A DESCRIPTIVE AND COMPARATIVE ANALYSIS OF THE TWO TURKISH TRANSLATIONS OF *PRIDE AND PREJUDICE* BY JANE AUSTEN
JANE AUSTEN'IN *GURUR VE ÖNYARGI* İSİMLİ ESERİNİN TÜRKÇEYE İKİ FARKLI ÇEVİRİSİNİN BETİMLEYİCİ VE KARŞILAŞTIRMALI ANALİZİ

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Abstract

Translation norms have an important place in descriptive translation theory and these norms concern not only the translated texts but also the society and culture to which the texts belong. Norms are related to the behaviour and choices of translators in the translation process and therefore determine translation decisions. The decisions taken in translation process as lexical choices and preferred translation strategies determine which of the translators will be closer to the source or target languages and cultures. Thus, it becomes clear which of the poles of adequacy or acceptability is closer to translated text. The concepts of 'adequacy and acceptability' have recently been associated with the concepts of 'overt translation' and 'covert translation'. In overt translation, the translator's choices are in accordance with the values of the source text and its culture and therefore the translation text is conveyed without changing the foreign-the cultural elements- given in the source text. In this context it can be claimed that the reader can obtain information about the source text culture. On the other hand, in covert translation, the cultural elements given in the source text are domesticated and presented to the reader with expressions familiar to the reader. In this context, the translator's choices prioritize the reader and the values of target culture.

This study aims to provide a descriptive analysis of the two translation versions of Jane Austen's Pride and Prejudice, in the light of Gideon Toury's descriptive approach to the translation studies. Through making a comparative analysis between the source text and the two translation versions (target texts) via selecting sentences randomly from the source text and comparing them with the target texts in terms of lexical choice, revealing a comparative and objective analysis in terms of their equivalences is the main focus of this study without searching for translation errors in comparison to the source text. In order to present a descriptive analysis, Gideon Toury's norms will be used as a guide and on a macro level, Toury's equivalence theory; "adequacy or acceptability" and the terms overt and covert translation will be used for the comparison of the target texts in terms of word level.

Key words: Jane Austen, Pride and Prejudice, Translation Norms, Descriptive Translation, Comparative Analysis

Öz

Betimleyici çeviri kuramında çeviri normlarının önemli bir yeri vardır ve bu normlar sadece çevrilen metinleri değil aynı zamanda metinlerin ait olduğu toplumu ve kültürü de ilgilendirir. Normlar, çevirmenlerin çeviri sürecindeki yaklaşımları ve seçimleriyle ilgilidir. Çeviri sürecinde alınan kararlar, çevirmenlerden hangisinin kaynak ya da hedef dil ve kültürlere daha yakın olacağını belirler. Böylece yeterlilik veya kabul edilebilirlik kutuplarından hangisinin tercüme metne daha yakın olduğu ortaya çıkmaktadır. 'Yeterlilik ve kabul edilebilirlik' kavramları son zamanlarda 'açık çeviri' ve 'kapalı/örtük çeviri' kavramlarıyla ilişkili anılmaktadır. Açık çeviride çevirmen seçimleri kaynak kültüre ait değerlerin korunması ve dolayısıyla çeviri metnin kaynak metinde verilenleri-okura yabancı olan unsurları- değiştirmeden aktarması yönündedir. Bu bağlamda, açık çeviri aracılığıyla okur kaynak kültür hakkında bilgi edinebileceği söylenebilir. Kapalı/örtük çeviride ise kaynak metinde yer alan kültürel unsurlar yerlileştirilerek okurun aşina olduğu ifadelerle aktarılır. Bu bağlamda çeviride çevirmen seçimleri okur ve kültürünün ön planda tutulması yönündedir. Bu çalışma, Jane Austen'in Gurur ve Önyargı adlı eserinin iki çeviri versiyonunun betimsel bir analizini, esas olarak Gideon Toury'nin çeviri çalışmalarına betimsel yaklaşımından yararlanmayı amaçlamaktadır. Kaynak metinden rastgele cümleler seçilerek ve hedef metinlerle karşılaştırılarak kaynak metin ile iki çeviri versiyonu (hedef metin) arasında sözcük seçimi düzeyinde karşılaştırmalı bir analiz yapılarak, eşdeğerlikleri açısından karşılaştırmalı ve objektif bir analizin ortaya konulması ana odak noktasıdır. Bu çalışmanın, kaynak metne kıyasla çeviri hatalarını aramadan betimsel bir analiz sunmak için Gideon Toury'nin normları bir rehber olarak kullanılacak ve makro düzeyde Toury'nin eşdeğerlik teorisi; hedef metinlerin sözcük düzeyinde karşılaştırılmasında "yeterlilik veya kabul edilebilirlik" ve açık ve örtük çeviri kavramları kullanılacaktır.

