



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**TRANSLATION OF TABOO LANGUAGE: THE STRATEGIES
EMPLOYED IN THREE TURKISH TRANSLATIONS OF *LADY
CHATTERLEY'S LOVER***

Merve TANRIVERDİ KAYA

Master's Thesis

Ankara, 2015

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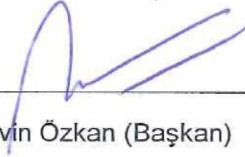
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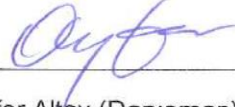
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KABUL VE ONAY

Merve Tanrıverdi Kaya tarafından hazırlanan "Translation of Taboo Language: The Strategies Employed in Three Turkish Translations of *Lady Chatterley's Lover*" başlıklı bu çalışma, 08.10.2015 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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To Evrim and my family

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ÖZET

TANRIVERDİ KAYA, Merve. *Tabu Çevirisi: Lady Chatterley's Lover Adlı Eserin Üç Farklı Türkçe Çevirisinde Kullanılan Stratejiler*, Yüksek Lisans Tezi, Ankara, 2015.

Dilsel tabular çevirmenlerin karşısına önemli bir zorluk olarak çıkmakta olup, dil kullanımının sansürlenmesi tabu ifadelerin çevirisinde önemli bir yer tutmaktadır. Çeviri kapsamındaki iki farklı dilin yaratmış olduğu dilbilimsel kısıtlamaların yanı sıra, tabu çevirisi esnasında çevirmenler aynı zamanda ideolojik kaygılar, yayınevi politikaları gibi diğer bir takım kısıtlamalarla da karşılaşmakta, bunun bir sonucu olarak ise kimi zaman sansür niteliği taşıyan bir takım çeviri çözümlerine başvurarak çeşitli stratejiler uygulamaktadırlar. Bu tezin öncelikli amacı D. H. Lawrence'ın *Lady Chatterley's Lover* adlı eserinde yer alan cinsel ve sosyal nitelikteki tabu ifadelerin aynı dönem içerisinde (2012-2013) farklı yayınevleri tarafından yayınlanmış üç çevirisinde, çevirmenler tarafından kullanılan stratejileri belirlemek ve analiz etmektir. İkinci amaç bir o kadar önemli diğer bir amaç ise çevirilerde en çok ve en az kullanılan stratejileri sınıflandırarak, çevirmen tercihlerindeki sıklığı ve söz konusu tercihlerin arkasında yatan muhtemel sebepleri tespit etmektir.

Bu çalışmada, tabu ifadeler içeren 70 adet kaynak metin örneği, kaynak metne göre yapılan değişiklikleri tespit etmek ve farklı çevirmenler tarafından kullanılan belirli stratejileri kategorize etmek amacıyla karşılaştırmalı olarak analiz edilmiştir. Kullanılan çeviri stratejilerinin kategorilenmesinde Allan ve Burridge (2006) tarafından öne sürülen sınıflandırmanın yanı sıra, Brownlie (2007) tarafından gerçekleştirilen çalışmadan yararlanılmıştır. Çalışmanın sentez kısmında ise, nicel analizden elde edilen bulgular yorumlanarak, çevirmenler üzerinde etki yaratmış olabilecek ideolojik kısıtlamalar açıklanmaya çalışılmıştır. Çeviri davranışlarında izlenen sıklıklar ise Toury'nin çeviri normlarına dayandırılarak açıklanmıştır.

Anahtar Sözcükler:

Lady Chatterley'in Aşığı, Tabu Çevirisi, Çeviri Stratejileri, Sansür, Çeviri Normları, İdeoloji

ABSTRACT

TANRIVERDİ KAYA, Merve. *Translation of Taboo Language: The Strategies Employed in Three Turkish Translations of Lady Chatterley's Lover*, Master's Thesis, Ankara, 2015.

Linguistic taboos present an important challenge for the translators and censoring the use of language occupies a particular place in the translation of taboo expressions. In addition to the linguistic constraints derived from the two different languages involved, translators also face some other constraints such as ideological considerations, publishing policies etc. while rendering the taboos which, at the end, results in employing certain strategies and resorting to certain translational solutions that can sometime be censorial. This thesis primarily aims to define and analyze the strategies employed in translating the taboo references of sexual and social nature in three different Turkish translations of D. H. Lawrence's *Lady Chatterley's Lover* released by different publishing houses in the same period of time (2012-2013). The second, but equally important aim is to classify the strategies most and least used in the translations and find the regularities of translation choices as well as investigating the potential factors lying behind them.

In this study, three translations of 70 source text excerpts with taboo references are comparatively analyzed to find out the traces of modifications and categorize the specific strategies used by different translators. In the categorization of the strategies, the classification made by Allan and Burridge (2006), as well as the study carried out by Brownlie (2007) have been adopted. In the synthesis, findings obtained at the end of the quantitative analysis have been interpreted and the potential ideological constraints that might have an effect on the translators have been accounted for. The regularities of translation behavior have also been explained based on Toury's norms.

Key Words: *Lady Chatterley's Lover*, Translation of Taboos, Translation Strategies, Censorship, Translational Norms, Ideology

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LIST OF ABBREVIATIONS

Source Text: ST

Target Text: TT

Lady Chatterley'in Aşığı (translated by Meram Arvas and published by Can Yayınları)
(2012): TT1

Lady Chatterley'in Aşığı (translated by Mehtap Gün Ayrıl and published by Olimpos
Yayınları) (2012): TT2

Lady Chatterley'in Aşığı (translated by Meriç Selvi and published by Martı Yayınları)
(2013): TT3

Descriptive Translation Studies: DTS

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CHAPTER I

INTRODUCTION

1.1. GENERAL REMARKS

It can be said that the translation phenomena as an academic discipline is quite young, although the practice of translation has a deep-rooted history that dates back to over a thousand year. It took quite a number of years before the discipline became recognized around the academic circles with the name “translation studies” designated by James S. Holmes (1988). In his famous academic work titled *The Name and Nature of Translation Studies*, he defines the focus of discipline as “the complex of problems clustered round the phenomenon of translating and translations” (Holmes, 2000, p. 173). Despite its late emergence, translation studies is proceeding at a blistering pace, which may be attributed to its interdisciplinary nature. Throughout its history of development, the discipline has witnessed the emergence of various approaches, all making a contribution to it with a different perspective. The debates that took place before the twentieth century on whether a translation should be “word-for-word” or “sense-for-sense” gave way to the linguistic theories on the notion of equivalence which still continues to hold a position of considerable importance in the translation studies (Nida, 1964; Newmark 1981; Koller, 1979). Within the scope of these equivalence-based, normative approaches, equivalence to the source text is regarded as the only criteria in defining to what extent a translation is successful. Viewing translation only as a linguistic phenomenon and mostly putting the focus on the source text, such linguistic-oriented approaches that dominated the 1950s and 1960s disregarded the sociocultural conditions within which the act of translation occurs, and thus were attacked by many criticisms over the years. The 1970s and 1980s marked a turning point and became a time of breaking away from the source text oriented traditional thinking about translation, leading to the development of the functionalist and descriptive approaches which were then followed by the highly influential Polysystem Theory. Developed by Itamar Even-Zohar (1978, 1990), Polysystem Theory expanded the scope of translation

studies further, assigning importance to translated literature and the target culture and shifting the emphasis away from heated debates about the notion of equivalence that surrounded the field for a long time. It was also Polysystem Theory that laid the basis and provided a suitable platform for the developments in Descriptive Translation Studies (DTS) which was actually first formulated by James Holmes in 1972. The underlying assumption of DTS was that conditions under which translations are produced can be anticipated as well as the strategies that might be employed by the translators (Bassnett, 2002, p. 7). DTS therefore adopts a descriptive, target-oriented, functional and systemic approach to translation studies, giving closer attention to the norms and constraints that govern the production and reception of translations (Hermans, 1985, p. 10–11). With its target-orientedness, the approach marked a reaction against the previous approaches to TS which are prescriptive and ST oriented, although it does not disregard the importance of source culture and source text.

The growing interest in the translation studies then led to a boom in the field in the 1990s. With the cultural turn, the prescriptive approaches which were highly influential throughout the twentieth century and viewed the act of translation as merely a linguistic phenomenon were replaced by new approaches that moved the shift to the socio-cultural aspect of translation. Recognition of translational activity as a process that occurs within a social context, led to a departure from the source-oriented thinking and paved the way to the emergence of interest in examining other issues related to the extra-linguistic context of translation such as translational strategies, the concept of rewriting and patronage, the role of ideologies and power relations in translation. Lefevere emphasizes the importance of conditions under which translation is rendered as follows:

The most important consideration is not how words are matched on the page, but why they are matched that way, what social, literary, ideological considerations led translators to translate as they did, what they hoped to achieve by translating as they did, whether they can be said to have achieved their goals or not, and why (1992b, p. 81).

With such shift of focus, the scholars began to concentrate on “social, cultural and communicative practices, on the cultural and ideological significance of translating and of translations, on the external politics of translation, on the relationship between translation behavior and socio-cultural factors” (Schäffner and Bassnett, 2010, p. 12). It

was realized that translation is not just a textual transfer that happens from ST to TT, but a more serious act that occurs in a much broader context.

The issue of censorship is directly related to the act of translation as an important socio-cultural factor, particularly when it comes to the translation of taboo expressions. Social, cultural and ideological considerations bring into play the problem of censoring in translating taboo language. Besides their potential ideological loading, linguistic taboos are also highly culture-dependent. Therefore, source texts with taboo references may impose a certain constraint on the translators which affects their way of rendering. In the translation of taboo expressions, the translators may thus resort to self-censoring their use of language, as a result of either their own decisions or an external intervention, by using certain strategies which can result in different discursive manifestations in the target texts. In doing so, they also adopt certain translational norms and exhibit a regularity of behavior which can be traced through comparative textual analysis of the target texts they rendered.

1.2. AIM AND RESEARCH QUESTIONS

This thesis primarily aims to define and analyze the strategies employed in translating the taboo references in three different Turkish translations of *Lady Chatterley's Lover* which was written by D. H. Lawrence in 1928. The second, but equally important aim is to classify the strategies most and least used in the translations to discover the regularities of translational behavior as well as commenting on potential constraints behind the translation process such as publication policies, censorship etc. In this regard, this thesis claims that not only the selection of the original works to be translated into a language, but also the process of reception of the source text and production of the target text by the translator are under the influence of certain social, cultural and ideological constraints. The situation can be more troublesome in cases where the original works which are regarded as taboo even in the source culture are selected to be imported in a target culture. Therefore, this thesis presumes that because of the taboo expressions it contains, translation of *Lady Chatterley's Lover* can be problematic, as well. With all these in mind, this thesis tries to find answers to the following questions:

1. Which translation strategies are employed by the translators in the translation of taboo expressions?
2. What are the frequencies of strategies in the Turkish translations?
3. Is there any difference in the translations issued by different publishing houses with regard to the Descriptive Translation Studies (DTS)?
4. If there is a difference, what could be the leading factors lying behind these differences?

1.3. METHODOLOGY

Assuming that linguistic taboos pose a challenging task for the translators, this thesis tries to explore the translation strategies adopted in translating taboo expressions and the potential reasons behind them. Within this framework, three different translations of D. H. Lawrence's *Lady Chatterley's Lover* that includes taboo references of sexual and social nature constitute the case study in which the translational strategies employed by the translators are defined and examined by quantitative assessment.

Linguistic taboos present an important challenge for the translators and censoring the use of language occupies a particular place in the translation of taboo expressions. In addition to the linguistic constraints derived from the two different languages involved, translators also face some other constraints such as ideological considerations, publishing policies etc. while rendering the taboos which, at the end, results in employing certain strategies and resorting to certain translational solutions that can sometime be censorial.

The constraints that govern the course of translation are at the same time normative. They manifest themselves in the form of criteria for rendering a certain type of translation. In fact, the whole translation process, from the selection of source text to the actual translation as well as the choices made by the translator, is dictated by norms. Therefore, it can be said that the practice of translation is totally a norm-governed activity. Toury (1995) dwells upon the act of translation with its relation to the constraints as follows:

In its socio-cultural dimension, translation can be described as subject to constraints of several types and varying degree [...] At any rate, translators performing under different conditions (e.g., translating texts of different kinds, and/or for different audiences) often adopt different strategies, and ultimately come up with markedly different products (p. 54).

Within this perspective, as Toury (1995) suggests, translators should first and foremost acquire a set of norms so that they can maneuver between the factors that may have a constraining effect on the translational behavior (p. 53). We can therefore say that there is a strong relation between the concept of norm and the constraints translators face. To handle the constraints, translators employ certain strategies and exhibit behavioral regularities. By means of the norms, actual behavior of the translator can be evaluated. Therefore, the theory of norms can help detecting the regularities that show themselves in the translational behavior.

In the light of these, this thesis provides some theoretical background with regard to the translation of taboo expressions in an effort to provide the basic framework to be used in analyzing three translations of the ST excerpts with taboo references. In this regard, particular importance is placed in the work of Keith Allan and Kate Burridge (2006) as well as the study carried out by Siobhan Brownlie (2007). The inner motivations of the translators during the act of translating are also dealt with based on Toury's norms.

Data Collection

The case study consists of the comparative analysis of three Turkish translations of *Lady Chatterley's Lover* released by different publishing houses in the same period of time (2012-2013). In the analysis, the TT1 represents the translation rendered by Meram Arvas and released from Can Yayınları in 2012 under the title "Lady Chatterley'in Aşığı". The TT2 represents the translation rendered by Mehtap Gün Ayrıl and published in 2012 by Olimpos Yayınları under the title of "Lady Chatterley'in Aşığı". Finally, the TT3 represents the translation made by Meriç Selvi and released from Martı Yayınları in 2013 under the same title "Lady Chatterley'in Aşığı".

Procedure

First, as part of the rigorous textual analysis, the examples including taboo references of sexual and social nature in the ST are identified. Out of almost 150 examples, the most

striking 70 ones in terms of the taboo references are chosen due to the limitation of space and similarity of some examples in terms of the taboo references they contain. Three different translations of the selected ST excerpts are then comparatively analyzed to track down the textual traces of modifications and shifts from the ST. The modifications are then categorized in accordance with the strategies used by different translators. Since there is no clear-cut classification regarding the translation strategies of taboo expressions in literature, the categorization in this study will rest on the classification of Allan and Burridge (2006) as well as the translation techniques found out by Brownlie (2007) in her study which is among the most distinctive studies in the field of taboos and taboo translation and seems to be the most appropriate for this study. In this respect, in accordance with the modifications, the examples will be categorized according to the following six strategies:

1. SUBSTITUTION,
2. OMISSION,
3. EUPHEMISM,
4. ADDITION,
5. EXPLICATION,
6. DYSPEMISM.

To draw a clearer picture and see whether the translators have caused a shift by using the same strategy or not in the same example as well as definitely indicating which strategy is used most by each translator, each category also includes sub-categories. For example, under the category “Examples in which omission is employed as a translation strategy”, there will be sub-categories such as “Omissions only in the TT2 and TT3” or “Omissions only in the TT1”. Moreover, examples in which different translators have employed different strategies are grouped under a separate category, i.e. “Examples in which x strategy is used in the TT2 and y strategy is used in the TT3”.

Each example is briefly discussed in terms of the strategy employed, most of the time using back translations. However, it is the main discussion part at the end of the examples which constitutes a basis for finding out the regularities of translation behavior. In the main discussion part, as part of the quantitative analysis, the frequency

analysis of the strategies employed by each translator are carried out and the findings are presented by using figures and charts to make the data more reliable. The most and least used strategies are interpreted and the potential constraints that might have an effect on the translators have been commented upon based on the concepts of censorship, ideology and publishing policies. Since regularities indicate the observation of certain norms, the role of norms in the translation decisions is discussed based on Toury's norms.

1.4. LIMITATIONS

In this thesis, the translation strategies employed in translating the taboo expressions and the potential reasons behind the translational decisions will be revealed via three different translations of the source text, *Lady Chatterley's Lover*. The main reason to select this book as the case study is the fact that the original work has been an issue of controversy ever since it was first published in 1928. In the comparative analysis of the translations, the reason why three specific translations were chosen is that all the three of them were the translated products of the same period of time (2012-2013). One of the translations to be examined within the scope of this study is made by Meram Arvas and her translation was released from Can Yayınları in 2012 under the title "Lady Chatterley'in Aşığı". The second translation examined is the product of Mehtap Gün Ayrıl published in 2012 by Olimpos Yayınları under the title of "Lady Chatterley'in Aşığı" and the last work included is translated by Meriç Selvi and was released from Martı Yayınları under the same title "Lady Chatterley'in Aşığı" in 2013. One of the translations of the book by Avni İnel (1943), into Turkish was excluded from the scope of the study, since the source language was not English, but French. The reason for excluding another translated version of the book by Akşit Göktürk released from several publishing houses in different years and finally published by Yapı Kredi Yayınları in 2012 is the assumption that analyzing translations published in the same period of time (2012-2013) might give more concrete results about the ideologies adopted by different publishing houses within the same period of time without considering the temporal factors since the translation version issued by Yapı Kredi Yayınları was the one actually rendered in the year 1986.

1.5. OUTLINE OF THE THESIS

This thesis consists of four chapters. The first chapter is the introduction part of the study. Chapter II will provide information about the concept of taboo, the issues of censorship and self-censorship as well as the concept of obscenity, the taboo aspect of *Lady Chatterley's Lover* and censorship on publications. Moreover, the chapter will dwell on the relation of taboo translation with ideology and power relations.

Chapter III touches upon the translation of taboo expressions. Within the scope of this chapter, some background information is provided about taboo translation. After giving brief information about the censorship types, Siobhan Brownlie's study (2007) on self-censorship is touched upon. Based upon the strategies found out by Brownlie (2007) in her study and the classification made by Allan and Burrige (2006) about the use of language, a categorization including six translation strategies is introduced and brief information is provided about the strategies. Finally, the choices of translators are approached from the translation studies point of view, with particular emphasis on the role of norms in the act of translation. In this regard, the norms and their relation to the translational decisions are discussed. In explaining the concept of norms, the study draws on the Gideon Toury's norms (1995).

Chapter IV covers the case study. First, some background information will be given about the author, D. H. Lawrence. Within the scope of the case study, three different translations of the ST excerpts with taboo content, selected from *Lady Chatterley's Lover*, will be comparatively analyzed and grouped in accordance with the strategies employed by the translators. In the discussion section, the regularities in the translational choices will be detected and findings will be discussed. Potential constraints behind the translational strategies will be evaluated based on the issues of censorship and publication policies. Gideon Toury's norms will also be adopted as the last component of the theoretical framework. The conclusion will cover the general overview of the study.

CHAPTER II

TABOOS, CENSORSHIP AND TRANSLATION

This chapter shall deal with the concept of taboo with special emphasis on linguistic taboos as well as the act of censorship. Since the novel, translations of which will be analyzed within the scope of this study, was once labeled as an obscene publication, the issue of obscenity shall also be covered in this chapter. Censorship on publications in Turkey shall also be briefly touched upon in order to provide insight into the censorship imposed on the translated works from various languages into Turkish. Finally, the chapter will dwell on the relation between the translation of taboo language and ideology and power relations.

2.1. THE CONCEPT OF TABOO

2.1.1. What is Taboo?

Translation, in itself, is a complex phenomenon that is more than a textual transfer, involving many social actors, many parameters and countless factors. Hence, translators render their translations under certain constraints among which the linguistic ones are just a part. Translating taboo expressions constitutes one of the most problematic and constraining areas that stands as a challenging task for the translators. In translating taboos, the translator is forced to pay attention to certain ideological considerations in addition to the cultural ones. Before touching upon the impact of taboo expressions on the translational act, it would be best to address what is considered as taboo and what the role of taboos in a society is.

From the earliest times to the present, taboos have been an issue of concern for societies, determining everyday actions of people such as speaking, wearing, and behaving in a certain way. The German psychologist Wilhelm Wundt defines taboos as “the oldest human unwritten code of laws” which indicates the concept’s long history (as cited in Freud, 2001, p. 22). The word *taboo* actually is a broad term that has been approached by various disciplines from different standpoints. Throughout the years,

there have been controversies about the scope of the term as well as various notions with regard to their function and role within the societies. Since the concept itself is multidimensional and highly culture-specific, what taboos cover often differs from one culture to another. Therefore, there seems to be no common ground reached regarding the issues dealt with under the title of “taboo”. In fact, the concept plays a central role in forming the cultures which can be said to be the main reason why so many disciplines are interested in theorizing it (Horlacher, 2010, p. 5). Radcliffe-Brown indicates that the word “taboo” is derived from the Polynesian word “tabu”, adding that the word means:

‘to forbid’, ‘forbidden’, and can be applied to any sort of prohibition. A rule of etiquette, an order issued by a chief, an injunction to children not to meddle with the possessions of their elders, may all be expressed by the use of the word tabu (Radcliffe-Brown, 1939, p. 5).

Freud (2001) draws a distinction between taboos and other prohibitions of moral or religious nature, indicating that the latter are usually predicated upon a divine power while taboos impose restrictions which do not have any basis and function automatically (p. 22). The distinction between taboos and laws has also been drawn by Thody (1997) who indicates that unlike the laws that provides justifiable protection for the people within a society and are accepted as “hallmarks of civilized society”, taboos are often unjustifiable (p. 4). Taboos are in that sense abstract constructs acknowledged by members of a society. Such automatic functioning of taboos implies that punishment for engaging in a tabooed activity falls on its own accord. In her article “Tabu” in the *Encyclopedia of the Social Sciences*, Margaret Mead (1937) states that the term taboo must be limited “to describe prohibitions against participation in any situation of such inherent danger that the very act of participation will recoil upon the violator of the taboo” (p. 502). Such punishment can be said to be one of the distinctive features of taboos.

However, taboos expose danger not only to those involved in infringement of the taboos, but also to the other people as the social consequences that such infringement can have affect the whole society that violator is part of (Knipe and Bromley, 1984, p. 184). According to Steiner (1999), there is no unity in the taboo-related attitudes and the whole concept is concerned;

- 1) With all the social mechanisms of obedience which have ritual significance,

- 2) With specific and restrictive behavior in dangerous situations,
- 3) With the protection of individuals who are in danger, and
- 4) With the protection of society from those endangered- and therefore dangerous- persons (p. 107- 108).

Trying to provide an insight into the use of taboo language and how people censor the language they speak and write, Keith Allan and Kate Burridge also examine the issue of taboo in detail and they view taboos as arising out of social constraints on the individual's behavior in certain cases where his/her acts of can cause discomfort, harm or injury the individual or to the other people (2006, p. 9). They further explain that the abovementioned constraint is imposed by a force, be it physical or metaphysical, which is believed to have power over the individual (*ibid*). It can be understood from here that, social behaviors of people have been restricted by some kind of force which may include the spiritual powers, values within a society, rules and laws set by certain authorities etc. Therefore, throughout the history, people have believed that breaking taboos will result in negative consequences and bring some kind of sanction or punishment to them.

Taboos can be related to various elements such as body parts, sexual activities, food, the concept of death, animals, religious issues etc. Although they may look prohibitive at the first glance, the taboos, when they are shared by a community, may actually constitute common values within a society that ensures social cohesion among the members (Allan and Burridge, 2006, p. 9). In this respect, it would not be wrong to say that they function just like norms, conventions and ideologies and monitor the social actions and attitudes of people. As Thody (1997) also mentions, they can be viewed "as a means whereby societies tries to hold itself together against internal decay as well as external threats (p. 304). When viewed from this aspect, taboos may serve for the good of the people within societies.

2.2. CENSORSHIP

2.2.1. Censoring of Language

From the viewpoint of language behavior, taboos can be said to imply constraints on the language use of people. Such a constraint, one way or another, brings forward the act of censoring. Since the act of translation is a language transfer in the first place, censoring of language has a direct effect on the translation process of any source text into another language. Before moving on to the relation between censoring and translation, it can be useful to briefly mention about the censoring of language in general.

According to the definition made by Allan and Burrige (2006) censorship is “the suppression or prohibition of speech or writing that is condemned as subversive of the common good” (p. 13). Here, it is important to make clear what “subversive of common good” refers to. Censorship of certain taboos is supposed to protect people from some kind of harm. In other words, censorship of blasphemy and pornography protects one from moral harm, whereas censorship of violence supposedly protect against physical harm (*ibid*). In this way, censorship functions as a tool for monitoring the social, moral and physical environments in which people live.

It is also important to note that there is an important distinction between censorship and censoring. Censorship indicates suppression of language against subverting common good, imposed by a power-holder authority, whereas censoring of language implies restricting behavior mostly on an individual basis (Allan and Burrige, 2006, p. 24). To give an example, restriction of broadcasting a highly violent content by a broadcasting authority is a form of censorship, while refraining from using swearwords at a highly formal occasion points to the individual’s censoring of his/her own behavior. It can be concluded that, in the case of translation, restrictions imposed on the translations by the publishing houses indicates censorship. On the other hand, a translator’s own choices in favor of avoiding the transfer of specific ST content into TT fall under the act of censoring. Such individual censoring is therefore a more inclusive act, covering both censorship and self-censorship.

Throughout the centuries, there have been various issues that have been regarded as taboos and evoked censorship such as organs of sex, function of body, religious issues, sensuality, alcohol consumption etc. However, taboos are changeable from one context to another and a taboo expression in a culture may not be considered as a taboo in another culture. They are valid for “a specifiable community of people, for a specified context, at a given place and time” (Allan and Burridge, 2006, p. 27). Therefore, in the context of translation, an ST content which is not regarded as taboo in the source culture may be viewed as taboo in the target culture, or vice versa.

The issues of politeness and impoliteness occupy an important place in terms of the linguistic taboos and restriction of language behavior. Allan and Burridge (2006) directly relate them with the terms of dysphemism, euphemism and orthophemism (p. 29). Dysphemism can be defined as “a word or phrase with connotations that are offensive either about the denotatum and/or to people addressed or overhearing the utterance”, where orthophemisms and euphemisms refer to the expressions, alternative to those that are not preferred (*ibid*). In other words, orthophemistic and euphemistic uses of language are chosen over the taboo expressions. Hence, dysphemistic expressions can be said to be impolite when compared to the choices of euphemism and orthophemisms. Allan and Burridge (2006) also points to more formal and direct nature of orthophemism and more colloquial and indirect nature of euphemisms, emphasizing that both choices are the result of self-censoring imposed whether consciously or unconsciously (p. 33). What needs to be taken into account is that perception of all these three choices of language use can change depending on the context they are used (p. 32).

To sum up, people make some choices and resort to certain uses of language in their daily lives, thus trying to avoid what is regarded as taboo in their respective society. Depending on the context in which they use language, they usually pay attention to what they say. In doing so, they resort to euphemistic and orthophemistic expressions instead of the dysphemistic uses. Such censoring of language also holds true for the translation phenomenon, directly or indirectly affecting the choices made by the translators.

