observed in the target texts. In TT-1, the translator chose to use “içkievi”, which is not a commonly used expression in colloquial language in Turkish. Similarly, in TT-2 and TT-3, the translators used “birahane”, which is also an awkward and uncommon expression to use in Turkish. Therefore, “bar” as in TT-4 and TT-5 can be regarded a target-oriented translation in this context, as it transmits the meaning more clearly. The translators in TT-1, TT-2, and TT-3 are not observed to use any of the translation strategies of Aixela while the translators in TT-4 and TT-5 used the strategy of limited universalization, and replaced the original reference with a more commonly used expression used in Turkish. In order to translate the term “penny whistle”, the translator in TT-1 used “borazan” meaning “bugle” which is a louder and quite different instrument than penny whistle. In TT-4, on the other hand, the translator says “mızıka” meaning “harmonica”, and gives the reader a different meaning than the source text’s. Penny whistle is an instrument, which has holes along one side, and a part at the end for one’s mouth that one blow into. Therefore, “flüt” as in TT-3 and TT-4, and “kaval” as in TT-2 can be regarded as target-oriented linguistic translations in this regard, as these expressions provide the closest reference to the original idiom. The translators in TT-1 and TT-4 are not observed to use any strategies.

### **Example 11:**

ST: It was her nature to enjoy (though, goodness only knows, she had her reserves; it was a mere sketch, he often felt, that even he, after all these years, could make of Clarissa). (p. 87)

TT-1: En büyük özelliği tat alabilmesiydi (somurturdu da arasıra; bunca yıl sonra kendisinin bile Clarissa’yı şöyle kabataslak özetleyebildiğini fark ediyordu). (p. 80)

TT-2: Doğasında vardı tat almak (oysa Tanrı bilir, çekingen bir yanı da vardı, bunca yıldan sonra kendisi bile Clarissa’yı ancak kabataslak tanımlayabiliyordu). (p. 85)

TT-3: Bu onun doğasında vardı, haz almak (gerçi ketumdu da, kimbilir neler vardı içinde... Ne tuhaf! Bunca yılın ardından hala Clarissa’yı iyi tanımadığını hissediyordu). (p. 90)

TT-4: Doğasında vardı eğlenmek (Tanrı bilir kendince bir çekingenliği vardı; bu kadar yıldan sonra Clarissa’yı tam olarak betimleyemiyordu bile). (p. 90-91)

TT-5: Keyif almak onun doğasında vardı (gerçi Tanrı bilir ya, kendine sakladığı birçok şeyi de vardı; Peter bunca yıl sonra bile Clarissa’yı ancak kabataslak tanımlayabiliyordu). (p. 81)



The translations of the words “reserves” and “a mere sketch” draw one’s attention in this example. For the first expression, the translator in TT-3 used the strategy of limited universalization while the other translators are not observed to use Aixela’s translation strategies. For the second one, on the other hand, the translator in TT-3 and TT-4 used the strategy of deletion while the other translators could not be able to use any strategy. In TT-1, the translator used “somurturdu”, which means “she was pouting”. This expression does not explain that Clarissa did not share everything in her inner world with the others as it is stated in the original sentence as “she had her reserves”. The translator also said “Clarissa’yı şöyle kabataslak özetleyebildiği” in order to translate “it was a mere sketch .... he could make of Clarissa”, and therefore provided a semantically and lexically adequate translation in the target language. In TT-2, on the other hand, the translator used “çekingen” for “reserves”, meaning “shy” in Turkish. However, Clarissa is a very social and outgoing person. The actual emphasis in this sentence is that Clarissa does not show her whole personality to the others. This meaning is lost in the target text as a result of inadequate word choice of the translator. After this sentence, the translator said “Clarissa’yı ancak kabataslak tanımlayabiliyordu”, and therefore here she emphasized that Clarissa has a lot of subjects that she keeps only for herself. In TT-3, the translator explained the meaning of the idiom instead of using an equivalent of the expression with a target-oriented approach. She used “gerçi ketumdu da, kimbilir neler vardı içinde...”. It can be observed that she used the strategy of limited universalization as she replaced the original idiom with a different expression which has a close meaning to the original. It is possible to understand from the passage that Clarissa does not talk much about herself, and there are lots of things that Peter does not know about her. She also used “Clarissa’yı iyi tanımadığını hissediyordu”, and used the strategy of deletion by omitting the expression “a mere sketch” in the target text. However, it is not possible to talk about a loss in the meaning. In TT-4, the translator used “çekingen” for “reserves”; nevertheless, as stated before Clarissa is a very sociable person, who loves giving parties and being with her friends. Therefore, the word “çekingen” provides a different meaning in the target text as “shy”. The translator also used “Clarissa’yı tam betimleyemiyordu bile”, and used the strategy of deletion by omitting the expression “a mere sketch” in the target text as the previous translation. However, there is also no

problem about transmitting the meaning of the original. The translator in TT-5 made a target-oriented translation as “kendine sakladığı birçok şeyi vardı” for “she had her reserves” which gives an adequate rendering of the expression as it emphasizes that Clarissa does not share everything about herself with the people around her. In addition, “Clarissa’yı ancak kabataslak tanımlayabiliyordu” also provided the same semantic and lexical expression as the source text’s in the target language.

**Example 12:**

ST: And what a very pretty comb, if he might say so, Mrs. Warren Smith was wearing! (p. 102)

TT-1: Hem Mrs. Warren Smith içtenliğini hoş görsün, başındaki o ne güzel taraktı öyle! (p. 93)

TT-2: Ve ne kadar güzel bir taraktı o öyle, sakıncası yoksa söyleyecekti, Mrs. Warren Smith’in saçlarındaki! (p. 100)

TT-3: Ayrıca, ne hoş taranmıştı öyle Bayan Warren Smith’in saçları, bunu söylemesinin sakıncası yoktu değil mi? (p. 104)

TT-4: Bayan Warren Smith’in saçındaki ne kadar da güzel bir taraktı, söylemesinde bir sakınca yoksa! (p. 106)

TT-5: Ve eğer söylemesine izin verirse, ne kadar güzel bir tokaydı Mrs Warren Smith’in saçındaki! (p. 94)

In this example, it is observed that the translators in TT-1, TT-2 and TT-4 made a word for word translation and used the strategy of repetition. The expression “comb” is translated as “tarak” in TT-1, TT-2 and TT-4 with a source-oriented approach. Nevertheless, one does not wear “tarak” on her head; in fact, it is the object she uses to brush her hair. Therefore, “toka” will be a more acceptable target-oriented translation in this context as one can observe in TT-5 although the translator could not use any strategy. In TT-3, on the other hand, the translator used the strategy of deletion, and omitted the expression “comb”. She changed the object into a verb and says “taranmıştı” with a target-oriented approach, which does not refer to the accessory that Mrs. Smith is wearing.

**Example 13:**

ST: Indeed it was – Sir William Bradshaw’s motor car; low, powerful, grey with plain initials interlocked on the panel, ... (p. 104)

TT-1: Gerçekten de Sir William, Bradshaw'un otomobiliydi; basık, güçlü, gri bir araba, camına sahibinin adının baş harfleri sade bir biçimde iç içe kazılmıştı ... (p. 96)

TT-2: Gerçekten de Sir William Bradshaw'un otomobiliydi; basık ve güçlüydü, panelinde gösterişsiz inisyaller vardı gri arabanın, ... (p. 102)

TT-3: Tahmini doğrudu, otomobil gerçekten de Sör William Bradshaw'ındı; basık, güçlü, paneline isminin baş harfleri kazınmıştı, ... (107)

TT-4: Gerçekten de Sir William Bradshaw'un arabasıydı; alçak, güçlüydü, gri arabanın panelinde birbiri içine geçmiş arabanın markasının ilk harfleri vardı, ... (p. 109)

TT-5: Kesinlikle doğrudu bu tahmin – Sir William Bradshaw'un otomobili; alçak ve güçlü, gri renkli bir arabaydı, ön paneline adının baş harfleri sade biçimde ve birbirine geçmiş halde işlenmişti; ... (p. 97)

In TT-1, the translator could not apply any strategy, and used comma between the first and the last name of Sir William Bradshaw, and led to an ambiguity as if there are two people as Sir William and Bradshaw separately. In TT-2, the translator used the strategy of orthographic adaptation, and made a source-oriented translation by saying “inisyaller” in order to translate “initials”, which is the Turkish transcription of the word, and not commonly used in the colloquial language. In the other translations, it is possible to observe that the translators could not use any strategy, and said “baş harfleri” or “ilk harfleri” with a target-oriented approach, which are more acceptable word choices in this context. However, in TT-4, the translator said “arabanın markasının baş harfleri vardı”, which means there were the initial letters of the brand of the car, not Sir William Bradshaw's. This is not a correct translation, because the reason that Rezia understood it was Bradshaw's car was that there were his name's initial letters on it.

#### **Example 14:**

ST: “Milly, would you fetch the papers?” (p. 121)

TT-1: “Milly” dedi, “kağıt getirir miydin?” (p. 111)

TT-2: “Milly, kağıtları getirir misin?” dedi. (p. 118)

TT-3: “Milly, kağıtları getirir misin?” dedi. (p. 124)

TT-4: “Milly, gazeteleri alıp gelir misin?” dedi. (p. 126)

TT-5: “Milly, kağıtları getirir misin?” dedi. (p. 113)

In this example, Hugh Whitbread was about to write a letter to *Times* as Lady Bruton asked him. In this sentence, Lady Bruton asks her servant, Milly, to bring the papers on

which Hugh would write. That's why, the translation in TT-4 as "gazeteler" which means "newspapers" is not a correct word choice in this context, because one does not write his notes on newspapers, he writes them on blank papers. This translator could not use any strategies of Aixela in the target text. The translators in TT-1, TT-2, TT-3, and TT-5, on the other hand, are observed to use the strategy of repetition, and made the word for word translation of the expression as "kağıtlar" with a target-oriented approach giving the exact meaning of the word in the target language. In addition, in TT-1, the translator used a semicolon at the end of the sentence, instead of a quotation mark.

**Example 15:**

ST: But Hugh was on his legs again. He was unspeakably pompous. (p. 126)

TT-1: Hugh böbürlenmeye başlamıştı yine. Çekilecek gibi değildi. (p. 115)

TT-2: Hugh yeniden ayaklanmıştı. Tarifsiz bir kendini beğenmişlik içindeydi. (p. 124)

TT-3: Hugh, tarifsiz bir kendini beğenmişlik sergiliyordu, çıkmaya niyetlenmişti. (p. 130)

TT-4: Hugh yeniden ayaklanmıştı. Tarifsiz bir şekilde kibirliydi. (p. 132)

TT-5: Hugh coşmuştu yine. Tafrasından yanına varılmıyordu. (p.118)

The expression "Hugh was on his legs again" does not mean that Hugh was boasting himself. It means that Hugh was about to go. In this regard, none of the translators could be able to use the translation strategies of Aixela. They tried to provide the same meaning in the target texts by using a target-oriented approach, and giving similar references in the target texts. However, the translation in TT-1 as "böbürlenme" provides a different meaning than the original as it states that Hugh was preening himself. In TT-2, the translator preferred to use "ayaklanmıştı", and presented the same meaning as the original expression. Likewise, in TT-3, the translator used "çıkmaya niyetlenmişti", which also provided the meaning that Hugh was about to get going. In TT-4, similarly, the translator said "ayaklanmıştı", and provided the meaning of the original as stated before. However, in TT-5, the translator used "Hugh coşmuştu yine", which means Hugh was full of excitement and energy. It lacks the meaning that Hugh is preparing to leave. In addition to these, the translators in TT-2, TT-3 and TT-4 used "tarifsiz bir şekilde" for "unspeakably", which is the exact equivalent of the word. In TT-1, the translator made a semantic translation and said "çekilecek gibi değildi", which

provided the original meaning. Similarly, the translator in TT-5 also made a semantic rendering of the expression as “Tafrasından yanına varılmıyordu”, and presented the message of the source text in the target language. All of the translators used a target-oriented approach, but they could not apply the translation strategies of Aixela.

### **Example 16:**

ST: Then there were the visions. He was drowned, he used to say, and lying on a cliff with the gulls screaming over him. (p. 155)

TT-1: Bir de görüntülerden kurtulamıyordu. Boğulduğunu, bir kayanın üstünde yattığını, martıların tepesinde çığırıştığını söylerdi sık sık. (p. 140)

TT-2: Bir de gördüğü hayaller vardı Septimus’un. Boğulduğunu söylerdi, bir kayanın üstünde yatıyormuş güya, başının üstünde martılar çığlık çığlığa uçuyormuş. (p. 151)

TT-3: Bir de şu hayaller vardı. Söylediğine göre suda boğulmuştu Septimus, başının üstünde martılar çığlık çığlığa uçururken yatıyormuş kayalıklarda. (p. 159)

TT-4: Sonra bir de sanrılar vardı. Boğulduğunu söylerdi, bir uçurumun kıyısında uzandığını ve üzerinde martıların çığlık çığlığa uçtuğunu. (p. 162)

TT-5: Bir de görüntüler vardı. Bir ara boğulduğunu söylüyordu, bir yamaçta yattığını, martılar üzerinde çığlık çığlığa uçuyorlarmış. (p. 144)

The word “visions” is used to describe a situation about the psychological condition of Septimus, meaning that he was seeing things that were not actually happening. As in the field of psychology, “visions” are translated as “sanrılar” or “hayaller”, these will be the acceptable word choices in this context as used in TT-2, TT-3 and TT-4 by applying the strategy of linguistic translation. In this regard, it can be stated that they made target-oriented translations. On the other hand, in TT-1 and TT-5, the translators used the strategy of repetition, and used “görüntüler” in order to translate “visions”, which have a different connotation in this regard, as it means “image”, and does not refer to a person’s psychological condition. In addition to these, the word “çığırışmak” as used in TT-1 does not exist in the dictionary of Turkish Language Association (TDK). Therefore, the idiom “çığlık çığlığa uçmak/uçuşmak” as in TT-2, TT-3, TT-4 and TT-5 is a better target-oriented option to use in this regard.

**Example 17:**

ST: They looked; that was all. That was enough. They looked so clean, so sound, she with an apricot bloom of powder and paint, but he scrubbed, rinsed, with the eyes of a bird, so that no ball could pass him or stroke surprise him. (p. 194)

TT-1: Gözüküyorlardı yalnızca, o kadar. Yetiyordu. Öyle temiz, öyle sağlam görünüşlüydüler ki; kızın yüzünde kayısı renginde bir pudrayla allık var; yanındaki erkek, durmadan bu renkleri ovalıyor, parlatıyor, bir kuş gibi tetikte duruyordu ki atılan topu kaçırmamasın, boş bulunmasın. (p. 176)

TT-2: Etrafa bakınıyorlardı; o kadar. Yeterliydi. Öyle temiz, öyle sağlam görünüyorlardı ki, Nancy Blow, kayısı rengi toz pudra ve allık sürmüştü, ama Lord Gayton iyice ovalanmış, temizlenmişti, kuşlar gibi tetikteydi, ne atılan bir topu kaçırmaz, ne de bir darbe onu şaşırtırdı. (190)

TT-3: Oradaydılar sadece; o kadar. Bu yeterdi. Öyle temiz, öyle kusursuz görünüyorlardı ki, Nancy Blow kayısı çiçeği rengi bir allık sürmüş, boyanmıştı, Lord Gayton da iyice yıkanıp paklanmıştı, atılan bir topu kaçırmamak, beklenmedik bir hamle karşısında şaşırmamak için, bir kuş gibi bakınırdı. (p. 201)

TT-4: Bakıyorlardı, sadece bu kadardı. Bu yeterliydi. Öyle temiz, sağlam görünüyorlardı ki, Nancy kayısı çiçeği pudrası ve allık sürmüştü ama Lord Gayton iyice ovalanmış, temizlenmişti, kuşlar gibi tetikteydi, ne bir topu kaçırmazdı, ne de bir top darbesi onu şaşırtırdı. (p. 203)

TT-5: Sadece görünürlerdi partilerde, hepsi bu. Bu yeterliydi. Öyle temiz, öyle esaslı duruyorlardı ki; hanımın pudra ve makyajı kayısı çiçeği tonlarındaydı, Lord Gayton ise ovalanmış ve durulanmış gibi pırıl pırıldı, kuşlar gibi keskin gözleriyle etrafına bakıyordu ki herhangi bir şeyi kaçırmamasın ya da boş bulunmasın. (p. 182)

In this example, the expression “They looked; that was all.” was translated in different ways by the translators. This phrase emphasized that the Lord and the Lady had a very elegant appearance, and that they looked quite sophisticated, as one can understand from the following sentences. The translators could not be able to use any of the translation strategies of Aixela, and some of them had difficulty in transferring the original meaning of the expression. In TT-1, the translator used “Gözüküyorlardı yalnızca, o kadar.” with a target-oriented approach, and enabled to provide the original meaning. In TT-2, on the other hand, the translator said “Etrafa bakınıyorlardı; o kadar.” which presented a different meaning as it expressed that they were looking around, not how they looked. In TT-3, the translator said “Oradaydılar sadece; o kadar.” which also emphasized their physical appearance was quite impressive. This can be regarded as a target-oriented translation as it provided the original reference. However, in TT-4, the translator chose to use “Bakıyorlardı, sadece bu kadardı.” which also means that “they

were looking”, and therefore lacks the link to their elegant look as stated before. Finally, in TT-5, the translator said “Sadece görünürleri partilerde, hepsi bu.”, and was able to provide the meaning of the original sentence with a target oriented approach. Therefore, “Gözüküyorlardı”, “Oradaydılar”, and “Sadece görünürlerdı” are more acceptable word choices in this context. As it is seen in the translations, none of the translators could use any translation strategy of Aixela. In addition to these, a semantic rendering instead of a word for word translation can be observed in TT-5 as the translator said “herhangi bir şeyi kaçırmayın ya da boş bulunmayın” in order to translate “so that no ball could pass him or stroke surprise him”, which was a target-oriented translation.

The word choices of the translators, and their transmission in the target texts are analyzed in all of the examples above. During this comparison, it is observed that these choices resulted on different levels of lexical accuracy. In the next section, the translations of *Mrs Dalloway* will be examined in terms of the grammatical elements.

### 3.6.3. The Grammatical Elements

#### Example 1:

ST: ... and now sees light on the desert’s edge which broadens and strikes the iron-black figure (and Septimus half rose from his chair), and with legions of men prostrate behind him he, the giant mourner, receives for one momenton his face the whole – (p. 78)

TT-1: ... bu yontu şimdi çölün ucunda gittikçe genişleyen ve kendini demirden gövdesine vuran bir ışık görüyordu arkasında bir yığın bitkin insanla bu yaşlı dev bir an yüzünde ... (p. 73)

TT-2: ... şimdi çölün ucunda, genişleyen ve kapkara figure vuran bir ışık gören (Septimus oturduğu yerde yarı doğruldu), peşinden bitkin bir kalabalık gelen devasa bir figure gibi elini kaldırdı; o yaşlı devin yüzünde bir an beliren bütün o – (p.77)

TT-3: ... nihayet bu simsiyah gölgeye vurmakta olan ışığı görüyordu (Septimus biraz doğruldu), ardında bitap bir kalabalık olan yaşlı devin yüzünde bir an belirmişti bütün – (p. 80)

TT-4: ... şimdi genişleyen çölün ucundaki ışığı görüyordu, ışık kapkara demir figure vuruyordu (ve Septimus sandalyesinden yarı kalkmıştı), arkasında insan kıtaları secde ediyordu ve o, yaşlı devin yüzünde bir an her şey eksiksiz olarak belirdi... (p. 81)

TT-5: ... ve sonra çölün kıyısından gelen ışığı gördü, o demirden heykele vurarak onu daha da genişleten ve belirginleştiren ışığı (Septimus oturduğu yerde biraz doğruldu), ardından bitkin düşmüş bir alay adamla ağıt yakan o dev, bir an için yüzüne bütün – (p. 73)

In this example, there is an elliptic sentence as Rezia talks and interrupts Septimus' thoughts. In TT-1, the translator used triple dot, which is used in Turkish to imply open endings. Therefore, it does not give the target language reader group the sense of interruption. In TT-4, on the other hand, the translator changed the structure of the original, and built a full sentence. She also used triple dot at the end of the sentence, and lost the feeling of interruption. In TT-2, TT-3 and TT-5, however, the translators use a hyphen, and cut the sentence with the same word as the original with a source-oriented approach, which gives a better reflection of the source text. Aixela did not put forward any translation strategy regarding the changes in the structure of the sentences. Therefore, it is possible to observe that none of the translators could be able to apply any strategies of Aixela in this example.