Anahtar Kelimeler: Jane Austen, Gurur ve Önyargı, Çeviri Normları, Betimleyici Çeviri, Karşılaştırmalı Analiz

INTRODUCTION

Jane Austen is one of the most popular names in English Literature whose many books have been adapted into films such as Sense and Sensibility, Mansfield Park, Pride and Prejudice, Emma, Northanger Abbey, etc. Her first novel was published under the title of "By a Lady" without revealing the name of the author. Her second and most popular book Pride and Prejudice was written between 1796 and 1797 and was also published anonymously with the expression "By the author of Sense and Sensibility" in 1813, with its social themes as social distance, distinctions, sense, existence, concerns, acceptability and unacceptability, values and conventions, being social temperamentally, etc., implicit meanings lying under the surface of the text and extraordinary characters seemingly very traditional and ordinary (Morgan, 1975, p.54-68). In the nineteenth century the social position of women is mostly depicted in the book. The total social structure is depicted on the one hand and specifically the position and the role of the women on the other. While the men have the opportunity to have an education in order to improve themselves both socially and economically, the women were not allowed to have a profession so the only honourable way to reach a better life standard was to make a profitable marriage (Akman, 2018, p.1102).

The plot of Pride and Prejudice develops around the Bennet family in nineteenth century England and the five daughters of the Bennets are expected to make appropriate marriages that will give honour and contribute to the welfare and future life of the family. The mother Mrs. Bennet's main aim is to marry her daughters and this is ironically and sometimes ridiculously narrated by the author especially in her conversations with her husband and daughters throughout the book (Andersson, 2011, p. 4). The complicated and difficult happenings are all faced by the two main couples; Elizabeth Bennet-Mr. Darcy and Jane Bennet- Charles Bingley. The issues and problems experienced by the protagonist couples are related to the class distinctions and accordingly the socio-economic statues each has and the corresponding moral implications. For instance, for Mr. Darcy and Elizabeth the prejudice about class differences is compatible with personal manners and personal conflicts. In such cases the figure of change of mind is successfully constructed that ends up with a happy ending (Ramiselli, 2019, p. 4). These conflicts and changes of mind in relationships reflect the general overview of nineteenth century Bourgeois characteristics of the nineteenth century England.

As the original text has such a depiction of the social structure of the society, the writer uses many literary figures and motives to create a vivid and realistic picture of the social relations thus giving a deeply hidden sense between the lines. As the work is a literary work, the translation(s) of the source text is (are) expected to reach a close sense of intended meaning using. According to Toury's translation approach; once the translation work is translated in a free manner and aims to give joy to the reader and becomes easy to read, it is called target-oriented and an acceptable translation but if the translation work is close to the source text, in other words if the source text norms are adopted in the translation process and the translation text reflects the characteristics of the source text, then it is called as source-oriented and adequate translation.

In Turkish Literature, translation works have an important place in addition to the original works. In Turkish written tradition, five of Jane Austen's novels had become available by the year 2005. "Pride and Prejudice" was of course among those translation books as one of the most beloved works of Austen (Tekcan, 2008). Target text 1 means the text translated by Nihal Yeğinobalı revealed by Can Publishing in 2007 and target text 1 means the text translated by Hamdi Koç revealed by Turkish Is Kultur series in 2021. The names of the two-translation works show difference. Yeğinobalı's translation is published with the name of "Aşk ve Gurur" and Koç's translation with "Gurur ve Önyargı". The latter has the meaning that Austen intended to mean (Tekcan, 2008). Before the comparison of the two translation texts, it can be clearly stated that the two translators use different narratives and naturally this causes the texts to become different from each other. Both translators seemingly have different translation norms, use different translation strategies and have different word choices and in sum; both texts show different characteristics from the very beginning- the title of the book.