2.2.2. Censorship on Publications

The word “*censor*” is derived from the Latin verb *censere* which has the meaning of “assess” (Oxford Dictionary of English, 2010, p. 281) and its use dates back to the times of ancient Rome where censors were magistrates that were once responsible for the task of holding censuses, which then turned into supervising public morals. With the invention of the printing press, the scope of censoring extended and censorship became widespread as the printing and distribution of written materials made it necessary for the authorities to ensure control over what was written. Davies (1996) explains the situation as follows:

The power of the printed word inevitably aroused the fears of the religious authorities. Hence Mainz, the cradle of the press, also became the cradle of censorship. In 1485, the local ruler, the Archbishop-Elector, asked the city council of nearby Frankfurt-am-Main to examine books to be exhibited at the Lenten Fair, and to help in the suppression of dangerous publications (p. 445).

To monitor the dissemination of knowledge, authorities especially the religious and political ones determined certain principles to apply and regulate the written material. As Mooney (2008) also puts forward, such regulations constituted the beginning of the interrelatedness between censorship and the writing practices which have been continuing throughout the centuries (p. 4). The tradition of censorship was then sustained through law and state authorities by means of establishing legal offices responsible for censoring which was then followed by the adoption of legislative measures that would apply to censoring the offensive materials after their publication during the nineteenth century (*ibid*, p. 5). It can be understood that, in order for their works to be accepted and published, the writers had to arrange their works according to pre-determined criteria, making enormous changes on the content or sometimes even rewriting them. Some writers even defended freedom of speech and expression and took their chance against any kind of prosecution, which had grave consequences such as the work’s being banned or expurgated quite a lot of times. Radclyffe Hall's *The Well of Loneliness* (1928), Gibbon’s *The History of the Decline and Fall of the Roman Empire* (1776- 1788), Stendhal’s *the Red and the Black* (1831), Gustave Flaubert's *Madame Bovary* (1857), Erich Maria Remarque’s *All Quiet on the Western Front* (1929), Henrik Ibsen’s *An Enemy of the People* (1882) and most of the work of Descartes can be

counted among the examples. Mooney (2008) also draws attention to the difference in applying censorship between the liberal democracies and nondemocratic regimes: the former moved more and more towards the ideal of freedom of expression through the means of changing laws in the twentieth century by imposing censorship after a work has been published, whereas the latter often imposed prepublication censorship on the written materials, trying to bind together the law and state leadership (p. 5-6). At whatever time and in whatever form, censorship can be said to reflect the negative side of power “whether administered by the Renaissance Church, the ‘vice societies’ of 19th-century Europe and America or the security sections of the contemporary Third World” (Green, 1990, p. xviii).

All around the world, censorship has always been related to the desire of silencing those who are considered as a threat to the ones holding the power in their hands. In an effort to eliminate the threat, authorities have resorted to censoring books, plays, movies, paintings and so on throughout the history. Green (1990) indicates that early censorship practices that were carried out by the Roman Catholic Church to sustain its power were mostly on an ideological basis and out of political concerns rather than pornography or obscenity, although the assumed task of watching over morality led to the expansion of the scope of censorship in a way to cover the “sins of flesh as well as those of cerebrum” (p. xix). Thus, the concept of obscenity has been introduced into the literature as a legal matter.

2.2.3. Obscenity

Obscenity has been one of the most controversial topics regarding the issue of censorship. Especially in the Western societies, monitoring the production and consumption of sexually explicit materials has always been carried out with regard to the moral concepts of obscenity and indecency (Jones, 2015, p. 1755). Viewing censorship as functioning normatively in the mental lives as well as social existence of individuals, Mooney (2008) argues that sexuality represents one of the issues that is subject to censorship since it is a must for a subject “to organize his unruly ‘polymorphously perverse’ sexuality to agree with the predetermined, ritualized role he will assume in the family and social life” (p. 8-9). From this point of view, censoring

the materials that depicts sexuality seems sort of necessary for regulating the mental development and social life of individuals. Censoring, in this way, is considered to function as a tool that regulates moral behavior of people. In European countries and America, the practice of imposing censorship on sexuality might be said to stem from the power of Church as a moral guardian, which then evolved into the form of censorship on publications encountered even today.

With the growing tendency of including sexual expressions in the books, access to many works that have sexual content began to be restricted on the grounds of obscenity, morality, indecency or profanity. Indeed, it has always been a problem to adequately distinguish between these different concepts and various definitions have been in use to this date. Mooney (2008) calls these concepts as censorious labels, emphasizing that censors and legislation have used them interchangeably to label the works that have been different both in terms of content and purpose (p. 12). “Indecent” and “immoral”, as the name implies, mean anything that is contrary to decency and morality especially in sexual matters and they involve certain prohibitions that may cover any kind of act that poses a threat to chastity, induces lustful thoughts or encourages unnatural sexual acts, although censorship on the basis of indecency or immorality also frequently cover more than these prohibitions such as sensual expressions regarding the body, food, nature etc. (*ibid*). What was more problematic was the ambiguity that underlies the application of these terms as they were often found highly subjective and encompassing. For example, the Federal Court of Appeal in Canada held that “freedom of expressions cannot be restricted on these ground because uncertainty and vagueness are unconstitutional vices when they are used to restrict guaranteed rights and freedoms” (Jones, 2015, p. 1752). Nevertheless, many works of respectable authors have been charged with containing indecent or immoral language.

Obscene is another vague concept that has various definitions. Green (1990) points out that earlier obscenity trials that were held in the seventeenth century were mostly based on the assumption that the content of the work was a threat to the peace which was then evolved into a censorship of a more moral nature (p. xix). Under the English Obscene Publications Act 1959, an article is defined as obscene if its effect is such as to “tend to deprave and corrupt persons who are likely, having regard to all relevant circumstances,

to read, see or hear the matter contained or embodied in it.” (Stone, 2012, p. 343). According to the Act, anyone is deemed to have committed an offense if she or he:

(a) distributes, circulates, sells, lets on hire, gives, or lends it, or who offers it for sale or for letting on hire; or (b) in the case of an article containing or embodying matter to be looked at or a record, shows, plays or projects it, or, where the matter is data stored electronically, transmits that data (*ibid*, p. 339).

The legal practices regarding obscenity vary greatly across different countries. However, the common purpose of all seems to be the task of monitoring the moral values in a society by means of censorship of different degrees and types over the materials that are considered to be offensive. In Green’s (1990) words, what underlies in the modern censorship practices is the earliest notion of breaching the peace within a society which was held with the assumption that obscene materials damage the family institution (p. xx). Since the family is the core of all societies, censorship of anything that damages the family may be said to be employed in order to prevent a chain reaction that may in the end cause harm to the state itself.

2.2.4. *Lady Chatterley’s Lover* as a Taboo Book

Literature is one of the most distinctive fields upon which the phenomenon of taboo in general, and linguistic taboos in particular are clearly visible. In the book *Taboo and Transgression in British Literature from the Renaissance to the Present*, Horlacher (2010) points to the continued existence of the concept of taboo in our present world and emphasizes that their scope is even expanding by referring particularly to the effect of taboos in the British Literary world as in the staging of Howard Brenton’s *the Romans in Britain*, publication of Salman Rushdie’s *Satanic Verses* or in the censorship on *Lady Chatterley’s Lover* (p. 3).

Due to its content that has taboo references, selection of D. H. Lawrence’s *Lady Chatterley’s Lover* as a case study has particular importance in terms of examining the translation strategies. What makes *Lady Chatterley’s Lover* so memorable and remarkably famous is the obscenity trial ignited by the publication of the novel in Britain. Because of the novel’s allegedly taboo content, the publishing company, Penguin Books Limited, was charged with publishing the unexpurgated version of it in

1960 under the Obscene Publications Act. When the content of the novel is examined, it can be seen that the expressions that might be regarded as taboo are mostly of sexual and social nature. If we are to make a general list of them by taking into account what Allan and Burrige (2006) define as taboo, the book is said to have taboo expressions mostly related to:

- SMD (sex, micturition, defecation) organs and bodily effluvia from them;
- Activities involving these SMD organs;
- Four-letter words, slangs and offensive expressions (Allan and Burrige, 2006).

In his article “The Trial of Lady Chatterley’s Lover” published in *the Guardian* on October 22th, 2010, Geoffrey Robertson states that the trial of Penguin Books for publishing *Lady Chatterley’s Lover* can be described as the only trial having such profound social and political consequences, since the verdict given was an important step to the freedom of written word. In the opening address by counsel for the prosecution Mervyn Griffith-Jones, the novel was described as inducing lustful thought in the minds of the readers as well as advocating vulgarity of thought and language (Rolph, 2005, p. 3). It was also stated that the book was full of four-letters words such as “fuck”, “cunt”, “shit” etc. (p. 7). On the other hand, Richard Hoggart, a late Senior Lecturer in English Literature at Leicester University who was among the defense witnesses, defended the novel stating that “I think it is a book of quite exceptional literary merit, probably one of the best twenty novels we have had written in Britain in the last thirty years” (Rolph, 2005, p. 21). The trial was attended by many witnesses comprised of academic critics. At the end of the trial, the verdict was given as “not guilty”. The acquittal of the novel achieved a great success in changing the attitude towards the use of such expressions in the works of literature.

2.2.5. Publication Censorship in Turkey

A detailed description of the history of censorship on publications in Turkey would be beyond the scope of this thesis. Therefore, this section includes only a brief explanation about the censored publications. In Turkey, censorship refers to the official restrictions and sanctions on publications, internet, media and social media. In general, the

censorship covers the issues such as crimes against Mustafa Kemal Atatürk, obscenity and defamation. There are many articles in the Turkish Penal Code that can impose restrictions on the publications including Article 301 on Denigrating the Turkish Nation, the State of the Turkish Republic, the Institutions and Organs of the State, Article 226 on Obscenity, Article 125 on Defamation and Article 299 on Insult to the President.

In the “Review of the Draft Turkish Penal Code: Freedom of Media Concerns” by the OSCE Representative on Freedom of the Media, Article 226 on Obscenity is briefly summarized as follows:

A person who broadcasts or publishes obscene images, printed or audio material or who acts as an intermediary for this purpose shall be sentenced to imprisonment for a term of six months to three years [...] (Haraszti, 2005, p. 4).

The review points out that deciding on what is “obscene” is a subjective matter that differs from one person to another and the article specifies a definition of obscenity for the purpose of guiding artists, journalists, as well as judges (*ibid*). Despite its subjective nature, the provisions of the article are enough to deter the publishers, writers and translators from publishing or producing works that may contain such obscene contents. In deciding whether a work has an obscene content, the authorized body in Turkey is the Board for the Protection of Minors from Obscene Publications which operates under the Prime Ministry.

According to the PEN International’s Joint Submission on Turkey (PEN International, 2009), the case filed against the publisher and translator of the Turkish edition of Guillaume Apollinaire’s *Exploits of a Young Don Juan* in early 2009 sets as a notable example in terms of the enforcement of Article 226. *Oğlak Dönencesi* (1985), the Turkish translated version of Henry Miller’s *Tropic of Capricorn* was another book that was set afire in Turkey in the 1980s and banned by the obscenity law. *Les Onze Mille Verges* by Guillaume Apollinaire translated as *Onbir Bin Kırbaç* (2009), *Coños* by Juan Manuel de Prada translated as *Kukular Kitabı* (2009), Irvine Welsh’s *Porno* translated as *Porno* (2002), Chuck Palahniuk’s *Snuff* translated as *Ölüm pornosu* (2011) and William Burroughs’ *The Soft Machine* translated as *Yumuşak Makine* (2011) can be counted among the other books that were once banned in Turkey for being indecent

and obscene. Following the actions against the Turkish editions *Snuff* and *The Soft Machine*, PEN International, the global writers association, expressed their concern about the growing number of obscenity charges against the publishers and translators in Turkey in the article “TURKEY: Publishers on Trial” published on their website on October 10th, 2011.

2.3. TABOO TRANSLATION, IDEOLOGY AND POWER RELATIONS

Taboos are specific to a culture, and social and sexual references in an ST, which function as cultural and ideological elements and are considered as taboo in the target culture, inevitably bring about the problem of intervention to the translations. Lefevere (1992a) argues that “on every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with considerations of an ideological and/or poetological nature, the latter tend to win out” (p. 39). Therefore, ideology and power relations occupy an important place, especially when it comes to the translation of taboo language. As Santaemilia (2008) indicates, the translation of sexual language is subject to political and ideological correctness (p. 228). She argues that constraints of subtler nature are at work in the translations rather than more visible state censorships in today’s Western societies and:

Publishing houses, media groups or administrations exercise a sometimes not-so-subtle ideological censorship. Political, religious, ideological or economic interests are among today’s most important sources of self-censorship(s), in some cases fostering fierce, fundamentalist attitude towards all type of dissidence and of the freedom of expression [...]. Older methods of censorship have been replaced by less explicit ones, which aim at whole rewriting of reality, whether in political, religious, ideological or economic terms (2008, p. 245).

Dominant actors within a society usually tend to inflict particular ideologies that serve their interests to the dominated ones and when the case is the textual production, such control turns out a way of restricting the whole production process and specifying what ought to be included in the text, excluded from it or in what way or to what extent the content ought to be included. Choices made by those involved in the text production, distribution and interpretation are all structured by certain ideological constraints. The process of translation is no different from any other textual production, and ideological conditioning also holds true for the translation phenomena.

Translational activity is carried out within a social context and language is a social phenomenon that occupies a central position in this translational activity, not only as a means of communication but also as an ideological tool. As the most common form of social behavior (Fairclough, 1989, p. 2), the use of language affects the target texts rendered by the translators who display a certain behavior. Therefore, it would not be wrong to say that it is directly related with the concept of ideology. As Hatim and Mason (1997) argues, “the translator acts in a social context and is part of that context. It is in this sense that translating is, in itself, an ideological activity” (p. 146). Schäffner (2007) notes that it was with the development of DTS (e.g. Even-Zohar, 1978; Hermans, 1985; Toury, 1980, 1995; Lefevere, 1992a) and the other approaches inspired by cultural studies (e.g. Bassnett and Lefevere, 1990; Venuti, 1995) that the complexity of the translation has been recognized, moving the focus to the social and cultural aspects and ideological significance of the translation as well as the relationship between translation behavior and sociocultural factors, and human agency (p. 136). Some approaches in translation studies have become more and more interested in discovering the role of power relations engaged in the translation activity.

With all these in mind, it can be said that translation stands as an important means of producing, reproducing, challenging or disseminating ideologies. Throughout history, social institutions, government bodies and other social actors, aware of such ideological role of translation, have promoted and encouraged translations or hindered them, either by preventing the import of the whole work or imposing censorships of some degree on the target text. Ideological factors play a decisive role in shaping the target texts, leading to shifts from the source on the surface structures of the text. Lefevere (1992b) points out the importance of studying translations in connection with power, patronage, and ideology by putting an emphasis on the attempts to reveal or undermine the prevalent ideologies (p. 10). In the context of translation, ideologies and power relations manifest themselves as constraints on the translators, which cause them to employ certain strategies. As a result of the strategies employed intentionally or unintentionally, translators cause textual shifts from the ST, degree of which depends on the strategy itself. In some cases, the strategies are employed at translator's own will, while in other cases the translator is under some external pressure to opt for specific strategies.

Since the act of translation is carried out under socially determined conditions, social actors serving to particular ideologies play a decisive role in the whole process transfer: selection of the works to be translated, assignment of translation tasks to the translators and identification of the purposes that the translation would serve. Lefevere (1992b) regards translation as rewriting of the original text, underlining that all rewritings bear ideological implications and are undertaken in the service of power (p. xi). In line with what Lefevere suggests, we can assume that ideologies and power relations come to sight as societal structures that are involved in the translation process and have constraining effects on the decision making of the translators. Ideological considerations of the social actors express themselves in the form of translation policies that govern the translation strategies employed by translators.

Patrons that commission, publish and distribute translations have the authority to intrude into the translation process, imposing a certain constraint on the translators. As Lefevere (1992b) mentions, there are two options available to the translators: either to stay within the perimeters of what is defined acceptable, or challenge the constraints imposed by those patrons by not adhering to them (p. 9). Involvement of power of patronage explains the reason why specific lexical items and discourse structures are chosen in the target texts over the other alternatives. Here, we can assume that publishing houses assume the role of the patron that represents the dominant, power-holding authority. As far as translation is concerned, several scenarios can be envisaged regarding the process. Publishing houses that hold a certain ideological position, may force the translators working for them to abide by the ideologically shaped orders of discourse within their institution. What is at stake here is their own ideologically motivated concerns and translators feel the pressure in the form of rewards, sanction etc. In cases where translators refuse to meet the requests and expectations of the publishing houses, they may face the risk of their work being censored. In other cases, the publishing house may not have any ideological stance at all, but be in a struggle of not going up against the dominant discourse enacted by another power holder that occupies a higher position (i.e. government bodies) for the fear that they may come up against some kind of sanction. In an effort not to contradict with the interests and objectives of such dominant actors, publishing houses may simply opt for not initiating the translation of a certain original work or monitor the whole translation process by means of

restricting the behavior of translators. As a result, translators again have to give in to the pressures upon them, applying certain translational strategies that would finally make the target text ideologically acceptable.

In line with what has been presented in this chapter, three different Turkish translations of *Lady Chatterley's Lover* rendered in the same period of time will be analyzed in the case study chapter in terms of the strategies used in transferring the taboo references in the ST into the TTs. The potential ideological reasons behind the translation choices will also be sought. The next chapter will present the theoretical framework for the analysis of translation strategies.

CHAPTER III

THEORETICAL FRAMEWORK

This study primarily aims to define and examine the strategies employed in translating the expressions that might be regarded as taboo in the novel, *Lady Chatterley's Lover*. Linguistic taboos constitute an important constraint on the translation process. The source text content with taboo references to issues such as religion, sex, nudity, obscenity, profanity presents an important challenge for the translators. The differences existing in the source and target linguistic and cultural systems already manifest themselves as difficulties that need to be handled by the translators, and the taboo language present in the source text makes the task of the translators even harder, forcing them to come up with certain solutions in rendering the ST into the target language. Besides such linguistic aspect of the translation, the effect of social factors such as ideological concerns regarding the acceptability of translation in the target text as well as the social agents such as publishing houses, editors, governmental bodies may also act as a restrictive factor, leading the translators to censor their use of language consciously or unconsciously. In this case, the translators have a lot more difficulty in transferring the source text content into the target language, often adopting censorial solutions.

In translating such ST expressions that might be regarded as taboo, three cases can be envisaged. In the first case, the translator may choose to transfer an ST taboo into the target text, without resorting to any self-censorship. In the second case, the translator may find the content inappropriate to be conveyed into the TL or may be instructed by an external agent (editor, publisher etc.) to translate in a certain way. In that case, the translator simply resorts to censoring by means of opting for certain translation choices. In the third case, the translator renders a target text without censoring the use of language, but afterwards, institutional censorship is imposed on the translated product by the editors, publishing houses or even governmental authorities. In whatever form, censoring the use of language in the target text in general, and taboo expressions in

particular, reveals itself as a form of intervention to the ST which is maintained through certain translational choices, thus resulting in moving away from a faithful translation.

This study will concentrate on examining the strategies used in three translations of *Lady Chatterley's Lover*. The comparative analysis of the novel's different translations will therefore be carried out on a descriptive basis. Three translations of the ST excerpts with taboo references will be analyzed to discover whether the target texts deviate from lexical faithfulness in terms of the taboo language. The modifications that occur as a result of the strategies employed by the translators of the TTs will be categorized under each strategy. Based on the classification of Allan and Burridge (2006) as well as the techniques found out by Brownlie (2007), a classification including six strategies will be adopted. The most and least used strategies that provide insight into the regularities of translational behavior will be evaluated within the scope of the translational norms.

3.1. TRANSLATION OF TABOOS

In analyzing the translation techniques used in translating taboos, there is no clear-cut classification in literature. However, the study conducted by Brownlie (2007) seems to be one of the most distinctive ones carried out in that field. With regard to censorship, she provides three different types:

- 1- Public censorship
- 2- Structural censorship
- 3- Self-censorship (Brownlie, 2007, p. 205).

Public censorship is the type of censorship that the public authorities impose as required by the laws either before or after the publication, whereas structural censorship is defined as "the structure of the field in which the discourse circulates, which constitutes censorship in the form of control on discourse exercised without explicit laws" (Brownlie, 2007, p. 205-206). The third type of censorship, i.e. self-censorship, means a cultural agent's voluntary act of censoring his or her own work before it is published in an effort to achieve approval from the dominating sector in society, and it is conceived of as a compromise between the social factors and the desires of the cultural agent (p. 206). In the study where she aimed to examine the motivations and effects of self-

censorship in the field of literary translation and compared five different translations of Emile Zola's *Nana*, Brownlie has found out certain self-censorship techniques that manifest themselves as modifications when compared to the source text (*ibid*). The techniques she has observed can be listed as follows:

- 1- Omission
- 2- Addition
- 3- Substitution
- 4- Literal Translation
- 5- Toning Down
- 6- Leaving an ST content in the SL

Omission, one of the techniques that Brownlie (2007) has found to be used frequently, is a mode of translation where certain references have been avoided in the target text. Another mode of translation found in one example is the addition of phrases that has been made to produce a less offensive target text. Another frequently preferred technique she has found is substitution of an omitted phrase employed to avoid the use of a taboo expression. She also refers to literal translation as a self-censorship technique employed to cover a sexual reference, and to toning down which has been frequently used against a coarse language and certain expletives to produce a less strong and less expressive target text (Brownlie, 2007). The last technique she observed to occur is leaving a word in French in the target text without giving any explanation about it and expecting the target readers to guess the meaning from the context (*ibid*).

There is also another study conducted by Isbuga-Erel (2008) on translation of taboos. In her PhD dissertation titled "Translating Taboo and Ideology: A Socio-cognitive Diachronic Critical Discourse Analysis Framework for Translations of English and American Novels", she analyzes eight translations of four novels among which are also two Turkish translations of *Lady Chatterley's Lover* rendered at an earlier time. She finds out following eight translation choices which she argues to be influenced by the self-censorship (*ibid*):

- 1- Euphemism
- 2- Change of ST unit

- 3- Omission,
- 4- Addition,
- 5- Explication,
- 6- Over-explicitness,
- 7- Domestication/cultural adaptation
- 8- Transliteration.

With regard to the translation of taboos, she indicates that translators make certain choices that will inevitably result in shifts from the ST since they have to consider all of the social, cultural, political, and ethical variables in the target culture (Isbuga-Erel, 2008, p. 161-162). She also states that:

taboos as socio-cultural constructs, and their effects, emerge in the translation process in relation to self-censorship, the operative principles of which are social norms, conventions, values and taboos, imposed by the translator on her- or himself to avoid governmental censorship through law (*ibid*).

Santaemilia (2008) considers censorship as an external constraint and self-censorship as an ethical struggle between self and context, noting that in order to produce acceptable translations from both social and personal perspectives, translators show a tendency to voluntarily or involuntarily censor themselves (p. 221-222). Here, social perspectives can be interpreted as the socially shared values, ideologies, beliefs, while the personal perspectives can be interpreted as the translator's own ideologies, ethics and prejudices. With regard to relation of ideologies, translation decisions and self-censorship, Krebs indicates following:

Every choice made by the translator is a potential act of (self-) censorship. But it is impossible to argue that self-censorship is the only form of choice made by a translator. As we know, a multitude of cultural, historical and ideological factors, personal or socially-determined, can account for any number of choices made (as cited in Santaemilia, 2008, p. 227).

Since translation occurs in a social context, the place of ideological considerations is undeniable in the translation of taboo expressions. Therefore, translation of taboos is always closely related to ideologies and creates an important socio-cognitive constraint on the part of the translator. In addition to the linguistic constraints resulted from the two different languages involved, translators also face ideological pressures in rendering

the taboo content of the ST to the TT. In cases where the translators, voluntarily or involuntarily, resort to self-censorship in transferring the taboo expressions present in the source text, they employ certain modes of translation, causing alterations in the final product as compared to the ST. In their decisions, they usually tend to show a regular pattern. A thorough linguistic analysis of the source and target texts can therefore reveal even subtle evidences of self-censorship. Therefore, the textual analysis of the strategies used in translating taboo references is the primary aim of this study.

3.2. TRANSLATION STRATEGIES FOR TABOO EXPRESSIONS

Due to the lack of an established methodological framework in analyzing the strategies particularly used in the translation of taboo expressions, a categorization including six strategies will be adopted in this study as part of the textual analysis. Therefore, it would be appropriate to give some information about the translational strategies included.

There are many different concepts put forward by various scholars regarding the strategies that translators adopt during the translation process and it seems that there is no common ground reached. Due to such conceptual disagreement, various labels are referred to by the scholars such as translation procedures, techniques and strategies which can be confused with other concepts (Molina and Albir, 2002, p. 499). Among these different labels, the term “strategy”, according to the definition made by Kearns in *Routledge Encyclopedia of Translation Studies* (2009), means a “teleological course of action undertaken to achieve a particular goal in an optimal way” (p. 282). Thus, translation strategies can be said to be employed by the translators in handling various difficulties encountered during the translation process. What is important about the strategies is their purposefulness, i.e. their use is a deliberate action. Emphasizing such potentially purposeful character of the strategies, Chesterman (1997) basically divides translation strategies into two as comprehension strategies and production strategies; the latter is about “how the translator manipulates the linguistic material in order to produce an appropriate target text” (p. 92). He also states that the strategy overall implies a change of something in the target text compared to the source text and such changes require a choice among various possibilities (*ibid*).

There are many classifications regarding the strategies leading to changes in the target text that may also be called as shifts or modifications. However, it would be beneficial to indicate that the strategies adopted in the analysis of the translations within the scope of this study are more like what Chesterman calls pragmatic strategies (1997, p. 93). He suggests three groups of strategies, i.e. syntactic/grammatical, semantic and pragmatic and among these, pragmatic ones often involve the other two (*ibid*). Syntactic strategies, as the name implies, cover those that cause changes in the form, while the semantic strategies mainly include those concerned with the changes in the meaning. By pragmatic strategies, Chesterman (1997) refers to those involving the “selection of information in the TT, a selection that is governed by the translator’s knowledge of the prospective readership of the translation” and they manipulate the message in the TT (p. 107). Since the analysis in this study focus on the modifications in the TTs at the level of both meaning and message, the strategies sought can be said to resemble the pragmatic strategies.

In this study, among the strategies found out by Brownlie (2007) and mentioned in Section 3.1., substitution, omission and addition are included in the categorization used in this study. It can also be observed that Allan and Burridge’s (2006) classification of euphemism, orthophemism and dysphemism can be associated with the translation strategies that are used in transferring the taboo expressions. Therefore, the euphemism strategy which corresponds to the strategy of “toning down” in Brownlie’s (2007) study and the dysphemism strategy are also included. Another strategy included in the categorization is explication which is among the techniques frequently referred to in the context of translation strategies. The following is some brief information about the strategies.