### **Example 2:**

ST: He would turn round, he would tell them in a few moments, only a few moments more, of this relief, of this joy, of this astonishing revelation – (p. 78)

TT-1: Arkasına dönecek, birkaç dakika sonra onlara, birkaç dakikacık daha dayansınlar, onlara bu iç rahatlığını, bu mutluluğu, bu şaşkırtıcı gerçeği anlatacaktı. (p. 73)

TT-2: Arkasına dönecekti Septimus, az sonra onlara anlatacaktı, bu şaşkırtıcı aydınlanmayı, bu ferahlığı, bu sevinci bir iki saniye daha – (p. 77)

TT-3: Arkasına dönecek, anlatıverecekti onlara her şeyi, bu ferahlığı, bu neşeyi anlatacaktı, birkaç dakika kalmıştı sadece, bu hayret verici keşfi anlatacaktı – (p. 81)

TT-4: Arkasına dönecekti Septimus, onlara bu rahatlamayı, bu neşeyi, bu şaşkırtıcı aydınlanmayı onlara sadece birkaç dakika sonra anlatacaktı... (p. 82)

TT-5: Arkasını dönecekti, birkaç dakika içinde onlara söyleyecekti, sadece birkaç dakika daha, bu rahatlamayı bu keyfi, bu hayret verici aydınlanmayı – (p. 73)

It is possible to observe a similar sentence structure in this example as the previous one. Rezia interrupts again when the reader is learning about Septimus' thoughts. However, in TT-1, there is a full sentence ending with a dot, and therefore the interference into the inner world of Septimus could not be transferred to the target text. In TT-3 and TT-4, the translators made target-oriented translations as the sentence ends with a verb unlike



the original sentence, which ends with an object. In this context, the translations in TT-2 and TT-5 provide the closest structure to the source text's as they first used the verb, and later the object. They provided source-oriented translations. Here again, it is not possible to observe any translation strategies of Aixela used by the translators as this example is directly related to the sentence structure about which there is no strategy put forward by Aixela.

### **Example 3:**

ST: Over and over again he had seen her take some raw youth, twist him, turn him, wake him up; set him going. (p. 86)

TT-1: Sık sık pek gelişmemiş bir genci uğraşıp yoğurduğunu, uyandırdığını, yola koduğunu kendi gözleriyle görmüştü. (p. 79)

TT-2: Clarissa'nın deneyimsiz bir genci eline alıp onu eğittiğini, gözünü açtığını, sonra da salıverdiğini kaç kez görmüştü. (p. 84)

TT-3: Toy bir genci alıp nasıl şekilledirdiğini, dönüştürdüğünü, uyandırdığını ve nihayet uğurladığını defalarca görmüştü Peter. (p. 88)

TT-4: Defalarca, Clarissa'nın toy bir genci aldığını, onu değiştirip dönüştürdüğünü, gözünü açtığını, sonra da serbest bıraktığını görmüştü. (p. 89)

TT-5: Ham bir genci alıp, evirip çevirip, uyandırıp, gözünü açıp gönderdiğini defalarca görmüştü. (p. 80)

In the original sentence, there is an expression as "he had seen her", in which "he" is Peter and "her" is Clarissa. The emphasis is clear in the source text thanks to the feminine and masculine pronouns, however, there is not such difference in Turkish, and it leads to an ambiguity. That's why, in TT-2 and TT-4, the translators used the proper name, Clarissa, and overcame this problem. The translator in TT-3, on the other hand, used "... görmüştü Peter" and made the subject of the sentence clear for the target readers. As these translators in TT-2, TT-3, and TT-4 used the strategy of synonymy, meaning that they used another expression of the same meaning, they provided a clear understanding of the target text. These translations can be regarded as target-oriented in this context.

**Example 4:**

ST: One cannot bring children into a world like this. One cannot perpetuate suffering, or increase the breed of these lustful animals, who have no lasting emotions, but only whims and vanities, eddying them now this way, now that. (p. 99)

TT-1: Böyle bir dünyaya çocuk nasıl getirilir? Acıyı ne hakla besleyebiliriz? Uzun süreli sevgilerden yoksun küçük duyguların ardına takılıp şuraya buraya sürüklenen bu zevk düşkünü hayvanların soyunu ne hakla sürdürebiliriz? (p. 91)

TT-2: Böyle bir dünyaya çocuk doğurulur muydu? Acılar neden sürdürülsündü ki, ya da duyguları durmadan değişen, kaprislerinin, kibirlerinin elinde kah şuraya kah buraya savrulan bu şehvet düşkünü hayvanların soyu neden çoğaltılsındı ki? (p. 97)

TT-3: Oysa böyle bir dünyaya çocuk getirmemek gerekirdi. İstırabı sürdürmemek, heves ve kibirden başka kalıcı bir duyguya sahip olmayan, bir ona, bir şuna kapılıp giden bu şehvetli hayvanların soyunu çoğaltmamak gerekirdi. (p. 102)

TT-4: İnsan böyle bir dünyaya çocuk getiremez. İnsan sürekli acı çekemez ya da sadece kapris ve kibirden başka hiçbir duygusu olmayan, rüzgarda şuraya buraya savrulan bu şehvet düşkünü hayvanları besleyemez. (p. 103)

TT-5: İnsan böyle bir dünyaya çocuk getiremez. Bu acıyı sonsuza kadar devam ettirmemeli, ya da hiçbir duygusu kalıcı olmayan, sadece geçici heveslerin, boş şeylerin peşinden bir oraya bir buraya sürüklenen bu azgın hayvanların sayısını arttırmak, olacak iş değildi. (p. 92)

In this example, it is not possible to see any translations strategies of Aixela used by the translators. It is observed that some of the translators changed the grammatical structure of the source sentence. In TT-1 and TT-2, the translators preferred to use question sentences when translating the structure “One cannot... One cannot...”, which can be regarded as an acceptable target-oriented translation in this context. Moreover, in TT-3, the translator used “gerekirdi”, which is equivalent to the modal verb “should”, not “can”. That’s why, “getiremez” as used in TT-4 and TT-5 will be a more acceptable choice than “getirmemek gerekirdi” in this regard. Nevertheless, all of the translations could sustain the meaning of the source text in spite of the changes in the grammatical structure. As it is observed, they tried to create the similar expressions in the target language with a target-oriented approach.

**Example 5:**

ST: Holmes is on you. Their only chance was to escape, without letting Holmes know; to Italy – anywhere, anywhere away from Dr. Holmes. (p. 102)

TT-1: Holmes peşini bırakmaz. Tek kurtulma çaresi ona haber vermeden sıvışmaktı: İtalya'ya, nereye olursa, Dr. Holmes'in erişemeyeceği bir yer olsun da. (p. 94)

TT-2: Holmes tepene biner. Holmes'a fark ettirmeden kaçmaktı tek şansları; İtalya'ya, herhangi bir yere, Dr. Holmes'tan uzak olsun da. (p. 100)

TT-3: Holmes üzerine çöker, Ondan kurtulmanın tek yolu kaçmaktı, Holmes'a fark ettirmeden kaçmaları gerekiyordu, İtalya'ya, herhangi bir yere, her nereye olursa, Dr. Holmes'tan uzak bir yerlere kaçmalıydılar. (p. 105)

TT-4: Holmes peşinize düşer. Holmes'un haberi olmadan tek kurtulma şansları vardı; İtalya'ya... Dr. Holmes'tan uzak herhangi bir yere. (p. 106)

TT-5: Holmes peşini bırakmaz. Tek kurtuluş şansları Holmes'e haber vermeden kaçmaktı; İtalya'ya, herhangi bir yere, Dr. Holmes'tan uzakta her yer olurdu. (p. 95)

In these sentences, the translators are not observed to use the translation strategies of Aixela, but they tried to create target-oriented translations. For example, the positive sentence “Holmes is on you” is translated as a negative sentence as “Holmes peşini bırakmaz” in TT-1 and TT-5; however, this does not create any problem for the transfer of the meaning as these are target-oriented translations which gave the same meaning in the target language. In addition, In TT-1, the translator also uses a colon at the end of the sentence, (“sıvışmaktı:”) but she should have used a dot in such a structure in Turkish language. In TT-3, on the other hand, the translator uses a comma, and continues the sentence with a capital letter (“... çöker, Ondan ...”) where she should have used a small letter. In these examples, the translator could not use any translation strategies too, because none of the strategies of Aixela is relevant to the usage of punctuation marks. Moreover, in TT-4, there is an ambiguity, because the translator used the strategy of deletion by omitting the word “kaçmak”, and built a sentence without a verb, which resulted in an incomplete sentence.

### **Example 6:**

ST: And there is a dignity in people; a solitude; even between husband and wife a gulf; and that one must respect, thought Clarissa, watching him open the door; for one would not part with it oneself, or take it, against his will, from one's husband, without losing one's independence, one's self respect – something, after all, priceless. (p. 132)

TT-1: Ağırbaşlı olmalı, yalnızlığa saygı göstermeli; karıkoca arasında bile bir uzaklık söz konusu olabilirdi; onun kapıyı açışını izlerken, insan bu hakkından geçmeyeceğine, kendi bağımsızlığını, kendine olan saygısını yitirmeden de kocasının hakkını zorla alamayacağına göre dedi, kendine – çünkü değeri ölçülmez bir şeydi özsaygı. (p. 120)

TT-2: İnsanların onuru vardır; yalnızlıkları; karı ile koca arasında bile bir uçurum bulunur; ve insan buna saygı duymalıdır, diye düşündü Clarissa, Richard'ın kapıyı açmasını seyrederken; çünkü insan özgürlüğünü ya da öz saygısını yitirmeden kendiliğinden vazgeçmez ondan, ya da arzusu dışında kocasının elinden almaz – ne de olsa paha biçilmez bir şeydir onur. (p. 129)

TT-3: İnsan haysiyetlidir, kendi yalnızlıkları vardır, karı koca arasında bile, insanın saygı duyması gereken uçurumlar vardır, diye düşündü Clarisaa, Richard kapıyı açarken, öylece bakarken ardından; çünkü hiç kimse kendi bağımsızlığını, kendisine olan saygısını – ki bu her şeye rağmen paha biçilmez bir şeydir – yitirmeden, kocasını da vazgeçiremezdi bu haktan, o istemedikçe, zorla çekip alamazdı bunu onun varlığından. (p. 136)

TT-4: Ve insanların itibarları vardır; yalnızlıkları; hatta karı koca arasında bir uçurum bile vardır; insan buna saygı göstermeli, diye düşündü Clarissa, kocasının kapıyı açmasını izlerken; çünkü insan özgürlüğünü ya da özgüvenini kaybetmeden kendiliğinden onu bırakmaz ya da isteği dışında kocasının elinden almaz... ne de olsa paha biçilmez bir şeydi itibar. (p. 138)

TT-5: Herkesin bir izzetinefsi vardır, içlerinde sadece kendilerine ait bir yeri, karıkoca arasında bir mesafe vardır ve herkesin buna saygı duyması gerekir diye düşündü Clarissa kocası kapıyı açarken; insanın bundan kendiliğinden vazgeçmeyeceğini ya da başka birine ait bu bölgeyi rızası dışında elinden alamayacağını geçirdi aklından, kocası bile olsa, bağımsızlığını, kendine olan saygısını kaybetmeden – neticede paha biçilmez bir şeydi bu. (p. 123)

First of all, it can be observed that only in TT-4 the translator used the conjunction “and” at the beginning of the sentence just like the original expression. However; she also used a small letter after the triple dot, (“elinden almaz... ne de olsa”) where she should have begun the sentence with a capital letter. As it is stated before, it is not possible to see any of Aixela's strategies as there are no strategies related to punctuation marks. However, in terms of using the conjunction “and”, it can be stated that the translators in TT-1, TT-2, TT-3, and TT-5 used the strategy of deletion by omitting it in the target texts. In addition, in TT-1, it can be observed that the translator used the strategy of deletion, and did not include the sentence “And there is a dignity in people” in the translation, and causes a lack of information in the target text. Another point is that hyphen is used in Turkish to separate the clauses, where there is a sentence in a sentence, and the sub-clause is written between two hyphens. In this regard, there are source-oriented language usages that omit this rule in TT-1, TT-2 and TT-5, because they used only one hyphen, and then finished the sentence, which did not clearly state the sub-clause.

### Example 7:

ST: ... as she sat there shifting her knees from time to time (it was so rough the approach to her God – so tough her desires) impressed him, as they had impressed Mrs Dalloway (she could not get the thought of her out of her mind that afternoon), the Rev. Edward Whittaker, and Elizabeth too. (p. 148)

TT-1: ... karşısındaki kadının iriliği, sağlamlığı, arasıra bacak değiştirerek güvenle oturduğu (Tanrı'ya yaklaşışı öyle kabaca, istekleri öyle zorludu ki), karşısında bayağı sarsıldı; Mrs. Dalloway (bütün ikindi onu aklından silemedi Mrs. Dalloway), Rahip Edward Whittaker ve Elizabeth nasıl sarsıldılarsa, öyle. (p. 134)

TT-2: ... oturduğu yerde zaman zaman bacak değiştiren (Tanrı'sına yaklaşması ne kadar kabacaydı, istekleri ne kadar zordu) Miss Kilman'ın iriliği, cüssesi ve gücünden etkilendi, tıpkı Mrs. Dalloway'in (o öğle sonrasında Clarissa Miss Kilman'ı aklından çıkaramadı), rahip Edward Whittaker'ın ve Elizabeth'in etkilendiği gibi. (p. 144-145)

TT-3: ... zaman zaman bacak değiştirerek orada oturmakta olan Kilman'ın iriliği, sağlamlığı ve gücü karşısında (Tanrı'sına yaklaşırken ne kadar haşindi, ondan isterken nasıl da kabaydı) sarsılmıştı, tıpkı Bayan Dalloway'in (o akşamüstü Clarissa bir türlü aklından çıkaramamıştı Bayan Kilman'ı), Rahip Edward Whittaker'ın ve Elizabeth'in sarsıldığı gibi. (p. 152)

TT-4: ... zaman zaman bacağını değiştirerek oturan Bayan Kilman'ın (onun Tanrı'ya ulaşması ne kadar kabaydı... arzularına ulaşması ne kadar zordu) iriliğinden, gürbüzlüğünden ve gücünden etkilenmişti, tıpkı Bayan Dalloway'in (o öğleden sonra Bayan Kilman'ı kafasından atamıyordu), Peder Edward Whittaker ve Elizabeth'in de etkilendiği gibi. (154-155)

TT-5: ... orada oturmuş ara sıra ayak değiştirerek dua eden kadının iriliği, gürbüzlüğü ve gücü (Tanrıya yaklaşımı o kadar işlenmemiş, arzuları öylesine kuvvetliydi ki) etkiledi onu, tıpkı Mrs. Dalloway (bütün gün aklından çıkaramamıştı onu), Peder Edward Whittaker ve Elizabeth'i etkilediği gibi. (p. 138)

In this example, there is an expression as “she could not get the thought of her out of her mind”, in which “she” is Clarissa when “her” is Miss Kilman. As these pronouns are translated into Turkish as “o/onu”, it might lead to an ambiguity in the target texts. That's why, it is observed that the translators in TT-1, TT-2, TT-3, and TT-4 used synonymy and give proper names to avoid a confusion while the translator in TT-5 could not be able to use any strategy. The translators in TT-1, TT-2, TT-3, and TT-4 can be regarded as target-oriented translations as the translators tried to produce a clearer understanding for the target readers. It is possible to see translations as “onu aklından silemedi Mrs. Dalloway” in TT-1, “Clarissa Miss Kilman'ı aklından çıkaramadı” in TT-2, “Clarissa bir türlü aklından çıkaramamıştı Bayan Kilman'ı” in TT-3, and “Bayan Kilman'ı kafasından atamıyordu” in TT-4, which are all clear about the subject and

object of the sentence. However, the translator in TT-5 could not use any strategy, and said “aklından çıkaramamıştı onu”, which does not provide any clue about who are the subject and object of the sentence. In addition to these, in TT-1, TT-4, TT-5, “her God” is translated as “Tanrıya”, and the translators used the strategy of deletion by not including the pronoun “her” in the translations. It resulted in a change in the meaning in the target texts.

### **Example 8:**

ST: Sitting at the tables round vases, dressed or not dressed, with their shawls and bags laid beside them, with their air of false composure, for they were not used to so many courses at dinner; ... (p. 175)

TT-1: Vazolarla süslenmiş masalarda kimi giyimli, kimi günlük kılığıyla bir sürü insan oturuyordu; şallarıyla, çantalarını iskemlelere dayamışlardı; abartılmış bir rahatlık içindeydiler; çünkü bu kadar çeşitli yemek yemeye alışmışlardı; ... (p. 158)

TT-2: Vazoların çevresindeki küçük masalarda oturuyorlardı, kimi akşam için giyinmişti kimi de gündelik kıyafetiyleydi, şallarını ve çantalarını yanlarına koymuşlardı, göstermelik bir rahatlık havası vardı üzerlerinde, çünkü bu kadar çeşitli şey yemeye alışık değillerdi, ... (p. 171)

TT-3: Kimi son derece şık, kimi gündelik giysiler içindeydi, şalları ve çantaları yanlarında, böyle zengin sofralara alışkın olduklarından, rahat görünmeye çalışıyorlardı, vazolarla bezenmiş küçük masalarda; rahatlardı, ... (p. 181)

TT-4: Vazoların çevresindeki küçük masalarda oturmuşlardı, bazıları giyinmiş, bazıları giyinmemişti ve üzerlerinde sahte bir rahatlık havasıyla, şallarını ve çantalarını yanlarına koymuşlardı, çünkü akşam yemeğinde bu kadar çok çeşit yemeye alışık değillerdi ... (p. 183)

TT-5: Vazolarla dolu masaların etrafında, yemek için giyinmiş giyinmemiş, şalları ve çantaları arkalarında duran bu insanların, tavırlarında gözlemlenen rahatlık aslında sadece göstermelikti çünkü hiçbiri daha önce bu kadar çeşit yemeğin sunulduğu bir yemek yememişlerdi; ... (p. 163)

In this example, the translators are not observed to use any translation strategies of Aixela; however, the translators in TT-2, TT-4, and TT-5 made target-oriented translations while the translators in TT-1 and TT-3 presented incorrect renderings by giving different meanings than the original. For example, the translator of TT-1 translated the negative sentence as a positive expression, which led to a misunderstanding in the target text. She translated “they were not used to” as “yemek yemeye alışmışlardı”, giving the opposite of the original meaning. Similarly, in TT-3,

the translator says “böyle zengin sofralara alışkın olduklarından”, which is also an incorrect rendering of the source sentence. The other translations, on the other hand, are target-oriented, and could render the structure and meaning of the source text as they said “alışık değillerdi” in TT-2 and TT-4, and “bu kadar çeşit yemeğin sunulduğu bir yemek yememişlerdi” in TT-5.

Examples, where the grammatical changes of the source text affected negatively the correctness of the target text, are analysed in detail above. Now, *Mrs. Dalloway* will be examined in terms of stylistic elements.

### 3.6.4. The Stylistic Elements

#### Example 1:

ST: Mrs Dalloway said she would buy the flowers herself. (p. 5)

TT-1: Mrs. Dalloway, çiçekleri kendi alacaktı. (p. 9)

TT-2: Mrs. Dalloway çiçekleri kendisinin alacağını söyledi. (p. 5)

TT-3: Çiçekleri kendisinin alacağını söylemişti Bayan Dalloway. (p. 5)

TT-4: Bayan Dalloway çiçekleri kendi alacağını söyledi. (p. 5)

TT-5: Mrs. Dalloway, çiçekleri kendisinin alacağını söyledi. (p. 5)

This famous opening sentence of *Mrs Dalloway* creates an ambiguity as Edmonson (2012: 17) states in her article “Does Mrs. Dalloway speak these words, whether silently or aloud, to herself or to another present on the scene, most likely Lucy?” It is not clear whether Mrs Dalloway utters these words to someone or she is speaking silently to herself. In this context, the translators can use indirect speech as in the original sentence. However, in TT-1 the translator used the strategy of deletion, and omitted the verb “said”, and therefore could not transfer this ambiguity to the target text, which Woolf might have intentionally created. In all of the other translations, the translators used the strategy of repetition with a source-oriented approach, and said “söyledi” / “söylemişti”, forming the same structure as the original expression.