AIM

The aim of this study, which is thought to contribute to translation education, especially in terms of applied translation studies, is presented in the light of descriptive translation theory within the scope of translation norms, based on the source text, in line with the translator's decisions. The aim of this study is to investigate whether there is a loss or a shift in terms of lexeme, form, stylistic and semantic in the texts.

METHOD

The aim of this study is to analyze translator decisions within the scope of translation norms in the light of the theory descriptive translation studies. In this context, the evaluation will be made according to the comparison of the sample sentences taken from the source and the

translation texts by examining the differences in word level. In order to investigate whether there is a loss or a shift in terms of lexeme, form, stylistic and semantic in the translation texts and to determine the choices of the translators in the translation process, the research method of this study is determined as a descriptive and a comparative survey model. As the study is a descriptive and a comparative analysis study, the method of the study has also an analytical quality.

DISCUSSION

In the light of descriptive translation theory, in line with the translator's decisions within the scope of translation norms, two Turkish translation texts of Jane Austen's novel Pride and Prejudice is analysed in terms of form and semantics. The texts one of which is translated with the title of "Aşk ve Gurur" by the translator Nihal Yeğinobalı and the other "Gurur ve Önyargı" by Hamdi Koç are compared and tried to determine which translation text is an overt translation and which is a covert translation and accordingly, whether they are close to the "acceptability" pole or the "adequacy" pole in their equivalency relationship with the source text. The main focus is on a comparative analysis between the source text and the two translation versions (target texts) via selecting sentences randomly from the source text and comparing them with the target texts with a motivation to reveal an objective comparative analysis in terms of their equivalences in the light of Toury's Descriptive Translation studies.

The number of samples is limited with fourteen in terms of readability of the study and the evaluations made in this study are based on this limited number of examples.

THEORETICAL FRAME

Translation consists of a number of decisions made by the translator considering some conflicting issues. The requirements of the source text and source culture on the one hand, and the requirements of the target language and target culture on the other hand. In the light of these issues, it aims to provide intercultural communication.

In Translation Studies, Gideon Toury has great importance and is one of the pioneer names of Hebrew Tradition in Translation studies. He was born in 1942 and died in 2016; almost throughout his life, he studied translation studies and became one of representators of Tel Aviv Schools, with his two very successful works that offer a different perspective and contributed to the cultural turn in the translation studies; The Role of Norms in Literary Translation (1980) and A Rationale for Descriptive Translation Studies (1985).

Toury's Descriptive Translation approach is based on the concept of equivalence. Equivalence is based on differences and the structural distinction between languages and it emerges as an existing feature in every translation in practice" (Aksoy, 2002, p.46). Equivalence is a "historical", "variable" and "abstract" concept (Toury, 1980, p.115; Bengi-Öner, 2004, p.163; Berk, 2005, p.122). Since each translated text will naturally be different from the other, naturally equivalence will appear in different forms in the translated text. DTS (Descriptive Translation Studies) brings an 'inclusive' approach to the equivalence. It is concerned with how the translation is, not how it should be. The important thing that DTS is searching for is not whether there is equivalence between the source text and the target text, but the type and degree of already existing equivalence (Toury, 1980, p.115; Bengi-Öner, 2004, p.163).

DTS consists of the following steps (Tahir Gürçağlar, 2011, p.135):

1) The position of the translated text in the target culture system and the level of how much it is accepted in the target culture are determined.

2) Source and target texts are compared; translation shifts are detected; the relationships between text units are described and generalizations are made.

3) It is possible to reach conclusions that can be used while taking decisions in the translation process.

It can be stated that translation is subject to some restrictions in different types and degrees in social and cultural dimensions. These constraints are far beyond the differences in the literary systems of source and target texts and the differences between the text traditions of source and target texts and the limits and possibilities of the translator's cognitive equipment that the source text is systematically linked in the translation activity between the target language and text traditions. Social and cultural factors affect cognition itself, and even change it (Ünsal, 2020, p.1007). In any case, translators working under different conditions mainly adopt different translation strategies and the products they produce emerge quite differently (Toury, 2004, p.150). It can be said that norms are in the form of thoughts that are internalized by translators about how individuals should behave in certain situations and what kind of choices they should make about the values accepted within a certain cultural system (Zeytinkaya, 2016, p.37).