Substitution: With regard to the translation strategies, Mona Baker (1992) establishes a classification of eight strategies among which includes cultural substitution defined as “replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader” (p. 31). The strategy of substitution in this study is a little bit different from this approach, referring to the replacement of a word, phrase or larger lexical units in the source text that causes a change of meaning in the final product, which is in favor

of eliminating the connotations of taboo expressions and making the target text content implicit. Substitution of such nature involves replacing a taboo element in the ST with a non-taboo element target culture.

Omission: In general, the omission strategy refers to deleting a certain part or parts of a source text while transferring it into a target language. Delisle et al. (1999) defines omission as a translation error caused by the failure of a translator in rendering a necessary part of information into the target text (p. 165). Viewing this strategy as an information change, Chesterman (2007) refers to Lefevere's discussion of different translations of Anne Frank's diary and indicates that information change is "motivated by the translators' understanding of the expectations of the readers and of the client; by the cultural or political climate of the time of translation; by the influence exerted over their choices by the client; and perhaps by the translators' own ideology insofar as this is in agreement with the expectancy norms" (p. 113). As can be understood by this statement, the translators may choose to exclude certain words, phrases or larger textual units to produce a target text linguistically, culturally and ideologically suitable from certain aspects. In the translation of taboo expressions, omissions stands as a strategy where the translators may choose to eliminate the taboo nature of the source text by deleting taboo elements while transferring them into the target text.

Euphemism: Euphemism is a way of censoring the language use with the aim of achieving political correctness. As mentioned before in the Section 2.2.1, euphemistic usages are the ones chosen as an alternative to the expressions that are not preferred (Allan and Burridge, 2006, p. 32). As a translation strategy, it involves toning down the strong language, offensive expressions, vulgar descriptions etc. in the source text and create a euphemized target text. Choosing euphemistic equivalents for the taboo expressions makes the target text more implicit for the target readers. This strategy resembles the pragmatic strategy of "implication" defined by Chesterman under the main strategy of explicitness change (1997, p. 108).

Addition: The strategy of addition means introducing a new content to the target text which does not exist in the source text. Chesterman (1997) refers this strategy under the

title of “information change” where information that is not in the source text but is assumed to be relevant to the target readership is added (p. 109). In the context of translation of taboo works, this strategy can be said to involve translator’s choice of adding up new expressions that might be regarded as offensive, vulgar or obscene into the TT for certain reasons such as strengthening the taboo nature of the source text, clarifying a sexual or offensive connotation etc.

Explication: Explication or explicitation strategy is usually related to the strategy of addition and involves making explicit in the target text what is implicit in the source text. Among nine different types of addition defined by Nida (1964), amplification from implicit to explicit status occurs when “important semantic elements carried implicitly in the source language may require explicit identification in the receptor language (p. 228). Drawing on other techniques and procedures proposed such as Margot’s (1979) legitimate and illegitimate paraphrase, Newmark’s (1988) explicative paraphrase and Delisle’s (1993) periphrasis and paraphrase, Molina and Albir (2002) proposes “amplification” as a translation technique where the translators “introduce details that are not formulated in the ST” (p. 510). Despite the different approaches to this strategy, what is common is the addition of certain components to the target text in an effort to make it clear and explicit for the target audience.

Dysphemism: Dysphemism is the opposite of euphemism and is a way of using language of offensive nature, which is sometimes motivated by fear, distaste, hatred and contempt (Allan and Burridge, 2006, p. 31). Dysphemism as a translational strategy involves the replacement of mild and inoffensive expressions with harsher and offensive ones. Non-taboo expressions are transferred into the target text as taboo expressions. By preferring dysphemistic usages, translators make the target text over-explicit for the target audience.

3.3. NORMS AND TRANSLATION

3.3.1. The Concept of Norms

It will be useful to mention about the concept of norms in general terms, before embarking on the translational norms. Norms can be defined as a set of social principles that determine what is accepted as an appropriate behavior by the entities in the society. Hermans (1999) defines the term as follows:

The term 'norm' refers to both a regularity in behaviour, i.e. a recurring pattern, and to the underlying mechanism which accounts for this regularity. The mechanism is a psychological and social entity. It mediates between the individual and the collective, between the individual's intentions, choices and actions, and collectively held beliefs, values, preferences (p. 80).

In this sense, norms constitute a crucial part of the social interaction that people are engaged in during the socialization process: they help ensuring the coordination required for coexistence with the other members of the group and reduce uncertainty of behavior, thus having a “socially regulatory function” (*ibid*). To achieve a successful engagement in an interaction, people are in need of certain norms that will help coordinating their actions. It is also worthy to note that there exists a difference between the concepts of convention, norm, rule and law. Hermans (2012), quoting the definition of conventions as made by David Lewis (1969), describes them as “regularities in behavior which emerge as contingent solutions to recurrent problems of interpersonal coordination” (p. 4262). They are based on mutual expectations of the group members and they are not regarded as norms. However, Hermans (2012) states that conventions can turn into norms in the course of time as long as the expectations are satisfied. Effectively functioning conventions gradually acquire a normative and binding effect. Therefore, norms can be regarded as stronger versions of social conventions (p. 4263). In the socialization process, people internalize the norms. Norms do not define the expectations, but on the contrary defines what kind of actions are required to be carried out when it comes to a specific situation. With regard to the norms, Chesterman also shares a similar view. However, unlike Hermans, he rejects the view of “regularities of behavior”, adopting Toury's perspective that the observed regularities do not constitute

norms, but they are only evidence of norms and norms yield those regularities (as cited in Chesterman, 1999, p. 91).

From Toury's perspective, one can think of a continuum with rules, on one side and idiosyncrasies on the other, and norms take up a middle-position in this continuum and get close to one of the two depending on their degree of strength: stronger ones look like rules whereas the weaker ones are idiosyncratic (1995, p. 54). In any case, it is an undeniable fact that norms ensure social order within a society. However, norms can also be regarded as certain kind of constraints that put some sort of pressure on people to act in ways accepted by the community. Hermans (1996) points out that constraining does not necessarily imply a limitation of choices, but on the contrary singling out a particular course of action among many alternatives. The pressure can be in the form of a positive or negative sanction and abiding by a norm is up to the individual's discretion (p. 31). Although Toury, Hermans and Chesterman put forward varying views regarding the norms, among the matters upon which all three scholars agree is that individuals have the option not to respect the norm and exhibit a norm-breaking behavior, provided that they are willing to face the consequences of their deviant actions (Toury, 1995, p. 55; Hermans, 1996, p. 31; Chesterman, 1999, p. 92).

3.3.2. Translational Norms

As far as the practice of translation is concerned, the notion of norms has been one of the issues of primary significance in the study of translation. Application of the concept to the translation studies was actually first suggested by Jiri Levy who views translation as an art, distinguishing between reproductive norms and artistic norms (Levy, 1969, p. 68). However, it was mainly by means of the contributions of Toury that the norm concept was introduced and became widely known within the field (1980, 1995). Suggesting that observing the norms in a society results in repeated actions, i.e. "regularities of behavior with regard to a specific situation", Toury (1995) points out the need for studying the regularity patterns of translational behavior (p. 55). His aim was to draw up some general laws about decisions taken by the translator and find out the norms working behind such decisions. With this in mind, he proposed a framework for

the classification of translation norms, foregrounding their role in the translation activity.

Norm Theory was then developed by Hermans (1985) in an effort to put the concept of norms into a theoretical framework. Arguing from a target-oriented perspective that “all translation implies a degree of manipulation of the source text for a certain purpose” (1985, p.11), Hermans points out that norms can be associated with ideologies and power relations and draws attention to social dimension of translating.

Translation involves a transaction between parties who have an interest in the transaction taking place. As one of the parties actively involved, the translator is an agent whose actions are neither entirely free nor predetermined – nor are they necessarily conscious or rational (Hermans, 1999, p. 80).

Building upon the works of Toury and Hermans, Chesterman (1993, 1997) later developed another set of norms that he divides into two: expectancy norms and professional norms. His classification touches upon some missing points in the ground provided by Toury’s norms.

There has been much interest in the concept of translational norms throughout 1990s and it is still receiving attention. They constitute a valuable tool in escaping from the older, prescriptive thinking as well as providing the opportunity to account for the features that translations of various kind carry as a result of translational decisions (Chesterman, 1999, p. 90). As Schäffner (1999) notes, decisions made by the translators are governed by translational norms, and not only by the two language systems involved (p. 5).

3.3.2.1. Toury's Norms

There were previous studies regarding the application of norms to the translation phenomena. However, Toury's treatment of norms is regarded as the first comprehensive one. He articulates his aim as follows:

My own endeavours have always been geared primarily towards the *descriptive-explanatory* goal of supplying exhaustive accounts of whatever has been regarded as translational within a target culture, on the way to the formulation of some *theoretical laws* (Toury, 1995, p. 25) [emphasis in the original].

As Baker (1998) also points out, descriptiveness has a major role in Toury's concept of norm, and although the term “norm” implies a prescriptive sense, Toury puts emphasis that they constitute a category of descriptive analysis. Therefore, also in line with the aim of this study, it may be possible to detect the norms governing the behavior of the translators by studying the regular translation patterns among which are also strategies frequently preferred by the translator (p. 164).

Toury's model (1978, 1980, 1995) introduces three kinds of translational norms that govern the whole process of translating. The first category is the initial norms. Toury (1995) indicates that there are two sets of norms, i.e. those belonging to the source culture and those to the target culture (p. 56). Mediating between two different cultures, a translator shows a tendency to observe either the norms of the source system or those of the target system, whereby the first choice will result in an adequate translation, while the latter will lead to an acceptable end product. Toury (1995) indicates that there is no strict dividing line between two poles, since no translation reflects absolute adequacy or acceptability (p. 57). Initial norms are thus governing in the sense that they help the translator to favor a stance and adopt either source-oriented or target oriented strategies in his/her translation. Whatever the translated text's orientation is, it will have shifts from the source text. Toury (as cited in Shuttleworth and Cowie, 1997, p. 2) underlines that acceptable target texts can be considered as fulfilling the criteria of “reading as an original” resulting in a more natural feel, while adequate target texts fulfill the criteria of “reading as the original”.

Preliminary norms constitute the other category of Toury's model which is concerned with two areas: translation policy and directness of translation (Toury, 1995, p. 58). The first area in which preliminary norms operate is translation policy. The norms regarding the translation policy govern the decisions made regarding the selection of particular works to be translated. Translation policies to be adopted may vary from one culture to another. In a more narrow sense, they differ even from one publishing house to another. The norms regarding the directness of translation pertain to the decisions whether to render a translation from an intermediate language or not (*ibid*).

The final category is the operational norms that are involved in the act of translating and consist of matricial norms and text-linguistic norms (Toury, 1995, p. 58-59). Toury

notes that they affect the matrix of the text, textual make up and verbal formulation (*ibid*). Matricial norms are concerned with whether the translation is rendered completely; whether the source text material is transferred without any omissions or the target text is abridged; whether there are any changes in sentence or paragraph structures like splitting the sentences to express the meaning more clearly etc. They are primarily related with the macro-level structure. The other sub-category is text-linguistic norms which have an effect on the micro structure of the text (Toury, 1995, p. 58-59). They govern the decisions regarding the use of lexical and stylistic items in the target text. During the act of translation, translators tend to prefer certain words and phrases for several reasons and these norms can be said to govern those reasons.

As can be understood from the descriptions about the norms, they govern the whole process of translation. Toury (1995) also postulates that norms determine the extent and type of equivalence that the target texts exhibit (p. 61). Moving away from the traditional notion of equivalence, Toury assumes that any target text is equivalent to its source and, with a descriptive approach, tries to uncover how such equivalence is accomplished (as cited in Munday, 2001, p. 50).

3.3.3. Translational Norms and Power Relations

Recognition of translation as a process that occurs within a social context indicates a relationship that exists between norms and power relations. Hermans (1996) regards the translation process as a network of social agents with their own interests and predispositions among which are also translators, thus what really matters is those agents, rather than the textual relations (p. 26). Among the agents are also publishing houses and editors that are involved in the translation process. Translation, therefore, may also be regarded as a discursive transfer where the initiator (publishing houses in our case) as the agent that control the means of production and distribution makes the assessment about what is socially, politically, culturally and/or ideologically feasible in the target culture (Hermans, 1996, p. 27). It is at this point that norms come into the play. It can be said that the whole translation process is governed by previously determined norms. Source texts that will be imported to the target culture are chosen in accordance with specific norms. Likewise, the ways of source text transfer, the form

target text will have at the end and the expected translational behavior are all determined by norms. Here, it is usually the publishing houses, as the power holders, that make such choices.

In some other cases, it is the translator himself/herself that decide how to translate a certain source text. After all, translators are the actual producers of target texts and “producers of texts have their own communicative aims and select lexical items and grammatical arrangement to serve those aims.” (Hatim and Mason, 1990, p. 4). Therefore, as social agents engaged in the translative activity, translators do make certain choices during the decision-making regarding the transfer of ST to the target culture, embracing one option and rejecting some alternative ones. They do this at various levels (syntactic, semantic, lexical etc.) and norms are always at work during this whole cognitive process. They consciously or unconsciously use the internalized norms and make their decisions in accordance with the one that seems the strongest. It is important to bear in mind that it is not the textual relations that matters in the operation of translational norms, but “acting, thinking, feeling, sometimes desperate people, with certain personal or group interests at heart, with stakes to defend, with power structures to negotiate” (Hermans, 1997, p.11).

CHAPTER IV

CASE STUDY

4.1. ABOUT LAWRENCE AND *LADY CHATTERLEY'S LOVER*

4.1.1. A Brief Biography of D. H. Lawrence

David Herbert Richards Lawrence was born as the fourth child to Arthur Lawrence and Lydia Beardsall in Eastwood, Nottinghamshire on September 11th, 1885. Eastwood was then a place where most of the men were working as colliers at the pits and the environment he grew up was actually not suitable for such a man that makes his ends by writing “about the fulfilled relationships of men and women, and the crucial relationship between human beings and natural world, although such thing were remarkable in his background by their very absence” (Poplawski, 1996, p. 8). The family of his mother had a cherished history compared to his father’s which caused a tension in his mother’s family. Therefore, his mother, as a well-educated woman, can be said to have played an important role in raising their children in a more intellectual way. The drinking habit of his father caused D. H. Lawrence to feel hatred towards his father and affection for his mother. He attended the Nottingham Highschool as a scholarship student until July 1901. During the years he spent at the Hags farm, he met with Jessie Chambers with whom he became friendly later. In the years 1905 and 1906, he started to write poems as well as his first novel *Laetitia* which is now called *The White Peacock*. He then became a student at the Nottingham University College where he received teacher training. After he was qualified in 1908, he began teaching at the Davidson School in Croydon. In 1912, his became seriously ill with pneumonia, and in the same year, he met with Frieda Weekly, the wife of one of his professors and fell in love with her. She left his husband and her children and eloped with Lawrence to Germany. In the following years, Lawrence went from strength to strength and wrote *The Daughter-in-Law*, began writing *The Sisters*, which was then split into *The Rainbow* and *Women in Love*, as well as getting his great novel *Sons and Lovers* published. In 1914, he and Frieda moved to England and they were married there. Due to the outbreak of war which caused an

extreme desperateness in Lawrence's life, they could not manage returning to Italy (Poplawski, 1996). He describes the effect of war years as follows: "it was the spear through the side of all sorrows and hopes" (as cited in Poplawski, 1996, p. 8)

He then found an opportunity to get *The Rainbow* published. However, almost immediately after its publication, the novel was suppressed and banned for obscenity. Rejection of *The Woman in Love* also made him to rewrite it several times. In the following years, he once again made great achievements with several works of him including poems being published. In 1921, he wrote *Sea and Sardinia* and finished writing another book *Aaron's Rod* which was also censored due to its sexual content. He also started working on several stories and short novels among which were *The Fox*, *The Captain's Doll*, and *The Ladybird*. He and Frieda then embarked on a journey to Ceylon, Australia, America and Mexico and finally they came back to England. Returning to England brought back Lawrence the memories of his childhood, inspiring him to start a new novel, *Lady Chatterley's Lover* in 1926 which changed his life and brought him an unexpected fame. During the writing process of the novel, Lawrence made huge changes in the content of the novel. The second *Lady Chatterley's Lover* was described as the first sexually explicit book of Lawrence. The sexual content of the book at first made it hard to publish it. However, by means of the Italian bookseller Pino Orioli, the third version of the novel was published in 1928 in Florence, bringing him also financial success more than any one of his earlier works. In 1925, the condition of his health began to grow worse and he spent his last years mostly in Italy. Later, he was taken to the Ad Astra Sanatorium in Vence, France. He discharged himself from the sanatorium and moved to the Villa Robermond rented by Frieda. He died there on March 2nd, 1930 (Poplawski, 1996). As a prolific writer, Lawrence left many works behind him, including stories, novels, criticism and plays.

4.1.2. The Author's Literary Style

D. H. Lawrence is a prolific writer mostly known for his style of intense and erotic nature. He is considered to be among the writers associated with modernism, which can be defined "by its rejection of literary conventions of nineteenth century and by its oppositions to conventional morality, taste, traditions and economic value" (Richardson,

2006, p. 107). In his works, he tries to explore the life, relationships and human sexuality in the age of industrial civilization. He depicts the tragic side of the lives of people, taking a position against capitalism and industrialism, which he believed to have a destructive impact on human soul. In most of his works, he “seeks to express the deep-rooted, the elemental, the instinctual in people and nature. He is at constant war with the mechanical and artificial, with the constraints and hypocrisies that civilization imposes” (Greenblatt, 2012, p. 2481). Meyers (1987) explains his opposition to the modern civilization as follows:

Lawrence was in direct touch with the sources of vitality and could clearly see the sickness of society. He was hostile to competitive, material, industrial, technological society, and to the power structures and self-destructive tendencies of modern state. He wanted to eliminate all the hypocrisy and cant in religion and sex, to create an entirely new and life-enhancing system of values (p. 12).

Gender constitutes the core theme of many of Lawrence’s works, which are reflections of his particular interest in emotional life. Although there are some feminists critics claiming that Lawrence’s discourse is in favor of misogyny, he is mostly noted for his portrayal of the modern and independent woman. Armstrong (1982) argues that his notion of sexuality is in parallel with that of the women, which “breaks down the distinctions between masculine and feminine discourse maintained in novels throughout the nineteenth century” (p. 145). In a similar way, Carol Dix (1980) also argues that it is not possible to describe as a man that wrote “It is as if life were a double cycle, of man and woman, facing opposite ways, travelling opposite ways, revolving upon each other... reaching forward with outstretched hand, and neither able to move till their hands have grasped each other... each travelling in his separate cycle” as a male chauvinist (p. 69).

In the relationship between women and men, Lawrence believed the power of sensuality on the way to the salvation of humanity. He states his belief in the preeminence of sex over mind knowledge in a letter to Ernest Collings: “My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true.” (Boulton, 1997, p. 53).

The novels of Lawrence are written in a sensuous and lyrical prose style. Roger Dattler (1953) indicates that he is a writer with remarkable perception, i.e. “the quality of

seeing things, sharply, clearly, immediately, apparently for the first time; and secondly, the integration of this sensibility with content and style.” (p. 413). The frequent use of rhythm, repetition and dialogue also constitutes a striking feature of his style.

4.2. CASE STUDY: THE TURKISH TRANSLATIONS OF *LADY CHATTERLEY'S LOVER*

The case study consists of the analysis of three Turkish translations of *Lady Chatterley's Lover* released by different publishing houses in the same period of time (2012-2013) with the primary aim to reveal the translation strategies employed in transferring the taboo references. Secondly, this study aims to find the regularities in the translation choices exhibited by the translators and to discover the potential reasons lying behind the choices.

As part of the study, first, the examples including taboo references of sexual and social nature in the ST will be identified. Out of almost 150 examples, the most striking 70 ones in terms of the taboo references will be chosen due to the limitation of space. Another reason of limiting the number of examples is the similarity of some examples in terms of the taboo references they contain. Three different translations of the selected ST excerpts are then comparatively analyzed to find out the textual traces of modifications and shifts from the ST. The modifications from the ST will then be related to translation choices. Since they seem to be among the most appropriate studies in literature in line with the aim of this study, the strategies selected for the comparative analysis of the modifications are based on the studies of Allan and Burridge (2006) and Brownlie (2007), details of which have been given in the Chapter II and III. In this respect, in accordance with the modifications, the examples will be categorized according to the following six strategies:

1. SUBSTITUTION,
2. OMISSION,
3. EUPHEMISM,
4. ADDITION,
5. EXPLICATION,

6. DYSPEMISM.

To draw a clearer picture and see whether the translators have caused a shift by using the same strategy or not in the same example as well as definitely indicating which strategy is used most by each translator, each category will also include sub-categories. For example, under the category “Examples in which omission is employed as a translation strategy”, there will be sub-categories such as “Omissions only in the TT2 and TT3” or “Omissions only in the TT1”. Moreover, examples in which different translators have employed different strategies will be grouped under a separate category, i.e. “Examples in which x strategy is used in the TT2 and y strategy is used in the TT3”.

Each example will be briefly discussed in terms of the strategy employed, most of the time using back translations rendered by myself. However, it will be the main discussion part at the end of the examples which will constitute a basis for finding out the regularities of translation behavior. In the main discussion part, as part of the quantitative analysis, the findings regarding the frequency of strategies employed by each translator will be presented by using figures and charts. Since the regularities in translation choices indicate that the translators have observed certain norms, the role of norms in the translation decisions will also be discussed based on the Toury’s norms.

In the following pages, the examples categorized according to the strategies will be given with their sub-categories (if available) with an aim to reveal the differences in the strategies employed by the translators. The main categories will be as follows:

- 1- Examples in which “substitution” is employed as a translation strategy.
- 2- Examples in which “omission” is employed as a translation strategy.
- 3- Examples in which “euphemism” is employed as a translation strategy.
- 4- Examples in which “addition” is employed as a translation strategy.
- 5- Examples in which “explication” is employed as a translation strategy.
- 6- Examples in which “dysphemism” is employed as a translation strategy.
- 7- Examples where the translator of the TT2 employed “substitution” while the translator of the TT3 employed “euphemism”
- 8- Examples where the translator of the TT2 employed “substitution” while the translator of the TT3 employed “omission”

9- Examples where the translator of the TT2 employed “euphemism” while the translator of the TT3 employed “omission”

In the analysis, the TT1 represents the translation rendered by Meram Arvas and released from Can Yayınları in 2012 under the title “Lady Chatterley’in Aşığı”. The TT2 represents the translation rendered by Mehtap Gün Ayrıl and published in 2012 by Olimpos Yayınları under the title of “Lady Chatterley’in Aşığı”. Finally, the TT3 represents the translation made by Meriç Selvi and released from Martı Yayınları in 2013 under the same title “Lady Chatterley’in Aşığı”.

4.3. EXAMPLES IN WHICH “SUBSTITUTION” IS EMPLOYED AS A TRANSLATION STRATEGY

4.3.1. Substitution both in the TT2 and TT3

Following are the examples in which the translators of the TT2 and TT3 have replaced an ST unit with some other TT unit, causing a change of meaning in the source text.

Example 1:

ST: Both Hilda and Constance had had their tentative love-affairs **by the time they were eighteen** (2011, p. 7).

TT1: **On sekizlerine basmadan** hem Hilda hem de Constance kısa birer aşk macerası yaşadılar (2012, p. 36).

TT2: Hem Hilda, hem de Constance, ilk aşk ilişkilerini **on sekiz yaşlarına geldiklerinde** yaşadılar (2012, p. 8).

TT3: Hilda ve Constance **on sekiz yaşına geldiklerinde**, ilk aşk deneyimlerini yaşamıştı (2013, p. 8).

This examples has been chosen as the social fact “engaging in a sexual relation before the age of eighteen” might be considered as a taboo in the Turkish society. In the TT2 and TT3, a change in the meaning of the ST can be observed. The translators of the TT2 and TT3 seem to emphasize that the girls had the sexual experience after they reached

the age of majority which might be attributed to the effort of underlining the importance of attaining maturity. However, what the source text tells us is that the girls had already had that experience when they were eighteen, which is underlined by the use of “by the time”. TT1 reflects the same meaning as the ST.

Example 2:

ST: Then he looked up at her with that **awful appeal in his full, glowing eyes** (2011, p. 28).

TT1: Sonra fena, **çok fena bir cazibeye sahip o kocaman ateşli gözlerini** kaldırarak, Connie'ye baktı (2012, p. 63).

TT2: Başını kaldırıp, **anamlı, pırıl pırıl gözlerle** ona baktı (2012, p. 43).

TT3: Başını kaldırdı, **manalı gözleri** yalvarırcasına ışıldıyordu (2013, p. 40).

The expression “awful appeal”, which describes how attractive Connie has found Michealis at that moment, has been substituted in both TT2 and TT3 with “anamlı” and “manalı” respectively, which both stand for “meaningful”. In doing so, the translators seem to have completely eliminated the sexual connotation of the adjective. Moreover, another adjective “glowing”, again describing the sensation of warmth in the man’s eyes has been omitted in the TT3, while it has been changed in the TT2 into an improper adjective “pırıl pırıl” which suggests the brightness in the man’s eyes.

Example 3:

ST: **At the back of his loins** the fire suddenly darted stronger (2011, p. 121).

TT1: **Kasıklarının arkasında** alevin harı iyice güçlenmişti birden (2012, p. 187).

TT2: Adamın **belinin arkasından** bir sıcaklık yükseldi yeniden (2012, p. 188).

TT3: Adamın **içinde** yeniden bir sıcaklık yükseldi (2013, p. 180).

The ST unit “loins” which here stands for “ the part of the body that is above the legs and below the waist, especially the sexual organs.” (Cambridge Advanced Learner’s Dictionary, 2008, p. 843) has been substituted with “belinin arkasından” (from his back) in the TT2 and with “içinde” (within him) in the TT3. The expressions they have used do not have the same connotation as the source text. By making such a translational decision, the translators of the TT2 and TT3 seem to have completely disregarded the sexual connotation in the sentence. On the other hand, the translator of the TT1 has remained faithful and portrayed the same connotation to the target reader as the source reader experiences.

Example 4:

ST: There was something, a sort of warm naive kindness, curious and sudden, that almost **opened her womb to him** (2011, p. 126-127).

TT1: Öyle sıcak, öyle saf bir kibarlığı vardı ki adamın, **dölyatağını ona** böyle tuhaf bir şekilde, çabucak **açıvermişti** (2012, p. 195).

TT2: Sıcak, naif bir kibarlığı vardı, **ona kendisini teslim ettiren** tuhaf ve aniden ortaya çıkan bir nezaketti bu (2012, p.197).

TT3: Cana yakındı, **kendisini ona teslim etmeye** zorlayan, ılık, toy, garip bir duyarlılığı vardı (2013, p. 188).