**Example 2:**

ST: The aeroplane turned and raced and swooped exactly where it liked, swiftly, freely, like a skater –

“That’s an E,” said Mrs. Bletchley –

Or a dancer –

“It’s toffee,” murmured Mr. Bowley – (p. 24)

TT-1: Uçak gönlünce dönüyor, hızlanıyor, saldırıya geçiyordu, tek, özgür, tıpkı kayak yapar gibi – ya da dansedercesine.

“Şu E” dedi Mrs. Bletchey.

“Şekerleme reklamı” diye mırıldandı Mr. Bowley – (p. 26)

TT-2: Uçak döndü, hızlandı, gönlünce oradan oraya fırladı, bir patenci gibi çevikti, özgürdü –

“Bu bir E,” dedi Mrs. Bletchley –

ya da bir dansçı gibi –

“Karamela bu,” diye mırıldandı Mr. Bowley – (p. 24)

TT-3: Uçak tekrar döndü, hızlandı, bir anda atıldı, bir patenci – ya da bir dansçı gibi – süratle ve özgürce bir o yöne bir bu yöne uçu.

“Bu bir E,” dedi Bayan Bletchley.

“Bu Karamela,” diye mırıldandı Bay Bowley ... (p. 25)

TT-4: Uçak döndü, hızlandı, canı nereye isterse oraya gitti, bir patenci gibi hıphızlı ve özgür bir şekilde...

“Bu bir E” dedi Bayan Bletchley... ya da bir dansçı gibi...

“Karamela” diye mırıldandı Bay Bowley... (p. 25)

TT-5: Uçak döndü ve hızlandı ve tam da istediği yerde ani bir dalış yaptı, istediği gibi hızlı ve özgürce, tıpkı bir patenci gibi –

“E harfi bu,” dedi Mrs. Bletchley – ya da bir dansçı gibi –

“Şekerleme yazıyor” diye mırıldandı Mr. Bowley – (p. 23)

In the original text, Woolf does not finish the sentence, Mrs. Bletchley speaks, and then she completes the sentence. None of the translators could be able to use any translation strategies of Aixela for this example. For instance, in TT-1 and TT-3, it is observed that the translators did not divide the sentence as Woolf did. On the other hand, in TT-2 and



TT-4, as there are many expressions between “like a skater” and “like a dancer”, the connection between these two metaphors is lost in the target texts. In TT-5, it is easier to follow the link, because the translator used the metaphor at the end of the sentence as “tıpkı bir patenci gibi” and right after Mrs. Bletchley’s words he said “ya da bir dansçı gibi”. In this regard, it is possible to say that the translator made a target-oriented translation, and both the style of Woolf and the meaning of the original are sustained in this translation.

### **Example 3:**

ST: But no; there he was; still sitting alone on the seat, in his shabby overcoat, his legs crossed, staring, talking aloud.

Men must not cut down trees. There is a God. (He noted such revelations on the backs of envelopes.) Change the world. No one kills from hatred. Make it known (he wrote it down). He waited. He listened. (p. 28)

TT-1: Ama yoo, oradaydı işte; sırada yapayalnız oturuyordu, üstünde eski paltosuyla, ayakları çapraz duruyor, gözleri aynı yere dikili, yüksek sesle konuşuyor.

İnsanlar ağaçları kesmemeli. Bir Tanrı var. (Bu çeşit aydınlanmalarını, zarfların arkasında not ederdi.) Dünyayı değiştirin. Hiç kimse nefretten öldürmez birini. Duyurun (yazdı). Durdu. Dinledi. (p. 30)

TT-2: Ama yo; oradaydı işte; hala tek başına bankta oturuyordu, o eski püskü paltosuyla, bacak bacak üstüne atmış, gözlerini karşıya dikmiş, yüksek sesle konuşuyordu.

Ağaçlar kesilmemeli. Bir Tanrı var. (Bu türden aydınlanmalarını, zarfların arka yüzlerine not ederdi.) Dünyayı değiştir. Hiç kimse nefret yüzünden cinayet işlemez. Bilinsin bu (not etti bunu). Bekledi. Kulak verdi. (p. 28)

TT-3: Yo, hayır, işte orada! O bankta tek başına oturuyor, o pejmürde paltosuyla, bacak bacak üstüne atmış, gözlerini dikmiş, kendi kendine konuşuyor.

İnsanlar ağaçları kesmemeli. Bir Tanrı var. (Bu vahiyleri zarfların arkasına not ederdi.) Dünyayı değiştir. Hiç kimse nefret yüzünden cinayet işlemez. Bunu herkese duyur (bunu da yazdı). Bekledi. Dinledi. (p. 29)

TT-4: Ama hayır; işte oradaydı; eski püskü paltosunun içinde, bankta hala tek başına oturup bacaklarını çaprazlamasına atmış bakıyor, yüksek sesle konuşuyordu.

İnsanlar ağaçları kesmemeli. Bir Tanrı var. (Septimus zarfların arkasına bu tür vahiyleri yazardı.) Dünyayı değiştir. Hiç kimse nefret yüzünden adam öldürmez. Bilinsin bu (bunu yazdı). Bekledi. Dinledi. (p. 29)

TT-5: Fakat hayır, işte oradaydı, tek başına bir bankta oturuyordu, üzerinde o eski püskü paltosuyla, bacak bacak üstüne atmış, gözlerini bir yere dikmiş, yüksek sesle konuşuyordu.

İnsanlar ağaçları kesmemeliler. Bir Tanrı var. (böyle ilham geldiğinde bunları zarfların arkasına not ederdi.) Dünyayı değiştir. Hiç kimse nefret yüzünden kimseyi öldürmez. Bunun bilinmesini sağla (bunu da yazdı). Bekledi, dinledi. (p. 26)

In this example, Woolf is using stream of consciousness technique. The first sentence is written from Rezia's subjectivity, and suddenly the reader enters into Septimus' consciousness in the following paragraph. This can be understood from the information given in the parenthesis as "he noted" or "he wrote it down" etc. Nevertheless, there is no such he/she difference in Turkish language, and therefore it is not clear in the translations that the reader entered into Septimus's mind. Only in TT-4, as the translator used the strategy of synonymy, and gave the proper name instead of a pronoun ("Septimus zarfların arkasına bu tür vahiyleri yazardı"), this transition between the characters could be transferred to the target text. In this regard, it can be stated that this translation has a target-oriented approach. The other translators could not use any strategies, and said "zarfların arkasına/arka yüzlerine not ederdi", where it is not clear who noted this information on the letters, whether Rezia or Septimus. These cannot be regarded as target-oriented translations in this context.

#### **Example 4:**

ST: "Richard's very well. Richard's at a Committee," said Clarissa. (p. 46)

TT-1: "Richard iyi. Toplantıda" dedi Clarissa. (p. 46)

TT-2: "Richard çok iyi, bir komite toplantısında," dedi Clarissa. (p. 46)

TT-3: "Richard gayet iyi, bir toplantıda şuan," dedi Clarissa. (p. 48)

TT-4: "Richard çok iyi. Richard komitede" dedi Clarissa. (p. 48)

TT-5: "Richard gayet iyi, Komisyonda şu anda," dedi Clarissa. (p. 43)

In the original sentence, there is a repetition of Richard's name. Woolf could have used "he" in the second sentence, but she preferred to use "Richard" one more time. This source-oriented strategy of repetition can be found only in TT-4, as the other translators applied the strategy of deletion, and used "Richard" only once. They might lead to a loss in the stylistic elements of the original sentence in this regard.

### Example 5:

ST: Never, never had he suffered so infernally! He must have forgotten even to pretend to listen; at last he woke up; he saw Miss Parry looking rather disturbed, rather indignant, with her prominent eyes fixed. He almost cried out that he couldn't attend because he was in Hell! (p. 69)

TT-1: Hayatında hiç böylesine acı çekmemişti! Öyle ki dinliyormuş gibi bile yapamıyordu, neden sonra kendine geldiğinde Miss Parry'nin tedirgin, öfkeli bakışlarıyla karşılaşmıştı. Az kalsın, özür dilerim diye haykıracaktı, ne dediğinizi dinleyemedim çünkü cehennem azabı çekiyordum. (p. 65)

TT-2: Daha önce hiç, hiç böyle ıstırap çekmemişti! Dinliyormuş gibi yapmayı bile unutmuş olmalıydı; sonunda kendine gelmişti; Miss Parry'nin epeyce rahatsız, hatta içerlemiş görüldüğünü fark etmişti, patlak gözleri kendisine dikiliydi. Neredeyse, dikkatimi veremiyorum, çünkü cehennem azabı çekiyorum! diye bağırıyordu. (p. 68)

TT-3: ...daha önce böylesine korkunç bir ıstırap çekmemişti! Dinliyormuş gibi yapmayı unutmuş olmalıydı ki, kendisine geldiğinde, oldukça bozulmuş olan Bayan Parry'nin gözlerini dikip ona baktığını fark etmişti, gücendirmişti kadıncağızı da. O an, "Dikkatimi verip de sizi dinleyemiyorsam, bunun nedeni burada, tam şu anda cehennem azabı çekiyor olmamdır!" diye haykırmamak için zor tutmuştu kendisini. (p. 71)

TT-4: Hiç bu kadar cehennem azabı çekmemişti! Dinliyormuş gibi yapmayı da unutmuş olmalıydı; en sonunda kendine geldi; Bayan Parry'nin son derece rahatsız, gücemiş görüldüğünü fark etti, kadın patlak gözlerini ona dikmişti. Peter az kalsın cehennemde olduğu için ona dikkatini veremediğini avaz avaz bağırıyordu! (p. 72)

TT-5: Böylesi bir cehennem azabı çekmemişti daha önce! Dinliyormuş gibi yapmayı bile unutmuş olmalıydı; sonunda kendine geldiğinde Miss Parry'nin yüzünde rahatsız olmuş, içerlemiş bir ifade görmüştü, o belirgin gözlerindeki bakışlar Peter'ın üzerine sabitlenmişti. Neredeyse haykıracaktı Cehennemde olduğu için onu dinleyemediğini! (p. 64)

In this example, Woolf creates a link by using the expressions "he suffered so infernally" and "he was in Hell". In TT-1, the translator used "acı" for "infernally" and "cehennem azabı" for "he was in hell"; however, these word choices do not directly create the semantic link between "infernally" and "Hell". Similarly, the translators in TT-2 and TT-3 used "ıstırap", and failed to provide the connection with Hell. These translations in TT-1, TT-2, and TT-3 did not include any strategy of Aixela. In TT-4 and TT-5, on the other hand, the translators used "cehennem azabı" and "cehennemde olduğu için" when translating these expressions, and could render the semantic link between the words. In this regard, the last two translations can be regarded as target-oriented translations as they provided the same aesthetic value for the target language readers; however, they could not use Aixela's translation strategies either.

### Example 6:

ST: It was an extraordinary summer – all letters, scenes, telegrams – arriving at Bourton early in the morning, hanging about till the servants were up; appalling *tête-à-têtes* with old Mr. Parry at breakfast; Aunt Helena formidable but kind; Sally sweeping him off for talks in the vegetable garden; Clarissa in bed with headaches. (p. 71)

TT-1: Acayip bir yazdı doğrusu – mektuplar, kavga gürültü, telgraflar; sabah erkenden Bourton’a gelip hizmetçilerin uyanmasını beklemeler; kahvaltıda Mr. Parry ile ürkütücü *tête-à-tête*’ler; hırçın, iyi yürekli Helena Hala; Sally kolundan çeker, sebze bahçesine dertleşmeye götürür; Clarissa yataktan kalkmaz, başı ağrır. (p. 66)

TT-2: Olağanüstü bir yazdı – mektuplar, olaylar, telgraflarla geçen – Bourton’a sabahın köründe varır, hizmetkarlar kalkana kadar çevrede oyalanırdı; kahvaltıda ihtiyar Mr. Parry ile tatsız sohbetler ederdi; Helena Hala korkunç ama nazikti; Sally sebze bahçesine sürüklerdi onu konuşmak için; Clarissa başı ağrıdığı için yataktan çıkmazdı. (p. 69)

TT-3: Olağanüstü bir yazdı – tüm o mektuplar, o olaylar, telgraflar – Bourton’a sabahın köründe gider, hizmetçiler uyanana kadar çevrede oyalanırdı; ihtiyar Bay Parry ile o kahvaltı sohbetleri nasıl da korkunç olurdu; Helena Hala da huysuz bir kadındı, fakat Peter’a karşı hep nazikti; Sally konuşmak için onu sebze bahçesine sürükler; Clarissa ise başı ağrıdığı için yataktan çıkmazdı. (p. 73)

TT-4: Olağanüstü bir yazdı – mektuplar, olaylar, telgraflarla dolu – sabah erkenden Bourton’a gelir, hizmetkarlar kalkana kadar etrafta takılırdı; kahvaltıda Bay Parry ile tatsız sohbetler ederdi; Helena hala zor ama nazikti; Sally onu konuşmak için bostana sürüklerdi; Clarissa ise baş ağrısı yüzünden yatakta kalırdı. (p. 73)

TT-5: Alışılmışın dışında bir yazdı – o kadar mektup, hadiseler, telgraflar – Bourton’a sabahın erken saatlerinde geliş, hizmetkarlar uyanana kadar oyalanma; yaşlı Miss Parry ile kahvaltıda baş başa yapılan sohbetler; ürkütücü fakat nazik Helena Hala; Sally’nin bir anda kolundan tutup sohbet etmek için sebze bahçesine götürmeleri; baş ağrıları yüzünden yataktan çıkamayan Clarissa. (p. 66)

In this sentence, Woolf uses a borrowed word from French, “*tête-à-tête*”, which means head-to-head or in private. Even though she could have used an English idiom for this expression, she preferred to use a French phrase. The translators are supposed to sustain the foreignization effect of the original sentence in this regard. They applied different strategies when translating this expression. While the translation in TT-1 is source-oriented, the others are target-oriented translations. In TT-1, it can be observed that the translator used the strategy of orthographic adaptation, and gave the same word without changing it, therefore sustains the foreignization which is aimed in the original text. However, in the other translations, the translators applied the strategy of limited universalization to translate the idiom, which means that they replaced it with a more

commonly used expression in the target language. For example, in TT-2 and TT-4, the translators preferred to use “Mr./Bay Parry ile tatsız sohbetler”, and in TT-3 “Bay Parry ile o kahvaltı sohbetleri nasıl da korkunç olurdu”, and provided only the meaning of the original expression, not the style. These can be regarded as target-oriented translations. In TT-5, on the other hand, there is a misunderstanding as the translator said “Miss Parry ile kahvaltıda baş başa yapılan sohbetler”; however, as it can be understood from the source text, these conversations are made with Mr. Parry, not Miss Parry.

### Example 7:

ST: Still, the sun was hot. Still, one got over things. Still, life had a way of adding day to day. Still, he thought, yawning and beginning to take notice – Regent’s Park has changed very little since he was a little boy, except for the squirrels – still, presumably there were compensations – (p. 72)

TT-1: Ama yine de sıcaktı güneş, insan yine de güçlükleri alt edebiliyordu. Yine de günler bağlanıyordu birbirine. Esneyerek, çevresindekileri inceleyerek, ne de olsa, diye düşündü, çocukluğumun Regent Parkı pek değişmemiş; yalnız sincaplar değişmişler biraz – birtakım takaslar olmuş galiba – (p. 68)

TT-2: Yine de güneş ısıtıyordu. Yine de üstesinden gelebiliyordu insan her şeyin. Yine de hayat, günleri birbirine eklemenin bir yolunu buluyordu. Yine de, diye düşündü, esneyerek, yine de telafi edici şeyler vardı herhalde, yeni yeni farkına varmaya başlıyordu – çocukluğundan bu yana Regent Park sincaplar dışında pek değişmemişti – (p. 70-71)

TT-3: Her şeye rağmen sıcaktı güneş. Her şeye rağmen üstesinden geliyordu insan. Hayat bir şekilde, günleri birbiri ardına eklemenin bir yolunu buluyordu, her şeye rağmen. Her şeye rağmen, diye düşündü, esneyerek – Regent’s Park sincaplar dışında pek az değişmişti çocukluğundan bu yana – yeni yeni farkına varıyordu; belki de her şeye rağmen telafi edilebiliyordur hayat gerçekten de, diye düşündü. (p. 74)

TT-4: Güneş hala yakıyordu. Hala olayların üstesinden geliyordu. Hala yaşam devam ediyordu. Hala diye düşündü, esnerken ve etrafına bakınırken – Regent’s Parkı çocukluğundan bu yana biraz değişmişti, sincaplar hariç – hala telafi edici şeyler vardı muhtemelen; ... (p. 75)

TT-5: Ama güneş hala sıcaktı. İnsan yine de her şeyin üstesinden gelebiliyordu. Hayat günleri birbirine eklemenin bir yolunu buluyordu. Her şeye rağmen, diye düşündü, esnerken farkına varmaya başlıyordu – Regent’s Park çocukluğundan bu yana sincaplar dışında pek değişmemişti – hala onları telafi edecek bir şeyler vardır herhalde – ... (p. 67)

In this example, Woolf repeated “still” five times in the same paragraph. The translators should reflect this emphasis in the target texts by using the same word at the beginning

of the sentences as Woolf did. It is possible to observe that the translators in TT-1, TT-2, TT-3, and TT-4 used the strategy of repetition by giving the same word a few times while the translator in TT-5 could not use any strategy. In TT-1, the translator used “yine de” only three times. She sustained the repetition to some extent, but as she used the word at different places of the sentences, she lost the emphasis. In TT-2, it is observed that the translator could render the style and the meaning of the paragraph by using “yine de” five times, and at the beginning of the sentences. Similarly in TT-3 and TT-4, the translators used “her şeye rağmen” and “hala” five times, and provided the emphasis. These three translations can be regarded as target-oriented translations as they built the same structure in the target language. In TT-5, on the other hand, the translator used different words as “hala, yine de, her şeye rağmen”, and therefore omits the repetition.

Virginia Woolf is one of the prominent representatives of the technique, called stream of consciousness. *Mrs. Dalloway* was written with an elaborated language, using this technique. In this regard, the examples about her style in terms of the use of stream of consciousness will be given under the heading of the time factor, because it directly has a link to time as the events from past and present are interrelatedly given throughout the most of the novel.

According to the examples analyzed above, it is possible to say that the different choices of the translators resulted in different levels of the reflection of Woolf’s style in the target texts. In the next chapter of the study, the effects of non-linguistic factors on language will be examined.

### **3.7. The Translation Criticism According to Extra-Linguistic Determinants**

#### **3.7.1. The Immediate Situation**

##### **Example 1:**

ST: ... - poor women, nice little children, orphans, widows, the War –tut tut - ... (p. 23)

TT-1: ... - zavallı kadınlar, küçücük güzelim çocuklar, yetimler, dullar, savaş! Ah ah bu savaş! – ... (p. 25)

TT-2: ... - zavallı kadınlar, şirin, küçük çocuklar, öksüzler, dullar – ah ah- savaş. (p. 23)

TT-3: ... - zavallı kadınlar, küçük tatlı çocuklar, öksüzler, dullar... Ah! Ah bu Savaş! (p. 24)

TT-4: ... zavallı kadınlar, güzel küçük çocuklar, yetimler, dullar, Savaş – ah ah – ... (p. 24)

TT-5: ... zavallılar, o güzelim, küçücük çocuklar, yetimler, dullar, Savaş... - cık cık cık – ... (p. 21-22)

In this example, the translators preferred to translate “tut tut” in different ways. It is possible to see that the translators used the strategy of limited universalization, and changed the expression with the Turkish equivalence of it. In TT-1 and TT-3, the translators united this reaction with the word “war”, and translated it as “Ah ah bu savaş!”, which is a colloquial language use in Turkish. Therefore, they could create a similar atmosphere in the target texts. In TT-2 and TT-4, on the other hand, the translators used “ah ah”, which is also an acceptable translation, because this reaction gives the reader the impression of sadness that exists in the source text. Finally in TT-5, the translator provided the exact sound transcription of the words “tut tut” as “cık cık cık”. As this expression is also used in Turkish to describe one’s disapproval, it can be regarded as an acceptable translation. All of the translators had target-oriented approaches as they used the Turkish equivalent of the phrase.