The translation norms from the Tourian perspective in DTS are divided into three; preliminary, initial and operational norms (Tahir-Gürçağlar, 2019, p.136). First, the preliminary norms deal with such decisions as the language selection; from which language to which language the translation activity will be made and the directness of the translation, the source text selection;

from which author and which text of that author will be translated and whether there is translation policy to be followed. Second the operational norms comprise the whole translator's choices and decisions taken by the translator during the translation process. The operational norms are divided into two in itself as: the metrical norms and textual-linguistic norms. The metrical norms are related to the target language materials as the sentence structure, whether there is a change in sentences or structures, whether there is any kind of addition or abbreviation, etc. The textual-linguistic norms are related to the words or phrases and they search for formal structures of the language on a word or a phrase level (Toury 1995, p.58-59). In other words, the metrical norms commonly deal with the completeness of or the changes in translation text and the textual-linguistic norms mainly deal with the specific units of text as lexical choices, stylistic decisions, syntactic selections (Schäffner, 1998, p.238 ; Rosa, 2010, p.101). Finally, the initial norms are about the translator's decisions about adhering to the source system or adhering to the target system while translating the text (Yalçın, 2015, p.59). If the translator chooses the first option the translation is accepted as "adequate translation" and if the choice is the latter then the result is "acceptable translation" (Berk-Albachten &Meriç, 2005, p.30-31).

In the field of descriptive translation studies, it is tried to reveal what kind of decisions are made and what kind of equivalence relationship is established between the source text and the target text by examining the translated texts (Ece, 2007, p.52). In order to determine the level of equivalence between the source text and the target text(s), Toury does not negatively evaluate changes such as shifts and deviations in the target text, on the contrary, he looks at such differences positively and sees them as helpful elements in understanding the principles related to the internal structure of the work examined (Demircioğlu, 2016, p.64).

In the following section of this study, the literary work "Pride and Prejudice" by Jane Austen will be analysed as the source text and two Turkish translation versions by Nihal Yeğinobalı (TT 1) and Hamdi Koç (TT 2) will be compared to the source text in terms of adequacy and acceptability by taking the translation norms into account in the comparison and analysis process.

THE COMPARISON AND ANALYSIS OF THE SOURCE AND THE TARGET TEXTS

Sample 1

Source Text	Target Text 1	Target Text 2

'Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!' (p.5)	"Aa, bekar elbette, hayatım! Hem de zengin bir bekar; yıllık geliri dört-beş binin üzerindeymiş. Kızlarımıza gün doğdu, vallahi!"(p.12)	"Aa! Bekar şekerim, bekar tabii! Çok Zengin, Yılda dört beş bin kazanan bir bekar. Kızlarımız için ne hoş bir şey!" (p.4)

In the source text, the example taken from the very beginning of the book contains Mrs. Bennet's idiosyncratic statement about the wealthy and single candidate that she sees as an opportunity for her daughters' possible marriages in the future. Yeğinobalı prefers a translation close to the target culture by transferring it with an idiomatic expression by translating the expression "What a fine thing for our girls!" as "Kızlarımıza gün doğdu, vallahi!". Koç, prefers the word-for-word translation method and being loyal to the source text with his translation as "Kızlarımız için ne hoş bir şey!"

Sample 2

Source Text	Target Text 1	Target Text 2
Oh! my dear, I am quite delighted with him. He is so excessively handsome! And his sisters are charming women. I never in my life saw anything more elegant than their dresses. I dare say the lace upon Mrs. Hurst's gown—' (p.15)	Bayan Bennet, "ah, canımın içi, pek hoşuma gitti bu çocuk," diye sözünü sürdürdü. "Öyle görülmedik derecede yakışıklı ki! Kız kardeşleri de çok hoş kızlar. Ömrümde öyle şık kılıklar görmedim! Yemin ederim ki Bayan Hurst'ün elbisesindeki dantel…"(p. 24)	"Ama hayatım," diye devam etti Mrs. Bennet, "adamı çok beğendim. Acayip yakışıklı! Kız kardeşleri de çok alımlı kadınlar. Hayatımda daha zarif elbiseler görmedim. Bence Mrs. Hurst'ün tuvaletindeki dantel…"(p. 13)

In the second sample, another statement from Mrs. Bennet is taken from the source text. It can be seen that she uses exaggerated expressions. In target text 1, Yeğinobalı makes some additions like "Yemin ederim ki.." and she prefers to use "kızlar" meaning "girls" in English instead of "kadınlar" which is stated in the source text as "women". So it can be said that there are some deviations in Yeğinobalı's translation and this contributes to the acceptability of her translation. In target text 2, Koç prefers to preserve the boundaries of the source text both at the word level and in terms of semantics.