This is another example that includes a specific part of the body and the ST unit given above connotes Connie’s willingness to have sexual intercourse with Mellors. The translators of the TT2 and TT3 have preferred to replace the ST unit “opened her womb to him”, which denotes a physical condition, with the TT units “ona kendisini teslim ettiren” and “kendisini ona teslim etmeye”, respectively. Both of the expressions have the same meaning “forced her to submit herself”. Apparently, the translators have avoided the use of the word “womb” in their translations. Besides, their choice of the word “submit” is in favor of passivation of women.

Example 5:

ST: And he took no notice of Constance or of Lady Chatterley; he just softly stroked her **loins or her breasts** (2011, p. 127).

TT1: Constance ya da Lady Chatterley umrunda değildi adamın; yalnızca onun **kasıkları ya da göğüslerini** tatlı tatlı okşamayla ilgiliydi o (2012, p. 96).

TT2: Bu adamsa ne Constance'ı ne de Lady Chatterley'i dikkate almış, yumuşak, sıcak dokunuşlarla **bedenini** sevmiştir (2012, p. 197).

TT3: Mellors ise ne Constance'e ne de Lady Chatterley'e aldırış ediyordu. Sadece onun yumuşak **bedenini** sevgiyle ve sıcak dokunuşlarıyla okşamıştı (2013, p. 188).

As in the previous example, the parts of Connie's body "loins" and "breasts" have been replaced to a single word "beden" meaning "body" in the TT2 and TT3. Both translators seem to have chosen not to express the sexual parts of the body explicitly, but instead substitute the lexical unit in a way as not to include as much detail.

Example 6:

ST: Another self was alive in her, burning molten and soft in her **womb and bowels** and with this self she adored him. (2011, p. 140-141).

TT1: İçinde yaşayan başka bir benlik vardı sanki, bu sıcak eriyik demir, **dölyatağında ve içinde** yumuşacık ve pek hassastı. Connie bu yeni belğiyle adama tapıyordu resmen... (2012, p. 215).

TT2: Başka bir hayat vardı içinde, **karnında** yana yana, içini eritiyordu. Connie bu hislerle adama hayranlık beslemeye başlamıştı (2012, p. 217).

TT3: Başka bir yaşam vardı içinde, bütün **karnımı** tutuşturarak eriten başka bir benlik canlanmıştı, bu yeni benliğiyle adama hayrandı (2013, p. 208).

As can be seen from the above, the ST unit "womb and bowels" has been translated as "dölyatağında ve içinde" (womb and inside her) in the TT1. The translator seems to have remained faithful to the ST by choosing to use the linguistic equivalent of

“womb”. The same ST unit appears as “karnını” (belly) in the TT2 and TT3, causing a change of meaning in the ST and eliminating the whole sexual connotation the sentence has. The translators of the TT2 and TT3 seem to have avoided using certain parts of the body relating to sex in their translations.

Example 7:

ST: “No,” she said. “**I liked your body.**” (2011, p. 176).

TT1: “Hayır!” dedi Connie. “**Bedenini sevdim.**” (2012, p. 263).

TT2: “Hayır. **Ben senden hoşlandım.**” (2012, p. 272).

TT3: “Hayır, böyle söyleme. **Senden hoşlandım.**” (2013, p. 262).

The ST unit here emphasizes that Connie has been attracted to Mellors’ physical body. She explicitly says that she feels sexual attraction to his body. While the translator of the TT1 appears faithful to the ST, the translators of the TT2 and TT3 have changed the ST unit “I liked your body” in the same way, causing the TT unit have a literal meaning of “I liked you”. Both translators seem to have deemphasized what Connie is actually attracted to and caused the whole sexual connotation of the sentence to disappear.

Example 8:

ST: She quivered again at the **potent inexorable entry inside her**, so strange and terrible (2011, p. 181).

TT1: Adam tüm **kudretiyle, amansızca içine nüfuz ettiğinde** yine titredi (2012, p. 270).

TT2: **Kuvvetle, insafsızca topraklarına girildiğinde**, Connie tuhaf, dehşetli bir titremeye kapıldı (2012, p. 279).

TT3: Adam **kuvvetle yaklaşırken** ürperdi (2013, p. 269).

The ST depicts the sexual intercourse between Connie and Mellors in an explicit way. TT1 appears to be faithful in reflecting the same explicitness, whereas the translator of

the TT3 has changed it as “kuvvetle yaklaşıırken” (when he approached potently) and eliminated the expression of the entry to the woman’s body. The translator of the TT3 seems to avoid mentioning about the act of entering. The extent of change seems to be lesser in the TT2 in which the translator has preferred to transfer the ST unit in a more implicit way. The related ST unit has been translated as “kuvvetle, insafsızca topraklarına girildiğinde” (at the potent inexorable entry of the earth of her body), by adding a metaphorical expression “earth”. Such choice made by the translator of the TT2 can most probably be attributed to the translator’s effort to make the TT more implicit than the ST. Besides, her choice exemplifies a sexist attitude which is in favor of passivating the women.

Example 9:

ST: She softly rubbed her cheek on his belly, and **gathered his balls in her hand. The penis stirred softly, with strange life, but did not rise up** (2011, p. 228).

TT1: Connie, hafifçe yanağını adamın karnına sürüp **hayalarını eline aldı. Adamın erkeklik organı, tuhaf bir dirimle, hafifçe kııldı ama kalkmadı** (2012, p. 333).

TT2: Connie yanaklarını onun karnına sürttü, **erkekliğine dokundu. Avuçlarında hafif bir kıpırdanma hissetti, ama daha fazlası olmadı** (2012, p. 345).

TT3: Connie yanaklarını onun karnına sürdü, uyluklarına, **erkekliğine dokundu. Avuçlarında hafif bir kıpırdanış duydu ama fazlası olmadı** (2013, p. 335).

In this example, the words “balls” and “penis” have been rendered faithfully in the TT1, while they have been combined into in a single word “erkekliğine” (his virility) in both TT2 and TT3. In can also be seen that the translators of the TT2 and TT3 have disregarded the segment “gathered his balls in her hand”, shortening the sentence as “erkekliğine dokundu” (touched his virility), most probably in an attempt to give as less detail as possible about the scene described in the ST. They also seem to have avoided mentioning about the act of gathering.

Example 10:

ST: ...and the flowers from her breasts, and kissed her breasts, and kissed her navel, and kissed **her maiden-hair**, where he left the flowers threaded (2011, p. 238).

TT1: ...ardından göğüslerindeki çiçekleri alarak göğüslerini öptü; sonra karnını, sonra da **baldırıkara otlarını** öptü ama buradaki çiçekleri almadı (2012, p. 347).

TT2: Göğüslerindeki çiçekleri alıp göğüslerini öptü. Göbeğindeki çiçeği alıp göbeğini öptü. Kasığındaki çiçeklere dokunmadan, **kasıgını** öptü (2012, p. 359).

TT3: Memelerindeki çiçekleri alıp memelerini öptü. Göbeğindeki çiçeği alıp göbeğini öptü. Kasığındaki çiçeklere dokunmadan, **kasıgını** öptü (2013, p. 350).

In this example, the word “maiden hair” is the name of a plant used by Lawrence metaphorically to refer to the pubic hair of Connie. The translator of the TT1 has used the exact linguistic equivalence of the name of the plant “baldırıkara otu” and preserved the metaphorical effect of the ST in a way the target readers can understand what it means. On the other hand, the phrase has been replaced to “kasıgını” (her groin) in both TT2 and TT3. The translators of both TTs seem to avoid expressing the concept in their translations, although their choice of word at least refers to the area where pubic hair is.

4.3.2. Substitution only in the TT2

Following are the examples in which only the translator of the TT2 has replaced an ST unit with some other TT unit, causing a change of meaning in the source text.

Example 11:

ST: Men were awfully kind to Constance Reid or to Lady Chatterley; but not to **her womb** they weren't kind (2011, p. 127).

TT1: Erkekler Constance Reid ya da Lady Chatterley'e inanılmaz kibar davranıyorlardı, ama **dölyatağına** karşı aynı kibarlık söz konusu değildi (2012, p. 196).

TT2: Erkekler Constance Reid'e ya da Lady Chatterley'e karşı son derece nazikti ama aynı nezaketi **dişiliğine** göstermiyorlardı (2012, p. 197).

TT3: Tüm erkekler aslında Constance Reid'e ya da Lady Chatterley'e karşı çok nazikti. Ne var ki bu nezaketi onun sahip olduğu **rahme** göstermiyorlardı (2013, p. 188).

This one is another example that includes the word “womb”. It has been translated as “dölyatağına” (womb) in the TT1 and as “rahme” (womb, but sounds more like a medical term in Turkish) in the TT3, both seem faithful to the ST. However, the translator of the TT2 has preferred to translate it as “dişiliğine” (her femininity), instead of using its literal Turkish equivalent, although that is not what it refers to. With this choice, the translator seems to have deliberately eliminated the sexual connotation of the ST unit and the meaning, because what the author actually tells the reader is that “men do not show physical tenderness to Connie during sexual intercourse.”

Example 12:

ST: “...I'm not keen on their self-satisfied tenderness, and their sensuality. I'm not content to be any man's little petsy-wetsy, nor his **chair à plaisir** either.” (2011, p. 264).

TT1: “...Onların ancak kendilerine yeten sevgilerine ve tutkularına meraklı değilim hiç....Herhangi bir adamın süs bebeği ya da **chair à plaisir**'i¹ olmak istemem asla...” [1. (Fr) Zevk için yararlandığı beden. (Ç.N.)] (2012, p. 380).

TT2: “... kendilerine düşkün samimiyetleri de, cinsellikleri de onların olsun. Erkeğin elinde **kukla** olmak istemem ben...” (2012, p. 395).

TT3: “...Erkeklerin o sadece kendi çıkarlarını gözetken, kendilerine düşkün duyarlılıkları da, cinsellikleri de onların olsun. Artık bir erkeğin elinde **zevk oyuncağı** olmak istemiyorum...” (2013, p. 387).

In the *The Cambridge Edition of the Works of D. H. Lawrence, Lady Chatterley's Lover and Apropos of “Lady Chatterley's Lover”*, the French term “chair à plaisir” is defined as “flesh at will” (2002, p. 361). In this example, the phrase has been transferred into Turkish with a more source-oriented approach in the TT1 by adding a translator's note

that explains its exact meaning. The translator of the TT3 has chosen a more target-oriented approach and given the translation of the phrase within the text, instead of using a footnote. However, the phrase has been replaced to “kukla” (puppet) in the TT2, giving the sentence such a meaning as “being used by men as a puppet”. In the TT2, it seems what the term connotes has been lost, causing a change in the intended meaning.

Example 13:

ST: “...How was the going, eh? Good, my boy, what?” “Good!” “I’ll bet it was! Ha-ha! My daughter, chip of the old block, what!...” (2011, p. 294).

TT1: “...Nasıldı bari? İyi miydi evladım?” “İyiydi!” “Kesin öyledir! Ha-ha! Babasının kızı tabii!...” (2012, p. 421).

TT2: “...Nasıl gidiyor peki? İyi mi aranız?” “Çok iyi.” “Eminim öyledir! Ha, ha! Kızım bana çekmiş...” (2012, p. 439).

TT3: “...Nasıldı peki? İyi miydi ha? Söylesene delikanlı?” “Evet.” “Eminim öyledir! Haha! Kızım bana çekmiş...” (2013, p. 432).

Apparently, Connie’s father asks Mellors how their sexual experience was. However, the translator of the TT2 has chosen to translate the question as “Nasıl gidiyor peki? İyi mi aranız?”, thus causing the TT unit to have a meaning “How is it going? Are you on good terms with her?” which is a question about the life in general, while the TT1 and TT3 seem faithful to the ST. The reason behind such a translational choice made in the TT2 might be a simple misunderstanding about what is meant in the ST or might be a deliberate attempt not to retain the connotation the ST unit suggests.

4.3.3. Substitution only in the TT3

Following are the examples in which only the translator of the TT3 has replaced an ST unit with some other TT unit, causing a change of meaning in the source text.

Example 14:

ST: “Why don’t you get yourself a **beau**, Connie? Do you all the good in the world.” (2011, p. 22).

TT1: “Kendine neden bir *beau*¹ bulmuyorsun Connie? Bak nasıl iyi gelecek sana!” [1. (Fr) *Âşık, sevgili. (Ç.N.)*] (2012, p. 55).

TT2: “Neden bir **sevgili** bulmuyorsun kendine, Connie? Bu dünyada kendine yapacağın en büyük iyilik olur bu.” (2012, p. 34).

TT3: “Neden bir **kavalie** bulmuyorsun kendine, Connie? Yapabileceğinin en iyisi bu.” (2013, p. 32).

This example has another French word “beau”, which has been transferred into Turkish in the TT1 by adding a translator’s note that explains its exact meaning. The translator of the TT2 has chosen again a more target-oriented approach and given the Turkish equivalent of the word within the text, instead of using a footnote. However, the word appears as “kavalie” (male dancing-partner or a man escorting to a woman in a meeting) in the TT3 which has a completely different meaning from what “beau” refers to. The reason behind such a choice might be the translator’s effort to eliminate the assumption that a married woman can have a boyfriend, with the thought that it might be considered as a taboo in the target society.

4.3.4. Substitution only in the TT1

Following are the examples in which only the translator of the TT1 has replaced an ST unit with some other TT unit, causing a change of meaning in the source text.

Example 15:

ST: “...Then there’s the ones that love everything, every kind of feeling and cuddling and going off, every kind except the natural one. They always make you **go off when you're not in the only place you should be, when you go off...**” (2011, p. 211).

TT1: "...Bir de her şeyden hoşlananlar vardır, her türlü öpüş kokuş ve fingirdemeyi sever bunlar; için en doğal kısmını sevmezler ama. **Hiç olmayacak bir anda ve yerde becerirler seni...**" (2012, p. 311).

TT2: "...Bir de her şeyi, dokunmayı, sarılmayı seven, sadece doğal olan şeyden uzak duranlar vardır. **Olmaması gereken bir anda boşalmana sebep olurlar**" (2012, p. 322).

TT3: "...Bir başka tür de vardır ki, doğal ilişkilerden başka her şeyden hoşlanır. Her türlü duygudan, sarılmaktan, kucaklaşmaktan, kendini yitirmekten... **olur olmaz yerde adamın boşalmasına sebep olurlar...**" (2013, p. 312).

In this example, the phrasal verb "go off" has been transferred faithfully to the ST in both TT2 and TT3. However, the translator of the TT1 has preferred to replace the ST unit with the statement: "Hiç olmayacak bir anda ve yerde becerirler seni" (they screw up you when you're not in the only place you should be). Judging from the choice of word "becermek" (screw up/euphemized version of fuck), it seems that the translator of the TT1 did not make such a choice because of concerns about the "taboo" nature that phrase "go off" has. Otherwise, she did not replace the phrase with another word that might be considered as offensive.

4.4. EXAMPLES IN WHICH "OMISSION" IS EMPLOYED AS A TRANSLATION STRATEGY

4.4.1. Omissions both in the TT2 and TT3

Following are the examples in which the translators of the TT2 and TT3 have omitted a lexical unit from the ST.

Example 16:

ST: She lay still, feeling his motion within her, his deep-sunk intentness, **the sudden quiver of him at the springing of his seed, then the slow-subsiding thrust** (2011, p. 131).

TT1: Hiç kıpırdamadan, erkeğin içindeki devinimini, derinlere gömülü arzusunu, **tohumlarını akıtırkenki ani sarsılışını, sonra da yavaş yavaş sakinleyip geri çekilişini** hissederek yattı öylece (2012, p. 202).

TT2: Adamın hareketlerini, derinlere dalışının yoğunluğunu, **şiddetle sarsılıp yatışmasını** hissederken kımıltısız yatıyordu (2012, p. 203).

TT3: Adamın hareketlerini, derinlere dalışının yoğunluğunu, **şiddetle sarsılıp yatışmasını** hissederken hareketsiz yatıyordu (2013, p. 195).

The ST excerpt defines the moment of when Mellors achieves his orgasm in a detailed and narrative way. The translators of the TT2 and TT3 seem to have transferred the expression as “şiddetle sarsılıp yatışmasını” (the sudden quiver and subsiding of him), by deliberately omitting a certain part of the sentence which is mostly related to Mellors’ ejaculation. The translator of the TT1 has remained faithful to the ST and transferred the whole ST unit without making any omission.

Example 17:

ST: He lay on her with a close, undoubting warmth (2011, p. 131).

TT1: Sıcacık, kuşkusuz bir sıcaklıkla yatıyordu onun üzerinde (2012, p. 202)

TT2: **Segment Omitted.**

TT3: **Segment Omitted.**

The whole ST segment that describes Mellors’ state of lying on Connie has been omitted in both TT2 and TT3, while TT1 again appears to be faithful. Considering that the sentence does not contain an expression that could be considered as obscene, the translators of the TT2 and TT3 either have missed out the sentence by mistake, or deliberately chosen not to transfer the segment as it, in a kind of way, depicts a sexual scene.

Example 18:

ST: For a moment **he was still inside her, turgid there and quivering** (2011, p.139).

TT1: Bir an **hiç kıpırdamadan durdu adam, Connie'nin içinde, şişkin ve titrek** (2012, p. 213).

TT2: Adam bir an **hiç kıpırdamadı** (2012, p. 215).

TT3: Adam bir an **hiç kıpırdamadı** (2013, p. 206).

What the ST unit above actually depicts is the state of Mellors' penis when he is inside Connie. The sentence has been partially omitted by the translators of the TT2 and TT3, by not keeping the entire segment about the details of the state of penis, i.e. "turgid there and quivering". Both translators have transferred only the first part "he was still inside her" as "hiç kıpırdamadı" (he was still), whereas TT1 has transferred the full content. It seems that the translators of the TT2 and TT3 have deliberately avoided expressing the narration of the male's genital organ.

Example 19:

ST: She clung to him unconscious in passion, and he never quite slipped from her, and she felt the **soft bud of him within her stirring, and strange rhythms flushing up into her with a strange rhythmic growing motion, swelling and swelling till it filled all her cleaving consciousness...** (2011, p. 139).

TT1: Kendini bilmez bir halde, tutkuyla yapıştı adama ve o da olduğu yerde kaldı. **Adamın yumuşak filizinin içinde kıpırdanıp garip ritimlerle, garip ritmik bir şekilde büyüyen bir devinimle coştüğünü** ve bölünmüş bilincinin tamamını doldurana dek kabardığını hissetti Connie (2012, p. 214).

TT2: Hastalıklı bir tutkuyla adama sarıldı, **acayip vuruşların ritmini hissetti** (2012, p. 215).

TT3: Kendinden geçmiş bir tutkuyla adama sarıldı, **onun ritmini hissetti** (2013, p. 207).

This is another example that gives detailed description about male genitals and the state of body during sexual intercourse. Just as in the previous example, TT1 appears to have transferred the full content of the ST unit with all details it has. However, the same ST unit appears as “onun ritmini hissetti” (she felt his rhythm) in the TT3 and, just a bit more explicitly, as “acayip vuruşların ritmini hissetti” (she felt the rhythms of strange strokes) in the TT2. The translators of the TT2 and TT3 again seem to ignore the segments that include details related to Mellors’ genital organ.

Example 20:

ST: And the **strange weight of the balls between his legs!** (2011, p. 182).

TT1: **Bacaklarının arasında, hayalarının tuhaf ağırlığı?** (2012, p. 271).

TT2: **Bacaklarının arasındaki güzelliğin garip ağırlığı!** (2012, p. 280).

TT3: **Bacaklarının arasındaki o garip ağırlık!** (2013, p. 270).

The example here is related to the translation of the ST unit “balls”. The choice of the translator of the TT1 is the use of “hayalarının” (his testicles), which achieves the linguistic equivalence of the word; it is not as vulgar as “balls”, though. The translator of the TT2 has chosen to omit the word, but at least seems to manage to compensate it by adding another word “güzelliğinin” (the beauty), that implicitly suggests the male’s genitals. In a similar way, the translator of the TT3 has preferred omitting the whole word and translated the ST unit as “bacaklarının arasındaki o garip ağırlık” (that strange weight between his legs). With this choice, the translator somehow compensates the omission.

Example 21:

ST: He laughed. Her attempts at the dialect were so ludicrous, somehow.

“Coom then, tha mun goo!” he said.

“Mun I?” she said.

“Maun Ah!” he corrected.

“Why should I say *maun* when you said *mun*?” she protested. “You’re not playing fair.”

“Arena Ah!” he said, leaning forward and softly stroking her face.

“Th’art good cunt, though, aren’t ter? Best bit o’ cunt left on earth. When ter likes! When tha’rt willin’!”

“What is cunt?” she said.

“An’ doesn’t ter know? Cunt! It’s thee down thee; an’ what I get when I’m i’side thee, and what tha gets when I’m I’side thee; it’s a’as it is, all on’t.”

“All on’t,” she teased. **“Cunt! It’s like fuck then.”**

“Nay nay! Fuck’s only what you do. Animals fuck. But cunt’s a lot more than that. It’s thee, dost see: an’ tha’rt a lot besides an animal, aren’t ter? --- even ter fuck? Cunt! Eh, that’s the beauty o’ thee, lass!”

She got up and kissed him between the eyes, that looked at her so dark and soft and unspeakably warm, so unbearably beautiful.

“Is it?” she said. “And do you care for me?”

He kissed her without answering.

“Tha mun goo, let me dust thee,” he said.

His hand passed over the curves of her body, firmly, without desire, but with soft, intimate knowledge.

As she ran home in the twilight the world seemed a dream; the trees in the park seemed bulging and surging at anchor on a tide, and the heave of the slope to the house was alive (2011, p. 185).

TT1: Adam güldü. Connie’nin onun gibi konuşma deneyimleri çok komik kaçıyordu nedense.

“Hadi kalk hele, düş yola!” dedi adam.

“Eh gideyim hele yoluma,” dedi Connie. “Eh düşeyim bari yola!” diye düzeltti adam.

“Sen deyince oluyor da ben deyince niye olmuyor?” diye itiraz etti Connie. “Haksızlık bu!”

“Öyle mi? Vah vah!” dedi adam, eğilip Connie’nin yanağını hafifçe okşayarak. **“Gel gör ki, öyle güzel bir amcığın var ki! Tüm alemlerin en güzel amcığı bu.** Ne vakit istersen gel! Canın ne vakit çekerse beni!”

“**Amcık ne demek?**” diye sordu kadın.

“**Aaa bilmiyor musun? Amcık işte! Derinlerindeki şey, içine girdiğimde vardığım yer ve tabii ben içindeyken senin de vardığın yer, olduğu gibi hepsi!**”

“Hepsi!” diye tekrar etti Connie gülerek. **“Amcık! Sıkmek gibi yani.”**

“**Yok yok! Sıkmek yaptığın şeye deniyor sadece. Hayvanlar sikişir mesela. Ama amcık bundan çok daha fazlası demek. Sen demek, anladın mı, ve sen bir hayvandan çok daha ötede bir varlıksın, öyle değil mi? Tabii senin sikişmen de öyle! Amcığın! Senin güzelliğin bu işte güzelim!**”

Connie kalkarak kopkoyu, tatlı tatlı, inanılmaz sıcak ve dayanılmaz güzellikte bakan gözlerinin arasından öptü adamı.

“Öyle mi?” dedi sonra. “Beni seviyor musun peki?”

Adam karşılık vermeden öptü onu. “Hadi git artık, dur şu üzerindeki tozu silkeleyeyim biraz,” dedi sonra da. Adamın eli Connie'nin bedeninin kıvrımlarında, kendinden emin, arzudan uzak ama yumuşak ve samimi bir tecrübeyle gezindi.

Alacakaranlıkta eve koşarken dünya bir düş gibi göründü Connie’nin gözüne; parktaki ağaçlar bir akıntıda kabarıp dalgalanan demirli gemiler gibiydi ve eve çıkan bayırın şişkin kısımlarıysa hayat dolu (2012, p. 275-276).

TT2: Segment omitted.

TT3: Segment omitted.

This example is the one where omission can be observed more apparently than any other example. The ST unit examined is almost a full page dialogue that takes place between Connie and Mellors. In the dialogue, Mellors uses the offensive word “cunt” in his sentence and Connie, who has not heard the word before, asks Mellors what it means. There are also expressions that Mellors uses when defining “cunt” to Connie, which might be considered as impolite. The dialogue also includes another four-letter

word “fuck”. The translator of the TT1 has faithfully translated the whole dialogue without any change, omission or euphemism. The word “cunt” has been translated as “amcık” and “fuck” as “sikmek”, both are the Turkish linguistic equivalents and the translation has the same impolite use. On the other hand, the whole dialogue has been omitted in both TT2 and TT3. There seems to be two possible reasons for omission of such a large extent. The translators, personally, might have considered that the content of the passage, due to the offensive uses of language, would be too impolite for the target readers, or the omission might be the result of interference by the publishing houses to the translation process. They might have given certain instructions to the translators beforehand regarding the translation of such ST units or preferred to impose censorship on the text and omitted the relevant part after the translation process has been completed.

Example 22:

ST: The man looked down the front of his slender white body, and laughed. Between the slim breasts the hair was dark, almost black. **But at the root of the belly, where the phallos rose thick and arching, it was gold-red, vivid in a little cloud** (2011, p. 218).

TT1: Adam aşağıya, ince beyaz bedeninin önüne bakıp güldü. Düz göğüslerinin arasındaki kılları koyu renkti, neredeyse siyah. **Ama karnının hemen aşağısında, fallusun kalın ve kavisli bir şekilde kalktığı yerde, o küçük bulut içinde cıvı cıvı altın kırmızısıydı** (2012, p. 320).

TT2: Adam başını eğip öne bakarken güldü. Zayıf göğsündeki kıllar koyu, hatta siyahtı **ama karnının altında, erkekliğinin uyandığı yerdeki kıllar kızılımsı sarıydı** (2012, p. 332).

TT3: Adam öne eğilip bakarken güldü. Zayıf göğsündeki kıllar koyu, hatta karaydı. (2013, p. 322).

As seen, in this example, the author draws the attention of the reader to Mellors’ pubic area and pubic hair by using metaphorical expressions. In the TT2, the translator has resorted to partial omission, translating the segment as “ama karnının altında, erkekliğinin uyandığı yerdeki kıllar kızılımsı sarıydı” (but at the root of the belly, where

his virility arouses, it was reddish-yellow). Apparently, the male genitals and the pubic hair around it are described in a more euphemistic way and the translator has also chosen to omit all the metaphorical expressions as well as the adjectives that describe Mellors' penis. In the TT3, the whole sentence that includes the description about the pubic area and pubic hair has been omitted without employing any compensation strategy. TT1 has remained faithful to the source text.

Example 23:

ST: “And now he’s tiny, and soft like a little bud of life!” she said, **taking the soft small penis in her hand...And she held the penis soft in her hand** (2011, p. 219).