### **Example 2:**

ST: Get married, she thought, and then you’ll know. Oh, the cooks, and so on. (p. 31)

TT-1: Bir evlen, o zaman görürsün. Yemek pişirmek derdi falan. (p. 32)

TT-2: Evlen de gör, diye düşündü. Eh, yemek pişirmek filan. (p. 31)

TT-3: Bir evlen de gör, diye düşündü. Ah ah, yemekti, işlerdi... (p. 32)

TT-4: Evlen de gör diye düşündü. Ah, yemek, bulaşık falan. (p. 32)

TT-5: Bir evlen bak, o zaman anlayacaksın. Yemek pişirmeler, vesaire. (p. 29)

The translators preferred to convey the meaning of these sentences with a target-oriented approach, and giving the equivalent Turkish expressions used in such contexts. The translator in TT-1 used the strategy of autonomus creation, while the translators in TT-3 and TT-4 used the strategy of limited universalization. The translators in TT-2 and TT-5 could not use any strategies. In this regard, “Evlen de gör” as in TT-2, TT-3 and

TT-4 is what Turkish people would say when they see a young and beautiful girl whom, they would think, does not know about life much yet. “Bir evlen, o zaman görürsün” as in TT-1 and “Bir evlen bak, o zaman anlayacaksın.” as in TT-5 also give the reader the meaning that the girl has a lot more to know about life when she gets married. The interjections used in TT-3 and TT-4 in order to translate “oh, the cooks, so on” as “ah ah, yemekti, işlerdi” and “ah, yemek, bulaşık falan” provide the impression of the weariness that these houseworks cause. In this sentence, the translators used the strategy of limited universalization as they replaced the interjection “oh”, with its Turkish equivalent “ah” in this context. In TT-1, the translator used the strategy of autonomous creation as she said “yemek pişirmek derdi falan”, and presented the negative feelings of the character by adding the word “dert”. In this regard, TT-2 and TT-5 could not include any translation strategies, as the translators did not use any interjections or any words to describe the character’s dislike on the duties that marriage brings.

### **Example 3:**

ST: “Mr. Dalloway, ma’am, told me to tell you he would be lunching out.”

“Dear!” said Clarissa, ... (p. 34)

TT-1: “Mr. Dalloway, efendim, öğle yemeğini dışarda yiyeceklermiş, size söylememi buyurdu.”

“Öff!” dedi Clarissa; ... (p. 35)

TT-2: “Mr. Dalloway, efendim, öğle yemeğini dışarda yiyeceğini size söylememi istedi.”

“Aman!” dedi Clarissa, ... (p. 33)

TT-3: “Bay Dalloway bugün öğle yemeğini dışarda yiyeceğini size söylememi istedi hanımefendi.”

“Ya?” dedi Clarissa, ... (p. 35)

TT-4: “Bay Dalloway, hanımefendi, bugün öğle yemeğini dışarda yiyeceğini size söylememi istedi.”

“Hay Allah!” dedi Clarissa ... (p. 35)

TT-5: “Mr. Dalloway size öğle yemeğini dışarda yiyeceğini söylememi istedi.”

“Ah canım!” dedi Clarissa, ... (p. 32)



The translations of the interjection “Dear!” gain one’s attention in this sentence. In the original text, this expression emphasizes the disappointment of Clarissa on her husband’s not coming home for lunch. It is possible to see that the translators in TT-1, TT-2, TT-3, and TT-4 used the strategy of limited universalization with a target-oriented approach while the translator in TT-5 used the strategy of absolute universalization. In TT-1, the translator made a target-oriented translation, and replaced the expression “Dear” with “Öff!” which is not the exact equivalent of the word, however it could provide the frustration Clarissa is feeling to the target language readers. In TT-2, the translator used the expression “Aman!”, which gives the reader a sense of indifference of Clarissa, and therefore creates a different effect on the target language readers. In TT-3, on the other hand, the translators preferred to use “Ya?” instead of an interjection, and the translation lacks the surprise and disappointment of Clarissa. “Hay Allah!” as in TT-4 is also a correct translation of limited universalization to use in such a context, as it is one of the reactions Turkish people will give in case of dissatisfaction. However, in TT-5, the translator used absolute universalization which means that he did not change the original expression, and instead of making a semantic rendering like the previous translations, he made a word for word translation by using “Ah canım!” which is an interjection to use in case one pities another being in Turkish, therefore it is not an adequate expression to use in this context.

**Example 4:**

ST: “Heavens, the front-door bell!” (p. 45)

TT-1: “Hay Allah, kapı çalınıyor!” (p. 45)

TT-2: “Tanrı aşkına, sokak kapısının zili! (p. 44)”

TT-3: “Ah, kapı çalıyor!” (p. 46)

TT-4: “Tanrı aşkına, ön kapının zili çalıyor!” (p. 47)

TT-5: “Hay aksi, ön kapının zili çalıyor!” (p. 42)

In this example, the translators came up with different translations of the word “Heavens”. They all replaced the original idiom with similar expressions in Turkish language, meaning that they applied the strategy of limited universalization. In TT-1, the translator replaced the expression with “Hay Allah” with a target-oriented approach,

which can be regarded as a semantically equivalent expression to “Heavens”. In TT-2 and TT-4, it is possible to observe target oriented translations and the same excitement in the target texts as these translators made limited universalization too, and replaced the idiom with “Tanrı aşkına”. On the other hand, “Ah” and “Hay aksi” as used in TT-3 and TT-5 have different connotations than the interjection “Heavens” as they display disappointment, not excitement or surprise. These two translations cannot be regarded as target-oriented translations.

### **Example 5:**

ST: There they are! he thought. Do what you like with them, Clarissa! There they are! (p. 51)

TT-1: Al Clarissa, diyordu. Al işte ne varsa söyledim sana! (p. 50)

TT-2: İşte önündeler! diye düşündü Peter. Canın ne istiyorsa yap onlarla Clarissa! İşte önündeler! (p. 50)

TT-3: Hepsi bu işte! Al bunları, ne istersen yap Clarissa! Artık hepsi senin! dedi kendi kendine Peter. (p. 53)

TT-4: İşte oradalar, diye düşündü Peter. Ne yapmak istiyorsan yap onlara Clarissa! İşte önündeler! (p. 54)

TT-5: İşte karşındalar! Diye düşündü Peter. Ne istiyorsan yap onlara Clarissa! İşte karşındalar! (p. 48)

Before these sentences, Peter tells Clarissa about the woman he loves, and explains that she is married with two children, and will get a divorce soon. As it is hard for him to tell all these, he relieves after spilling the beans, and says “There they are!” implying that he could finally achieve to tell Clarissa everything he wanted to. “İşte önündeler”, “İşte karşındalar”, and “İşte oradalar” as used in TT-2, TT-4 and TT-5 give the reader group the sense of referring to something concrete, and the emphasis that they refer to the Peter’s private life is lost in the translations. Therefore the target-oriented translations as “Al işte” and “Hepsi bu işte” as in TT-1 and TT-3 provides a better understanding that it refers to the subjects that Peter wanted to tell Clarissa. None of the translators are observed to use the translation strategies of Aixela for this example.

In the examples analyzed in this section, it is possible to observe the different strategies used by the translators in order to translate different situational contexts. As situational contexts are generally found in dialogues, it is not possible to encounter many examples

in *Mrs. Dalloway*, because the novel is mainly focused on the thoughts of the characters, and therefore there are a very limited number of oral communication phrases. In the next section, the subject matter will be explained in detail.

### 3.7.2. The Subject Matter

The subject matter of a text affects the linguistic form of both the source and target texts. Therefore it is important for the translator and the critic to have detailed information on the subject of the original text both in the source language and the target language. Reiss underlines this by stating that “Every text requires that the translator be sufficiently familiar with its field to be able to construct a lexically adequate version in the target language. ... This is obviously true for all purely technical texts, where the terms and idioms have to accord with the common usage of the target language.” (2014: 70)

Translators and critics are supposed to be specialized in the field that they will work, and therefore create an adequate translation on the lexical and semantic levels in the target language. As Reiss points out “In a nutshell, whether translating a text or evaluating the translation, it is not enough to know the words – it is necessary to know what the words are about.” (2014, 70)

In this regard, it is important to emphasize that the subject matter deals with technical texts, and to translate technical texts one will need a specialization in the field. As *Mrs. Dalloway* is a novel, written by a stylistic language with aesthetic values, the subject matter is not directly related to this text, because this factor is applied to technical texts which have a specific terminology. In terms of the subject of the novel, it can be stated that *Mrs. Dalloway* is about a single day, and the novel starts and ends on the same day. Therefore, time is quite important. In this regard, the time factor will be explained in detail in the next section.

### 3.7.3. The Time Factor

#### Example 1:

ST: It was at Bourton that summer, early in the ‘nineties, when he was so passionately in love with Clarissa. (p. 65-66)

TT-1: Clarissa’ya iyice tutkun olduđu sıralardı, 1890 başlarında Bourton’da geçirdiđi o yaz. (p. 62)

TT-2: Clarissa’ya doksanların başında, Bourton’da geçirdiđi o yaz aşık olmuştı deli gibi. (pç 64)

TT-3: Doksanların başıydı, o yaz Bourton’da aşık olmuştı Clarissa’ya, deliler gibi. (p. 67)

TT-4: O yaz Bourton’da, bin dokuz yüzlerin başıydı tutkulu bir şekilde Clarissa’ya aşık olduđu zaman. (p. 68)

TT-5: Clarissa’ya tutkuyla aşık olduđu zamanlardı, doksanların ilk yarısı, Bourton’daki o yaz. (p. 61)

In this example, the time adverb “in the nineties” is not exactly clear which century it is referring to in some of the translations. When someone says “doksanlar” in Turkish, the first thing to come to one’s mind is 1990’s, as Turkish people use “doksanlar” to refer to that particular period. However, *Mrs. Dalloway* is written in 1925 and therefore “nineties” mean 1890’s in this context. In this regard, the translators in TT-1 and TT-4 could not use any strategy while the translators in TT-2, TT-3, and TT-5 used the strategy of repetition. In this sense, the translators in TT-2, TT-3, and TT-5 made source-oriented translations, and said “doksanlar” creating an ambiguity in the source text, because it is not clear if it is 1890’s or 1990’s. The expression used in TT-4 as “bin dokuz yüzlerin başı”, on the other hand, is not a correct translation, as it means “the beginning of 1900s” in the target language. “1890 başlarında” as used in TT-1 can be regarded as the most adequate translation in this context, because it provides the exact same meaning as the source text. This translation can be regarded as target-oriented as it specifically stated the date in order to provide a clear understanding for the target readers.

**Example 2:**

ST: How he scolded her! How they argued! She would marry a Prime Minister and stand at the top of a staircase; the perfect hostess he called her (she had cried over it in her bedroom), she had the makings of the perfect hostess, he said.

So, she – would still find herself arguing in St. James’s Park, still making out that she had been right – and she had too – not to marry him. ... (p. 9-10)

TT-1: Nasıl azarlardı! Nasıl tartışıldılar boyuna! Bir Başbakanla evlenip merdivenin tepesinde duracaktı; kusursuz bir ev sahibesinin, derdi (gece yatağında nasıl ağlamıştı bu söze), kusursuz bir ev sahibesinin bütün nitelikleri var sende, demişti.

İşte bugün bile St. James Parkı’nın ortasında onunla evlenmemekle doğru davranıp davranmadığını – doğrudu üstelik evlenmemesi – düşünüyordu Clarissa. (p. 13)

TT-2: Nasıl da azarlardı Peter onu! Nasıl da tartışıldılar! Clarissa bir başbakanla evlenip bir merdivenin tepesinde duracaktı; mükemmel ev sahibi derdi Peter ona (yatak odasında ağlamıştı Clarissa bu laf üzerine), mükemmel ev sahibi olmak için yaratılmışsın derdi.

St. James Parkı’nda hala bu konuyu geçiriyordu aklından, onunla evlenmemekte – evlenmemeliydi de – doğrudu yaptığını düşünüyordu. (p. 9-10)

TT-3: Nasıl da azarlardı onu! Nasıl da tartışıldılar! Clarissa bir Başbakanla evlenip bir merdivenin tepesinde duracaktı; Peter ona kusursuz ev sahibi demişti (bu söz üzerine yatak odasında ağlamıştı Clarissa), mükemmel ev sahibi olmak için gereken her şeye sahipsin, demişti.

Bugün, St. James Parkı’nda bunları düşünüyordu hala; onunla evlenmemekle doğru yapıp yapmadığını muhakeme ediyordu kafasında – ki doğru olanı yapmıştı. (p. 10)

TT-4: Nasıl da kızardı Clarissa’ya! Nasıl da tartışıldılar! Clarissa bir başbakanla evlenecek ve bir merdivenin en üstünde duracaktı; Peter ona mükemmel ev sahibi demişti (yatak odasında bu yüzden ağlamıştı), mükemmel bir ev sahibi olmak için doğmuşsun, demişti ona. (p. 10)

Bu yüzden parkta hala kendi kendisiyle tartışıyordu, hala Peter’le evlenmediği için – ve zorundaydı – doğru şeyi yaptığını düşünüyordu. (p. 10)

TT-5: Onu nasıl da azarlamıştı! Nasıl da tartışmışlardı! Bir Başbakanla evlenebilir ve merdivenin en yukarısında durabilirdi; ona mükemmel ev sahibi derdi (bu yüzden bir defasında yatak odasında hüngür hüngür ağlamıştı Clarissa) kusursuz ev sahibesinde bulunması gereken bütün özelliklere sahip olduğunu söylemişti.

Bir kere daha kendini St. James Park’ta tartışırken buldu, hala onunla evlenmemekte haklı olduğunu – evlenmemişi onunla – fark ediyordu. (p. 9)

In this example, it is possible observe how Virginia Woolf used stream of consciousness technique in the novel. The readers first learn about the past of Clarissa, and her

relationship with Peter Walsh, and in the next paragraph, the readers come to the present time, and witness Clarissa questioning herself about her past decisions. It can be observed that all of the translators used the strategy of repetition in order to build the same structure in the target texts. They used similar transitions from past to present as they gave the same time expressions in the target texts. In TT-1, the translator used past tense expressions such as “azarlardı, tartışırlardı, duracaktı, derdi, demişti” in the first paragraph, and rendered the meaning that they referred to the past of Clarissa. When transitioning to the present, she used “işte bugün” in the beginning of the sentence, and emphasized the change in time. In addition, she used “düşünüyordu” which also refers to the present tense. In TT-2, the translator preferred to use “azarlardı, tartışırlardı, duracaktı, derdi”, and provided the past expressions for the first paragraph. Later, she used “hala bu konuyu geçiriyordu aklından” and “düşünüyordu” which are present tense expressions, emphasizing the transition of time. Similarly in TT-3, the translator said “azarlardı, tartışırlardı, duracaktı, demişti”, which imply that these sentences refer to the past. Then she used “bugün” in the beginning of the sentence, underlining that the readers transformed into the present time. She also used expressions such as “bunları düşünüyordu hala” and “muhakeme ediyordu kafasında”, which means that she is thinking about her past right now. In TT-4, on the other hand, the translator chose to use “kızdı, tartışırlardı, duracaktı, demişti”, which are expressions referring to the past. She also used “hala kendi kendiyile tartışıyordu” and “düşünüyordu” in the next sentence, and provided the change in the time as these are present tense sentences. However, it is possible to observe a change in the meaning of the original in this translation, because the translator said “ve zorundaydı” meaning that Clarissa had to marry Peter. Nevertheless, there is no such expression in the source text. Lastly, in TT-5, the translator used “azarlamıştı, tartışmışlardı, durabilirdi, derdi, söylemişti”, and expressed that these are past sentences. Then he preferred to use expressions such as “kendini St. James Park’ta tartışırken buldu”, “hala”, and “fark ediyordu.”, and referred to the present tense. These are all target-oriented translations as the translators used the strategy of repetition, and created the same structure and style in the target texts.

### **Example 3:**

ST: Cold, heartless, a prude, he called her. Never could he understand how he cared. But those Indian women did presumably – silly, pretty, flimsy nincompoops. And she

wasted her pity. For he was quite happy, he assured her – perfectly happy, thought he had never done a thing that they talked of; his whole life had been a failure. It made her angry still. (p. 10)

TT-1: Soğuk, kalpsiz bir kadınsın, kendini beğenmiş züppenin birisin, demişti Peter; onu nasıl sevdiğini anlayamamışmış. Bu Hintli kadınlar anlarlardı herhalde – budala, güzel, sevimli ahmaklar. Ama boşu boşuna üzemesindi. Mutluydu Peter, emin olsundu bundan – son derece mutluydu. Gerçi birlikte sözünü ettikleri tasarımlardan hiçbirini gerçekleştirememişti, hayatı tam bir başarısızlık örneğiydi. Clarissa'nın kızgınlığı depresiyordu düşündükçe. (p. 14)

TT-2: Soğuk, kalpsiz, namus kumkaması demişti Peter ona. Kendisini ne kadar sevdiğini Clariss'nın hiç anlamadığını söylemişti. Ama o Hintli kadınlar herhalde anlıyorlardı – salak, güzel, bir değeri olmayan sersem şeyler. Boşuna üzölmüştü Clarissa. Çünkü Peter mutluydu, Clarissa emin olsundu buna, çok mutluydu, sözünü ettikleri şeylerin hiçbirini yapmamış olsa da; hayatı baştan sona başarısızdı. Hala öfkeleniyordu Clarissa buna. (p. 10)

TT-3: Soğuksun, demişti ona Peter, kalpsizsin, ahlaklı geçiniyorsun, oysa sana nasıl değer verdiğimi hiç anlayamadın. Herhalde şu Hintli kadınlar anlıyordu – ahmak, çekici, çıtkırıldım budalalar! Ne var ki boşuna acıyordu ona, ne de olsa Peter gayet mutluydu, Clarissa'yı ikna etmişti buna – son derece mutluydu, oysa anlatıp durduğu onca şeyin hiçbirini gerçekleştirememişti Peter; hayatı tam bir fiyaskoydu. Bu nasıl da öfkeleniriyordu Clarissa'yı! (p. 11)

TT-4: Soğuk, kalpsiz, iffet meraklısı olduğunu söylemişti Peter ona. Onu ne kadar sevdiğini Clarissa'nın hiç anlamadığını. O Hintli kadınlar muhtemelen anlıyordu... aptal, güzel, kuş beyinli şeyler. Yok yere üzölmüştü. Çünkü Peter mutluydu, bahsettikleri hiçbir şeyi yapmamış olmasına rağmen Peter son derece mutlu olduğunu söylemişti; Peter'ın hayatı tam bir başarısızlıktı. Bu Clarissa'yı hala öfkeleniriyordu. (p. 11)

TT-5: Peter onun soğuk, kalpsiz, iffetlilik taslayan biri olduğunu söylerdi. Onunla ne kadar ilgili olduğunu hiçbir zaman anlayamadı. Fakat o Hintli kadınlar anlıyor olmalıydı – budala, güzel, zayıf, önemsiz şeyler. Boşuna üzölmüştü onun için. Peter gayet mutlu olduğuna temin etmişti onu – kusursuz bir mutluluk içindeydi, gelgelelim bir zamanlar konuştukları hiçbir şeyi gerçekleştirememişti, hayatı tam bir başarısızlık abidesiydi. Bu hala Clarissa'yı sinirlendiriyordu. (p. 10)

In this example, it can be observed that Clarissa remembers Peter's thoughts about her. Later, she compares herself with Indian women, and thinks about a conversation she had with Peter when he told her that he was happy. Then, remembering the past events, Clarissa becomes angry in the present time. It can be observed that all of the translators used the strategy of repetition with a target-oriented approach in order to come up with a similar text to the original. They used the same past and present expressions to build the same structure. For example, the translator in TT-1 used expressions such as

“demişti, anlayamamışmış, mutluydu, gerçekleştirememişti” while referring to the past. Then she changed the time to present by saying “Clarissa’nın kızgınlığı depreşiyordu düşündükçe.”, and made it clear for the target language readers that Clarissa is pondering upon the past, and gets angry. In TT-2, the translator preferred to use “demişti, söylemişti, başarısızdı, mutluydu”, and provided the meaning that these sentences are about the past. She later said “Hala öfkeleniyordu Clarissa buna.”, which emphasized Clarissa’s present emotions about the situation. In TT-3, on the other hand, it can be observed that the translator used expressions such as “demişti, mutluydu, gerçekleştirememişti, fiyaskoydu”, and referred to the past events. Then she used “Bu nasıl da öfkeleniyordu Clarissa’yı!”; however, this sentence might also refer to the past, therefore any ambiguity could have been prevented by using a time adverb like “hala” in the target language in order to emphasize that Clarissa is feeling angry right now. The translator in TT-4 used “söylemişti, üzülmüştü, mutluydu, başarısızlıktı” in order to imply that these are sentences referring to the past. Later she used “Bu Clarissa’yı hala öfkeleniyordu.”, and provided the present emotions of Clarissa in the target text. Similarly, in TT-5, the translator said “söylerdi, üzülmüştü, temin etmişti, başarısızlık abidesiydi”, and rendered the meaning that Clarissa is remembering events from her past. Then he used “Bu Clarissa’yı hala sinirlendiriyordu.”, and expressed how Clarissa feels right now about these subjects. All of these translations include the strategy of repetition, and can be regarded as target-oriented, because they created the same structures as in the original in the target language.