Sample 3

Source Text	Target Text 1	Target Text 2
'I do not believe a word of it, my dear. If he had been so very agreeable, he would have talked to Mrs. Long. But I can guess how it was; everybody says that he is eat up with pride, ...'(p.23)	"Taş çatlasa inanmam, güzelim. Öyle iyi huylu olsaydı Bayan Long'la iki çift söz ederdi. Ama ben işin iç yüzünü kestirebiliyorum. Bay Darcy'nin kibrinden yanına varılmadığını herkes söylüyor. (p. 31)	"Tek kelimesine inanmıyorum şekerim. O kadar cana yakın olsaydı Mrs. Long'la konuşurdu. Nasıl olduğunu tahmin edebiliyorum; herkes onun gurur delisi olduğunu söylüyor;…"(p.20)

In the third sample, Yeğinobalı uses again an idiomatic expression to state the intended meaning of "'I do not believe a word of it," as" Taş çatlasa inanmam,". She manages to reflect the feeling of the source text statement. In addition she preferred to use "kestirebiliyorum" for "I can guess" which is a connotation in Turkish. In target text 2, Koç prefers to use the words with their first and the most common lexical meanings

Sample 4

Source Text	Target Text 1	Target Text 2
'From all that I can collect by your manner of talking, you must be two of the silliest girls in the country. I have suspected it some time, but I am now convinced.'(p.35)	"Konuşmalarınızdan anlayabildiğime göre sizler dünyanın en saman kafalı kızlarından ikisi olsanız gerek! Epey zamandır bundan kuşkulanıyordum zaten, ama şimdi artık iyice inanç getirdim."(p. 43)	"Konuşma şeklinize bakılırsa, vilayetteki en aptal iki kız olmalısınız. Bir süredir kuşkulanıyordum zaten, ama şimdi eminim."(p.31)

In the fourth sample, the expression of the source text "you must be two of the silliest girls in the country" is translated as "sizler dünyanın en saman kafalı kızlarından ikisi olsanız gerek" by Yeğinobalı and she uses a local idiomatic expression and communicative translation strategy in her translation. In target text 2, the expressions used by Koç are shorter and clearer and thus it can be claimed that Koç preferred to stay close to the source text.

Sample 5

Source Text	Target Text 1	Target Text 2
'THAT is a failing indeed!' cried Elizabeth. 'Implacable resentment IS a shade in a character. But you have chosen your fault well. I really cannot LAUGH at it. You are safe from me.'(p.71)	Elizabeth, "İşte bu gerçek bir kusur," dedi. "Bu tür bir kincilik bir insan için leke sayılabilir. Gene de kusurunuzu iyi seçtiniz: Bu benim alaya alabileceğim bir kusur değil; çünkü gene elimden kurtuldunuz."(p.79)	"Bu bir kusur işte!" diye haykırdı Elizbeth. "Katı kincilik karakterdeki bir gölgedir. Ama hatanızı iyi seçmişsiniz. Buna gerçekten gülemem. Benden yana emniyettesiniz." (p.61)

In the fifth sample, Yeğinobalı in target text 1, prefers to translate the idiomatic statement of the source text "a shade in a character" like "bir insan için leke sayılabilir" while koç prefers to use "karakterdeki bir gölgedir" that is exactly what its lexical meaning. In another part of this sample she prefers to make some additions that do not exist in the source text and she uses the idiomatic expression "elimden kurtuldunuz" for "You are safe from me while Koç uses "Benden yana emniyettesiniz" with the word for word translation approach.

Sample 6

Source Text	Target Text 1	Target Text 2
Mr. Bennet's expectations were fully answered. His cousin was as absurd as he had hoped, and he listened to him with the keenest enjoyment,...(p.84-85)	Bay Bennet'in beklentileri baştan sona doğru çıkmıştı. Yeğeni gerçekten de sandığı kadar gülünç bir insandı ve Bay Bennet kendi ciddiliğini hiç bozmayarak çok derin bir zevkle onu dinliyordu. (p.92)	Mr. Bennet'in tahminleri tümüyle haklı çıkmış oldu. Yeğeni tahmin ettiği kadar salaktı; onu zekice bir keyifle dinledi, yüzündeki ciddi ifadeyi koruyarak ve …(p.72)

In sample six, the statement of the souce text "absurd" is traslated with a connotation meaning comic as "gülünç" by Yeğinobalı while it is translated as "salak" meaning stupid in English. Similarly, Yeğinobalı prefers to use "sanmak" for "hope" in the source text and Koç uses "tahmin etmek" which lexically means "to guess", and for "expectation in the source text,

Yeğinobalı prefers to use its lexical meaning while Koç prefers to use "tahmin" with another connotative meaning of the word. Accordingly, it can be said that both the translators try to reach the same or similar meanings with different lexical choices.