TT1: **Yumuşak küçük penisi eline alıp**, “Şimdi de küçücük bir yaşam tomurcuğu gibi minik ve yumuşak!” dedi Connie... **Yumuşak penisi elinde tutuyordu hala** (2012, p. 321).

TT2: “Şimdi nasıl da küçük, ne kadar yumuşak, tıpkı bir tomurcuk gibi!” **Connie adamın erkekliğine dokundu... Segment omitted** (2012, p. 333).

TT3: “Şimdi nasıl da küçülmüş, yumuşacık, tıpkı bir yaşam tomurcuğu gibi!” **dedi Connie dokunarak... Segment omitted** (2013, p. 322).

In this example, the ST part where Connie holds the penis in her hand has been translated as “dedi Connie dokunarak” (said Connie by touching) in the TT3, simply omitting what actually Connie takes in her hand, along with all the adjectives that describe it. In the TT2, the translator has chosen to omit the act of holding penis and translated the expression in a euphemistic way as “Connie adamın erkekliğine dokundu (Connie touched the man’s virility). The second ST unit given above in bold is an expression that repeats the situation given in the first sentence, which has also been omitted by the translators of both TT2 and TT3. The TT1 seems to be faithful to the intended experience for the reader.

Example 24:

ST: And he was helpless, as the **penis in slow soft undulations filled and surged and rose up, and grew hard, standing there hard and overweening, in its curious towering fashion** (2011, p. 219).

TT1: Yapılacak bir şey yoktu, **erkeklik organı yavaş yavaş, yumuşak dalgalanmalarla dolup kabardı, kalktı ve giderek sertleşti; o tuhaf yüce edasıyla sert ve mağrur dikildi** (2012, p. 322).

TT2: **Erkekliği dalga dalga dolup uyanarak kalktı** (2012, p. 333).

TT3: **Erkekliği dalga dalga dolarak uyandı** (2013, p. 323).

The ST excerpt above sets another example where the expressions related to male genitals, along with almost all the descriptive usages have been omitted in the TT2 and TT3. The translators of both TTs have preferred to euphemize “penis” as “erkekliği” (virility) and expressed the remaining parts of the unit as “dalga dalga dolup uyanarak kalktı” (aroused and rose up in undulations-TT2) and “dalga dalga dolarak uyandı” (aroused in undulations-TT3). It seems that the omissions have not been made unintentionally. TT1 maintains the integrity of the text.

Example 25:

ST: ...**her hanging, swinging breasts touched the tip of the stirring, erect phallos, and caught the drop of moisture. She held the man fast** (2011, p. 219).

TT1: ...**sarkıp sallanan göğüsleri o coşkulu, dik fallusun ucuna değdi ve bir damla ıslaklığı hissetti. Sımsıkı sarıldı adama** (2012, p. 321).

TT2: **Göğüsleri onun uyanmış erkekliğine dokununca, adam heyecanlandı** (2012, p. 332).

TT3: **Göğüsleri onun uyanmış erkekliğine dokununca, adam heyecanlandı** (2013, p. 322).

The translators of the TT2 and TT3 seem to have transferred the given ST sentence into the source language in the same way. Both of them have omitted the adjectives that

describe Connie's breasts, euphemized the word "phallos" as "erkekliğine" (virility) just as in the previous examples and completely omitted the rest of the sentence which contains the phrase "drop of moisture on the tip of the phallos" along with the part in which Connie holds the man. In an effort to complete the sentence, both translators have added another clause "adam heyecanlandı" (the man felt excited) which even does not exist in the ST. The translator of the TT1, on the other hand, has preferred to keep all uses with sexual connotation in the translation.

Example 26:

ST: "...A woman's a lovely thing when 'er's deep ter fuck, and cunt's good. Ah luv thee, thy legs, an' th' shape on thee, an' th' womanness on the. **Ah luv thee wi' my bas an' wi' my heart...**" (2011, p. 220).

TT1: "...Sevişilecek kadar bir derinliği varsa, amcığı da güzelse, kadın güzel bir şeydir. Ah ben seviyorum seni, bacaklarını, vücudunu, kadınlığını seviyorum senin... **Hem taşaklarımla, hem de yüreğimle seviyorum seni...**" (2012, p. 323).

TT2: "...Aşkla sevişen bir kadın güzeldir. Seni, bacaklarını, kadınlığını seviyorum. **Bütün kalbimle seviyorum seni...**" (2012, p. 335).

TT3: "...Aşkla sevişen bir kadın güzeldir. Seni, bacaklarını, kadınlığını seviyorum..." (2013, p. 325).

This example is about the translation of four letter words "fuck" and "cunt". The translator of the TT1 has transferred the ST unit explicitly, only euphemizing the word "fuck" as "sevişmek" (making love), but directly using the word "amcık" (cunt). Considering the explicit transfer of "cunt", the translator's choice regarding the word "fuck" might be attributed to aesthetical reasons. "Fuck" has also been euphemized as "sevişmek" (making love) in the TT2 and TT3. However, the whole sentence "a woman's a lovely thing when 'er's deep ter fuck, and cunt's good" has been translated as "aşkla sevişen bir kadın güzeldir" (a woman that makes love with love is lovely). When it comes to the translation of "cunt", both translators seem to have preferred omission.

Example 27:

ST: All the while he spoke he exquisitely stroked the **rounded tail**, till it seemed as if a **slippery sort of fire came from it into his hands** (2011, p. 232).

TT1: Adam, konuştuğu süre boyunca **yuvarlak kalçaları** yumuşak yumuşak okşadı, ta ki buradan **eline kaygan bir ateş gelmiş gibi olana dek** (2012, p. 339).

TT2: Adam bunları söylerken, bir yandan da Connie'nin **kalçalarını** okşamaya devam ediyor, **sanki eli alev alıyordu** (2012, p. 350).

TT3: Adam bunları söylerken, bir yandan da **onu** okşamaya devam ediyor, **sanki eli alev alıyordu** (2013, p. 341).

In this example, “rounded tail” has been omitted in the TT3, and instead, a third person pronoun “onu” (her) has been used by the translator without mentioning about any specific part, giving the impression that Mellors is stroking Connie’s body. In the TT2, the translator has used “kalçalarını” (her buttocks), omitting only the adjective that describes the word. As regards the translation of second ST unit given in bold, the translators of both TT2 and TT3 have preferred employing omission as a strategy and translated the expression as “sanki eli alev alıyordu” (as if his hand was burning). By making such a decision, both translators seem to have failed in conveying the intended meaning in the source text. The translator of the TT1 has preserved the integrity by remaining faithful to the source text.

Example 28:

ST: She threaded two pink campions in **the bush of red-gold hair above his penis** (2011, p. 236).

TT1: Connie adamın **erkeklik organının üzerindeki altın kırmızısı tüylü çalığa** iki pembe karanfil taktı (2012, p. 345).

TT2: Connie iki pembe karanfili alıp adamın **kasık tüyelerine** yerleştirdi (2012, p. 356).

TT3: Connie iki pembe karanfili alıp adamın **kasık tüyelerine** yerleştirdi (2013, p. 347).

Here, the source text author describes the pubic hair of Mellors along with his genitals. He uses the metaphorical term “bush” to refer to the man’s pubic hair. The translator of the TT1 has achieved to translate the full content of the ST, whereas in the TT2 and TT3, the ST unit “in the bush of red-gold hair above his penis” appears as “kasık tüyelerine” (in his pubic hair). Both translators apparently have chosen to omit the full description about the pubic hair as well as avoiding the use of male genitals.

Example 29:

ST: “Say goodnight! to John Thomas,” he said, **looking down at his penis**. “He’s safe in the arms of creeping Jenny! Not much burning pestle about him just now.” (2011, p. 238).

TT1: “John Thomas’a iyi geceler de hadi!” dedi adam **erkeklik organına bakarak**. “Kargaotlarının kollarında uslu uslu duruyor! Alev saçan tokmaktan eser yok şimdi.” (2012, p. 346).

TT2: “Vedalaş bakalım,” dedi, John Thomas’a. “Sarmaşıkların arasında saklanmış. Kızgın tokmaklığı falan kalmamış.” (2012, p. 358).

TT3: “İyi geceler dilesene John Thomas’a,” dedi adam **eğilerek**. “Sarmaşıkların arasına sinmiş, kızgın tokmaklığından eser yok şimdi.” (2013, p. 349).

This one is another example where the male genital organ has been omitted in the TT2 and TT3. The whole ST unit has been omitted in the TT2, without any compensation strategy. The translator of the TT3 has omitted only the word “penis”, but preserved the verb “eğilerek” (looking down) in the translation, most probably with the aim of avoiding mentioning about the genitals as much as possible. Although the use of “eğilerek” somehow suggests where Mellors looking at, the translation still remains a bit ambiguous. The translator of the TT1 has chosen to keep the word in the translation as “erkeklik organına bakarak” (looking down at his male organ) and retained the sexual connotation the ST has.

Example 30:

ST: And they drew into a closer **physical intimacy, an intimacy of perversity**, when he was a child stricken with an apparent candour and an apparent wonderment, that looked almost like a religious exaltation: the **perverse** and literal rendering of:... (2011, p. 303).

TT1: Clifford'un, dini bir coşkuyu andıran, gözle görülür bir samimiyete ve şaşkınlığa kapılmış bir çocuk gibi olduğu böyle anlarda, aralarında **fiziksel bir yakınlık, sapıkça bir yakınlık** gelişti, hem **sapıkçaydı**, hem de kelimenin tam manasıyla şuydu:... (2012, p. 433).

TT2: Günden güne yakınlaşıyorlar, neredeyse dini bir aşka varan bir açık yüreklilik ve merak doluydu bu yakınlaşmalar. Clifford tam anlamıyla şımarık, küçük bir çocuk olmuştu (2012, p. 452).

TT3: Günden güne yakınlaşıyorlardı, neredeyse dinsel bir kendinden geçiş gibiydi bu, açık yüreklilik ve merak dolu bir içtenlikle yakınlaşıyorlardı (2013, p. 446).

This example is about the relationship that develops between Clifford and Mrs. Bolton after Clifford has learned that Connie will leave him soon. There is a point to which the author of the source text draws attention of the readers: the strange nature of the relationship that has developed between them. The author names it as “perversity”, which has been translated by the translator of the TT1 as is, without resorting to any omission or euphemistic usage. On the other hand, the word has been omitted in both TT2 and TT3, eliminating the perverse nature of the relationship. The connotation of “perversity” that the sentence carries seems to be lost in the TT2 and TT3.

Example 31:

ST: He laid his hand on the slope of her buttocks. “Pretty little Lady Jane!” he said. “Perhaps in Venice you’ll find a man **who’ll put jasmine in your maiden-hair, and a pomegranate flower in your navel**. Poor little lady Jane!” (2011, p. 238).

TT1: Adam elini Connie'nin kalçalarının kıvrımına koydu. “Tatlı küçük Lady Jane!” dedi. “Belki Venedik’te **baldırıkara otlarının arasına yasemin, karnına da narçeği koyacak** bir adam bulursun. Zavallı küçük Lady Jane!” (2012, p. 347).

TT2: Adam onun kalçalarına dokundu. “Sevgili küçük Lady Jane!” dedi. “Belki Venedik’te, **seni yaseminlerle süsleyecek, göbeğine nar çiçekleri koyacak** birini bulursun. “Küçük, tatlı Lady Jane’im!” (2012, p. 359).

TT3: Adam onun kalçalarına dokundu. “Sevgili küçük Lady Jane!” dedi. “Belki Venedik’te, **seni yaseminlerle ve narçiçekleriyle süsleyecek** birini bulursun. Benim küçük, tatlı Lady Jane’im!” (2013, p. 350).

In this example, the translators of the TT2 and TT3 have omitted the ST unit “maiden-hair” and transferred the ST unit “who’ll put jasmine in your maiden-hair, and a pomegranate flower in your navel” into the their translations as “seni yaseminlerle süsleyecek, göbeğine nar çiçekleri koyacak” (who’ll decorate you with jasmines and put pomegranate flowers in your navel” and “seni yaseminlerle ve narçiçekleriyle süsleyecek” (who’ll decorate you with jasmines and pomegranate flowers”, respectively. It seems that both translators have avoided using “maiden hair” in their translations.

4.4.2. Omissions only in the TT2

Following are the examples in which only the translator of the TT2 has omitted a lexical unit from the ST.

Example 32:

ST: “...You’re one of those half-insane, perverted women who must run after depravity, the **nostalgie de la boue**.” (2011, p. 309).

TT1: “...Ahlaksızlık peşinde koşan, şu yarı çılgın, sapık kadınlardan birisin, bir **nostalgie de la boue**¹.” [1. (Fr) Çamura bulanma özlemi, ilkel benliğe özlem. Üst sınıftan insanların halk tabakasından insanlarla ilişkiye girme arzusunu kastediyor. (Ç.N.)] (2012, p. 440).

TT2: “...Sen yarım akıllı, ahlaksızlık peşinde koşan sapkınlardan birisin.” (2012, p. 459).

TT3: “...Sen yarım akıllı, ahlaksızlık peşinde koşmadan duramayan sapkın bir kadınsın, bu düpedüz **NOSTALGIE DE LA BOUE**.*” [*Fransızcadaki tam karşılığı “çamur özlemi”, “çamura bulanma arzusu”dur. Sıklıkla “üst sınıflardan insanların halka tabakalarından insanlarla ilişkiye girme arzusu” anlamında kullanılır. (Ç.N.)] (2013, p. 454).

Here, the author of the source text uses a French term “nostalgie de la boue” which means “a desire for or attraction to crudity, vulgarity, depravity etc.” (Webster’s New World College Dictionary, 1999, p. 986). The translators of the TT1 and TT3 have given the meaning of the term with a translator’s note in their translations. However, the whole term has been omitted by the translator of the TT2. The reason behind such a translational choice might be the translator’s unwillingness to convey the sort of impolite meaning the term has. Another reason might be simply the translator’s lack of knowledge of what is meant by the term in the ST.

Example 33:

ST: Ah, how sad that man first prostitutes woman, then woman prostitutes man. Giovanni was pining to prostitute himself, dribbling like a dog, wanting to give himself to a woman. And for money! Connie looked at Venice far off, low and rose-coloured upon the water. Built of money, blossomed of money, and dead with money. The money-deadness! Money, money, money, prostitution and deadness. Yet Daniele was still a man capable of a man's free allegiance. He did not wear the gondolier’s blouse: only the knitted blue jersey. He was a little wild, uncouth and proud (2011, p. 272).

TT1: Ah, önce adamın kadını, sonra da kadının adamı kötü yola düşürmesi ne üzücü bir şey. Giovanni kendini pazarlama derdindeydi, ağzından bir köpeğinki gibi salyalar akıyor, kendini bir kadına vermek istiyordu. Hem de para için! Connie uzaktan Venedik’e suyun üzerinde kısacık ve gülkurusu rengi görünen kente baktı. Parayla kurulmuş, parayla çiçek açmış ve parayla ölmüş yere. Paranın ölgünlüğü! Para, para, para, fuhuş ve ölgünlük. Ama Daniele hala hür iradesiyle sadık kalabilme yetisine sahip bir erkekti. Gondolcunun gömleğini giymedi; üzerinde mavi triko bir gömlek vardı sadece. Bir parça yabani, hoyrat ve gururluydu (2012, p. 391).

TT2: **Segment omitted.**

TT3: Önce erkeğin kendini kadına, sonra da kadının kendini erkeğe satması, ne acı bir şeydi. Giovanni kendini satmak için var gücüyle çalışıyordu, bir köpek gibi salyalarını akıtarak kendisini bir kadına sunmak istiyordu. Üstelik para için! Connie uzaklardaki pembe Venedik’e baktı. Parayla kurulmuş, parayla çiçeklenmiş, parayla ölmüş bir kent. Para ölümü! Para, para, para, fahişelik ve ölüm. Yine de Daniele, bir erkeğin özgür

sadakatinin temsili olabilirdi. Gondolcu gömleği giymemişti. Mavi bir örme kazak vardı üzerinde. Biraz yabani, kaba saba, vahşi ve gururluydu (2013, p. 398).

As can be seen from the above, the whole ST segment has been omitted in the TT2 while it has been preserved in the TT1 and TT3. Although it is hard to guess the exact reason, it might be because of that the segment has such expressions as “prostitutes” and “prostitution”. However, it is still not evident why the translator has chosen to omit the whole ST segment.

Example 34:

ST: With quiet fingers he threaded a few forget-me-not flowers **in the fine brown fleece of the mound of Venus** (2011, p.233).

TT1: Adam sakın parmaklarıyla **Venüs tepesindeki hoş kahverengi tüy yumağının içine** bir kaç unutmabeni çiçeği yerleştirdi (2012, p. 340).

TT2: Adam unutmabeni çiçeklerini onun **kasık tüyelerine** koydu (2012, p. 351).

TT3: Adam unutmabeni çiçeklerini **Venüs tepesinin kahverengi tüyleri arasına** yerleştirdi (2013, p. 342).

In this example, it appears that the author uses “the mound of Venus” to refer to Connie’s genitals and “brown fleece” to refer to her pubic hair. The metaphors have been preserved in both TT1 and TT3, whereas the translator of the TT2 has omitted all metaphorical usages and preferred to translate the whole ST unit as “kasık tüyelerine” (in her pubic hair), without mentioning about her genitals. It seems that the effort was to give as less detail as possible to the target reader regarding the phrases that have sexual connotations.

4.4.3. Omissions only in the TT3

Following are the examples in which only the translator of the TT3 has omitted a lexical unit from the ST.

Example 35:

ST: He too had bared the front part of his body and she felt his naked flesh against her **as he came into her** (2011, p. 139).

TT1: Adam kendi önünü de açmıştı ve Connie, **adam içinde girdiği sırada** tenine değen çıplak tenini hissetti onun (2012, p. 213).

TT2: Sonra pantolonunun önünü açtı. **İçine girerken**, Connie onun çıplak tenini teninde hissetti (2012, p. 214).

TT3: Adam pantolonunun önünü açtı. Connie onun çıplak teninin kendi teninde duydu. (2013, p. 206).

As can be seen in the example, the ST unit regarding the act of entering into the woman's body has been completely omitted in the TT3, while it has been transferred as "adam içine girdiği sırada" (as the man came into her) to the TT1 and as "içine girerken" (as he was coming into her) to the TT2. With regard to such a translational choice, it might be said that the translator of the TT3 has managed not to mention about the sexual activities during the intercourse as much as possible.

Example 36:

ST: That fascinated him today. How **it sloped with a rich down-slope to the heavy roundness of her buttocks! And in between, folded in the secret warmth, the secret entrances!** (2011, p. 232).

TT1: Bugün büyülemişti onu. Aşağıya, **kaba etlerinin dolgun yuvarlaklığına doğru nasıl da heybetle kıvrılıyordu! Arada da, o gizli sıcaklığa saklanmış, gizli kapaklı girişler!** (2012, p. 338).

TT2: Onu büyüleyen sırtını. **Dolgun kalçalarına doğru nasıl da hoş bir eğimle iniyor, kalçalarının arasından gizli sıcaklıklara, gizli girişlere ulaşıyordu** (2012, p. 350).

TT3: Onu büyüleyen sırtını. **Keyfini çıkararak kalçalarını uzun uzun okşadı** (2013, p. 341).

In the ST excerpt given above, Mellors strokes certain parts of Connie's body and the whole interaction taking place between them has been depicted in detail by the author of the source text. The TT1 and TT2 reflect the same content with the source text without having any omissions. On the other hand, the translator of the TT3 has rendered the whole ST unit given in bold as "keyfini çıkararak kalçalarını uzun uzun okşadı" (he stroked her buttocks for quite a while, enjoying the moment), omitting all the descriptions about Connie's buttocks as well as the part including the narrations about her secret places. It is quite obvious that the translator of the TT3 has avoided translating those parts that include sexual content.

Example 37:

ST: "...I don't want **a woman as couldna shit nor piss.**" Connie could not help a sudden snort of astonished laughter, but he went on unmoved. "Tha'rt real, tha art! Tha'art real, even a bit of a **bitch. Here tha shits an' here tha pisses:** an' I lay my hand on 'em both an' like thee for it. I like thee for it..." (2011, p. 232).

TT1: "...**Sıçmayan, işemeyen bir kadın** istemem zaten." Connie kendini tutamayıp aniden şaşkın bir kahkaha patlattı, ama adam istifini bozmadan devam etti. "Hah işte, gerçek bu! Gerçek bu, bir parça da **kancık** hatta. **Şuradan sıçıyorsun, şuradan işiyorsun,** ama ben elimi ikisinin üzerine de koyuyorum işte, çünkü her şeyinle seviyorum seni..." (2012, p. 339):

TT2: "...**Sıçmayan ya da işemeyen kimse** yoktur." Connie şaşkınlıkla bir kahkaha attı, ama kıılmadı. "Sen gerçeksın, gerçek! Gerçeksın, hatta biraz da **şillık. Burası sıçtıgın, burası işediğin** yer: dokunuyorum. Bunun için seni seviyorum..." (2012, p. 350).

TT3: "...**Bunları yapmayan bir kadın** istemezdim." Connie şaşkınlıkla bir kahkaha atmaktan kendini alamadı. Adam devam etti. "Sen gerçeksın, gerçek! Gerçeksın, hatta biraz da **yosmasın. Burası ve burası,** işte dokunuyorum. Bunlar hoşuma gidiyor..." (2013, p. 341).

This example includes more than one slang word, such as "shit", "piss" and "bitch". The word "bitch" appears in all TTs, although it is translated in different ways, i.e. as

“kancık”, “şıllık” and “yosma”, respectively. Among all these, “kancık” (bitch) (in the TT1) sounds the most impolite. “şıllık” (in the TT2) has a dictionary meaning of “a woman wearing excessive make-up and dressing up in a way that is considered vulgar” (Türk Dil Kurumu Güncel Türkçe Sözlük, <http://www.tdk.gov.tr/>) (my translation), but it is often used informally with a meaning more like “slut”, while “yosma” mostly stands for “coquette” in Turkish which are both less offensive than the choice of the TT1’s translator. As for the translation of other ST units “a woman as couldna shit nor piss” and “here tha shits an' here tha pisses”, it can be said that the TT1 and TT2 have remained faithful to the ST, both including the exact linguistic equivalent of the offensive words with the same effect in the ST: “sıçmak” (shit) and “işemek” (piss). However, in the TT3, the translator has preferred omission of both ST units, trying to compensate and complete the sentences by translating them as “bunları yapmayan bir kadın” (a woman that could not do these) and “burası ve burası” (here and there). In this way, the syntactic completeness of the sentence has been retained, while the semantic structure of the text has been changed.

Example 38:

ST: He was a man as Mellors was a man, **unprostituted** (2011, p. 272).

TT1: Mellors gibi bir erkekti o, **kötü yola düşmemişt**i (2012, p. 391).

TT2: Mellors gibiydi tıpkı. **Fahişe ruhlu değildi** (2012, p. 406).

TT3: Mellors’sa benzeyen bir yanı vardı (2013, p. 398).

Just like in the previous example, the word “unprostituted” appears as “kötü yola düşmek” (a Turkish idiom meaning becoming a prostitute) in the TT1 and as “fahişe ruhlu değildi” (he was not prostitute-spirited) in the TT2. The translator of the TT3 has omitted the word, mostly probably because of its offensive nature, causing a lost in the meaning as it is unclear in the TT3 in what way the man resembles Mellors.

4.4.4. Omissions only in the TT1

Following are the examples in which only the translator of the TT1 has omitted a lexical unit from the ST.

Example 39:

ST: "...When the last real man is killed, and they're *all* tame: white, black, yellow, all colours of tame ones: then they'll *all* be insane. **Because the root of sanity is in the balls.** Then they'll all be *insane*, and they'll make their grand *auto da fè*. You know *auto da fè* means *act of faith?*..." (2011, p. 226-227).

TT1: "...Son *gerçek* adam da öldürülüp *herkes* sünepeleştirildiğinde, beyaz, siyah, sarı, her renkten sünepe olduğunda, o zaman *hepsi* kafayı tırlatacak ve kendi büyük *auto-da-fè* 'lerini koyacaklar ortaya. Biliyorsun *auto-da-fè*, kişinin inancını *gösteren davranış* demek¹..." [1. Auto-da-fè'nin kelime anlamı böyle olsa da ilerleyen zamanlarda Engizisyon'un verdiği cezaların halka, meydanda açıklanması şeklinde de kullanılmıştır. (Y.N.)] (2012, p. 331).

TT2: "...Son gerçek insan da ölüp geriye sadece korkalar kaldığında. Beyaz, siyah, sarı, bütün ırklarım korkakları kalacak. Sonra herkes delirecek. **Çünkü aklın kökleri hayalardadır.** Hepsi delirecek ve auto da fe yapacak. Auto da fè, inancını göstermek demek, biliyorsun, değil mi?..." (2012, p. 343).

TT3: "...Son gerçek erkek ölüp de, geriye 'yalnız' korkaklar kaldığında sona erer; beyaz, siyah, sarı, bütün ırkların pısrıkları kalacak. Sonra 'hepsi' delirecek. **Çünkü akıl sağlığının kökleri cesarettedir.** Hepsi 'delirecek' ve kendi büyük '*auto da fè*'lerini gerçekleştirecekler. AUTO DE FE'nin inanç göstergesi anlamına geldiğini biliyor muydun?..." (2013, p. 333).

The ST unit "because the root of sanity is in the balls" has been totally omitted by the translator of the TT1. Considering that the translator has already translated another ST segment that includes the same impolite word "balls", it seems that the translator have either missed the sentence by mistake, or make an arbitrary choice of not transferring it.

4.5. EXAMPLES IN WHICH “EUPHEMISM” IS EMPLOYED AS A TRANSLATION STRATEGY

4.5.1. Euphemisms in the TT1, TT2, TT3

Following are the examples in which the translators of the TT1, TT2, TT3 have euphemized an ST unit by using alternative words or phrases.

Example 40:

ST: “...Yes, I do believe in something. I believe in being warmhearted. I believe especially in being warm-hearted in love, in **fucking** with a warm heart. I believe if men could **fuck with** warm hearts, and the women take it warm-heartedly, everything would come all right. It's all this cold-hearted **fucking** that is death and idiocy.” (2011, p. 215).

TT1: “...Evet, inandığım bir şey var. Sıcak kalpli olmaya inanırım. Özellikle aşta sıcak kalpli olmaya inanırım ve sıcak bir kalple **sevişmeye**. Erkekler sıcak bir kalple **sevişir**, kadınlar da bunu sıcak kalplilikle karşılayabilirlerse her şey yoluna girer, diye düşünüyorum. Buz gibi ruhla **sevişmeler** ölüm ve ahmaklık getirir.” (2012, p. 316).

TT2: “...Evet, bir şeye inanıyorum. İyi kalpliliğe inanıyorum. Özellikle de aşta ve **sekste** iyi kalpli olmaya. Eğer erkek **sekste** iyi kalpli olursa, kadın da iyi kalplilikle karşılık verir. Böylece her şey yolunda gider. Soğuk kalplilikle **seks yapmak** ölüm gibidir, ahmaklıktır.” (2012, p. 327).