#### **Example 4:**

ST: She looked at the crowd. Help, help! she wanted to cry out to the butchers’ boys and women. Help! Only last autumn she and Septimus had stood on the Embankment wrapped in the same cloak and, Septimus reading a paper instead of talking, she had snatched it from him and laughed in the old man’s face who saw them! But failure one conceals. She must take him away into some park. (p. 19)

TT-1: Kalabalığa baktı. Kasap çıraklarına, geçen kadınlara imdat! imdat! Diye haykırmak geldi içinden. Yardım edin n’olur! Daha geçen güz Septimus’la aynı trençkota sarınmış, Embankment’in orada durmuşlardı. Septimus gazette okuyordu konuşacağına, Lucrezia bir atılıştta kapmıştı gazeteyi elinden, olayı gören ihtiyar adamın yüzüne bakıp gülmüştü! Ama kimi başarısızlıklarını gizler. Bir parka götürmeli Septimus’u. (p. 21)



TT-2: Kalabalığa baktı. “İmdat, imdat!” diye seslenmek geliyordu içinden kasap çıraklarına ve kadınlara. Yardım edin! Daha geçen sonbaharda Septimus’la birlikte aynı paltoya sarınarak Embankment’ta durmuşlardı, Septimus konuşmayıp gazette okumuştı, Lucrezia gazeteyi onun elinden kapmış, ne yaptıklarını gören yaşlı adamın suratına gülmüştü! Ama insan başarısızlığını gizler. Septimus’u alıp bir parka götürmeliydi. (p. 19)

TT-3: Kalabalığa baktı; İmdat, imdat! Diye bağırarak geliyordu içinden kasap çıraklarına, gelip geçen kadınlara. İmdat, yardım edin! Daha geçen sonbaharda aynı paltoya sarınıp Embankment’ta durmuşlardı Septimus’la birlikte, Septimus hiç konuşmadan gazete okumuştı, o da elinden gazeteyi kapıp, onları görmüş olan yaşlı adamın yüzüne gülmüştü! Fakat insane kusurlarını gizlemelidir, Septimus’u uzaklaştırıp bir parka götürmesi gerekiyordu. (p. 19)

TT-4: Kalabalığa baktı. İmdat, imdat diye bağırarak istedi kasap yamaklarına ve kadınlara. İmdat! Daha geçen sonbahar o ve Septimus aynı pelerine sarılıp nehrin kıyısında durmuşlardı ve konuşmak yerine bir gazette okuyan Septimus’un elinden gazeteyi çekip almıştı ve onları gören yaşlı adamın yüzüne kahkahayla gülmüştü! Ama insan başarısızlığını saklar. Kocasını bir parka götürmeliydi. (p. 19)

TT-5: Kalabalığa baktı. İmdat, yardım edin! Diye haykırmak istedi kasabın çıraklarına ve oradaki kadınlara doğru. İmdat! Geçen sonbaharda Septimus’la birlikte rıhtımda, birlikte aynı pelerine sarılmış vaziyette durmuşlar, Septimus onunla konuşmak yerine gazette okumuştı, Lucrezia gazeteyi onun elinden kapmış ve onları gören yaşlı adamın yüzüne karşı gülmüştü! Fakat insanlar yanlışlarını gizlerler. Kocasını bir parka götürmeliydi. (p. 18)

In this example, it is possible to observe a present-past-present structure of time. First, Lucrezia looks around, and wants to cry for help as she feels so desperate and alone, because she cannot reach the inner world of Septimus. Then she remembers how happy they were only a couple of months ago standing by the river, and later she again comes to present time by stating that she should take her husband to some park. The change in the time is clear in the source text thanks to the tenses, as Woolf used past tense in the first expressions, and present tense in the last two sentences. All of the translators used the strategy of repetition while translating the time expressions, and provided target-oriented translations. In this regard, the translator in TT-1 used expressions such as “kalabalığa baktı” and “haykırmak geldi içinden” for the present tense, and “daha geçen güz... orada durmuşlardı” and “gülmüştü” to imply past tense. Then she again used present tense for the last two sentences as “gizler” and “götürmeli”, and provided the original structure. In TT-2, the translator preferred to use “kalabalığa baktı” and “seslenmek geliyordu içinden”, and provided the present tense; however, “seslenmek” is not the correct word choice in this regard, because it lacks the horror and despair

Lucrezia is feeling. She later said “daha geçen sonbaharda” and expressed the thoughts of Lucrezia about the past. Then she used “gizler” and “götürmeliydi” in the present tense, and provided the change in the time. In TT-3, on the other hand, it can be observed that the translator used present tense expressions such as “kalabalığa baktı” and “bağırarak geliyordu içinden”. Then she took the readers back to the past by using “daha geçen sonbaharda”, explained the happiness of Lucrezia. Afterwards, she used “gizlemelidir” and “gerekiyordu” for the last two sentences, and provided the transition from past to present. Similarly in TT-4, the translator said “kalabalığa baktı” and “bağırarak istedi”, and then “daha geçen sonbaharda” which provided first the present events and later the past events. Following these, she used “saklar” and “götürmeliydi”, and underlined that time is changed and Lucrezia is talking about present tense. Likewise, in TT-5, the translator used “kalabalığa baktı” and “haykırmak istedi” for the present tense, and “geçen sonbaharda” in order to imply the change in time. Then he used “gizlerler” and “götürmeliydi”, and expressed that the time transformed from past into present again. In this regard, it can be stated that all of the translations were able to provide the original present-past-present structure in the target texts by using the strategy of repetition with a target-oriented approach.

### **Example 5:**

ST: “Look, look, Septimus!” she cried. For Dr. Holmes had told her to make her husband (who had nothing whatever seriously the matter with him but was a little out of sorts) take an interest in things outside himself.

So, thought Septimus, looking up, they are signalling to me. (p. 25)

TT-1: “Bak Septimus” diye haykırdı, “bak!”. Çünkü Dr. Holmes, kocasının iç dünyası dışındaki şeylerle ilgilenmesi gerektiği, buna çalışılması gerektiğini söylemişti (aslında önemli bir şeyi yoktu, biraz keyifsizdi, o kadar).

Demek beni çağırıyorlar, diye düşündü Septimus göğe bakarak. (p.27)

TT-2: “Bak, bak, Septimus!” diye bağırdı. Çünkü Dr. Holmes, (hiç de önemli bir hastalığı olmayan ama biraz keyifsiz sayılabilecek) kocasının kendisi dışındaki şeylere ilgi göstermesini sağlamanı demişti ona.

Demek ki, diye düşündü Septimus, başını kaldırırken, bana işaret veriyorlar. (p. 25)

TT-3: Dr. Holmes ona (ciddi bir hastalığı olmayıp sadece birazcık rahatsız olan) kocasının kendisi dışındaki şeylere ilgi göstermesini sağlamanın iyi olacağını söylemişti. “Septimus, şuna bak!” diye bağırdı Lucrezia.

Demek bana işaret gönderiyorlar, diye düşündü Septimus yukarı bakarken. (p. 26)

TT-4: “Bak, bak Septimus!” diye bağırdı. Çünkü Dr. Holmes ona (pek de önemli bir hastalığı olmayan ama biraz keyifsiz olan) kocasını kendisi dışında başka şeylere ilgi göstermeye zorlamasını söylemişti. Yukarı kana Septimus, bana sinyal gönderiyorlar, diye düşündü. (p. 26)

TT-5: “Bak Septimus, bak!” diye haykırdı. Dr. Holmes ona – ciddi bir rahatsızlığı olmayan sadece morali bozuk olan – kocasının ilgisini, kendisinden başka yönlere çekmesini istemişti.

Evet, diye geçirdi Septimus içinden gökyüzüne bakarken, bana işaret gönderiyorlar. (p.23)

This example begins with a present tense expression as “look”, and then the readers go into the past as Lucrezia remembers the advice of Dr. Holmes. Following these, the reader group transfers into the consciousness of Septimus to the present time. There are a lot of expressions in *Mrs. Dalloway* such as “thought Septimus” or “remembered Lucrezia”, which give the reader information that in whose consciousness they are at that moment. Therefore, it is crucial to include these expressions in the target texts. In this regard, it is possible to observe that the translators used the strategy of repetition as the previous examples, and give the same structure in the target texts. They used the same past and present expressions in the target texts in order to sustain the style of Woolf. In TT-1, the writer underlined the present tense with “bak”, and the past tense with “söylemişti”. Then, she used “diye düşündü Septimus”, and implied that the readers transformed into the consciousness of Septimus. Similarly in TT-2, the translator draw the difference between the present and the past by using “bak” and “demişti”. In the second sentence, she also used “diye düşündü Septimus”, and enabled the readers to understand that it is Septimus’ thought. In TT-3, it is possible to observe that the translator changed the structure of the sentence, and used “bak” at the end of the expression. In this context, it would be more acceptable to use the present expression first, and then the past expression just like the original. In addition, she provided the transition of consciousness from Lucrezia to Septimus by using “diye düşündü Septimus”. In TT-4, it is also possible to observe a change in the structure as the translator did not split the paragraphs as in the original. Moreover, she used an expression as “yukarı kana Septimus”, which does not provide any meaning in Turkish. She could have said “yukarı bakan” in this context. The translation in TT-5 can be regarded as an adequate translation in terms of both style and meaning. The translator

used “bak” for present tense and “istemişti” for past tense, and provided the difference. Later, he used “diye geçirdi içinden Septimus”, and implied the meaning that the subject of the sentence has changed and it is what Septimus thinking. It can be stated that the translators preserved the style of Woolf by using the strategy of repetition with a target-oriented approach as they built the same structure in the target texts.

### **Example 6:**

ST: No, the words meant absolutely nothing to her now. She could not even get an echo of her old emotion. But she could remember going cold with excitement and doing her hair in a kind of ecstasy (now the old feeling began to come back to her, as she took out her hairpins, laid them on the dressing-table, began to do her hair), with the rooks flaunting up and down in the pink evening light, and dressing, and going down-stairs, and feeling as she crossed the hall “it it were now to die ’twere now to be the most happy.” (p. 39)

TT-1: Yoo, şimdi bir anlamı yoktu bu sözlerin. Eski duygusunun bir yankısını bile getiremiyorlardı. Öyleyken, heyecandan buz kesildiğini, büyük bir hazla (işte o eski duygu gelmişti yine; tokalarını çıkarıp tuvalet masasının üstüne koyarken, saçını toparlarken) pembe akşam ışığında yukarı – aşağı uçuşan ekin kargalarını, giyinişini, aşağı inişini ve holden geçerken “şu anda ölmek – şu anda en büyük mutluluk olacak” diye içinden girişini. (p. 40)

TT-2: Yo, artık sözlerin hiçbir anlamı yoktu onun için. Hatta eski duygusu yankılanmıyordu bile. Ama heyecandan buz kesildiğini, saçlarını adeta kendinden geçerek taradığını (eski duyguları uyanmaya başlamıştı şimdi içinde, tokalarını çıkarıp tuvalet masasının üzerine bırakırken, saçlarını taramaya başlarken), akşamın pembe ışığında ekinkargaları gösterişle inip kalkarken, giyinip aşağıya indiğini ve holden geçerken “Şu anda ölmek, şu anda en büyük mutluluk olurdu” diye hissettiğini hatırlıyordu. (p. 39)

TT-3: Hayır, artık bir anlamı yoktu onun için sözcüklerin. O eski hislerinin yoğunluğunu yeniden canlandıramıyordu. Fakat heyecandan buz kesildiğini anımsıyordu, büyük bir coşkuyla saçlarını yaptığını (eski hisleri geri dönüyordu işte, tokalarını çıkarıp tuvalet masasının üzerine koyarken, saçlarını güzelce yaparken), pembeye dönen akşam güneşinde ekinkargalarının azametle yukarı aşağı dalgalandığını, giyinip alt kata indiğini ve koridordan geçerken “O anda ölüverse, bunun en büyük mutluluk olacağını” hissettiğini anımsıyordu. (p. 41)

TT-4: Hayır, sözcükler şu an ona kesinlikle hiçbir şey ifade etmiyordu. Eski duygusu bile yankılanmıyordu içinde. Ama heyecandan buz kestiğini, Sally’nin saçlarını kendinden geçmiş gibi taradığını (saç tokalarını çıkarıp tuvalet masasının üzerine koyarken ve kendi saçlarını taramaya başlarken şimdi o seki duyguları yeniden gelmişti), akşamın pembe ışığında ekin kargaları inip kalkarken, giyinirken ve aşağı inerken “Şimdi ölmek, şu anda ölmek en büyük mutluluk olurdu” diye hissetti holden geçerken. (p. 41)

TT-5: O sözler onun için artık hiçbir anlam içermiyordu. O zamanki duygularından en küçük bir kalıntı bile yoktu. Ama heyecandan elinin ayağının buz kestiğini ve saçlarını mutluluktan adeta kendinden geçerek taradığını hatırlıyordu (şu anda, tam da saçından çıkardığı tokaları masaya koyup saçlarını taramaya başlarken o eski duygular canlanmaya başlamıştı yeniden) pembe tondaki gece ışığında ekin kargaları bir yükselip bir alçalarak uçarken giyindiğini, aşağı indiğini holden geçerken aklından “şu anda ölüm gelse, ölüm en mutlu şey olurdu,” diye geçirdiğini hatırladı. (p. 37)

This example presents the different emotions of Clarissa about a past event. First she says that she has no feelings for Sally, and the old feelings mean nothing to her now. Then, as she remembers how she was feeling about Sally in the past, her feelings start to come back to her. Therefore, her past and present feelings build a connection. The translators again used the strategy of repetition by being loyal to the expressions used in the original text, and created target-oriented translations by building similar structures in the target language. In addition, the translator in TT-4 used the strategy of synonymy too. In order to explain in detail, it can be stated that the translator in TT-1 used expressions such as “şimdi bir anlamı yoktu”, and “eski duygusunun bir yankısını bile getiremiyorlardı”, and rendered the present feelings of Clarissa. Then, she used “işte o eski duygu gelmişti yine”, and underlined that Clarissa’s feelings have just changed as she remembers her past. In this sentence, the expression “büyük bir hazla” does not refer to any verb as the parenthesis interrupts, and this creates an ambiguity in the target text. This expression should have referred to “doing her hair” in this regard. The translator also used “içinden girişini” where she should have said “içinden geçirişini”. In TT-2, the translator chose to use “artık sözlerin hiçbir anlamı yoktu” and “hatta eski duygusu yankılanmıyordu” in order to underline Clarissa’s present feelings. Then she used “eski duyguları uyanmaya başlamıştı şimdi içinde”, and emphasized the change in her feelings. Similarly in TT-3, the translator said “artık bir anlamı yoktu” and “o eski hislerinin yoğunluğunu yeniden canlandıramıyordu” in order to refer to Clarissa’s feelings at present, and then she used “eski hisleri geri dönüyordu işte” to imply that her old feelings are coming back to her. In this regard, she could build a similar structure in the target text. In TT-4, on the other hand, the translator preferred to use “şu an ona kesinlikle hiçbir şey ifade etmiyordu”, and “eski duygusu bile yankılanmıyordu içinde.”, and enable to provide how Clarissa is feeling right now. Then she said “o eski duyguları yeniden gelmişti”, where she should have used the correct word “eski”, instead of “seki”. Moreover, the translator used the strategy of synonymy, and gave a

proper name rather than a pronoun in this sentence as she said “Sally’nin saçlarını kendinden geçmiş gibi taradığımı”, which gives a better rendering of the meaning, because in the other translations, it can be misunderstood that Clarissa was brushing her own hair. In TT-5, the translator used expressions such as “o sözler onun için artık hiçbir anlam içermiyordu”, and “o zamanki duygularından en küçük bir kalıntı bile yoktu” in order to state that Clarissa does not feel anything about Sally now. Then he used “o eski duygular canlanmaya başlamıştı yeniden”, and provided the change in Clarissa’s feelings. In this regard, it can be stated that all of the translators used the strategy of repetition while trying to build the same structures in the target texts.

### **Example 7:**

ST: Now, of course, thought Clarissa, he’s enchanting! Perfectly enchanting! Now I remember how impossible it was ever to make up my mind – and why did I make up my mind – not to marry him, she wondered, that awful summer? (p. 47)

TT-1: Çekici adam, diye düşündü Clarissa, tepeden tırnağa çekici! Bu yüzden güç olmuştu ya ondan ayrılmaya karar vermek; neden o yaz onunla evlenmemeye karar verdim sanki? (p. 46)

TT-2: Kuşkusuz çok çekici o, düşündü Clarissa! Kelimenin tam anlamıyla çekici. Onunla evlenmeme kararı vermemin – neden bu kararı verdim ki - ne kadar güç olduğunu şimdi hatırlıyorum, korkunç bir yazdı. (p. 46)

TT-3: Nasıl da büyüleyici, diye düşündü Clarissa, gerçekten de çok çekici! Onunla evlenmeme kararını vermesi – neden bu kararı vermişti ki – nasıl da zor olmuştu, şimdi anımsıyordu da, nasıl da korkunç bir yazdı. (p. 48)

TT-4: Elbette çok çekici, diye düşündü Clarissa, kesinlikle çekici biriydi Peter! Onunla evlenmeme kararı vermenin – ve neden böyle bir karar vermişim ki? – nasıl da zor olduğunu şimdi hatırlıyorum, diye düşündü Clarissa, o korkunç yazda. (p. 49)

TT-5: Hala büyüleyici, dedi Clarissa kendi kendine! Kesinlikle büyüleyici! Onunla evlenmemeye nasıl – ve neden – karar verdiğimi şimdi hatırlıyorum diye geçirdi aklından, o korkunç yaz! (p. 44)

In this example, Clarissa is looking at Peter and, and thinks how amazing he is. Then, she remembers the past, and how hard it was to reject Peter’s proposal. It can be observed that the time is changed from present to past. In TT-1, the translator said “neden o yaz onunla evlenmemeye karar verdim sanki”, which presents a different meaning than the original, because Clarissa does not regret her decision, instead, she is stating that she remembers why she rejected him. It is also possible to observe that the

translator used the strategy of deletion, and omitted the parts “she wondered”, and “I remember”, which resulted in a loss in the meaning. The same change in the meaning for the first expression can be seen in TT-2, TT-3 and TT-4 too as they used “neden bu kararı verdim ki”, “neden bu kararı vermişti ki”, “ve neden böyle bir karar vermiştim ki”, which implies that Clarissa is questioning herself about her decision. However, she is actually emphasizing that she remembers why she did not accept Peter’s proposal and how hard it was for her. In TT-5, on the other hand, the translator said “nasıl – ve neden – karar verdiğimi”, which provides the exact meaning of the original expression. In addition, it can be observed that all of the translators used the strategy of repetition, and said “diye düşündü/ dedi Clarissa” for the present tense, and “şimdi hatırlıyorum/ anımsıyordun” in order to create the link to the past tense (except for TT-1 as stated above). In this regard, they all provided the change from present to past tense.

As it is underlined in the second chapter, *Mrs. Dalloway* is not an old novel, and there are not dramatic changes in the language and culture of both the source and target texts. However, Woolf used stream of consciousness technique, which provided many transitions between past and present times. The translators’ competence regarding to reflect these flows of thought in the target texts are examined in the examples above. In the next section, the place factor is analysed in detail.