Sample 7

Source Text	Target Text 1	Target Text 2
'This is quite shocking! He deserves to be publicly disgraced.' (p.100)	"İğrenç bir şey bu! Bu adamı tüm dünyaya karşı kepaze etmek gerek." (p.106)	"Şoke oldum!.. Herkesin önünde küçük düşürülmeyi hak ediyor." (p.84)

In this sample, the statement "This is quite shocking" from the source text is translated with a deductive strategy by Yeğinobalı as "İğrenç bir şey bu!" she translates this statement with an inference of the tone of the statement as if it is disgusting. Koç translates it with a lexical approach and uses the lexical meaning of the statement. Both of the translators use idiomatic expressions having the same meaning but with different words. Yeğinobalı prefers "kepaze etmek" and Koç prefers to use "küçük düşürmek" for "to be disgraced". Both use different lexical material but they convey similar meanings.

Sample 8

Source Text	Target Text 1	Target Text 2
'Now, I do insist upon it, that you, all of you, hold your tongues, and let me and Mr. Collins have a little conversation together.(p.142)	… "Haydi bakalım," dedi. "Onu bunu dinlemem hepiniz dilinizi tutun. Bay Collins'le benim baş başa konuşacak bir çift sözümüz var." (p.146)	"Şimdi hepiniz dilinizi tutun ve bırakın Mr. Collins'le ben baş başa küçük bir sohbet edelim."(p.117)

In sample eight, in target text 1 Yeğinobalı uses "Haydi bakalım" as an equivalent for "Now" in the source text with a reformative approach while Koç uses the lexical meaning of the statement. Both translators use the same expression "dilini tutmak" for "hold tongues" of the source text. Finally in this sample Yeğinobalı uses "bir çift söz" meaning a couple of sentences and Koç uses the lexical meaning "sohbet etmek" for the source text expression "conversation". The translator's choices and decisions display differences again.

Sample 9

Source Text	Target Text 1	Target Text 2
'But that expression of 'violently in love' is so hackneyed, so doubtful, so indefinite, that it gives me very little idea. It is as often applied to feelings which arise from a half-hour's acquaintance, as to a real, strong attachment. Pray, how VIOLENT WAS Mr. Bingley's love?'(p.177)	"Ama şu deli gibi sevmek deyimi de öyle beylik, öyle bayat, öyle ortada bir söz ki insana tam bir fikir vermiyor ne yazık ki. Bu deyim, gerçek ve derin sevgilerin yanı sıra bir anda parlayıveren duyguları tanımlamak için de kullanılabiliyor. Kuzum, Bay Bingley'nin sevgisi ne derece deli gibiydi?"(p.178)	" Ama bu 'şiddetle aşık olduğu' ifadesi öyle basmakalıp, öyle belirsiz ki bana pek az fikir veriyor. Yarım saat tanışıklıktan doğan duygulara olduğu kadar gerçek, güçlü bağlılıklara da uyabilir. Lütfen Mr. Bingley'nin aşkı ne kadar şiddetliydi, söyler misin?"(p147)

In the ninth sample, in target text 1, the translator prefers to use an addition translation strategy and extends the meaning by using "ne yazık ki" which means "unfortunately" in English. In target text 2, the translator prefers to stay loyal to the source text and organize his translation accordingly. In both translations, both translators prefer different word choices for the statement "violently in love" but they manage to reach close meanings through their choices.