TT3: “...Bir şeye inanıyorum ben aslında. Sıcak gönüllülüğe inanıyorum ben, özellikle de sevişirken sıcak gönüllü olmaya, sıcacık bir gönülle **birleşmeye** inanıyorum. Eğer erkek **sekste** sıcak gönüllü olursa, kadında aynı sıcaklıkta karşılık verir. Böylece her şey yolunda gider. Soğuk kalplilikle **seks yapmak** ölüm gibidir, ahmaklıktır.” (2013, p. 317).

In this example, the obscene word “fuck” appears as “sevişmek” (making love) in the TT1. The translator of the TT2 has preferred using “seks” (sex) and “seks yapmak” (having sex) in the respective order. The translator of the TT3 has also preferred using “birleşme” (intercourse), “seks” (sex) and “seks yapmak” (having sex) in the respective order. It seems that all three translators have chosen euphemizing that obscene word,

but among all these, the degree of euphemism seems a little more in the TT1 than the other TTs.

4.5.2. Euphemisms both in the TT2 and TT3

Following are the examples in which the translators of the TT2 and TT3 have euphemized an ST unit by using alternative words or phrases.

Example 41:

ST: “Nay, you know better than I do. The sort of youngish gentleman a bit like a lady, and **no balls**.” “What balls?” “**Balls! A man’s balls!**” (2011, p. 204).

TT1: “Ya sen benden daha iyi bilirsin bunları. Lady kılıklı, **taşaksız** genç beyefendiler.” “Taşıtsız mı?” “**Taşaksız! Erkek adamın taşakları olur!**” (2012, p. 301)

TT2: “Siz daha iyi bilirsiniz. Karı kılıklı, **büzüğü yemeyen** genç asilzadeler.” “Ne büzüğü?” “**Büzük işte! Korkak, yani.**” (2012, p. 312).

TT3: “Siz daha iyi bilirsiniz. Kadın kılıklı, genç, soylu, **yemeyen** tipler.” “Yemeyen?” “**Korkak yani.**” (2013, p. 302).

In this example, Mellors talks about the men like Clifford and describes them as “gentlemen with no balls”. The phrase “no balls” appears as “taşaksız” in the TT1, which is a totally faithful translation as it is the exact Turkish equivalence of the phrase both in terms of its meaning and its impolite nature. “A man's balls!” has also been transferred faithfully into TT1. In the TT2, the translator has preferred using another impolite phrase “büzüğü yemeyen” which is equivalent to “no balls”, but still might be considered as euphemized as it is less impolite than the choice in the TT1. The second ST unit appears as “Büzük işte! Korkak, yani” (Arsehole! I mean coward). Although the phrase “büzüğü yememek” is an idiom equivalent to “having no balls”, the word “büzük” on its own has the literal meaning of “arsehole”. The translator of the TT3 has chosen to use “yemeyen” (that have no guts) which is still impolite but to a certain extent. The second ST unit “Balls! A man's balls!” appears as “korkak yani” (I mean,

coward) as a response to Connie’s question. Apparently, “balls” has been euphemized in both the TT2 and TT3, the degree of euphemism is far less in the TT2 than in the TT3, though.

Example 42:

ST: “John Thomas! John Thomas!” and she quickly kissed the **soft penis**, that was beginning to stir again (2011, p. 219).

TT1: “John Thomas! John Thomas!” dedi Connie ve çabucak hareketlenmeye başlayan **yumuşak penisi** öptü (2012, p. 322).

TT2: “John Thomas! John Thomas!” Connie onun, hareketlenmeye başlayan **erkekliğini** hafifçe öptü (2012, p. 333).

TT3: “John Thomas!” dedi Connie, sonra o yeniden canlanırken eğilip **onu** öptü (2013, p. 323).

The ST unit soft penis has been transferred faithfully to the TT1. Instead of using the linguistic equivalent of the word and express the word explicitly, the translator of the TT3 has euphemized the word as “onu” (it) which is a third-person pronoun. The same euphemism strategy has also been employed by the translator of the TT2. The ST unit has been transferred to the TT2 as “erkekliğini” (his virility). The reason behind preferring inoffensive uses by the translators of the TT2 and TT3 might be both translators’ aim to make the sentence as less impolite as possible for the target readers with thinking that the target audience may not tolerate an explicit and impolite content.

Example 43:

ST: And his finger-tips touched the two secret **openings** to her body, time after time, with a soft little brush of fire (2011, p. 232).

TT1: Derken adamın parmak uçları, tekrar tekrar, küçük yumuşak bir ateş darbesiyle kadının bedenindeki iki gizli **deliğe** dokundu (2012, p. 339).

TT2: Parmak uçlarıyla kadının iki gizli **kapısına** dokunuyordu (2012, p. 350).

TT3: Ara sıra parmak uçları küçük bir ateş dokunuşuyla kadının iki gizli **kapısına** değiyordu (2013, p. 341).

In this example, the ST unit “openings” has been euphemized as “doors” by the translators of the TT2 and TT3. The aim of the translators might be to make the word sound more ambiguous and implicit than it does in the ST. The word has been translated directly as “deliğe” (holes/openings) by the translator of the TT1, which is a faithful choice.

Example 44:

ST: “...An’ if I only lived ten minutes, an’ stroked thy **arse** an’ got to know it, I should reckon I’d lived one life, see ter!...” (2011, p. 232).

TT1: “...Tüm hayatım on dakika bile sürse, senin şu **kıçını** okşayıp görmüş olmak *bir* ömre bedel benim için!...” (2012, p. 339).

TT2: “...On dakika ömrüm kaldığı bilsem, yine senin **kalçalarını** okşarım. Seninle olduktan sonra, bu bile yeter bana...” (2012, p. 351).

TT3: “...On dakika sonra öleceğimi bilsem, yine senin **kalçalarını** okşarım. Seninle olduktan sonra, bu yeter bana...” (2013, p. 341).

The ST unit “arse” is used as a slang word for “buttocks”. The translator of the TT1 has used the Turkish slang “kıç” as the equivalent of “arse”. However, the word has been euphemized and used as “kalçalarını” (her buttocks) in both TT2 and TT3, which does not have the same impolite effect with the ST unit.

Example 45:

ST: “The money is yours, the position is yours, the decisions will lie with you. **I’m not just my Lady’s fucker, after all.**” (2011, p. 288).

TT1: “Para sende, mevki sende, kararlar senin elinde. **Benimse seni düzmekten başka yapacak bir şeyim yok.**” (2012, p. 412).

TT2: “Para senin, güç senin, kararı verecek olan sensin. **Ben sadece Lady’nin aşığıym, o kadar.**” (2012, p. 430).

TT3: “Para senin, güç senin, karar da senin olacak. **Ben de Lady’nin aşığı olacağım öyle mi?**” (2013, p. 422).

This example includes another obscene word “fucker”. The expression “I’m not just my Lady’s fucker, after all” has been translated by the translator of the TT1 as “benimse seni düzmekten başka yapacak bir şeyim yok.” (I have nothing to do, but to fuck you). It appears that the translator has change the sentence structure but retained the intended impolite effect of the ST. However, the word “fucker” has been used in a euphemized form in the TT2 and TT3 and translated as “Lady’s Lover”, causing the whole offensive effect to be lost. The reason behind such a euphemistic usage might be to avoid using ST unit with offensive content that they think the readers of the TT will find disturbing or inappropriate.

Example 46:

ST: And **he went into her** softly, feeling the stream of tenderness flowing in release from his bowels to hers, the bowels of compassion kindled between them. And he realized **as he went into her** that this was the thing he had to do, to come into tender touch, without losing his pride or his dignity or his integrity as a man (2011, p. 290).

TT1: Adam içinden Connie'ye doğru akan bir sevecenlik selinin etkisiyle zarifçe **girdi onun içine** ve içlerindeki sevgi tutuşup birbirine karıştı. Adam **Connie’nin içine girdiğinde** yapması gerekenin bu olduğunu idrak etti, bu sıcacık dokunuşa dahil olmak, hem de ne gururundan, ne şerefinden ne de o sağlam erkekliğinden bir şey kaybederek (2012, p. 415).

TT2: Adam yumuşak bir şekilde **onunla oldu**, içindeki şefkat hissi Connie’ye aktı. **Onunla bir olurken**, yapması gereken tek şeyin bu olduğunu anlamıştı. Erkeklik onurunu kaybetmeksizin, hassasiyetini göstermek (2012, p. 433).

TT3: Adam nazik ve yumuşak biçimde **onunla oldu**, kasıklarından Connie’ye aktı içindeki duyarlılık. İçinde şefkat ateşi yanıyordu. **Onunla beraberliğinde**, yapması

gereken tek şeyin bu olduğunu anlamıştı. Erkeklik gururunu, saygınlığını ve bütünlüğünü kaybetmeksizin ona duyarlılığını vermek (2013, p. 425).

In this example, the act of entering into woman's body has been euphemized in the TT2 and TT3. The ST unit "he went into her" has been transferred as "onunla oldu" (he had intercourse with her) and "onunla bir olurken" (when he became one with her) in the TT2, while it has been translated as "onunla oldu" (he had intercourse with her) and "onunla beraberliğinde" (during his intercourse with her) to the TT3. Both translators seem to have preferred not to give the act of entering in an explicit way. The translator of the TT1, however, seems to have achieved a faithful translation as the entry into the body of Connie has been reflected into the TT1.

Example 47:

ST: "...The world is all alike: kill off the human reality, **a quid for every foreskin, two quid for each pair of balls. What is cunt but machine-fucking!**---It's all alike. Pay 'em money **to cut off the world's cock...**" (2011, p. 226).

TT1: "...Bütün dünya aynı, işleri güçleri insan gerçekliğini öldürmek, **her sünnnet derisine birer pound, her çift taşağa ikişer pound** fiyat biçmek. **Am dediğınse bir makineden farksız!** Hepsi aynı. Bunlara para verdiğin anda **dünyanın bile çükünü keserler...**" (2012, p. 330).

TT2: "...İnsan gerçekliğini öldürüyorlar, **yüzdükleri her deri için bir pound, her haya için iki pound. Ha bir kadınla, ha bir makineyle yatmışsın, arada fark yok. Dünyanın anasını bellemek için** para alıyorlar..." (2012, p. 342).

TT3: "...Bütün dünya aynı yolda: İnsan gerçeğini öldürme; **hayaları iki, derisini bir pounddan** satma derdine düşmüş. Para için yapamayacakları şey yok. Para ver, **bütün insanlığın özünü kurutur, insanları da boşa dönüp duran çarklara çevirirler...**" (2013, p. 333).

In the translation of the ST units, "foreskin" and "each pair of balls", the translator of the TT2 has preferred to euphemize them, transferring them as "deri" (skin) and "haya" (testicle). In a similar way, they appear as "derisini" (their skin- "their" refers to the

balls) and “hayaları” (testicles) in the TT3. Both translators have euphemized “balls” using a less impolite form and also transferred “foreskin” in a euphemized way, making the meaning abstract for the readers. The translator of the TT1 has provided a faithful translation. Another ST unit “what is cunt but machine-fucking” appears as “am dediğınse bir makineden farksız!” (what is cunt but a machine!) in the TT1. The translator of the TT1 have given the literal equivalent of “cunt”, but omitted the word “fucking”, which seems to be a choice with no specific reason. The same ST unit has been euphemized in the TT3. It has been translated as “ha bir kadınla, ha bir makineyle yatmış insan, fark yok.” (you either sleep with a woman or a machine, there is no difference). With regard to the translation of “to cut off the world's cock”, TT1 again provides a faithful translation, while the translator of the TT2 has chosen the phrase “dünyanın anasını bellemek için” (to screw the world up) which is not as impolite as the phrase given in the source text and might be considered as a euphemized use. The translator of the TT3 has preferred to change the ST unit and rendered it as “bütün insanlığın özünü kurutur, insanları da boşa dönüp duran çarklara çevirirler” (they eradicate the essence of humanity, turning into people gears that rotate idly). As can be seen, the translator has made up a totally different sentence from the one in the ST.

Example 48:

ST: “...**I never went back on a good bit of fucking, myself.** Though her mother, oh, holy saints!” He rolled his eyes to heaven. “But you warmed her up, oh, you warmed her up, I can see that...” (2011, p. 294).

TT1: “...**Ben de iyi bir düzüşmeyi asla kaçırmazdım.** Ama annesi, ah, hiç işi yoktu bunlarla!” diyerek gözlerini havaya dikti. “Ama sen açmışsın onu, ah güzel açmışsın hem de, çok belli...” (2012, p. 421).

TT2: “...**Hoş bir gönül macerasına asla hayır demedim ben de.** Annesine rağmen, hem de!” Yaşlı adam gözlerini tavana dikti. “Sen ona hayat verdin, bunu görüyorum...” (2012, p. 439).

TT3: “...**Güzel bir gönül macerasına hiç hayır demedim.** Hem de, annesine rağmen, aziz annesine!” Yaşlı adam gözlerini tavana dikti. “Sen ona yaşam verdin, bunu görüyorum elbette...” (2013, p. 432).

In this example, the word “fucking” appears as “düzüşmeyi” (fucking/screwing) in the TT1, reflecting the offensive sense of the ST unit. On the other hand, the translators of the TT2 and TT3 have chosen to reflect the whole sentence in a euphemized form. The segment “I never went back on a good bit of fucking, myself” appears as “hoş bir gönül macerasına asla hayır demedim ben de” (I too never said no to a pleasant love affair) in the TT2 and as “güzel bir gönül macerasına hiç hayır demedim” (I never said no to a good love affair) in the TT3. It seems that both translators have attempted not to retain the sexual connotation present in the source text.

4.5.3. Euphemisms only in the TT3

Following are the examples in which only the translator of the TT3 has euphemized an ST unit by using alternative words or phrases.

Example 49:

ST: “...That was what I wanted: a woman who *wanted* me to **fuck** her. So I **fucked** her like a good un...” (2011, p. 209).

TT1: “...İstediğim tam da buydu, kendisini **becermemi** *isteyen* bir kadın. Böylece, iyi bir şeymiş gibi **becerdim** onu...” (2012, p. 308).

TT2: “...İstediğim tam da buydu işte: Onu **becermemi** *isteyen* bir kadın. Ben de **istediğini yaptım...**” (2012, p. 319).

TT3: “...Hep **sevişelim** ‘*istiyordu*’, nazlanmıyordu. Ben de **istediğini yaptım...**” (2013, p. 309).

In this example, the verb “fuck” has been transferred to both TT1 and TT2 as “becermek” (to fuck). However, the translator of the TT3 has euphemized the word and translated it as “sevişmek” (to make love) in the first sentence. In the second sentence, the verb has been totally omitted and translated as “istediğini yaptım” (I did what she wanted). Apparently, the translator of the TT3 has avoided using that offensive word in translating this ST segment.

Example 50:

ST: "...A generation of ladylike prigs with **half a ball** each-" (2011, p. 226).

TT1: "...Tek **taşaklı**, hanım evladı ukala tipler hepsi..." (2012, p. 330).

TT2: "...Yarım **taşaklı** karı kılıklı ukala sürüsü!" (2012, p. 342).

TT3: "...Tek **hayalı**, karı kılıklı, ukala sürüsü!" (2013, p. 332).

Unlike the another example given above that includes the word "ball", the translator of the TT2 has also provided a faithful translation as that of the TT1, each giving the exact linguistic equivalence of the word. The word seems to be euphemized and used as "haya" (testicle) in the TT3.

Example 51:

ST: "An' if tha **shits** an' if tha **pisses**, I'm glad..." (2011, p. 232).

TT1: "**Sıçsan da, işesen de** memnunum ben halimden..." (2012, p. 339).

TT2: "Burası **sıçmak**, burası da **işemek** için..." (2012, p. 350).

TT3: "Burandan **kakanı yapıyor**, orandan da **işiyorsun**, ne mutlu bana..." (2013, p. 341).

This example includes the impolite words "shit" and "piss" which have been conveyed directly in the TT1 and TT2. In the TT3, while "piss" has been retained, the word "shit" has been used in a euphemized form as "kakanı yapıyor" (you take a dump). The translator of the TT3 did probably not find the word "piss" as that impolite, but avoided translating "shit" as "sıçmak".

Example 52:

ST: "...The test of a woman is when you pinch her **bottom**. You can tell just by the feel of her bottom if she's going to come up all right..." (2011, p. 295).

TT1: “...Bir kadını denemenin en iyi yolu **kıçına** bir çimdik atmaktır. Kıçını ellediğinde onun nasıl bir şey olduğunu anlarsın zaten...” (2012, p. 422).

TT2: “...Bir kadını denemek için **kıçına** çimdik atacaksın. Sana gelip gelmeyeceği kıçından belli olur...” (2012, p. 439).

TT3: “...Bir kadını denemek için **etine** çimdik atacaksın. Kaba etinden anlarsın senin olup olmayacağımı...” (2013, p. 432).

The word “bottom” is the informal use of “buttocks”. As seen from the example, the translators of the TT1 and TT2 have reflected the same informal usage in their translations, transferring the word as “kıç” (bottom/butt) instead of using “buttocks”. However, the word has been used in a highly euphemized form as “etine” (here having a meaning like “nates”) instead of using even a less euphemized version “kalça” (buttocks) in the TT3.

4.6. EXAMPLES IN WHICH “ADDITION” IS EMPLOYED AS A TRANSLATION STRATEGY

4.6.1. Additions only in the TT1

Following are the examples in which only the translator of the TT1 have added up words or phrases to the target text that ST does not include.

Example 53:

ST: What a pity most men are so doggy, a bit shameful, like Clifford! (2011, p. 258).

TT1: **Bu hassas ve şehvetli erkeklerin bu kadar nadir olması ne fena bir şey! Çoğu adam sümsük ve utangaçtı. Clifford gibi!** (2012, p. 373).

TT2: Erkeklerin çoğu Clifford gibi şık, havalı ve utanç vericiydi (2012, p. 388).

TT3: Erkeklerin çoğu, Clifford gibi şık, havalı ve utanç vericiydi (2013, p. 380).

As can be seen from the example, the translator of the TT1 has preferred to add up a sentence that the ST does not include. The sentence added to the target text is “bu hassas ve şehvetli erkeklerin bu kadar nadir olması ne fena bir şey! (What a pity such sensitive and voluptuous men are so scarce!). It seems that the translator has chosen such a strategy to make it clear what Connie mentions about and the message that the text's author intended to send through the text as well as strengthening the sense of the sentence.

4.6.2. Additions in the TT2 and TT3

Following are the examples in which the translators of the TT2 and TT3 have added up words or phrases to the target text that ST does not include.

Example 54:

ST: But the day after she was at her brother Dan's at Beggarlee, swearing and carrying on, saying she was his legal wife, and that he'd been having women at the cottage, because she'd found a scent-bottle in his drawer, and gold-tipped cigarette-ends on the ash-heap, and I don't know what all (2011, p. 274).

TT1: Ertesi gün kadın, Beggarlee'ye, ağabeyi Dan'in yanına gitmiş, sayıp sövmüş bir sürü, onun yasal karısı olduğunu ve kocasının kulübeye kadın attığını söylemiş, çünkü çekmecelerin birinde bir parfüm şişesi, kül yığınının içinde filtreli sigara izmaritleri ve işte bir şeyler daha bulmuş (2012, p. 394).

TT2: Ama kadını ertesi gün Beggarlee'de, kardeşi Dan'in evinde görmüşler. Sövüp sayıyormuş, Bay Mellors'un yasal karısı olduğunu, kocasının eve kadınlar alıp **bira içirdiğini** söylüyormuş. Çekmecede kadın parfümü bulmuş. Kül tablasında **rujlu** izmaritler varmış (2012, p. 410).

TT3: Sonra kadını Beggarlee'deki kardeşi Dan'in evinde görmüşler: yaygaracı orayı da ayağa kaldırmış. Bay Mellors'un yasal karısı olduğunu, kocasının eve kadınlar alıp **birlikte bira içtiğini**, çekmecede bir parfüm şişesi, çöplükte de **kırmızı ruj bulaşmış** sigara izmaritleri bulduğunu söylemiş (2013, p. 402).

The TT1 reflects the same content as the ST, while the TT2 and TT3 include additional phrases. It can be seen that “bira içirdiğini” (and making them drink beer) has been added after the ST expression “having women at the cottage” in the TT2 and “birlikte bira içtiğini” (and drinking beer with them) again after the same ST expression in the TT3. Moreover, the translators of the TT2 and TT3 have also omitted the word “gold-tipped” and added the phrases “rujlu” (marked with lipstick) and “kırmızı ruj bulaşmış” (marked with red lipstick), respectively. The expressions added to the TT2 and TT3 are almost the same. Addition of “rujlu” and “kırmızı ruj bulaşmış” might be chosen to make it clear for the readers that the cigarette-ends belong to a woman, or the translators have added such phrases just due to the lack of knowledge about the word “gold-tipped”. There seems to be no apparent reason for the other additions “bira içirdiğini” and “birlikte bira içtiğini”. The choices might be attributed to the translators’ effort to make the scene look more unpleasant in order to create a perception in the target readers that what Mellors has done is a bad thing.

4.7. EXAMPLES IN WHICH “EXPLICATION” IS EMPLOYED AS A TRANSLATION STRATEGY

Following are the examples in which the translators have made the ST unit more explicit in their translations.

Example 55:

ST: She heard the catch of his intaken breath as **he found her**. Under her frail petticoat she was naked (2011, p. 131).

TT1: **Aradığını bulduğunda** adamın soluğunun kesildiğini duydu Connie. Narin iç eteğinin altında çıplaktı şimdi (2012, p. 201).

TT2: **Kadınlığına dokununca**, adamın nefesinin kesildiğini duydu. Connie elbisesinin altında çırılçıplaktı (2012, p. 203).

TT3: Sonra **kadınlığına ulaşınca**, birden nefesi kesildi. Connie elbisesinin altında çırılçıplaktı (2013, p. 194).

The ST unit “he found her” has been explicated in all TTs. The translator of the TT1 has translated it as “aradığını bulduğunda” (when he found what he was looking for), making the TT unit more explicit. The same ST unit appears as “kadınlığına dokununca” (when he touched her womanhood) in the TT2 and as “kadınlığına ulaşınca” (when he reached her womanhood) in the TT3. It seems that the translators of the TT2 and TT3 has explicated the phrase by using a euphemized word, because what they meant by “womanhood” is obviously Connie’s vagina. It seems that all the translators have preferred the explication strategy in order to make it clear for the target reader what the word “her” means in the source text.

Example 56:

ST: “...I wanted a woman who wanted me, and wanted **it**.” (2011, p. 209).

TT1: “...Beni isteyen bir kadın istiyordum ve tabii **seksi** seven.” (2012, p. 308).

TT2: “...Beni ve **seksi** seven bir kadın arıyordum.” (2012, p. 318).

TT3: “...Beni ve **seksi** seven bir kadın arıyordum.” (2013, p. 308).

Since it would be unclear for the Turkish target readers what the pronoun “it” refers to in this example, all translators have replaced it with “seksi” (sex), which is actually an obligatory shift due to the grammatical reasons. However, it is important to note that they did not choose to use any euphemized word, but used “sex” directly. It seems that all three translators did not mind making their target text more explicit. It is important especially in terms of the TT2 and TT3. Because, up to this example, the translators of the TT2 and TT3 have usually had some concerns about transferring the taboo references.

Example 57:

ST: He was ashamed to turn to her, because of his **aroused nakedness** (2011, p. 218).

TT1: Adam uyanmış **çıplak erkekliği** yüzünden ona dönmeye utanıyordu (2012, p. 320).

TT2: Adam ona dönmeye utanıyordu, çünkü **erkekliđi** uyanmıřtı (2012, p. 331).

TT3: Adam ona dönmeye utanıyordu, çünkü **erkekliđi** uyanmıřtı (2013, p. 331).

In this example, “aroused nakedness” connotes Mellors’ male organ. Aware of this connotation, all translators have preferred to explicate the phrase by translating it as “erkekliđi” (virility). Only the translator of the TT1 has also added the adjective “çıplak” (naked) before “erkekliđi”, most probably in an effort to reflect the explicated word “nakedness”.

Example 58:

ST: **And if he had no sex, functionally**, all the better: so much the less to quarrel about! Hilda wanted no more of that sex business, where men became nasty, selfish little horrors (2011, p. 249).

TT1: **Cinselliđinin olmaması, yani işlevsel açıdan eksik olması**, daha bile iyi bir şeydi, böylece tartışma konularından biri ortadan kalkmıř oluyordu!...Erkekler edepsiz, bencil ve korkunç yaratıklardan farksızdı ne de olsa (2012, p. 361).

TT2: **Cinsel fonksiyonlarının çalışmıyor olması** da çok daha iyiydi. Kavga edecek bir konu daha ortadan kalkmıř oluyordu. Hilda, erkeklerin edepsiz, bencil yaratıklara dönüřtüđü bu cinsel meselelerden çok uzaklařmıřtı (2012, p. 375).

TT3: **Cinsel fonksiyonlarının çalışmıyor olması** da, çalışıyor olmasından daha iyiydi. Kavga edecek bir konu daha ortadan kalkmıř oluyordu. Hilda, erkeklerin edepsiz, bencil yaratıklara dönüřtüđü bu cinsel meselelerden artık çok uzaktı (2013, p. 367).

All translators have resorted to explicating the ST unit given in bold. The ST unit has been transferred as “cinselliđinin olmaması, yani işlevsel açıdan eksik olması” (the fact the he has no sexuality, that is, he is impaired functionally) to the TT1 and as “cinsel fonksiyonlarının çalışmıyor olması” (the fact that his sexual functions are not working) to both TT2 and TT3. The translators probably have managed to make the sentence more explicit for the readers.

4.8. EXAMPLES IN WHICH “DYSPHEMISM” IS EMPLOYED AS A TRANSLATION STRATEGY

4.8.1. Dysphemistic usages in the TT2 and TT3

Following are the examples in which the translators of the TT2 and TT3 have expressed certain ST units in an over-explicit and dysphemistic way.

Example 59:

ST: The young men with whom they talked so passionately and sang so lustily and camped under the trees in such freedom **wanted**, of course, **the love connection**. The girls were doubtful, but then the thing was so much talked about, it was supposed to be so important (2011, p. 7).

TT1: Delikanlılarla öyle ateşli tartışmalara girmiş, öyle tutkulu şarkılar söylemiş ve ağaçların altında öyle özgürce konaklamışlardı ki, adamlar **aşka gelip birleşmek istemişlerdi** tabii. Kızlar önce tereddüt etmişti, ama sonra üzerine o kadar çok konuşulmuştu ki, pek mühim bir mesele haline gelmişti bu (2012, p. 36).