### 3.7.4. The Place Factor

#### Example 1:

ST: ... a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said with influenza) before Big Ben strikes. (p. 6)

TT-1: ... garip bir sessizlik, daha doğrusu gizemli bir şeyler duyar, açıklanmaz bir kesinti (ama belki de kalbi hasta olduğu için öyle geliyordu, denilenlere bakılırsa), Big Ben vurmadan önce. (p. 10)

TT-2: ... bir sessizlik, ya da törensellik duygusu geliyordu insana; Big Ben vurana kadar tarifi imkansız bir duraklama; bir endişe (ama senin kalbinden olabilir bu demişlerdi, grip etkilemiştir). (p. 6)

TT-3: ... Big Ben çalmadan hemen önce, açıklanmaz bir duraksama olurdu; asılı kalırdı sanki her şey bir anlığına (gerçi bunun hastalıktan etkilenmiş olan kalbi olabileceği söylenirdi). (p. 6)

TT-4: ... Big Ben vurmadan önce tanımlanamaz bir duraklama; bir endişe (ama bu onun kalbi de olabilirdi, gripten etkilendiğini söylemişlerdi) vardı. (p. 6)

TT-5: ... derin bir sessizlik, ya da ciddiyet; tarif edilemeyen bir duraksama; bir belirsizlik (kalp rahatsızlığının etkisiyle böyle hissediyor olabileceğini söylemişlerdi ona) hissedirdi Big Ben'in çanları çalmadan önce, ... (p. 6)

In this example, the writer of the source text refers to the strikes of the famous clock tower of London, Big Ben. The translators in TT-1, TT-2, TT-3, and TT-4 used the strategy of repetition and source-oriented translations by using “vurma” or “çalma” to describe the strikes. However, these translations do not give the target readers any clue that Big Ben is a clock tower, therefore for someone who does not know the tower these will be ambiguous sentences. In TT-5, on the other hand, the translator preferred to translate it as “Big Ben'in çanları çalmadan önce”. He applied the strategy of intratextual gloss with a target-oriented approach in order to enable the target readers to understand what Big Ben is, and added the word “çanları” to point out that it is a clock tower, and therefore gave a better explanation of the place.

### **Example 2:**

ST: She remembered once throwing a shilling into the Serpentine. (p. 11)

TT-1: Bir keresinde para atmıştı Serpentine'a hatırlıyordu da. (p. 15)

TT-2: Bir keresinde parktaki Serpentine gölüne bir şilin attığını hatırladı. (p. 11)

TT-3: Bir keresinde Serpentine gölüne bir şilin atmıştı. (p. 12)

TT-4: Serpentine havuzuna bir keresinde bir şilin attığını hatırladı. (p. 12)

TT-5: Bir keresinde Serpentine'a bir şilin attığı geldi aklıma. (p. 11)

Serpentine is the name of a lake located in London. When the translators use the strategy of repetition, and do not mention that it is a lake and say “Serpentine'a” by using a source-oriented approach as in TT-1 and TT-5, it becomes hard for the target readers to understand what exactly Serpentine is. Translating this phrase as “Serpentine havuzuna” as in TT-4 results in an incorrect rendering, because Serpentine is a lake, not a pool. Therefore, making a target-oriented translation by using the strategy of intratextual gloss as referring to it as “Serpentine gölü” as used in TT-2 and TT-3 provide clear information for the target readers about the lake, because the addition of the expression “gölü” renders the meaning that Serpentine is a lake.



**Example 3:**

ST: Only last autumn, she and Septimus had stood on the Embankment wrapped in the same cloak ... (p. 19)

TT-1: Daha geçen güz Septimus'la aynı trençkota sarınmış, Embankment'in orada durmuşlardı. (p. 21)

TT-2: Daha geçen sonbaharda Septimus'la birlikte aynı paltoya sarınarak Embankment'ta durmuşlardı ... (p. 19)

TT-3: Daha geçen sonbaharda aynı paltoya sarınıp Embankment'ta durmuşlardı Septimus'la birlikte ... (p. 19)

TT-4: Daha geçen sonbahar o ve Septimus aynı pelerine sarılıp nehrin kıyısında durmuşlardı ... (p. 19)

TT-5: Geçen sonbaharda Septimus'la birlikte rıhtımda, birlikte aynı pelerine sarılmış vaziyette durmuşlar, ... (p. 18)

In this example, the translations of “Embankment” draw one’s attention, which is the name of a road and river-walk along River Thames. In TT-1, the translator made a source-oriented repetition used “Embankment’in orada durmuşlardı”, which provided no clue to the target readers about what is Embankment. In TT-2, the translator used “Embankment’ta durmuşlardı”, and made a target-oriented extratextual gloss by giving a footnote explaining it as “Thames Nehri’nin kuzey kıyısı boyunca uzanan set” (p. 19), and therefore provided the meaning of Embankment to the target readers. The translator in TT-3 made repetition, and said “Embankment’ta durmuşlardı”, which does not refer to the river in the target text at all. In TT-4, on the other hand, the translator applied deletion by omitting “Embankment”, and made a semantic rendering of the phrase, and said “nehrin kıyısında durmuşlardı”. This translation enabled the target readers to understand that they stood near a river, but this did not provide specific information about which one it is. Likewise, in TT-5, the translator made deletion, and said “rıhtımda”, and presented the impression of a river in the target text, but he also omitted the proper name, Embankment. “Embankment kıyısında/ rıhtımında” might be an alternative to use in this regard, as it provide both the meaning and the proper name.

**Example 4:**

ST: The crush was terrific for the time of the day. Lords, Ascot, Hurlingham, what was it? she wondered, for the street was blocked. (p. 20)

TT-1: Bu saatlerde böyle kargaşa görülmüş şey değildi. Lord Ascot mu, Hurlingham mı neydi bu? Yol bütün bütün tıkanmıştı. (p. 22)

TT-2: Günün o saati için kalabalık korkunçtu. Lord Ascot mu, Lord Hurlingham mı, hangisi? diye düşündü Clarissa, çünkü sokak tıkanmıştı. (p. 20)

TT-3: Günün o saati için korkunç bir kalabalık vardı. Yok tıkanmıştı, Lordlar, dedi kendi kendine, acaba hangisi Ascot mu, Hurlingham mı? (p. 20)

TT-4: Günün o saatinde kalabalık korkunçtu. Lord Ascot mu, Lord Hurlingham mı, hangisiydi diye merak etti, çünkü cadde kapatılmıştı. (p. 21)

TT-5: Kalabalık, günün o saati için fazla yoğundu. Lord Ascot mu bu Lord Hurlingham mı? diye merak etti caddenin tıkanmış olduğunu görünce. (p. 19)

Lords is the name of a cricket ground located in London, and similarly Ascot is the name of a racecourse. Hurlingham, on the other hand, is an exclusive social club where its private members can play various games such as tennis, squash and polo. In TT-1, TT-2, TT-4 and TT-5, the translators referred to these places as “Lord Ascot” or “Lord Hurlingham” which gives the reader an impression that they are human beings. Likewise, in TT-3, the translator used “Lordlar... Ascot mu, Hurlingham mı?”, and caused a wrong impression about the places. None of the translators could use the translation strategies of Aixela in this example. As there is a low possibility for the Turkish reader group to know about Lords, Ascot and Hurlingham, the translators could have used the strategy of limited univesalization, and made target-oriented additions, and used idioms such as “Lords/Ascot sahası” or “Hurlingham klübü”. According to original text, the character thinks that the street is blocked because there must be a game in one of these clubs; however this meaning is lost in the translations, and we infer from the translated works that a Lord will pass, and that is the reason for blocking the street.

### **Example 6:**

ST: He took the paper. Surrey was all out, he read. There was a heat wave. Rezia repeated: Surrey was all out. (p. 159)

TT-1: Gazeteyi aldı Septimus, Surrey'nin yenildiğini okudu. Bir sıcak dalgası gelmiş. Surrey yenilmiş diye yineledi karısı. (p. 144)

TT-2: Septimus gazeteyi aldı. Bütün Surrey dışarıda, diye okudu. Sıcak dalgası gelmişti. Rezia da yineledi: Bütün Surrey dışarıda. (p. 156)

TT-3: Septimus gazeteyi aldı. Tüm Surrey dışarıda, diye okudu. Sıcak dalgası geldi. Rezia da yineledi aynını: Bütün Surrey dışarıda. (p. 164)

TT-4: Septimus gazeteyi aldı. Bütün Surrey şehir dışında, dedi Septimus. Bir sıcak dalgası geliyordu. Rezia tekrarladı: Bütün Surrey şehir dışında. (p. 166)

TT-5: Septimus gazeteyi aldı. Surrey direniyor, diye okudu. Bir sıcak hava dalgası geliyordu. Rezia onun söylediklerini tekrarladı: Surrey direniyor. (p. 148)

Surrey is the name of a county cricket club founded in 1845. In this sentence, Woolf is most probably referring to a match played between Surrey and Yorkshire as Bradshaw states “Septimus glances at a headline which indicates that ten of the eleven Surrey county cricket team batsmen have lost their wickets, thus ending their first innings in their match against Yorkshire.” (2009: 182) Therefore, it is underlined in the original sentence that Surrey lost the game. In TT-1, the translator could not use any strategy, but made a target-oriented translation, and said “Surrey’nin yenildiğini okudu”, providing the meaning that Surrey was a team, and lost the match. In TT-2 and TT-3, on the other hand, the translators used the strategy of repetition, and made a word for word translation by using “Bütün Surrey dışarıda” with a source-oriented approach, which gives no clue to the target readers about what Surrey is, or how it can be out. In TT-4 and in TT-5, it is not possible to observe any translation strategies. In TT-4, the translator preferred to use “Bütün Surrey şehir dışında”, and therefore rendered a totally different meaning in the target text, as Surrey is not out of the city. Finally in TT-5, the translator said “Surrey direniyor”, which means “Surrey is resisting” in Turkish language. In this regard, this expression does not imply that Surrey is a cricket club, and it is not clear why or to what it is resisting.

### **Example 7:**

ST: First on the top of some hill there she would stand, hands clapped to her hair, her cloak blowing out, pointing, crying to them – She saw the Severn beneath. (p. 169)

TT-1: Clarissa’nın önce elleri saçlarında bir tepede duruşu; paltosu rüzgarda uçuyor, eliyle, bakın, diye gösteriyor onlara, bakın aşağıdan Severn geçiyor. (p. 153)

TT-2: Önce bir tepenin üzerinde dururdu Clarissa, elleriyle saçlarını korur, mantosu rüzgarda dalgalanır, eliyle bir yeri işaret edip onlara seslenirdi – aşağıda Severn’i gördüm derdi. (p. 165)

TT-3: Önce, elleri saçlarında gezinerek, mantosu rüzgarda dalganarak dururdu Clarissa bir tepenin üzerinde, işaret ederdi, ‘Aşağıda Severn’i gördüm,’ diye seslenirdi onlara. (p. 174)

TT-4: Önce tepenin birinde dururdu, saçını elleriyle tutardı Clarissa, mantosu rüzgarda uçardı, işaret eder, onlara bağırdı, aşağıda Severn'i gördüğünde. (p. 177)

TT-5: Önce bir tepenin üzerinde durduğunu görürdü, elleriyle saçlarını toplamış, mantosu uçuyor, aşağıdakileri işaret ediyor, haykırıyordu onlara doğru – Severn'i görebiliyordu durduğu yerden. (p. 158)

In this example, the writer talks about a river called Severn. However, the translators could not use any translation strategies, and did not include any clue for the target reader in translations to let them understand that Severn is the name of a river. They used expressions such as “aşağıdan Severn geçiyor” in TT-1, “aşağıda Severn'i gördüm” in TT-2 and TT-3, “Severn'i gördüğünde” in TT-4, and “Severn'i görebiliyordu” in TT-5. None of these translations reflects that Severn is a river in the target texts. In order to overcome the ambiguity and give the exact meaning of Severn, the translators could have used the strategy of intratextual gloss by saying “Severn Nehri” in this context.

#### **Example 8:**

ST: He would go to Oxford and poke about it in the Bodleian. (p. 173)

TT-1: Oxford'a gider araştırma yapardı. (p. 156)

TT-2: Oxford'a gidip kitaplıkta araştırma yapacaktı. (p. 169)

TT-3: Oxford'a gidecek, Bodleian Kütüphanesi'nde araştırma yapacaktı. (p. 179)

TT-4: Oxford'a gidecek ve kütüphaneden araştırma yapacaktı. (p. 181)

TT-5: Oxford'a gidip Bodleian Kütüphanesi'nde araştırma yapabilirdi. (p. 162)

Bodleian Library is one of the oldest and biggest libraries located in Europe, including over 12 million items. It is the main research library of the University of Oxford. In TT-1, the translator used the strategy of deletion, and omitted the proper name “Bodleian”, and used only “Oxford” in the translation, which resulted in a loss in the meaning, because “Oxford” is a name of a city too. Therefore, it does not directly refer to the university or its library. In TT-2, the translator used “kitaplık” for “Bodleian”, however, a person does not do his research in “kitaplık”, but in “kütüphane” in Turkish. In TT-4, the translator said “kütüphane”, by using the strategy of deletion as the translator omitted the proper name “Bodleian”, which did not exactly provide the meaning of the original. In TT-3 and TT-5, on the other hand, the translators used the strategy of

intratextual gloss by saying “Bodleian Kütüphanesi”, and used both an explanatory word as “kütüphane” and the proper name “Bodleian” which can be considered as the most acceptable translation in this context, as it clearly provided the meaning of the original in the target texts.

As it is analysed in the examples above, if the translators use explanatory words within the translations in order to provide a clear understanding of the places, they could present more adequate translations. After the place factor, the audience factor will be analysed in the next section.

### 3.7.5. The Audience Factor

#### Example 1:

ST: ... this being Mrs. Dalloway; not even Clarissa any more; this being Mrs. Richard Dalloway. (p. 13)

TT-1: ... bu Mrs. Dalloway olmak; Clarissa bile olmamak; bu Mrs. Richard Dalloway olmak. (p. 17)

TT-2: Mrs. Dalloway olarak; Clarissa bile değildi artık; Richard Dalloway’in eşiydi. (p. 13)

TT-3: ... Bayan Dalloway olarak, ilerliyordu, Bayan Richard Dalloway olarak; artık Clarissa bile değildi. (p. 14)

TT-4: ... Bayan Dalloway olarak yürüyordu; artık Clarissa değildi, sadece Richard Dalloway’in karısıydı. (p. 14)

TT-5: ... Mrs. Dalloway olmak; artık Clarissa bile değildi, sadece Mrs. Richard Dalloway olmak vardı. (p. 12)

In English culture, when a woman gets married, she can be called by her husband’s name by adding a title of “Mrs.” in front of it. Clarissa refers to this situation in this sentence as a loss of her own identity, and becoming someone else. However, in Turkish culture, it is not the same, and the woman will only get her husband’s surname, that’s why it can be challenging for the target reader to understand what Clarissa implies in this sentence. Therefore, the source-oriented translations made by using the strategy of repetition as “Mrs./Bayan Richard Dalloway olmak” as used in TT-1, TT-3, and TT-5 are not clear explanations for the target readers, because they might not understand

what it means to be “Mrs. Richard Dalloway”. In this context, the translators in TT-2 and TT-4 applied the strategy of limited universalization, and used a target-oriented expression by replacing the original reference with another expression that is easier to understand by the target readers. They said “Richard Dalloway’in eşiydi/karısıydı”, and gave a better rendering of the meaning as it did not include the name of Clarissa, and addressed her by the name of her husband.

### **Example 2:**

ST: If Dr. Holmes found himself even half a pound below eleven stone six, he asked his wife for another plate of porridge at breakfast. (p. 101)

TT-1: Kendisi on bir buçuk stone’dan aşağı biraz düşecek olsa, kahvaltıda bir tabak yulaf lapası daha isterdi. (p. 93)

TT-2: Kendisi 75 kilodan biraz bile aşağı düşecek olsa sabah kahvaltısında karısından bir tabak fazladan yulaf lapası isterdi. (p. 99)

TT-3: Oysa kendisi 73 kilonun altına düşse hemen kahvaltıda karısından fazladan bir tabak yulaf lapası istermiş. (p. 104)

TT-4: Dr. Holmes eğer kendisini zayıflamış hissederse kahvaltıda karısından bir tabak daha yulaf lapası istermiş. (p. 105)

TT-5: Dr. Holmes 75 kilodan bir gram aşağı düştüğünü görse hemen karısından ikinci bir tabak yulaf lapası isterdi. (p. 94)

Stone is a unit of measure, and one stone is equal to 6.3 kilograms. As kilogram is used as a means of measurement in Turkey, Turkish people are not familiar with stones. The translator in TT-1 made a source-oriented translation by using the strategy of repetition, and translated “eleven stone six” as “on bir buçuk stone”, which will be confusing for the target reader group. “Eğer kendini zayıflamış hissederse” as used in TT-4 provides the meaning; however, the translator used the strategy of deletion, and omitted the unit of measure. Therefore, the emphasis on the eleven stone six is lost in the translation. Hence, it can be observed that the translators in TT-2, TT-3 and TT-5 used the closest reference to the original by making a target-oriented translation. They used the strategy of linguistic translation, and translated this section as “75 / 73 kilo”, which are the approximate numbers as kilograms. As the units of measurement, stone, is translated as the Turkish equivalent of it as kilograms it can be regarded as a linguistic translation.

**Example 3:**

ST: ... so that if there was a church building, or a church decaying, she bribed the sexton, got the key and took photographs, which were scarcely to be distinguished from the work of professionals, while she waited. (p. 105)

TT-1: ... öyle ki bir kilise yapılsa ya da yıkılsa hemen kayyuma rüşvet verir, anahtarı aldığı gibi profesyonellerinkinden güç ayırtedilen fotoğraflar çekerdi, bunları düşünürdü işte. (p. 96)

TT-2: ... öyle ki inşa edilen ya da yıkılmakta olan bir kilise varsa, zangoca rüşvet verir, anahtarı alır ve profesyonellerin çektiğinden farksız fotoğraflar çekerdi. (p. 103)

TT-3: ... ne zaman bir kilise inşa edilse ya da yıkılsa, zangocun eline biraz para sıkıştırıp anahtarı alır, kilisenin fotoğraflarını çekerdi, öyle ki profesyonellerin fotoğraflarından ayırt edilemezdi onun çektikleri. (p. 108)

TT-4: ... eğer yapılan ya da yıkılacak olan bir kilise varsa zangoca rüşvet verip anahtarı alır, fotoğraflarını çekerdi, çalışmalarını profesyonellerinkinden farksız olurdu. (p. 109)

TT-5: ... ne zaman bir kilise inşaatı ya da yıkımı olsa, oranın hademesine rüşvet verir, anahtarı alır ve fotoğraf çekerdi, bu fotoğrafları da profesyonel fotoğrafçıların çektiklerinden ayırmak son derece güç olurdu; bunları düşünüyordu otomobilin içinde kocasını beklerken. (p. 98)

In this example, the word “sexton” draws the reader’s attention. This word is used to describe the janitor of a church. It is possible to state that the translators in TT-1, TT-2, TT-3 and TT-4 made source-oriented translations, and they could not use any translation strategies. In TT-1, the expression is translated as “kayyum”, when in TT-2, TT-3 and TT-4, the translators preferred to use “zangoç”. As Turkey is a Muslim country, and “sexton” is an expression related to Christianity, it might be hard for the target language reader to understand what “kayyum” or “zangoç” mean as they are scarcely used in colloquial language. Therefore, it is observed that the translator in TT-5 made a target-oriented translation, and used the strategy of limited univesalization by replacing the expression with a more commonly used reference, and said “oranın hademesi”, which provided a better understanding of the term, and enabled the target readers to understand the expression in their own cultural context.