Sample 10

Source Text	Target Text 1	Target Text 2
When Mr. Collins said anything of which his wife might reasonably be ashamed, which certainly was not unseldom, she involuntarily turned her eye on Charlotte. Once or twice she could discern a faint blush; but in general Charlotte wisely did not hear. (p.196)	Bay Collins karısını küçük düşürecek herhangi bir şey söylediği zaman (ki bu, pek sık olmaktaydı), Elizabeth'in gözleri ister istemez arkadaşına kayıyordu. Bir iki kez onun belli belirsiz kızardığını gördü, ama genellikle Charlotte kocasının devirdiği çamları bilmezlikten	Mr. Collins normal olarak karısının utanabileceği bir şey söylediği zaman, ki besbelli seyrek oluyor değildi, Elizabeth elinde olmadan gözlerini Charlotte'a dikiyordu. Bir iki kez hafif bir kızarıklık seçer gibi oldu; ama Charlotte akıllılık ediyor, çoğunlukla duymazdan geliyordu. (p. 162)

	geliyordu ki bu akıllıca bir tutumdu. (p.196)	

In this sample, Yeğinobalı uses parentheses for the descriptive expression given between two commas in the source text, while Koç uses two commas as in the source text for the source text statement "which certainly was not unseldom". In addition, Koç prefers to be loyal to the source text by using a negative verb in his translation while Yeğinobalı prefers to use a positive verb in her parenthesized statement. In the first target text she prefers not to use the meaning of the statement "wisely" via using omission strategy, and she also uses the extension strategy by adding the idiomatic expression "çam devirmek". On the other hand, in his translation, Koç uses the idiomatic expression "duymazdan gelmek" which provides the lexical meaning for "not hear" in the source text.

Sample 11

Source Text	Target Text 1	Target Text 2
'I have never known a cross word from him in my life, and I have known him ever since he was four years old.'(p.305)	"Ömrümde Bay Darcy'nin bir acı sözünü duymuş değilim. Oysa dört yaşındaydı elime geldiğinde."(p.299)	"Hayatımda ağzından tek bir ters kelime çıktığını duymadım, ben ki onu dört yaşından beri tanırım."(p.252)

In this sample, the statement "a cross word" in the source text is translated as "bir acı söz" by Yeğinobalı and "tek bir ters kelime" by Koç in target text 2. Here in this sample, Koç prefers to use the addition of "tek" which means "single" in English. In the following lines the statement "I have known him ever since he was four years old" is translated as "Oysa dört yaşındaydı elime geldiğinde.." by Yeğinobalı via adaptation as the statement of "eline gelmek" has common usage in the target text while it is translated as "ben ki onu dört yaşından beri tanırım" by Koç with a literal translation strategy. Both of the translations have different lexical choices but manage to reveal similar meanings.

Sample 12

Source Text	Target Text 1	Target Text 2

'—I know very well that nothing can be done. How is such a man to be worked on? How are they even to be discovered? I have not the smallest hope. It is every way horrible!'(p.341)	"…Hiçbir şey yapamayacağımızı ben bal gibi biliyorum. Öyle bir adam yola getirilebilir mi? Zaten Londra'da onları nasıl bulacağız? En ufak bir ümidim bile yok. Ulu Tanrım, ne korkunç!" (p.331)	"…Ama yapacak bir şey yok; biliyorum, yok. Böyle bir adam nasıl ikna edilir? Nasıl bulacağız onları? Hiç umudum yok. Her yanıyla korkunç!" (p.281)

In this sample, the source text statement "I know very well that" is translated as "bal gibi biliyorum" in target text 2, which is a local idiomatic expression in the target culture and accordingly it can be said that Yeğinobalı prefers to use domestication translation strategy in her translation and in addition she uses modulation strategy by using an active verb instead of the passive voice statement of the source text. When it comes to target text 2, this statement is translated with only a single word "biliyorum". Here it can be said that Koç prefers to use omission in the source text statement, instead he uses repetition of "yok" in order to increase the emphasis of the meaning. In the following lines Yeğinobalı uses a statement that does not exist in the source text "Ulu Tanrım" which means "God almighty" in English. This can be stated that she uses both expansions in the target text and foreignization strategy since the statement "Tanrım" is not familiar to the target culture. Koç uses a lexical translation again.