TT2: Tutkulu sohbetler ettikleri, neşeli şarkılar söyledikleri, ağaçların altında diledikleri gibi kamp kurdukları gençler, **ilişki yaşamak da istiyordu** elbette. Kızlar önce kararsızdılar ama sonra, bu mesele sürkli gündeme gelmeye başlayınca, önem de kazanmıştı (2012, p. 8).

TT3: Tutkuyla konuştuqları, heyecanlı şarkılar söyledikleri ve ağaçların altında özgürce kamp kurdukları bu genç delikanlılar elbette onlarla **ilişkiye girmeyi de istiyordu**. Kızlar başlangıçta kararsızdı, ancak bu konu üzerinde o kadar çok konuşulmuştu ki, zamanla önem kazanmıştı (2013, p. 8).

In this example, the expression “wanted...the love connection” has been translated as “got carried away and wanted to have connection” by the translator of the TT1. However, the same expression has been transferred, in a dysphemistic way, as “ilişki yaşamak da istiyordu” (wanted to experience intercourse, too) to the TT2 and as “ilişkiye girmeyi de istiyordu” (wanted to have intercourse, too) to the TT3. Although

the word “intercourse” does not have an offensive connotation, such a choice seems more explicit than what the ST unit “love connection” connotes.

Example 60:

ST: Men despised the **intercourse act**, and yet did it (2011, p. 179).

TT1: Ama insan ne kadar hor görse de bu **birleşmeyi**, yapmadan edemezdi (2012, p. 267).

TT2: Erkekler **seksi** küçümsüyor ama yine de yapıyorlardı (2012, p. 276).

TT3: Erkekler **seksi** küçümsüyor, ama yine de ondan vazgeçemiyordu (2013, p. 266).

Just as in the previous example, the ST unit “intercourse act” appears as “birleşme” (intercourse/connection) in the TT1, whereas it has been translated by the translators of TT2 and TT3 in a dysphemistic way as “seks” (sex) which is even more explicit than the usage in the previous example. Both translators have preferred using dysphemized form of “intercourse”.

4.8.2. Dysphemistic usages in the TT1

Following are the examples in which only the translator of the TT1 has expressed certain ST units in an over-explicit and dysphemistic way.

Example 61:

ST: “So when you did get a woman who wanted you,” said Connie, “**you got a bit too much of a good thing.**” (2011, p. 211).

TT1: “Yani seni isteyen bir kadına ararken,” dedi Connie, “**biraz fazla ateşlisine denk geldin.**” (2012, p. 310).

TT2: “Demek, seni isteyen bir kadın buldun sanırken, **istemediğinden fazlasını buldun.**” (2012, p. 321).

TT3: “Desene, seni isteyecek bir kadın ararken, **istemediğin kadını buldun.**” (2013, p. 311).

In this example, “you got a bit too much of a good thing” has been transferred into the TT1 as “you run into a bit too much of a hot one”, using the adjective “hot” which makes the ST expression more explicit. The translators of the TT2 and TT3 have translated the ST unit in a faithful way.

Example 62:

ST: “They mun stop while they will,” he said. “So! There tha’rt bare again, nowt but a **bare-arsed lass an’** a bit of a Lady Jane!...” (2011, p. 238).

TT1: “Bunlar kalsın biraz daha,” dedi. “İşte! Çıplaksın gene, **kıçı başı açık bir kız**, biraz da Lady Jane’den başkası değilsin şimdi!...” (2012, p. 347).

TT2: “Bunlar kalsın. İşte yine çıplaksın. **Çıplak bir kadın**, Lady Jane’sin yine...” (2012, p. 359).

TT3: “Bunlar kalsın. İşte yine çıplaksın. **Çıplak bir kadın**, Lady Jane’sin yine...” (2013, p. 350).

The ST unit “bare-arsed lass an” is an informal usage meaning completely naked and unclothed. It has been translated as “çıplak bir kadın” (a naked woman) in the TT2 and TT3. On the other hand, the translator of the TT1 has chosen a dysphemized form of the phrase, conveying it as “kıçı başı açık bir kız” which is an informal usage in Turkish with a literal meaning of “someone with a bare arse and head”. With such a choice, the translator has made the ST unit more explicit.

Example 63:

ST: “Ay, leave it, I can put it **between my legs** at night, for company...” (2011, p. 259).

TT1: “Evet bırak burada, geceleri bana yarenlik etsin, diye **apışarama** koyarım...” (2012, p. 375).

TT2: “Evet ya, geceleri **bacaklarımın arasına** koyarım ben bunu. Arkadaşlık eder bana...” (2012, p. 390).

TT3: “Evet ya, sen yokken **bacaklarımın arasına** alır, onunla yatarım...” (2013, p. 381).

In this example, the translators of the TT2 and TT3 have preferred to remain faithful to the ST in the translation of the expression “between my legs”. The same segment has been transferred by the translator of the TT1 in a more explicit way, as “apışarama” (in my gooch) which is an offensive use and has a sexual connotation. In doing so, the translator of the TT1 might have thought that such use of a slang term would be more appropriate to Mellors’ language use or might have wanted to strengthen the sexual connotation the ST has.

Example 64:

ST: I’m sure the way she makes out that **Mr. Mellors was one of those low, beastly men with women**, is simply shocking (2011, p. 275).

TT1: **Mr. Mellors’u, böyle kadınlarla düşüp kalkan aşâğılık bir adammiş gibi göstermeye çalışması çok fena** (2012, p. 395).

TT2: **Bay Mellors’un kadınlara karşı bu kadar kötü davrandığını** söylemesi çok şaşırtıcı (2012, p. 411).

TT3: Zaten **Bay Mellors’un kadınlara bu denli kötü davrandığını** söylemesi de hayret verici (2013, p. 403).

The ST unit “Mr. Mellors was one of those low, beastly men with women” appears as “Bay Mellors'un kadınlara karşı bu kadar kötü davrandığını” in the TT2 and as “Bay Mellors'un kadınlara bu denli kötü davrandığını” in the TT3, both having the same meaning: “that Mr. Mellors behaved so badly towards the women”. The translator of the TT1 has again preferred a more explicit use, translating the sentence as “Mr. Mellors'u, böyle kadınlarla düşüp kalkan aşâğılık bir adammiş” (Mr. Mellors was such a low man that sleeps around a lot”. The use of an idiom “düşüp kalkmak” (sleeping around/playing the field) makes the translation more explicit than the ST.

4.9. EXAMPLES WHERE THE TRANSLATOR OF THE TT2 EMPLOYED “SUBSTITUTION” WHILE THE TRANSLATOR OF THE TT3 EMPLOYED “EUPHEMISM”

Following are the ST excerpts where the translator of the TT2 has preferred substituting and the translator of the TT3 has made euphemistic choices, while the translator of the TT1 has remained faithful to the ST.

Example 65:

ST: She knew that he didn't mind whether she were *demi-vierge* or **demi-monde**, so long as he didn't absolutely know, and wasn't made to see (2011, p. 19).

TT1: Onun *demi-vierge* ya da **demi-monde**² olmasının kocasının umrunda olmadığını biliyordu; hiçbir şey bilmemesinden ve hiçbir şeyi görmesine fırsat verilmemesinden kaynaklanıyordu bu [2. (Fr.) **Yarı fahişe (Ç.N.)**] (2012, p. 52).

TT2: Bundan haberdar olmadığı, gözüne sokulmadığı sürece, yarı bakire ya da **yarı sosyal** olup olmaması, Clifford'un umrunda değildi (2012, p. 29).

TT3: Fakat gerçekten görmedikten veya kesin olarak bilmedikten sonra, kocasının ister yarı-bakire, ister **hafif meşrep** olsun, bunu önemsemediğinin de farkındaydı (2013, p. 27-28).

In this example, the author uses another French term “*demi-monde*” which means “a class of women considered to be outside respectable society because of promiscuity” (Collins English Dictionary & Thesaurus, 2011, p. 223). The ST unit has been preserved in French in the TT1, with its meaning given in a translator's note as “*yarı-fahişe*” (half-prostitute). The translator of the TT3 has preferred to give the term's meaning within the text, but euphemized it and used as “*hafif meşrep*” standing for “wanton”, whereas the translator of the TT2 has changed the word completely and replaced it with “*yarı-sosyal*” (half-social) which does not have any suggestion of promiscuous behavior.

4.10. EXAMPLES WHERE THE TRANSLATOR OF THE TT2 EMPLOYED “SUBSTITUTION” WHILE THE TRANSLATOR OF THE TT3 EMPLOYED “OMISSION”

Following are the ST excerpts where the translator of the TT2 has preferred substituting and the translator of the TT3 has preferred omission, while the translator of the TT1 has remained faithful to the ST.

Example 66:

ST: This was different, different. She could do nothing. She could no longer harden and grip for her own satisfaction upon him. She could only wait, wait and moan in spirit as she felt him withdrawing, withdrawing and contracting, coming to the terrible moment when he would slip out of her and be gone. Whilst all her **womb** was open and soft, and softly clamouring, like a sea-anemone under the tide, clamouring for him to come in again and **make a fulfilment for her** (2011, p. 139).

TT1: Bu başkaydı, çok başka, yapabileceği bir şey yoktu. Sırf kendi tatmini için katlaşıp ona yapışamazdı artık. Yapabileceği tek şey beklemek, beklemektir ve adamın, içinden yavaş yavaş geri çekilip kasıldığı ve sonra tamamen çıkıp gittiğini hissettiği o korkunç anda tüm benliğiyle inlemektir; bu arada tüm **dölyatağı** yumuşacık açılmış, adam yeniden gelsin de **onu doyursun, diye** dalgaların altındaki bir denizlalesi misali, tatlı tatlı feryat ediyordu (2012, p. 213).

TT2: Bu çok farklı bir deneyimdi. Hiçbir şey yapmamıştı. Kontrolü eline alıp doyuma ulaşmak için uğraş vermemişti. Sadece beklemiş, o kendisini geri çeker, ellerinden kayıp gittiği o korkunç ana yaklaşırken, Connie beklemiş ve inlemişti. **Karnı**, dalgalarla yıkanan bir denizsakayığı gibi açık, yumuşaktı. Onun yeniden gelmesini, **onu doldurmasını istiyordu** (2012, p. 215).

TT3: Bu başkaydı, bambaşka. Sadece beklemişti, o çekilirken, kayıp gittiğini sezerken bekliyor ve inliyordu. Dalgalarla yıkanan bir denizsakayığı gibi açılmış, onun gelmesini bekliyordu (2013, p. 206).

In this example, the translator of the TT3 has preferred to omit certain segments of the ST and the extent of omission is quite much. The segments “She could no longer harden and grip for her own satisfaction upon him” and “...and contracting, coming to the terrible moment when he would slip out of her and be gone” have been totally omitted and the ST unit “whilst all her womb was open and soft, and softly clamouring, like a sea-anemone under the tide, clamouring for him to come in again and make a fulfillment for her” has been translated as “dalgalarla yıkanan bir denizşakayığı gibi açılmış, onun gelmesini bekliyordu” (she was open like a sea-anemone under the tide, waiting for him to come). As can be seen, most of the ST unit including “womb” and “make a fulfillment for her” has been omitted in the TT3. On the other hand, the translator of the TT2 has replaced the word “womb” with “karnı” (belly) and also changed “make a fulfillment for her” to “onu doldurmasını” (fill her). In doing so, the translator of the TT2 has preferred to substitute the parts with sexual connotation instead of omitting them. The translator of the TT1 has remained faithful to the source text.

Example 67:

ST: “...Ay! it’s tenderness, really; **it’s cunt-awareness**. Sex is really only touch, the closest of all touch...” (2011, p. 289).

TT1: “...İnan ki doğru! Sevecenlik önemlidir, gerçekten; **amın farkındalığı**. Seks temastır gerçekten, tüm temasların en yakını...” (2012, p. 413).

TT2: “...Önemli olan duyarlılıktır, **cinsel farkındalıktır**. Seks sadece dokunmaktan ibarettir...” (2012, p. 431).

TT3: “...Seks gerçekten de tek temastır, en yakın temastır...” (2013, p. 423).

This example is related to the translation of the ST unit “cunt-awareness” which is a word made-up by the author. The translator of the TT1 has remained faithful and translated the phrase without any omission, change or euphemism. It appears as “amın farkındalığı” (cunt awareness) in the TT1 and reflects the same offensive effect as in the ST. The same phrase along with the prior expressions “ay! it's tenderness, really” has been omitted in the TT3. The translator of the TT2 has replaced the ST unit “cunt-

awareness” with “cinsel farkındalıktır” (sexual awareness), causing a change in the meaning. It seems that the TT3 has tried to eliminate the offensive connotation in the target text.

Example 68:

ST: **This perverted child-man** was now a real business-man... (2011, p. 303).

TT1: **Bu sapık çocuk erkek** *gerçek* bir işadımıydı şimdi... (2012, p. 433).

TT2: **Bu şımarık koca bebek**, gerçek bir iş adamıydı artık (2012, p. 452).

TT3: Artık gerçek bir iş adamıydı (2013, p. 446).

In this segment of the source text, Clifford is characterized as turning into a “perverted” man. In the TT1, the word “sapık” (the linguistic Turkish equivalent of this word) has been used by the translator. In the TT2, the word was substituted with another word “şımarık” (spoiled), while it was totally omitted by the translator in the TT3. The translator of the TT3 might have omitted the word as it has sexual connotation in this passage. On the other hand, the translator of the TT2 probably did not see it necessary to totally omit it from the text, but instead changed it to a word that does not suggest any sexual connotation.

4.11. EXAMPLES WHERE THE TRANSLATOR OF THE TT2 EMPLOYED “EUPHEMISM” WHILE THE TRANSLATOR OF THE TT3 EMPLOYED “OMISSION”

Following are the ST excerpts where the translator of the TT2 has employed euphemistic usages and the translator of the TT3 has preferred omission, while the translator of the TT1 has remained faithful to the ST.

Example 69:

ST: "...By God, you think a **woman's soft down there, like a fig**. But I tell you the old rampers have beaks between their legs, and they tear at you with it till you're sick... Like an **old trull!...**" (2011, p. 210).

TT1: "...**Kadınların orasının, bir incir gibi, doğuştan yumuşak** olduğunu sanır insan. Ama tecrübeli kaltakların bacaklarının arasında gagaları vardır ve adamı mahvedinceye kadar parçalarlar bununla... **Tecrübeli bir fahişe** gibi!..." (2012, p. 309).

TT2: "...**Kadının kadınlığının incir gibi yumuşacık** olduğunu söylerler ya, aslında o kadının bacakları arasında bir ağız vardı, insanı parçalayıp yiyordu sanki... **Yaşlı bir fahişe** gibi!..." (2012, p. 320).

TT3: "Oysa bir **kadının incir gibi yumuşacık** olduğu söylenir. Bacaklarının arasında bir gaga vardı, insanı parçalayıp yiyordu sanki... **Yaşlı bir fahişe** gibiydi!..." (2013, p. 310).

The author uses the phrase "down there" to refer to Connie's genitals. The phrase appears in the TT1 as "orasının" which stands for what the author would like to refer. The phrase was omitted in the TT3 and the translator has restructured the sentence as "kadının incir gibi yumuşacık" (a woman is soft like a fig), eliminating the whole sexual connotation of the sentence. In the TT2, the ST unit has been euphemized as "kadınlığının" (womanhood) and the sentence has been translated as "kadının kadınlığının incir gibi yumuşacık" (a woman's womanhood is soft like a fig). Although "womanhood" does not seem to refer to Connie's genitals, in Turkish, it somehow connotes the sexual organ and suggests what is meant by the ST phrase. The other ST unit that does not fall under this category, but worthy to be mentioned is "old trull". "Trull" has been translated by all the translators as "fahişe" (trull/prostitute). However, the adjective (i.e. old) that describe the noun has been translated as "experienced" by the translator of the TT1, while it appears as "yaşlı" (aged) in the TT2 and TT3. Although, there seems to be no apparent strategy, it can be said that the choice made in the TT1 is more appropriate in terms of the meaning of the sentence.

Example 70:

ST: "...Ay, th' cheek on thee! **Cunt**, that's what tha're after. Tell lady Jane tha wants **cunt**. John Thomas, an' th' **cunt** O' lady Jane!" (2011, p. 218).

TT1: “...Seni yüz­süz şey seni! **Am** peşindesin demek. Lady Jane’e **amcığımı** istediğini söyle. John Thomas ile Lady Jane’in **amcığı!**” (2012, p. 321).

TT2: “...Biliyorum ben seni, **pıtış** peşindesin. Lady Jane’e söyle, **pıtış** istiyorum de. John Thomas’la Lady Jane’in **pıtışı.**” (2012, p. 332).

TT3: “...Ah seni ah, söyle hadi Lady Jane’e ne istediğini, söyleyebilir misin, ha? John Thomas, Lady Jane’in nesini istiyormuş söyle?” (2013, p. 322).

In ST excerpt, the offensive word “cunt” was used by the author more than once. Similar to the previous examples that include the same word, it has been translated by the translator of the TT1 in two ways “am” and “amcık”, both of which are the literal and impolite equivalent of “cunt”. The translator of the TT3, again, has preferred to omit the word from the ST, trying to complete the sentence by changing the meaning. The excerpt was translated as “Lady Jane’e ne istediğini, söyleyebilir misin, ha? John Thomas, Lady Jane’in nesini istiyormuş söyle?” (Can you tell what Lady Jane wants, huh? What does Joh Thomas want most about Lady Jane?). The translator seems to have compensated the omitted word by using wh-questions. The same word was transferred in a euphemized form to the TT2 as “pıtış” which is not a common word, but is sometimes used colloquially, mostly as a child language form of female genitals. It seems that the translator of the TT2 has preferred to retain the sense, but reflect it in a euphemized way.

4.12. DISCUSSION OF THREE TRANSLATIONS

This section provides the discussion of the findings obtained through the analysis over a total of 70 examples chosen from three different translations of the same book published in the same period of time (2012-2013). The examples that have taboo references of sexual and social nature have been carefully selected and their translations have been comparatively analyzed. To draw a clearer picture, they have been categorized according to the strategies employed by the translators. The aim of the analysis has been to detect whether the translators have resorted to a certain strategy in translating taboo expressions or decided to remain faithful to the ST. In this section, the findings will be presented and interpreted. In this sense, the most and least employed strategies that

reflect a regularity of behavior may provide insight into the ideologically motivated constraints behind the translation process such as publication policies, censorship etc.

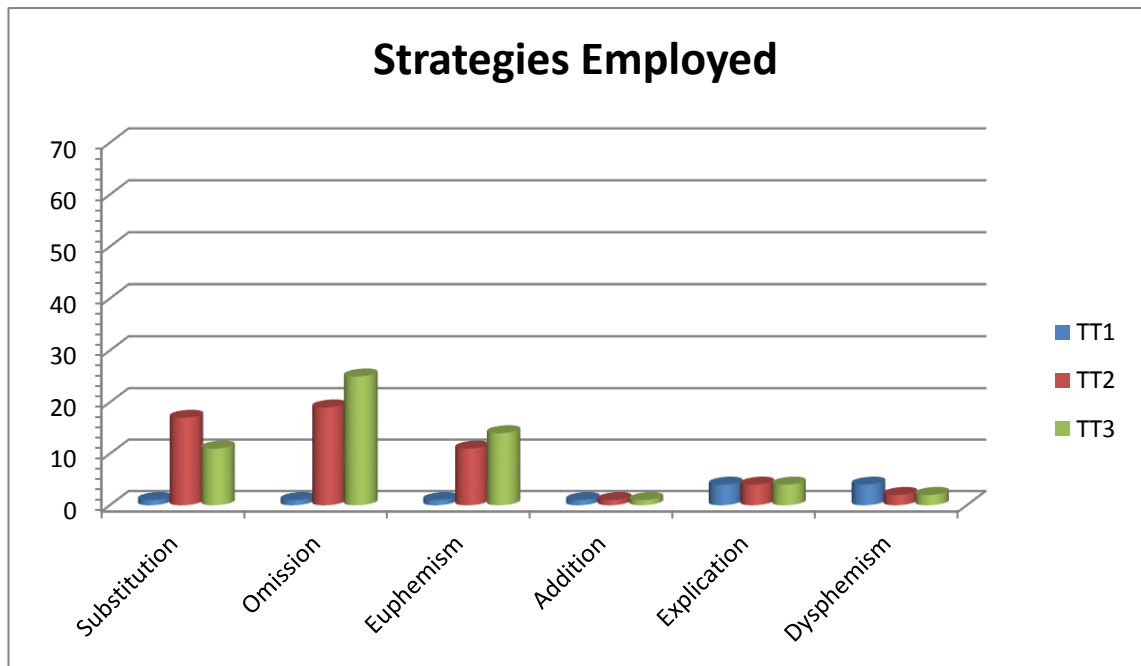


Chart 1. The strategies employed by three translators (out of 70 examples).

Chart 1 shows the distribution of strategies employed in three different translations of 70 excerpts selected from *Lady Chatterley's Lover*. As can be seen, all translators have employed each strategy at least once. The following table also shows the exact number of strategies used by the translators of the TT1, TT2 and TT3.

	Substitution	Omission	Euphemism	Addition	Explication	Dysphemism
TT1	1	1	1	1	4	4
TT2	17	19	11	1	4	2
TT3	11	25	14	1	4	2

Table 1. The number of strategies used by the translators of the TT1, TT2 and TT3.

The most preferred strategies by the translator of the TT1 are explication and dysphemism, whereas the other strategies have been used only once. On the other hand,

the TT2 and TT3 show a certain regularity in terms of the strategies employed. The most preferred strategy is omission in both translations, which is followed by substitution and euphemism in the TT2, and euphemism and substitution in the TT3, respectively. Especially when it comes to the translation of male and female genitals, offensive words and sexual activities, both translators of the TT2 and TT3 have either omitted the ST unit, or resorted to substitute or euphemize it. They seem to have avoided expressing certain ST units, in some cases omitting even all the descriptive and metaphorical usages along with them, most probably in an effort to give the target reader as less detail as possible. They have frequently preferred eliminating the sexual connotations present in the ST, causing a TT unit with a neutral connotation. In some parts where they have employed omissions, they have tried to compensate it with a less impolite and inoffensive use. The euphemism strategies they used often resulted in transfer of an ST unit in a more implicit way. The most critical shift from the ST among all others seems to be the omission of almost a full page dialogue in the Example 21. It seems that the dialogue has been found too obscene to transfer it into the target language due to the large number of offensive expressions it includes.

The number of cases where the translators have used addition as a strategy is same in all translations, although it appears in different examples. All three translators have resorted to explication in the same examples most probably to make the ST unit clearer for the target readers. The translators of the TT2 and TT3 have employed dysphemism only twice in the same examples, but their dysphemistic usages do not seem to be an extreme case in terms of vulgarity and impoliteness.

The overall choices in the TT1 are in favor of a faithful translation. The translator does not seem to have avoided reflecting offensive and impolite uses of language. She has retained the sexual connotations present in the ST. Substitution, omission and euphemism strategies have been used only once and none of them seems to be resulted out of concerns over taboo issues. The substitution of an impolite word she has made is in favor of another impolite word (Example 15) and the omission in the Example 39 seems to be made arbitrarily, most probably by mistake, as she has already transferred the equivalent of the very same offensive word in another example before. Moreover, the euphemized ST unit in the TT1 has also been euphemized by the other translators as

well (Example 40), and again, the same ST unit has already been transferred faithfully in other examples before. As a matter of fact, her addition and dysphemistic uses also suggest a proof that the translator has attempted to make the target text more explicit for the target readers. It can be seen especially in the examples where the translator used dysphemism that she feels free to use slang and offensive expressions, making the target text even more impolite than the source text itself (Examples 61, 62, 63, 64). In doing so, she has probably tried to create the same effect on the target readers that the source text has on the source readers. In general, it can be observed that the translator of the TT1 has strived to preserve the original as much as possible.

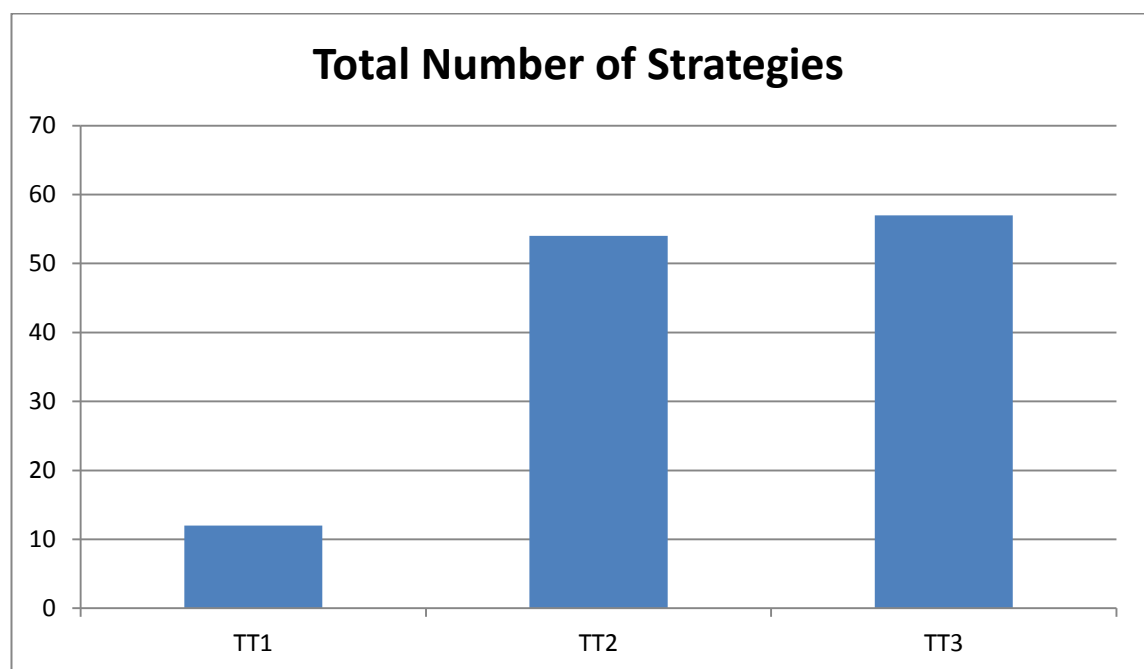


Chart 2. The total number of strategies employed by each translator.

Chart 2 shows the total number of strategies used by each translator in their transfer of relevant ST units. The numbers can also be interpreted as the number of shifts from the ST occurred as a result of the decisions made by the translators. As can be seen, the extent of shifts from the ST varies considerably between the TT1 and the other TTs. Especially considering the large number of shifts as a result of frequently used substitution, omission and euphemism strategies in the TT2 and TT3, one can conclude that the translator of the TT1 has achieved a faithful translation, whereas the translators of other TTs seem to have deliberately refrained from translating faithfully. In that

sense, the TT2 and TT3 have consistently preferred not to reflect the meaning the author of the original text intended to send to the readers.