**Example 4:**

ST: And so, gathering courage, he looked at the sideboard; the plate of bananas; the engraving of Queen Victoria and Prince Consort; at the mantelpiece, with the jar of roses. (p. 156)

TT-1: Yüreklenerek büfeye baktı, muz tabağına, Kraliçe Viktoria'yla kocasının gravürüne, üstünde gül vazosunun durduğu şömine rafına. (p. 141)

TT-2: Cesaretini toplayarak, büfeye baktı; muz tabağına; Kraliçe Viktorya ile Prens Consort'un gravürüne; vazodaki güllerin durduğu şömine rafına. (p. 153)

TT-3: Böylece cesaretini toplayarak büfeye baktı; muz tabağına; Kraliçe Viktorya ile Prens Consort'un gravürüne; şömine rafına, üzerinde duran vazodaki güllere. (p. 160-161)

TT-4: Böylece cesaretini toplayarak büfeye baktı; muz tabağına; Kraliçe Viktorya ile Prens Consort'un gravürlerine; üzerinde güllerle dolu bir vazo olan şömineye. (p. 163)

TT-5: Ve arkasından cesaretini toplayıp büfeye doğru baktı; muz dolu tabağa, Kraliçe Viktorya ve Prens Consort gravürüne, üzerindeki vazoda güller olan şömine rafına. (p. 145-146)

Prince Consort is a title of addressing, which is given to the husband of Queen Regnant. They do not have the right to be a King on their own. This title is expressed with its Turkish transcription as "Konsort Prens" in Turkish language. However, the translators made source-oriented translation by using repetition, and said "Prens Consort" in TT-2, TT-3, TT-4, and TT-5, which makes the reader to think that "Consort" is a proper name of a specific person. In TT-1, on the other hand, the translator used the strategy of limited universalization with a target-oriented approach, and preferred to explain the meaning, and therefore said "Kraliçe Viktoria'yla kocası", which provides an adequate translation. As Turkey has not been ruled by any king, any title of addressing related to kingdom might be challenging for the target readers to understand. Therefore, explaining the meaning of the title and saying as "Kraliçe Viktoria'yla kocası" enables the target readers to understand the expression much better.

### **Example 5:**

ST: The tokay, said Lucy, running in. Mr. Dalloway had sent for the tokay, from the Emperor's cellars, the Imperial Tokay. (p.182)

TT-1: Koşarak içeri giren Lucy, Tokay dedi, Mr. Dalloway, İmparator'un mahzenlerindeki Tokay şarabından getirilmesini buyurmuştu. (p. 165)

TT-2: Tokay şarabı, dedi içeri dalan Lucy. Mr. Dalloway Tokay'ı getirsin diye yollamıştı onu, İmparator'un mahzenindeki Tokay'ı. (p. 178)

TT-3: Tokay şarabı, dedi içeri dalan Lucy. Bay Dalloway Tokay için yollamıştı onu, İmparatorun mahzenindeki Tokay, İmparatorluk Tokay'i için. (p. 188)



TT-4: Tokay şarabı, dedi Lucy koşarak mutfağa girerken. Bay Dalloway İmparatorun mahzeninden, Tokay şarabı getirmesini istemişti. (p.190)

TT-5: <sup>(3)</sup>Tokay dedi Lucy koşarak mutfağa girerken. Mr. Dalloway İmparator'un mahzenlerinden gelen İmperial Tokay'i istemişti. (p. 170)

Imperial Tokay is a kind of sweet, white wine peculiar to Hungary. In TT-1, TT-2, TT-3 and TT-4, there is no information related to the characteristics of tokay, and the translators could not use any translation strategies for this example. However, in TT-5, the translator applied the strategy of extratextual gloss with a target-oriented approach. In this regard, he gave a footnote explaining it as “<sup>(3)</sup> Tokay: Macaristan'a özgü tatlı, beyaz şarap.”, (p. 170) and provided the target readers with the necessary information about what a tokay is with this explanation in the outside of the text. He also said “İmparator'un mahzenlerinden *gelen*” in order to translate “*from* the Emperor's cellars” when other translators used “İmparator'un mahzenindeki”, which gives the reader an impression as if Tokay were still in the cellars and someone went to bring them.

As it is underlined in the examples, it is important to provide the meaning for the target readers in a way that they will understand the situation or the fact in their own cultural context. In the next section, the speaker factor will be analyzed.

### 3.7.6. The Speaker Factor

#### Example 1:

ST: “Good-morning to you, Clarissa!” said Hugh, rather extravagantly, for they had known each other as children. “Where are you off to?” (p. 7-8)

TT-1: “Günaydın Clarissa'cığım!” diye haykırdı Hugh duygularını gizlemeden; çocukluk arkadaşlarıydılar. “Nereye böyle?” (p. 11)

TT-2: “Günaydınlar Clarissa!” dedi Hugh, abartarak, çünkü birbirlerini küçükten beri tanıyorlardı. “Nereye böyle?” (p. 8)

TT-3: “Günaydın Clarissa'cığım!” dedi Hugh abartılı bir tavırla, ne de olsa çocukluktan tanışıyorlardı. “Nereye böyle?” (p. 8)

TT-4: “Günaydınlar Clarissa!” dedi Hugh abartılı bir şekilde, çünkü çocukluktan beri tanıyorlardı birbirlerini. “Nereye gidiyorsun?” (p. 8)

TT-5: “Günaydın Clarissa!” dedi Hugh, ancak birbirlerini çocukluktan beri tanıyan kişilerin birbirlerine seslenebilecekleri bir samimiyetle. “Nereye böyle?” (p. 7)

In this example, it is important to include the sincere relationship between Clarissa and Hugh in the target texts, as they are friends since their childhood. In TT-1 and TT-3, the translators preferred to use “Günaydın Clarissa’cığim!”. In this regard, they used the strategy of limited universalization with a target-oriented approach, and changed the structure of the expression by adding the suffix “-cığim”, which is used in order to provide affection and intimacy; therefore, the translators enabled to provide the same meaning in the target language. In TT-2 and TT-4, on the other hand, the translators again made a target-oriented translation by using the strategy of limited universalization, and used “Günaydınlar Clarissa!”, in which the suffix “-lar” is used so as to reflect the close relationship. In TT-5, it can be observed that the translator used a neutral expression as “Günaydın Clarissa!”, which can be used both warmly and repulsively. He also said “ancak birbirlerini çocukluktan beri tanıyan kişilerin birbirlerine seslenebilecekleri bir samimiyetle”, and did not directly give the information that Clarissa and Hugh knew each other since their childhood. In addition to these, the translator in TT-4 said “Nereye gidiyorsun?” while the translators in TT-1, TT-2, TT-3 and TT-5 used “Nereye böyle?”, which has a more sincere connotation than the previous translation.

### **Example 2:**

ST: Now it was time to move, and, as a woman gathers her things together, her cloak, her gloves, her opera-glasses, and gets up to go out of the theatre into the street, she rose from the sofa and went to Peter. (p. 53)

TT-1: Kalkma zamanı gelmişti; paltosunu, eldivenlerini, opera dürbününü toplayarak, dışarı, sokağa çıkmak için yerinden kalkan bir kadın tavrıyla sedirden kalkarak Peter’a doğru yürüdü. (p. 52)

TT-2: Kıpırdamalıydı artık, eşyasını toplayan, mantosunu, eldivenlerini, opera dürbününü eline alan ve operadan sokağa çıkmak için ayağa kalkan bir kadın gibi kalktı kanepeden, Peter’ın yanına gitti. (p. 52)

TT-3: Kalkmalıydı artık Clarissa, operadan çıkmak için eşyalarını, mantosunu, eldivenlerini ve opera dürbününü toparlayıp ayağa kalkan bir kadın edasıyla kalktı kanepeden, Peter’a yaklaştı. (p. 55)

TT-4: Şimdi harekete geçme zamanıydı, bir kadın olarak eşyalarını toplamalıydı, paltosunu, eldivenlerini, opera dürbününü alıp tiyatroya gitmek için sokağa çıkan bir kadın gibi kanepeden kalktı ve Peter'in yanına gitti. (p. 56)

TT-5: Artık gitme zamanı gelmişti; bir kadının eşyalarını toplaması gibi, paltosunu, eldivenlerini, opera dürbününü toparlayıp tiyatro salonundan dışarı, sokağa çıkması gibi kanepeden kalktı ve Peter'in yanına gitti. (p. 49)

Clarissa Dalloway is coming from the upper class of England, and the reflections of her class can be observed in her language use. In this example, the metaphor Clarissa used is about a woman who gathers her things when coming out of a theatre. In this regard, theatre, gloves, and opera-glasses are the expressions belonging to the upper class, because people from lower class are not expected to go to theatre, and to wear gloves or opera-glasses. In this framework, it can be observed that the translator in TT-1 used the strategy of deletion, and did not use "theatre" in the target text, which resulted in a loss in the meaning. She also translated "sofa" as "sedir", which is commonly used in small villages, and is not an expression related to the high class. In the other translations, the translators are observed to use the strategy of repetition with word for word translations or close references with a target-oriented approach. For example, in TT-2, the translator used "opera" for "theatre", which is not the exact equivalent of the word, but can be accepted in this context. She also used "eldivenler, opera dürbünü, kanep", which are also adequate word choices in this regard. Similar usages can be observed in TT-3 and TT-5, as the translators chose to use "eldivenler, opera dürbünü, kanep, opera/tiyatro" which can be associated with the high class. In TT-4, on the other hand, the translator used "bir kadın olarak eşyalarını toplamalıydı", and "tiyatroya gitmek için sokağa çıkan bir kadın gibi kanepeden kalktı"; however, it is totally unnecessary to use "bir kadın olarak" in the first sentence, because this expression refers to the part "as a woman gathers her things together...", and the translator had already used it as "...bir kadın gibi" at the end of the sentence. There is also a misunderstanding in this translation, because the translator said "tiyatroya gitmek için" to translate "go out of the theatre", which actually means "tiyatrodan çıkmak" in the target language. It is observed in these translations that the translators preferred to use the strategy of repetition in order to come up with similar expressions in the target texts.

**Example 3:**

ST: But I too, she thought, and, taking up her needle, summoned, like a Queen whose guards have fallen asleep and left her unprotected ... (p. 49)

TT-1: Clarissa, iğneyi eline aldı, nöbetçileri uyuduğu için koruyucusuz kalmış bir kraliçeyi andırıyordu; ... (p. 49)

TT-2: Ama ben de, diye düşündü ve iğnesini ele alarak, nöbetçileri uyuyunca korunmasız kalan - ... - bir kraliçe gibi ... (p. 49)

TT-3: Fakat, diye düşündü iğnesini eline alırken, muhafızları uykuya dalınca korunmasız kalan bir Kraliçe gibi ... (p. 51)

TT-4: Ama ben de, diye düşündü Clarissa, iğnesini alırken muhafızları uyuyunca korumasız kalan bir kraliçe gibi ... (p. 52)

TT-5: Ama ben de, diye düşündü, iğnesini eline alarak, korumaları uykuya dalıp onu korumasız bırakmış bir kraliçe gibi hissetti kendini ... (p. 46)

Clarissa is raised by an intellectual family, and she has an elite environment. Throughout the novel, it is possible to observe that she has many friends who are noble ladies and gentlemen. Even the Prime Minister of the country comes to her party with his wife. Therefore, Clarissa is expected to have an upper class language, addressing to that high level. This elegant language use can be seen even in her metaphors. For instance, in the sentence given above, Clarissa resembles herself to a Queen whose guards left her unprotected. It is not likely for the people from lower class to use such a metaphor, because they do not have any direct relationship with the Queen. They will not resemble themselves to a Queen most probably. In this context, it can be observed that the translators used the strategy of repetition. The translator in TT-1 used “bir kraliçeyi andırıyordu” when the translators in TT-2, TT-3, TT-4 and TT-5 used “... bir kraliçe gibi” which are both acceptable target-oriented translations in this regard as they provide close references to the original meaning in the target language.

**Example 4:**

ST: For she never spoke of England, but this isle of men, this dear, dear land, was in her blood (without reading Shakespeare), ... (p. 198)

TT-1: Ağzından İngiltere sözü çıkmazdı, “Bu kahramanlar beldesi” derdi, bu aziz vatan; yüreği bu vatan için atıyordu (Shakespeare okumadığı halde); ... (p. 179)

TT-2: Çünkü Lady Bruton İngiltere’den hiç söz etmezdi, ama bu erkekler adası, aziz vatani, damarlarında onun (Shakespeare okumuş olmasa da), ... (p. 193)

TT-3: Belki İngiltere'den hiç bahsetmezdi Leydi Bruton, fakat bu erkekler adası, bu vatan onun kanındaydı (Shakespeare okumamış olsa da), ...

TT-4: Asla İngiltere'den bahsetmezdi, bu erkekler adası, bu kutsal ülke onun kanındaydı (Shakespeare okumazdı bile), ... (p. 207)

TT-5: Kendisi İngiltere hakkında hiç konuşmazdı ama bu erkekler adası, bu sevgili, canım toprak onu kanında, canındaydı (Shakespeare okumamış olsa da), ... (p. 185)

Lady Bruton comes from an upper class family in England, and in this example, a connection between her words and Shakespeare's is built, which emphasizes that she is an intellectual woman from the upper class, as the people from the lower class are not likely expected to know even the name of the significant poet and writer, Shakespeare. The expression "this isle of men, this dear, dear land" is mentioned in Shakespeare's *Richard II* as Bradshaw states "Even 'without reading Shakespeare', Lady Bruton manages to evoke John of Gaunt's impassioned words on the state of England in Shakespeare's *Richard II*:"

This land of such dear souls, this dear dear land,

Dear for her reputation through the world." (2009: 184)

In this regard, it is possible to say that the words of Lady Bruton was written in reference to Shakespeare's lines, even though she did not read the play. In TT-1, the translator could not use any translation strategies of Aixela, and preferred to use a quotation mark, and said "Bu kahramanlar beldesi". In this regard, the quotation mark gives the impression that these sentences do not belong to Lady Bruton, but it does not create the link to Shakespeare's play. In the other translations, source-oriented translations by using the strategy of repetition can be observed as the translators made word for word translations. They used "bu erkekler adası, aziz vatani, damarlarındaydı onun" in TT-2, "bu erkekler adası, bu vatan onun kanındaydı" in TT-3, "bu erkekler adası, bu kutsal ülke onun kanındaydı" in TT-4, and "bu erkekler adası, bu sevgili, canım toprak onu kanında, canındaydı" in TT-5. All of these translations explained that Lady Bruton did not read Shakespeare in the parenthesis. However, the link between Lady Bruton and Shakespeare could not be established in any of the translations. In addition, the translator in TT-5 should have used "onun kanında", instead of "onu kanında" in this regard.

In the examples given above, the effects of one's status on his/her language use were examined in detail. In *Mrs. Dalloway*, it is possible to observe that Clarissa Dalloway is using expressions referring to her upper class in the community. In this regard, affective implications will be examined in the next section.

### 3.7.7. Affective Implications

#### Example 1:

ST: He was in love! Not with her. With some younger woman, of course. (p. 51)

TT-1: Aşıkmiş. Kendisine değil. Daha genç bir kadına tabi. (p. 50)

TT-2: Aşıktı Peter! Kendisine değil. Daha genç bir kadına elbette. (p. 50)

TT-3: Peter aşık olmuştu demek. Kendisine değil elbette, çok daha genç bir kadına. (p. 52)

TT-4: Peter aşık olmuştu. Ancak ona değildi. Elbette daha genç bir kadına. (p. 53)

TT-5: Peter aşıktı! Ama ona değil. Ondan çok daha genç bir kadına elbette. (p. 47)

In this sentence, Clarissa is shocked to hear that Peter is in love, and she expresses her feelings by saying "He is in love!". The translators in TT-1, TT-3, and TT-4 are not observed to use any translation strategies while the translators in TT-2 and TT-5 used the strategies of repetition. The emphasis and Clarissa's surprise are underlined with the interjection in this sentence. Therefore, the translations such as "Aşıkmiş." or "Peter aşık olmuştu.", as used in TT-1, TT-3 and TT-4 omitted the emphasis of the source language, and give an impression that Clarissa is indifferent to Peter's being in love. The translators in TT-2 and TT-5, on the other hand, used repetition with a target-oriented approach and said "Aşıktı Peter!" or "Peter aşıktı!", presenting the target readers the astonishment of Clarissa with the interjection they used at the end of the sentences.

#### Example 2:

ST: When the damned fool came again, Septimus refused to see him. (p. 102)

TT-1: Allahın belası herif bir daha gelince Septimus onun yüzünü görmek istemedi. (p. 93)

TT-2: O lanet olası budala yeniden geldiğinde Septimus onu görmeyi reddetti. (p. 100)

TT-3: O lanet olası budalanın bir dahaki gelişinde, Septimus onu görmeyi reddetmişti. (104)

TT-4: O lanet olası ahmak yeniden geldiğinde Septimus onu görmeyi reddetti. (p. 106)

TT-5: Lanet olası budala tekrar geldiğinde, Septimus ona muayene olmak istemedi. (p. 94)

In this example, Septimus refers to Dr. Holmes, whom he hates, as “the damned fool”. The translation “Lanet olası” as used in TT-2, TT-3, TT-4 and TT-5 are not generally used in colloquial language in Turkey, but it is an expression with which Turkish people are familiar in the dubbing of English movies. The translators used the strategy of absolute universalization with a source-oriented approach, and left the expressions as it is in the original. They made a word for word translation of the expression instead of replacing it with a more commonly used expression. The translation in TT-1 as “Allahın belası herif”, on the other hand, is a widely-known and used expression of scorn in Turkish, and may give a better rendering of the meaning in this context. The translator is observed to apply the strategy of limited universalization a target-oriented approach, and replace the expression with a close reference in the target language.

### **Example 3:**

ST: “She is a woman with a spiteful tongue,” said Rezia. (p. 156)

TT-1: “Ağzı bozuk bir kadın,” dedi Lucrezia. (p. 141)

TT-2: “Yılan dilli o kadın,” dedi Rezia. (p. 153)

TT-3: “Yılandilli kadın!” dedi Rezia. (p. 161)

TT-4: “Ağzından kötülük saçan bir kadın” dedi Rezia. (p. 163)

TT-5: “O kadının zehirli bir dili var,” dedi Rezia. (p. 146)

In this example, Rezia explains her disgrace to Mrs. Peter by stating that she has a spiteful tongue. The translators in TT-2 and TT-3 applied the strategy of limited universalization with a target-oriented approach, and used the Turkish idiomatic equivalence of having a spiteful tongue, which is “yılan dilli”, and provided a semantic rendering of the expression. Similarly, the translations “Ağzı bozuk” and “zehirli bir dil” as used in TT-1 and TT-5 can also be regarded within the framework of the strategy

of limited universalization, which are also commonly-used expressions to state one person's hateful language use. These can also be regarded as target-oriented translations. However, "ağzından kötülük saçan", as used in TT-4, is not an expression that Turkish people prefer to use in colloquial language; therefore it could be replaced by one of the other translations of the phrase given above.

#### **Example 4:**

ST: He would go to Clarissa's party, because he wanted to ask Richard what they were doing in India – the conservative duffers. (p. 177)

TT-1: Clarissa'nın partisine gidecekti çünkü Hindistan'da olup bitenleri öğrenmek istiyordu – muhafazakarların çevirdikleri dolapları. (p. 159-160)

TT-2: Clarissa'nın davetine gidecekti, çünkü beceriksiz muhafazakarların Hindistan'da neler yaptıklarını Richard'a sormak istiyordu. (p. 173)

TT-3: Clarissa'nın davetine gidecekti, çünkü Richard'a kafasız muhafazakarların Hindistan'da ne halt ettiklerini soracaktı. (p. 182)

TT-4: Clarissa'nın partisine gidecekti, çünkü Richard'a, muhafazakar ahmakların Hindistan'da ne yaptıklarını sormak istiyordu. (p. 184)

TT-5: Clarissa'nın partisine gidecekti, çünkü Richard'a Hindistan'da ne işleri olduğunu sormak istiyordu – geri kafalı hıyarlar. (p. 165)

"Conservative" means someone who is not open to sudden changes or new ideas. "Duffer", on the other hand, implies a person who is stupid or a slow learner. In this context, in TT-1, the translator only used "muhafazakar", and omitted the word "duffer" by using the strategy of deletion, which resulted in a loss of the meaning. The translator in TT-5 could not use any strategy, and he said "geri kafalı hıyarlar", which does not also provide the original meaning, as "conservative" does not mean "geri kafalı" in Turkish. In this regard, "beceriksiz muhafazakarlar", "kafasız muhafazakarlar" and "muhafazakar ahmaklar" as used in TT-2, TT-3, and TT-4 by using the strategy of repetition are the more adequate translations as they are the lexical and semantic equivalences of the idiom in Turkish.