Sample 13

Source Text	Target Text 1	Target Text 2
'As often as I can. But you know married women have never much time for writing. My sisters may write to ME. They will have nothing else to do.'(p. 406)	"Elimden geldiği kadar yazarım. Ama biliyorsun, evli hanımların işleri başlarından aşkın olduğu için mektup yazmaya pek zamanları kalmıyor. Ablalarım bana her fırsatta yazsınlar artık. Nasılsa işleri güçleri yok. (p. 385)	"Her fırsatta yazarım. Ama bilirsin evli kadınların mektup yazacak fazla zamanları olmaz. Ablalarım bana yazabilirler. Yapacak başka işleri yok." (p.333)

In this sample, Yeğinobalı uses "elimden geldiği kadar" and Koç uses "her fırsatta" for the source text statement "as far as". Both translators prefer to use different lexemes but they manage

to organize a similar meaning to the source text. In the following lines there is a modal verb "may" which is used to express "possibility" in the source text, but in target text 1, Yeğinobalı does not use such a modal verb in her statement while in the target text 2, Koç uses a possibility statement as in the source text. It can be said that in target text 1, the feeling of contempt of Lydia because of her pride for being a married woman in the source text is successfully reflected; however, target text 2 is not able to pass the same feeling to the reader.

Sample 14

Source Text	Target Text 1	Target Text 2
'I am certainly the most fortunate creature that ever existed!' cried Jane. 'Oh! Lizzy, why am I thus singled from my family, and blessed above them all!...' (p.431)	"Ben dünyanın en mutlu kızıyım," diyordu. "Ah, Lizzy, bu devlet kuşu neden yalnızca benim başıma kondu sanki?..."(p.407)	"Dünyanın en talihli insanıyım!" diye haykırdı Jane. "Ah, Lizzy, niye ailemin içinden ben seçildim, talih bana güldü!..."(p.353)

In this sample the statement "I am certainly the most fortunate creature" of the source text is translated as "Ben dünyanın en mutlu kızıyım" by Yeğinobalı and "Dünyanın en talihli insanıyım!" by Koç in the target text 2. Both translators prefer to use different statements but they both successfully organize similar meaning to the source text. In the following lines the statement "why am I thus singled from my family, and blessed above them all" in the source text is translated as "bu devlet kuşu neden yalnızca benim başıma kondu sanki?" by Yeğinobalı and ", niye ailemin içinden ben seçildim, talih bana güldü!" by Koç. Both translators use a different idiomatic expression and both are commonly used in the target culture. Here in this sample both translators seem to use domestication strategy in their translations. According to Toury's theory, both of the translations seem close to the acceptability pole with a covert translation by using local idiomatic expressions.

CONCLUSION

Limited number of randomly selected fourteen sample sentences are compared and analysed in word level and thus the translator choices are tried to be determined. According to the results of this study;

- there are some slight deviations and differences between the source and the target texts,

- both Turkish versions are translated according to the norms of the target language and culture as much as possible in terms of the formal, semantic stylistic features of the source text,

- according to the fourteen sample sentences translation by Yeğinobalı seems close to the "acceptability" pole, since the translation is made according to the norms of the target language and target culture with mainly such translation strategies as; addition, omission, expanding, domestication, and the uses of idiomatic expressions commonly used in the target culture. This translation brings the source text to the reader by making the unfamiliar familiar,

- the translation by Koç seems close to the "adequacy" pole according to the examined sample sentences since the translation is made according to the norms of source text with mainly such translation strategies as lexical/word-for-word translation, omission and the use of common idiomatic expressions. This translation takes the reader to the source text by protecting the characteristics of the original text.

- from the examples given, it seems possible to say that both translators manage to balance between the source and the target texts and both of their translations are adequate in form and acceptable in the use of language according to the language characteristics of the target language. Thus, it can be said that both of the translators provide not only adequate but also acceptable translations. They conveyed overt translation in some parts of the book and covert translation in other.

In sum, according to the evaluation made of these fourteen examples, it can be claimed that the initial norms of the two translators can be different, the processes of reading and interpreting the source text were different, and therefore there are some slight deviations in their translations. These deviations were generally observed in small text units as words or phrases and did not cause major changes that changed the course of the whole work. In this context, it is possible to state that both translators adhere to the integrity of the source text and do not reflect their own judgments in their translations. Last but foremost, in the present study, the aim is not to figure out the better-

translated version of this masterpiece but to determine the level of equivalence. In the Translation Studies field in Turkey, there are many other studies dealing with comparative analysis of Pride and Prejudice as literary work in terms of such issues as; linguistic competence, character analysis, translation analysis according to feministic perspective, etc. However, none of those studies include a comperative translation analysis on the two Turkish translation versions translated by Yeğinobalı and Koç. In this perspective this study aims to present an applied sample for a comparative analysis that will be beneficial for those who are interested in applied translation studies field.

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