In the light of these, it can be viewed as an interesting finding that there are traces of self-censorship in the translations released by Martı and Olimpos Yayınları, while the translation published by Can Yayınları shows no sign of such censorship, although the translations were rendered in the same time period (2012-2013), under the same conditions governing the public discourse. The regularity of behavior exhibited by the translators of TT2 and TT3 indicates that the shifts are the results of decisions which are more than arbitrary, suggesting the existence of certain ideological constraints at work during the translation process.

In general, the strategies such as omission, substitution and euphemism indicate a higher-level intervention to the ST. Hence, they can be considered to occur as a result of constraints of a greater degree. In our case, frequent use of these three strategies in the TT2 and TT3 implies that the translators have some serious concerns about the target readers' reaction to the content of the TT, i.e. TT's acceptability in the target culture. Therefore, a large number of regular shifts in the TT2 and TT3 that have been made as a result of intentional preferences of the translators and such high-level interventions to the ST imply the existence of an external constraint. Since the translator of the TT1 has remained faithful, the constraint that governed the production of TT2 and TT3 might be the conservative policies of the publishers of these two target texts. By means of such policies, the publishing houses might have strived to maintain their ideological standing through discursive manifestations in the target texts. Most of the time, the messages in the ST have been substituted, euphemized or omitted in the TT2 and TT3 through the discursive strategies of the translators in order to produce target texts that serve to their ideologies. In doing so, the translators of the TT2 and TT3 have challenged the ST ideology and created a new TT discourse. The policies adopted by the publishing houses seem to impose an important constraint on the translation practices of the translators, making them use certain strategies to structure the discourse of the target text in line with these policies. In the form of patronage, such control over the textual production determines what should be included in or excluded from the target text. Here, publishing policies appear as the conditions around the ST interpretation and TT

production that also shape the norms by which the translators feel to abide during the process of text production and interpretation, restricting them to reshaping the discourse of the source text in a way to serve their ends.

In an effort to provide some positive proof regarding the reasons of such high amount of modifications in the TT2 and TT3, an e-mail with a read receipt was sent to each of the publishing houses that released the translations. Olimpos Yayınları (publishing house of the TT3) did not reply the e-mail, although it has been read according to the read receipt. Several phone calls were made, however no one answered the phone. The editor of Martı Yayınları (publishing house of the TT2), Rose Mary S. Aktaş, replied the e-mail, first stating that in case some examples were provided to them regarding the modifications, they would be of help. Four examples were provided to them via e-mail. However, no reply has been received to this date. Another e-mail was sent stating the importance of the situation, but still no reply has been received even if the read receipt shows that the editor has read the mail. The phone call option was also tried. At the first call, the secretary told that all authorized people were at lunch, indicating that she would get me through Mrs. Aktaş, if I made another call later. Several calls have been made, however no one replied my call. The reactions by the publishing houses indicate a clear attempt to ignore the situation, which may also be considered as a proof that is attributable to the intervention of publishing houses. The e-mail traffic is provided in the Appendix.

On the other hand, according to the choices of the translator of the TT1, the translator does not seem to be under any external constraint by the publisher that prevented her from transferring the ST discourse faithfully. Substitution, omission and euphemism strategies appear in the TT1 only once, which are obviously not employed out of taboo concerns. Besides, especially the dysphemism and addition strategies used in the TT1 might provide a proof that the translator's own beliefs, values, background etc. was involved in the translation process, enabling her to be brave enough to prefer certain discourse structures —sometimes with even more sexual connotation than the ST has— without the intervention of the strict publishing policies. It can also be observed from her choices that the translator's personal cognition has been shaped in a free environment. The e-mail that came from the Editorial Coordinator of Can Yayınları,

Mrs. Kai-Mai Aja, provides a proof of this interpretation. In her e-mail, she clearly states that the findings obtained in this study are correct and they do not approve imposing any kind of censorship on the translations. The e-mail is also provided in the Appendix.

Another inference that can be drawn from the findings is that the translators tend to adhere to certain translational norms. Translation is a norm-governed activity and the choices of translators are dictated by norms that guide them in opting for certain strategies and show regularities of behavior in their translations. Regular translation patterns exhibited by all translators point out that they have conformed to certain translation norms in coping-up with the constraints that the taboo expressions impose upon them, by embracing one option and rejecting some alternative ones. The strategies employed show that the translators have observed certain matricial and textual-linguistic norms by using certain lexical items, preferring certain phrases, causing changes at the level of macro and micro structures. It also seems quite obvious that the translator of the TT1 prioritized the norms of the source culture and did her best to preserve the original as much as possible, whereas the other translators are mostly guided by the norms of the target culture. Institutional norms of the publishing houses also seem to have effect on the strategies used in the TT2 and TT3.

CONCLUSION

In this thesis, the strategies employed in the translation of taboos have been studied. To this end, three different Turkish translations of D. H. Lawrence's controversial book, *Lady Chatterley's Lover*, have been analyzed under the strategies of substitution, omission, euphemism, addition, explication and dysphemism and the translational choices have been scrutinized together with the potential reasons lying behind them.

Translational activity is carried out within a social context and language is a social phenomenon that occupies a central position in this translational activity, not only as a means of communication but also as an ideological tool. Especially the emergence of the notion of cultural turn, followed by post-colonial and gender studies, shifted the attention in translation studies to examining certain issues such as translational strategies, patronage and the role of norms, ideologies and power relations in translation. The recognition of the fact that translation is beyond a textual transfer occurring in a social context and involving a decision-making process of a cognitive nature led to the rise of approaches interested in studying the role of ideological, social and cultural factors in the translational choices.

The issue of censorship is directly related to the translation of taboos as an important socio-cultural factor. With the basic claim that linguistic taboos constitute an important constraint on the translation process, **this study focused on revealing the translation strategies employed in transferring taboo expressions as well as the potential ideological reasons lying behind them.** Social, cultural and ideological considerations bring into play the problem of censoring in translating taboo language and translators may resort to restricting their use of language by means of self-censoring while transferring taboo ST contents, as a result of either their own decisions or an external intervention. Such censoring reveals itself as a form of intervention to the ST which is maintained through certain translational choices, thus resulting in moving away from a faithful translation. To this end, it has been presumed that different translations of *Lady Chatterley's Lover* can reveal the existence of ideological constraints due to the taboo references of sexual and social nature it contains.

In line with the first research question which has been identified as “*Which translation strategies are employed by the translators in the translation of taboo expressions?*” the ST excerpts that include taboo expressions have been identified as the first stage of the analysis. Then, three different translations of the selected 70 ST excerpts, issued by different publishing houses at the same period of time, have been comparatively analyzed to find out the modifications from the source text and categorized in accordance with the strategies employed. In defining the strategies, the classification made by Allan and Burridge (2006) and the study conducted by Brownlie (2007) have constituted the basis. Accordingly, the examples have been analyzed according to six choices: (1) substitution, (2) omission, (3) euphemism, (4) addition, (5) explication and (6) dysphemism.

The second research question has been “*What are the frequencies of strategies in the Turkish translations?*” In the light of the textual analysis, it has been found out that translators have observed certain norms and exhibited behavioral regularities. According to the findings, explication and dysphemism are the most preferred strategies by the translator of the TT1, while the other strategies have been used only once. Her substitution, omission and euphemism strategies seem to be the result of decisions that are not made out of taboo concerns. Moreover, she does not seem to show any hesitation to add certain expressions and employ dysphemistic uses that are even more impolite than the content of the ST.

On the other hand, the translators of the TT2 and TT3 have mostly preferred to use omission in their translations. The second and third most used strategies are respectively substitution and euphemism in the TT2, and euphemism and substitution in the TT3. The high number of these three strategies indicates that both translators showed a tendency not to transfer the offensive and impolite content as well as the expressions with sexual connotation in a faithful way. They have often chosen to import the ST material into TT in a more implicit way. Dysphemism is also among the strategies they employed, but the final TT materials in which dysphemism is employed do not seem to have an extreme impolite effect.

When we look at the overall picture, it can be observed that explication seems to be the common strategy as the frequency of its use in all the translations is the same. Addition

appears as a strategy used by all three translators, but in different examples. The total number of strategies employed by each translator provides us with valuable information regarding the extent of faithfulness to the original work in the translations, as the figures also indicate the shifts from the ST. Frequent use of omission, substitution and euphemism strategies in the TT2 and TT3 that has resulted in a large amount of shifts from the ST can be attributed to the preference of both translators to avoid producing a faithful translation. The extent of shifts in the TT2 and TT3 reaches its peak in the omission of a full-page dialogue from the ST. It is obvious that the relevant content of the ST has been considered to be too obscene to be conveyed into the TT2 and TT3. On the other hand, the choices of the translator of the TT1 point to the achievement of a faithful translation, as she has rarely adopted substitution, euphemism and omission in her translation and seems to have attempted to convey the content and message of the ST into the TT1 to the highest extent possible. The third research question has been identified as “*Is there any difference in the translations issued by different publishing houses with regard to the Descriptive Translation Studies (DTS)?*” According to the findings, there are critical differences between the translations published by different publishing houses.

The final research question has been “*If there is a difference, what could be the leading factors lying behind these differences?*” It seems clear that all translators exhibit regularities in their translational decisions. The translator of the TT1, most of the time, adopted a source-oriented approach and managed to preserve the style and intended meaning of the original as much as possible. The translators of TT2 and TT3 have made more than arbitrary decisions, causing radical departures from the ST in their translations. Such regularities imply the existence of certain ideological constraints at work during the translation process.

The decisions of the translators made at syntactic, semantic and lexical levels reveal themselves as discursive strategies employed in transferring the source text content to the target language. The regular pattern of the type of the shifts in the TT2 and TT3 makes it clear that translators have been concerned about reproducing the ST discourse in their target text. Such vast number of shifts from the ST consciously made by two translators may be the indicator of the effect of publishing houses as social agents on the

choices which can be explained by the concept of patronage. The translation policies of the publishers constitute the social conditions in which the translations have been rendered and they also shape the norms observed by the translators. In our case, the choices of both translators reveal that they were under the influence of some ideological considerations during the act of interpreting the ST and producing the TT. They seem to have managed to reconstruct the discourse in their target texts in line with the policies of the publishing houses. The fact that the publishing houses of both target texts ignored the contact attempts with them provides sort of a proof of such external intervention to the translations.

When compared with the TT2 and TT3, the TT1 is obviously far more faithful to the ST. The choices of the translator of the TT1 are, most of the time, in favor of transferring the ST discourse without any intervention. This reveals that the decisions of the translator are not contingent upon an external constraint that prevents her from reproducing the ST discourse in her TT. In addition to achieving the faithful discourse reproduction in her translation, the translator does not seem to have hesitated in making the TT even more explicit. The e-mail sent by the Editorial Coordinator of the publishing house confirms this finding.

Last but not the least, from the regularity of translation choices, it can be inferred that: the translators have observed certain norms in an effort to handle the constraints derived from the taboo expressions they faced. The findings reveal that translators managed to adhere to certain matricial and textual-linguistic norms. Besides, it can be observed that the translator of the TT1 shows a tendency to observe the norms of the source system, while it is the target culture norms that have been observed in the TT2 and TT3. The choices in the TT2 and TT3 also seem to have been governed by the institutional norms of the publishing houses.

The findings obtained at the end of this study can also be associated with the findings of the study by Funda Isbuga-Erel (2008). Unlike her study which includes the analysis of two different translations of *Lady Chatterley's Lover* rendered at an earlier time, this study analyzes the latest three translations of the novel. However, the findings obtained, with the exception of the choices in the TT1, support the study carried out by her,

showing that the attitude towards the taboo expressions in Turkish society has not changed significantly.

In conclusion, translation of taboos is a challenging task for the translators, making them employ certain translation strategies depending on the constraints upon them. Translation is no different from any other textual production, and ideological conditioning also holds true for it. Translated products thus provide a significant source for examining the discursive manifestations of ideologies in the text. In this sense, analysis of the strategies employed by translators gives us the opportunity to observe how translation can be under the impact of censoring and ideologically motivated publishing policies.

In this respect, it could be said that translation of taboos is directly related with the issue of censorship as well as the existing norms, ideologies and power relations. It is believed that further studies focusing on such interrelatedness may shed more light on the taboo translation which is a field that deserves special attention.

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APPENDIX 1

E-MAIL TRAFFIC WITH OLIMPOS YAYINLARI



merve tanrıverdi <mervet.imt@gmail.com>

Bilgi ricası_Önemli!

mervet.imt@gmail.com <mervet.imt@gmail.com>
Alıcı: info@olimosyayinlari.com

9 Haziran 2015 14

Sayın İlgili,

Yayınevinden çıkmış olan çevirisi Mehtap Gün Ayrıl'a ait Lady Chattley'in Sevgilisi adlı kitabın çevirisine yönelik bir tez çalışması gerçekleştirmekteyim. Kitabın çevirisi ile orijinal arasında bir takım farklılıklar olduğunu tespit ettim özellikle sakıncalı sayılabilecek unsurların çevirisi konusunda. Bunun yayınevi politikamız gereği gerçekleştirilmiş olduğu kanaatindeyim. Bu hususta tarafımı bilgilendirebilerseniz gerçekten çok müteşekkür olacağım.

Şimdiden teşekkür eder, başarılarınızın devamını dilerim.

--

Merve Tanrıverdi

Translator & Interpreter



University of Turkish Aeronautical Association

Turkkusu Campus, 06790

Etimesgut-ANKARA

Tel: (+9) 444 84 58

Fax: (+9) 0312 342 84 60

www.thk.edu.tr

mtanrıverdi@thk.edu.tr



merve tanrıverdi <mervet.imt@gmail.com>

info@olimosyayinlari.com has read your email - Bilgi ricası_Önemli!

mervet.imt@gmail.com <mervet.imt@gmail.com>
Alıcı: merve tanrıverdi <mervet.imt@gmail.com>

9 Haziran 2015 14

info@olimosyayinlari.com has read the following message you sent.

Subject: Bilgi ricası_Önemli!
Sent: 09-Jun-2015, 16:40:02

Regards
- Gmail Read Receipt App

APPENDIX 2

E-MAIL TRAFFIC WITH MARTI YAYINLARI



merve tanrıverdi <mervet.limt@gmail.com>

Bilgi ricası_Önemli!

mervet.limt@gmail.com <mervet.limt@gmail.com>
 Alıcı: info@martiyayinlari.com

9 Haziran 2015 13

Sayın İlgili,

Yayınevinizden çıkmış olan çevirisi Meriç Selviye ait Lady Chatley'in Sevglisi adlı kitabın çevirisine yönelik bir tez çalışması gerçekleştirmekteyim. Kitabın çevirisi ile orijinali arasında bir takım farklılıklar olduğunu tespit ettim özellikle sakıncalı sayılabilecek unsurların çevirisi konusunda. Bunun yayınevi politikanız gereği gerçekleştirmiş olduğumu kanaatindeyim. Bu hususta tarafımı bilgilendirebilirseniz gerçekten çok müteşekkirim olacaktır.

Şimdiden teşekkür eder, başanlıklarınızın devamını dilerim.

--

Merve Tanrıverdi

Translator & Interpreter



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Turkkusu Campus, 06790

Etimesgut/ ANKARA

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www.thk.edu.tr

mtanrıverdi@thk.edu.tr



merve tanrıverdi <mervet.limt@gmail.com>

info@martiyayinlari.com has read your email - Bilgi ricası_Önemli!

mervet.limt@gmail.com <mervet.limt@gmail.com>
 Alıcı: merve tanrıverdi <mervet.limt@gmail.com>

9 Haziran 2015 13

info@martiyayinlari.com has read the following message you sent.

Subject: Bilgi ricası_ Önemli!
 Sent: 09-Jun-2015, 16:24:41

Regards
 - Gmail Read Receipt App



merve tanrıverdi <mervet.lim@gmail.com>

(konu yok)

Rose Mary <rosemary@martiyayinlari.com>
Yanıtlama Adresi: rosemary@martiyayinlari.com
Alıcı: mervet.lim@gmail.com

10 Haziran 2015 11:

Merve Hanım merhaba,

Tespit ettiğiniz farklılıklarla ilgili 1-2 örnek iletebilirseniz yardımcı olmamız daha kolaylaşır.

İyi çalışmalar.

Rose Mary S. AKTAŞ / Editör



MARTI YAYINLARI

Maltepe Mh.Davutpaşa Cd. Yılanlı Ayazma Sk. No:8 Zemin Kat

Topkapı-Zeytinburnu İSTANBUL

Tel: 0 212 483 27 37 / Fax: 0 212 483 27 38

www.martiyayinlari.com



merve tanrıverdi <mervet.lim@gmail.com>

Bilgi Ricası

mervet.lim@gmail.com <mervet.lim@gmail.com>
Alıcı: rosemary@martiyayinlari.com

10 Haziran 2015 13:00

Sayın Rose Mary Aktaş,

Öncelikle cevap verdiğiniz çok teşekkür ederim. Tespit ettiğim farklılıklar genelde Türkçe'de "offensive" veya "impolite" sayılabilecek bir takım içeriklerin güzelleme, değiştirme gibi yöntemler kullanılması vasıtasıyla, çevirinin hedef kitle için daha "inoffensive" hale getirilmeye çalışmasına yönelik. Bir kaç örnek vermem gerekirse:

ST: "The money is yours, the position is yours, the decisions will lie with you. **I'm not just my Lady's fucker, after all.**" (2011, p. 288).

TT: "Para senin, güç senin, karar da senin olacak. **Ben de Lady'nin aşığı olacağım öyle mi?**" (2013, p. 422).

ST: "An' if I only lived ten minutes, an' stroked thy **arse** an' got to know it, I should reckon I'd lived one life, see ter!" (2011, p. 232).

TT: "...On dakika sonra öleceğimi bilsem, yine senin **kalçalarımı** okşarım. Seninle olduktan sonra, bu yeter bana..." (2013, p. 341).

ST: "John Thomas! John Thomas!" and she quickly kissed the **soft penis**, that was beginning to stir again (2011, p. 219).

TT: "John Thomas!" dedi Connie, sonra o yeniden canlanırken eğilip **onu** öptü (2013, p. 323).

ST: "Say goodnight! to John Thomas," he said, **looking down at his penis**. "He's safe in the arms of creeping Jenny! Not much burning pestle about him just now." (2011, p. 238).

TT: "İyi geceler dilesene John Thomas'a," dedi adam **eğilerek**. "Sarmaşıkların arasına sınımış, kızgın tokmaktığından eser yok şimdi." (2013, p. 349).

Örneklerin pek çoğu bunlara benzer. Genel olarak yaymevi politikanızın hedef kitle için daha uygun çeviriler üretmek olduğunuz kanısına vardım. Çevirinin gerçekleştirilmesini sağlayan kurum olarak elbette ki çevirinin içeriğine yönelik olarak bu tarz kararlar verebilme yetkiniz olduğunu düşünüyorum. Bu konuda bilgilendirebilirseniz çok sevinirim.

Tekrar teşekkür ediyorum.

--

Merve Tanrıverdi

Translator & Interpreter



merve tanrıverdi <mervet.limt@gmail.com>

rosemary@martiyayinlari.com has read your email - Bilgi Ricası

mervet.limt@gmail.com <mervet.limt@gmail.com>
Alıcı: merve tanrıverdi <mervet.limt@gmail.com>

10 Haziran 2015 14

rosemary@martiyayinlari.com has read the following message you sent.

Subject: Bilgi Ricası
Sent: 10-Jun-2015, 15:30:23

Regards
- Gmail Read Receipt App



merve tanrıverdi <mervet.limt@gmail.com>

bilgi ricası_acil

mervet.limt@gmail.com <mervet.limt@gmail.com>
Alıcı: rosemary@martiyayinlari.com

12 Haziran 2015 11

Sayın Rose Mary Aktaş,

10 Haziran'da göndermiş olduğum maile henüz dönüş yapılmadı. Konu aciliyet içerdiğinden tekrar rahatsız etmek durumundayım. En kısa sürede cevap verebilerseniz sevinirim.

Yardımlarınız için teşekkürler,

--

Merve Tanrıverdi
Translator & Interpreter



University of Turkish Aeronautical Association
Türkçüsü Campus, 06790
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Tel: (+9) 444 84 58
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merve tannverdi <mervet.lmt@gmail.com>

rosemary@martiyayinlari.com has read your email - bilgi ricası_acil

mervet.lmt@gmail.com <mervet.lmt@gmail.com>
Alıcı: merve tannverdi <mervet.lmt@gmail.com>

12 Haziran 2015 17:

rosemary@martiyayinlari.com has read the following message you sent.

Subject: bilgi ricası_acil
Sent: 12-Jun-2015, 14:16:08

Regards
- Gmail Read Receipt App

APPENDIX 3

E-MAIL TRAFFIC WITH CAN YAYINLARI

----- Forwarded message -----

From: [canyayinlari.com](mailto:web@canyayinlari.com) <web@canyayinlari.com>
Date: 2015-06-19 22:46 GMT+03:00
Subject: CanYayinlari.com İletişim Formu 2015-06-19 22:46:22
To: Can Yayınları <web@canyayinlari.com>

canyayinlari.com iletişim formundan aşağıdaki mesaj gönderildi:

Ad: Merve Tanrıverdi

Email: mervet.imt@gmail.com

Mesaj: Sayın İlgili, Yayınevinizden çıkmış olan çevirisi Meram Arvas'a ait Lady Chatterley'in Aşığı adlı esere yönelik bir tez çalışması gerçekleştirmekteyim. Kitabın orijinalinde yer alan özellikle cinsel nitelikteki tabu sayılabilecek ifadelerin oldukça başarılı bir biçimde ve orijinaline mümkün mertebe sadık kalınarak çevrilmiş olduğunu tespit ettim. Bu konudaki istikrarlı tutumunuzu ve sadık çeviri anlayışını bilmekle beraber, çalışmamda daha somut bir veri sunabilmek adına yeniden teyit etme ihtiyacı hissettim. Bu hususta tabu sayılabilecek ifadelerin hedef metne aktarılması konusunda çevirmene herhangi bir kısıtlama getirmediğinizi söyleyebilirim. Bu hususta acil olarak yardımcı olabilirsiniz sevinirim.



Bu email, Can Yayınları web sitesi tarafından gönderilmiştir.



mervet tanrıverdi <mervet.imt@gmail.com>

Re: CanYayinlari.com İletişim Formu 2015-06-19 22:46:22

Kai Mai Aja <kaimaiaja@canyayinlari.com>
Alıcı: mervet.imt@gmail.com

23 Haziran 2015 10:07

Sayın Merve Tanrıverdi,

tespitletirmeniz çok doğru. Çeviride sansür uygulamayı doğru bulmuyoruz.

Saygılarımla,
Kai-Mai Aja

Can Yayınları
Yayın Koordinatörü
Hayriye Cad. No 2
34430 Galatasaray-İstanbul
canyayinlari.com
T: 0212 252 56 75
F: 0212 252 56 18

APPENDIX 4

TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 01/10/2015

Tez Başlığı / Konusu: Tabu Çevirisi: *Lady Chatterley's Lover* Adlı Eserin Üç Farklı Türkçe Çevirisinde Kullanılan Stratejiler

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

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.

Gereğini saygılarımla arz ederim.

01.10.2015

Adı Soyadı: Merve Tanrıverdi Kaya
Öğrenci No: N11224155
Anabilim Dalı: Mütercim Tercümanlık Anabilim Dalı
Programı: İngilizce Mütercim Tercümanlık
Statüsü: Y.Lisans Doktora Bütünleşik Dr.

DANIŞMAN GÖRÜŞÜ VE ONAYI

(Prof. Dr. Ayfer Altay)

Telefon: 0-312-2976860



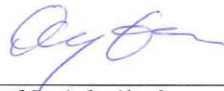
Detaylı Bilgi: <http://www.sosyalbilimler.hacettepe.edu.tr>

Faks: 0-3122992147

E-posta: sosyalbilimler@hacettepe.edu.tr

APPENDIX 5

ETHICS BOARD WAIVER FORM FOR THESIS WORK

 <p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS BOARD WAIVER FORM FOR THESIS WORK</p>
<p>HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES TO THE DEPARTMENT PRESIDENCY OF TRANSLATION AND INTERPRETING</p> <p style="text-align: right;">Date: 01/10/2015</p> <p>Thesis Title / Topic: Translation of Taboo Language: The Strategies Employed in Three Turkish Translations of <i>Lady Chatterley's Lover</i></p> <p>My thesis work related to the title/topic above:</p> <ol style="list-style-type: none"> 1. Does not perform experimentation on animals or people. 2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). 3. Does not involve any interference of the body's integrity. 4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development). <p>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.</p> <p>I respectfully submit this for approval.</p> <p style="text-align: right;">01.10.2015 </p> <p>Name Surname: Merve Tanriverdi Kaya Student No: N11224155 Department: Translation and Interpreting Department Program: English Translation and Interpreting Status: <input checked="" type="checkbox"/> Masters <input type="checkbox"/> Ph.D. <input type="checkbox"/> Integrated Ph.D.</p>
<p><u>ADVISER COMMENTS AND APPROVAL</u></p> <p style="text-align: center;"><i>Approved</i>  _____ (Prof. Dr. Ayfer Altay)</p>

APPENDIX 6

ORJİNALLİK RAPORU



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 01/10/2015

Tez Başlığı / Konusu: Tabu Çevirisi: *Lady Chatterley's Lover* Adlı Eserin Üç Farklı Türkçe Çevirisinde Kullanılan Stratejiler

Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 110 sayfalık kısmına ilişkin, 01/10/2015 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezim benzerlik oranı % 3 'tür.

Uygulanan filtrelemeler:

- 1- Kabul/Onay ve Bildirim sayfaları hariç,
- 2- Kaynakça hariç
- 3- Alıntılar hariç/dâhil
- 4- 5 kelmeden daha az örtüşme içeren metin kısımları hariç

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.

Gereğini saygılarımla arz ederim.

01.10.2015
[Signature]

Adı Soyadı: Merve Tanrıverdi Kaya
Öğrenci No: N11224155
Anabilim Dalı: Mütercim Tercümanlık Anabilim Dalı
Programı: İngilizce Mütercim Tercümanlık
Statüsü: Y.Lisans Doktora Bütünleşik Dr.

DANIŞMAN ONAYI

[Signature]

(Prof. Dr. Ayfer Altay)

APPENDIX 7

THESIS ORIGINALITY REPORT



HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF TRANSLATION AND INTERPRETING

Date: 01/10/2015

Thesis Title / Topic: Translation of Taboo Language: The Strategies Employed in Three Turkish Translations of *Lady Chatterley's Lover*

According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 01/10/2015 for the total of 110 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 3 %.

Filtering options applied:

1. Approval and Declaration sections excluded
2. Bibliography/Works Cited excluded
3. Quotes excluded
4. Match size up to 5 words excluded

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.

I respectfully submit this for approval.

01.10.2015

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Program: English Translation and Interpreting
Status: Masters Ph.D. Integrated Ph.D.

ADVISOR APPROVAL

Approved

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