#### **Example 5:**

ST: For it was very charming and quite ridiculous how easily some girl without a grain of sense could twist him round her finger. (p. 172)



TT-1: Kuş beyinli bir kızcağızın bile onu kolayca parmağında döndürebilmesi çok hoştu çünkü, o da gülünç. (p. 155)

TT-2: Yarım akıllı bir kızın onu kolaylıkla parmağının ucunda oynatması da hem çok hoştu hem de çok gülünç. (p. 168)

TT-3: Bir buğday tanesi kadar akli olmayan bir kızın onu parmağının ucunda oynatabilmesi hem çok hoştu, hem de çok gülünç. (p. 177)

TT-4: Kuş kadar beyni olmayan bir kızın onu parmağında kolayca döndürmesi hem sevimli hem de oldukça gülünçtü. (p. 179-180)

TT-5: Bir gram akli olmayan bir kızın bile onu parmağında oynatabiliyor olması ise hem çok hoş hem de çok saçmaydı. (p. 160)

In this example, the translations of “without a grain of sense” draw one’s attention. The translators in TT-1, TT-2, TT-4, and TT-5 used the strategy of limited universalization while the translator in TT-3 used the strategy of repetition. In order to explain in detail, it can be stated that the translator in TT-1 used “kuş beyinli”, which is the exact semantic equivalent of the expression, and provided the meaning of the original. Similarly, in TT-2, the translator preferred to use “yarım akıllı”, which is also a commonly used expression in Turkish language in such a context. In TT-3, on the other hand, the translator made repetition with a source-oriented approach, and said “bir buğday tanesi kadar akli olmayan”, by making a word for word translation, because it is not a used expression in Turkish. The expressions “kuş kadar beyni olmayan” as in TT-4, and “bir gram akli olmayan” as in TT-5 can also be considered as the equivalents of the original expression. Therefore, it can be stated that the translators in TT-1, TT-2, TT-4, and TT-5 made a target-oriented limited universalization, and replaced the expression with an equivalent of it in the Turkish language.

### **3.8. Discussion**

All of the examples analysed in the study are categorized according to the translation criticism model put forward by Katharina Reiss. This model provided the framework for the study. In this regard, the linguistic determinants and extra-linguistic determinants are examined in separate headings. In total, there are eleven headings as the semantic elements, the lexical elements, the grammatical elements, and the stylistic elements for the linguistic components, and the immediate situation, the subject matter, the time

factor, the place factor, the audience factor, the speaker factor, and affective implications for the extra-linguistic determinants. Related examples are randomly chosen from the translated texts, and analysed under the category they are relevant to.

*Mrs. Dalloway* was translated into Turkish by five different translators in total, and all of these translators are included in the study. In this regard, it provided a diversity in terms of the choices of the translators, as each translator had her/his own style and preferred different strategies in different contexts.

The choices of the translators are considered within the scope of the Aixela's translation strategies. Aixela put forward eleven strategies as repetition, orthographic adaptation, linguistic translation, extratextual gloss, intratextual gloss, synonymy, limited univesalization, absolute universalization, naturalization, deletion and autonomus creation. In this regard, the choices of the translators differ, and a distribution of the strategies that the translators used can be observed. The number of the strategies used by the translators are listed in the table below.

	<b>TT-1</b>	<b>TT-2</b>	<b>TT-3</b>	<b>TT-4</b>	<b>TT-5</b>
<b>Repetition</b>	<b>20</b>	<b>26</b>	<b>25</b>	<b>27</b>	<b>23</b>
<b>Orthographic Adaptation</b>	<b>1</b>	<b>1</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Linguistic Translation</b>	<b>4</b>	<b>8</b>	<b>10</b>	<b>5</b>	<b>5</b>
<b>Extratextual Gloss</b>	<b>-</b>	<b>-</b>	<b>1</b>	<b>-</b>	<b>1</b>
<b>Intratextual Gloss</b>	<b>-</b>	<b>1</b>	<b>4</b>	<b>1</b>	<b>5</b>
<b>Synonymy</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>4</b>	<b>-</b>

<b>Limited Universalization</b>	<b>8</b>	<b>8</b>	<b>7</b>	<b>9</b>	<b>6</b>
<b>Absolute Universalization</b>	<b>-</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>2</b>
<b>Naturalization</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Deletion</b>	<b>13</b>	<b>3</b>	<b>6</b>	<b>10</b>	<b>5</b>
<b>Autonomous Creation</b>	<b>2</b>	<b>1</b>	<b>-</b>	<b>1</b>	<b>1</b>
<b>TOTAL</b>	<b>50</b>	<b>51</b>	<b>57</b>	<b>58</b>	<b>48</b>

**Table 1:** The number of the strategies the translators used

In this table, it is possible to see the strategies that are used the most and the least by the translators. The strategies of repetition, linguistic translation, limited universalization, and deletion are mostly preferred by the translators as it is shown in the table. Orthographic adaptation cannot be observed in TT-3, TT-4, and TT-5 while extratextual gloss is not used in TT-1, TT-2 and TT-4. Intratextual gloss, on the other hand, is not used in TT-1 only, as the other translators preferred to use it in some examples. The strategy of synonymy is not observed only in TT-5 while absolute universalization is not used only in TT-1. Naturalization, on the other hand, is not observed in any of the translations while autonomus creation is not applied only in TT-3. Detailed information and comments on the translator's choices of the translation strategies will be given in the next chapter in conclusion.

## CHAPTER IV

### CONCLUSION

Some literary works obtain a great deal of world-wide fame upon their publication, and they are translated into many languages on the world. The literary and stylistic greatness, and the writer's unique language use bring these works to the forefront. As Allen emphasizes, "The masterpieces are penned; their worth is recognized; the endless task of translating and retranslating them into all the languages of the world is launched." (2013: 82) *Mrs. Dalloway*, in this regard, is especially chosen to be analyzed in this thesis, as it is considered as a masterpiece of Virginia Woolf. It has been translated by five different translators into Turkish, and in each translation, the target readers encountered different choices of the translators in order to create a similar form and style in the target language.

The main aim of this thesis was to apply the translation criticism model put forward by Katharina Reiss to a literary text such as *Mrs. Dalloway*, and analyse the choices of the translators within the framework of the translation strategies defined by Aixela. In this regard, the first chapter of the study included general remarks on literary translation and translation criticism. In addition, the aim of the study is explained, and the research questions are determined. The first chapter also included the scope and limitations of the study along with the chapter breakdown.

In the second chapter, the literature review is presented. As the translation criticism model put forward by Reiss forms the framework of the study, detailed information on this model is given. The importance of the source and target languages is clarified, and afterwards, the linguistic components and extra linguistic determinants are explained one by one in detail. As the choices of the translators are considered within the framework of the translation strategies defined by Aixela, the necessary information about these strategies are also given in the second chapter.

The third chapter includes the case study. In the beginning of the chapter, the methodology of the thesis is presented. All of the Turkish translations of *Mrs. Dalloway* is included in the study, and the analysis is made with a comparative point of view while the examples are randomly chosen from the translated texts. In order to

understand a writer's style, it is important to know about her life, education, and ideology. Therefore, in the beginning of this chapter a brief biography of Virginia Woolf is given, and information on her education, writing style and works is presented. Afterwards, a brief summary of *Mrs. Dalloway* is included in order to create a familiarity with the source text. Then, the five different Turkish translations of *Mrs. Dalloway* are mentioned, and information on the translators is provided. The translation criticism part can be found after this heading. The examples found in the translators are categorized under eleven headings. Four of them were linguistic components as the semantic elements, the lexical elements, the grammatical elements, and the stylistic elements while seven of them were extra-linguistic determinants as the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor, and affective implications. The examples chosen from the target texts are categorized under these headings. At the end of the chapter, it is possible to find a discussion section where the number of the strategies that the translators used are listed. Afterwards, the fourth chapter includes the conclusion of the study where the research questions are answered, and the choices of the translators are interpreted.

The first research question of this thesis was as follows:

1. What are the differences in the translations in terms of linguistic components and extra-linguistic determinants?

In this regard, eighty five examples, randomly chosen from the target texts, are analysed in detail, and each one is explained separately in terms of the translator's choices. When one looks into the table given in the discussion section it is possible to see that the translators preferred to use different strategies for different examples. The choices of the translators resulted in differences in the translations of the linguistic components and extra-linguistic determinants. For instance, in the example number 12 of the semantic elements (p. 48), the translator in TT-1 used deletion and caused a loss in the meaning while the translators in TT-2 and TT-4 used repetition and created an awkward language use in the target language. The translator in TT-3, on the other hand, used linguistic translation, and provides a similar reference to the original while the translator in TT-5 could not use any strategy, and created a confusion about the subject of the sentence. Similar comments are made for each of the examples during the analysis, and all of the

differences in terms of the translations of linguistic components and extra-linguistic determinants are explained under each example.

The second research question of the thesis was presented in the following manner:

2. What kind of strategies did the translators use? Which strategies can be applied to *Mrs. Dalloway*, and why?

In order to answer this question, the strategies that the translators used are spotted, and the pros and cons of each strategy are examined, and the translator's ability in terms of transferring the meaning and the style of the original text is analyzed. In this regard, the translators' choices are evaluated within the framework of the translation strategies put forward by Aixela. In an overall look, it is possible to say that all of the five translators have determined the text-type as a literary and form-focused text, and accordingly used strategies to build a similar stylistic structure in the target language.

The number of the translation strategies used by the translators are given in the table in the previous chapter. It can be stated that the translators mostly preferred to use repetition as 20 times in TT-1, 26 times in TT-2, 25 times in TT-3, 27 times in TT-4, and 23 times in TT-5. The other most commonly used translation strategies are linguistic translation as 32 times, limited universalization as 38 times, and deletion as 37 times in total in all of the translations. In addition, all of the other translation strategies can also be regarded as applicable to *Mrs. Dalloway* as the translators used each of the strategies, except naturalization, which is not used by any of the translators.

In the first translation of *Mrs. Dalloway*, referred as TT-1 in this thesis, the translator is observed to provide the equivalent effect for the idioms and create a similar style to the original text. As a writer herself, it is possible to see the style of Tomris Uyar's as a translator combines with Woolf's, and produce a distinctive and creative translation. The translator preferred to use repetition (20), deletion (13), and limited universalization (8) the most in order to create a similar work in the target language. As a result of the strategies she used, it is possible to see both adequate translations and some examples where the meaning of the original is failed to be transmitted to the target language, or where there are some inadequate word choices. In addition, it is observed that she could

not use the strategies of extratextual gloss, intratextual gloss, absolute universalization or naturalization.

In TT-2, translated by İlknur Özdemir, it is possible to encounter a strict loyalty to the original text in terms of both lexical and semantic levels. The translator aimed at producing the same effect on the target readers by sticking to the style of Woolf. Therefore, she used repetition (26), linguistic translation (8), and limited universalization (8) the most. It is possible to observe some parts in the translation where the expressions are translated as word for word, and resulted in loss in the meaning. It can also be observed that she could not use the strategies of extratextual gloss and naturalization.

In TT-3, translated by E. Meriç Selvi, on the other hand, the translator has played the role of being the author of the target text, and created a quite close translation of the text to *Mrs. Dalloway*. This translation has similar characteristics to the original text on lexical, semantic, grammatical, and stylistic levels as analyzed in the examples. In this regard, the translator is observed to use repetition (25), linguistic translation (10), and limited universalization (7) the most while she could not be able to use the strategies of orthographic adaptation, naturalization, and autonomus creation.

In TT-4, translated by Derya Öztürk, the most distracting element for the readers was that the translation is full of spelling mistakes. Some of the sentences are left without verbs or objects without providing a sensible meaning while there are also lots of words with wrong transcriptions. This resulted in a deviation in the attention of the reader from recognizing the original aesthetic value of the source text. A couple of related examples are given in the third chapter of the study. In this regard, it can be stated that this translation apparently needs a grammatical editing. In addition, the translator is observed to use mostly repetition (27), deletion (10), and limited universalization (9) while she could not apply the strategies of orthographic adaptation, extratextual gloss, and naturalization.

In TT-5, translated by Engin Süren, the translator focused on re-writing the masterpiece of Virginia Woolf by being loyal to her style and language use. His idiom and word choices provide satisfactory equivalents in the target text. The fact that the translator of this translation is male while the others' are female is also considered when analyzing

the translations, but nothing remarkable is found in terms of the effects of the gender differences in language. This translator is observed to prefer to use repetition (23), and limited universalization (6) the most while he could not apply the strategies of orthographic adaptation, synonymy, and naturalization.

Reiss emphasizes that “Translation criticism is proper if a *translation* (in the strict sense of the term) demanding a *text-oriented* translation method (accommodated to its text type) is examined by standards which are proper to its text type, i. e. when these criteria derive from the categories of the text type, the linguistic elements of the text, and the non-linguistic determinants that affect this text.” (2014: 114) That’s why, this thesis spotted the text type of *Mrs. Dalloway* first, and then analyzed the strategies used by the translators to translate the text.

The last research question of the study was as follows:

3. How can the translation criticism model put forward by Reiss be applied to a literary text such as *Mrs. Dalloway*?

Reiss claims that they are four text types as form-focused texts, content-focused texts, appeal-focused texts, and audio-medial texts. In this regard, first of all, the text type of *Mrs. Dalloway* is determined as a form-focused text, and the translators’ choices are considered accordingly. In this sense, Reiss put forward a translation criticism model which is divided into two main headings as the linguistic components and extra-linguistic determinants. There are four sub-categories for the linguistic components which are the semantic elements, the lexical elements, the grammatical elements, and the stylistic elements, and seven sub-categories for extra-linguistic determinants, which are the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor and affective implications. In this regard, the examples chosen from the target texts are classified according to which category they are related to, and the framework of the thesis is formed according the translation criticism model of Reiss.

Translation criticism cannot be regarded as an evaluation aiming at finding the mistakes in the translations. On the contrary, it can be defined as an analysis of the different translations of the same text within the framework of theoretical norms and rules. This



study, in this regard, is carried out in order to shed light on how the translation criticism model of Katharina Reiss can be applied to a literary work. Carrying out an analysis in the field of translation criticism, and producing an example to show how a theory can be applied to a literary work will not only enhance this field, but also will pave the way for future studies. In this sense, *Mrs. Dalloway* was examined, and aimed at to be one of the examples of case studies for those who will enrich their research in the field of translation criticism.

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## APPENDIX I

### CIRRICULUM VITAE

#### Personal Information

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#### Educational Background

2016 – Master’s Degree : Hacettepe University, Ankara  
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#### Awards


2015 : Scholarship from TÜBİTAK  
 The programme of 2210-A

2010 : Scholarship from Çankaya University

## APPENDIX II – THESIS ORIGINALITY REPORT




	<b>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES THESIS ORIGINALITY REPORT</b>
<b>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT OF TRANSLATION AND INTERPRETATION IN ENGLISH</b>	
Date: 10/07/2016	
Thesis Title / Topic: A Comparative Analysis of the Turkish Translations of Virginia Woolf's <i>Mrs. Dalloway</i> .	
<p>According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 10/07/2016 for the total of 150 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 8 %.</p>	
<p>Filtering options applied:</p> <ol style="list-style-type: none"> <li>1. Approval and Declaration sections excluded</li> <li>2. Bibliography/Works Cited excluded</li> <li>3. Quotes excluded</li> <li>4. Match size up to 5 words excluded</li> </ol>	
<p>I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.</p>	
I respectfully submit this for approval.	
<p><b>Name Surname:</b> Elem Öztürk</p> <p><b>Student No:</b> N13229407</p> <p><b>Department:</b> Translation and Interpretation in English</p> <p><b>Program:</b> Masters</p> <p><b>Status:</b> <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.</p>	<p>Date and Signature</p> <p>10. 07. 2016</p> <p></p>
<p><b><u>ADVISOR APPROVAL</u></b></p> <p style="text-align: center;">APPROVED.</p> <p style="text-align: center;"></p> <p style="text-align: center;">Prof. Dr. Asalet Erten</p>	

## APPENDIX III – TEZ ÇALIŞMASI ORJİNALLİK RAPORU


 <p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU</b></p>
<p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA</b></p>
<p>Tarih 10/07/2016</p>
<p>Tez Başlığı / Konusu: Virginia Woolf'un <i>Mrs. Dalloway</i> Adlı Eserinin Türkçe Çevirilerinin Karşılaştırmalı Bir Analizi.</p> <p>Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 150 sayfalık kısmına ilişkin, 10/07/2016 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 8'dir.</p> <p>Uygulanan filtrelemeler:</p> <ol style="list-style-type: none"> <li>1- Kabul/Onay ve Bildirim sayfaları hariç,</li> <li>2- Kaynakça hariç</li> <li>3- Alıntılar hariç</li> <li>4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç</li> </ol> <p>Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p>
<p>Tarih ve İmza</p> <p>10.07.2016</p> <p><i>Elem Öztürk</i></p>
<p><b>Adı Soyadı:</b> Elem Öztürk</p> <p><b>Öğrenci No:</b> N13229407</p> <p><b>Anabilim Dalı:</b> İngilizce Mütercim Tercümanlık</p> <p><b>Programı:</b> Yüksek Lisans</p> <p><b>Statüsü:</b> <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.</p>
<p><b>DANIŞMAN ONAYI</b></p> <p style="text-align: center;">UYGUNDUR.</p> <p style="text-align: center;"><i>A. S.</i></p> <p style="text-align: center;">Prof. Dr. Asalet Erten</p>



## APPENDIX IV – ETHICS BOARD WAIVER FORM

	<b>HACETTEPE UNIVERSITY</b> <b>GRADUATE SCHOOL OF SOCIAL SCIENCES</b> <b>ETHICS BOARD WAIVER FORM FOR THESIS WORK</b>
<b>HACETTEPE UNIVERSITY</b> <b>GRADUATE SCHOOL OF SOCIAL SCIENCES</b> <b>TO THE DEPARTMENT PRESIDENCY OF TRANSLATION AND INTERPRETATION</b>	
Date: 14/06/2016	
Thesis Title / Topic: A Comparative Analysis of the Turkish Translations of Virginia Woolf's <i>Mrs. Dalloway</i> .	
My thesis work related to the title/topic above:	
<ol style="list-style-type: none"> <li>1. Does not perform experimentation on animals or people.</li> <li>2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).</li> <li>3. Does not involve any interference of the body's integrity.</li> <li>4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).</li> </ol>	
I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.	
I respectfully submit this for approval.	
<b>Name Surname:</b> Elem Öztürk <b>Student No:</b> N13229407 <b>Department:</b> Translation and Interpretation <b>Program:</b> Masters <b>Status:</b> <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.	Date and Signature 16.06.2016 
<b><u>ADVISER COMMENTS AND APPROVAL</u></b>	
Approved  _____ Prof. Dr. Asalet Erten	

## APPENDIX V – ETİK KURUL İZİN MUAFİYETİ FORMU

 <p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU</b></p>
<p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA</b></p> <p style="text-align: right;">Tarih: 14/06/2016</p> <p>Tez Başlığı / Konusu: Virginia Woolf'un <i>Mrs. Dalloway</i> Adlı Eserinin Türkçe Çevirilerinin Karşılaştırmalı Bir Analizi.</p> <p>Yukarıda başlığı/konusu gösterilen tez çalışmam:</p> <ol style="list-style-type: none"> <li>1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,</li> <li>2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.</li> <li>3. Beden bütünlüğüne müdahale içermemektedir.</li> <li>4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.</li> </ol> <p>Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <p style="text-align: right;">Tarih ve İmza</p> <p><b>Adı Soyadı:</b> Elem Öztürk</p> <p><b>Öğrenci No:</b> N13229407</p> <p><b>Anabilim Dalı:</b> Mütercim Tercümanlık</p> <p><b>Programı:</b> Yüksek Lisans</p> <p><b>Statüsü:</b> <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.</p> <p style="text-align: right;">14.06.2016 <i>Elem Öztürk</i></p>
<p><b><u>DANIŞMAN GÖRÜŞÜ VE ONAYI</u></b></p> <p style="text-align: center;"><i>Uygundur</i></p> <p style="text-align: center;"><i>A. S.</i></p> <p style="text-align: center;">_____ Prof. Dr. Asalet Erten</p> <p><b>Detaylı Bilgi:</b> <a href="http://www.sosyalbilimler.hacettepe.edu.tr">http://www.sosyalbilimler.hacettepe.edu.tr</a></p> <p><b>Telefon:</b> 0-312-2976860 <b>Faks:</b> 0-3122992147 <b>E-posta:</b> <a href="mailto:sosyalbilimler@hacettepe.edu.tr">sosyalbilimler@hacettepe.edu.tr</a></p>

