



**T.C.
GAZİ UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES**

**Ph.D.
DISSERTATION**

**THE TRANSLATION PROCESSES OF DIRECTIVE
SPEECH ACTS WITHIN THE SCOPE OF POLITENESS
THEORY IN THE EXAMPLES OF ARTHUR MILLER'S
DEATH OF A SALESMAN AND ALL MY SONS**

KADİR SARIASLAN

**DEPARTMENT OF TRANSLATION AND INTERPRETING
TRANSLATION AND CULTURAL STUDIES (ENGLISH)
PROGRAMME**

MAY 2021



**THE TRANSLATION PROCESSES OF DIRECTIVE SPEECH ACTS
WITHIN THE SCOPE OF POLITENESS THEORY IN THE EXAMPLES OF
ARTHUR MILLER'S DEATH OF A SALESMAN AND ALL MY SONS**

Kadir SARIASLAN

Ph.D. THESIS

**DEPARTMENT OF TRANSLATION AND INTERPRETING
TRANSLATION AND CULTURAL STUDIES (ENGLISH) PROGRAMME**

**GAZİ UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**

MAY 2021

ETİK BEYAN

Gazi Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Kurallarına uygun olarak hazırladığım bu tez çalışmasında; tez içinde sunduğum verileri, bilgileri ve dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi, tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu, tez çalışmasında yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi, kullanılan verilerde herhangi bir değişiklik yapmadığımı, bu tezde sunduğum çalışmanın özgün olduğunu, bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

Kadir SARIASLAN

25.05.2021



To my beloved daughter, Gökçe Dila

ARTHUR MILLER'İN SATICININ ÖLÜMÜ VE BÜTÜN OĞULLARIM ADLI
TİYATRO OYUNLARINDAKİ TALİMATLANDIRMA EDİMSÖZLERİNİN NEZAKET
TEORİSİ ÇERÇEVESİNDE ÇEVİRİLME SÜREÇLERİ
(Doktora Tezi)

Kadir SARIASLAN

GAZİ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
Mayıs 2021

ÖZET

Kişiler sosyal yüzlerini korumak ve sağlıklı iletişim kurabilmek için nezaket stratejilerine başvurmaktadır. Edimsözler ise, potansiyel eylem barındıran ifadelerdir ve hitap edenin hitap edilene hitap etme biçimi, konuşmacılar arasındaki işbirliği ilkesinin gereği olarak, önemlidir. Bu çalışmanın amacı, talimatlandırma söz edimlerinin çeviri süreçlerini Brown ve Levinson (1978) tarafından ortaya konan, olumlu, olumsuz, doğrudan veya dolaylı nezaket stratejileri kapsamında incelemektir. Bu amaçla, Arthur Miller'ın ünlü 'Saticının Ölümü' ve 'Bütün Oğullarım/Hepsi Oğlumdu' adlı oyunları ve bu oyunların üç farklı çevirileri kullanılmıştır. Çalışmada, araştırma yöntemi olarak, söylem alanı, söylem tarzı ve söylem doğasını ihtiva eden kesit analizi kullanılmıştır. Uygulanan kesit analizi verileri ışığında, Juliane House'un dil kullanımının sosyal boyutunu öne çıkaran işlevsel-edimbilim yönteminden hareketle kaynak metinler ve çeviri metinler arasındaki sözdizimsel, sözcüksel ve metinsel çeviri uyumsuzlukları ortaya konmuştur. Bu çeviri uyumsuzluklarının dilin sosyal boyutunda sapmalara yol açtığı belirlenmiştir. Ayrıca, bu sapmalardan bazılarının kaynak nezaket stratejilerini değiştirecek ölçüde güçlü olduğu gözlemlenmiştir. Çalışmada, özellikle olumsuz yüz korunumunu sağlayan olumsuz nezaket stratejilerinin İngilizce'den Türkçe'ye çevrilirken doğrudan nezaket stratejisiyle daha resmi olmayan şekillerde gerçekleştiği görülmüştür. Bu sapmalar sonucunda, yüz korunumunun zarar gördüğü, edimsözlerin maliyetinin arttığı, daha tehdit edici ve zorlayıcı ifade biçimlerini kullanma eğilimi güçlü bir şekilde sergilenmiştir. Ayrıca, kaynak metinlerin hedef metinlere göre daha fazla telafi edici unsur barındırdığı ve bunun da kaynak metinlerdeki nezaket estetiği kaygısının hedef metinlerde mesaj-odaklılığa bürünerek daha yalın ifadeler doğurduğu sonucuna varılmıştır. Bu çalışma, edimsözlerin yaptırım gücünü koruyarak nezaket stratejilerinin yeniden bağlamlandırılması hususunda kesitlerarası eşdeğerlik kavramının önemine vurgu yapmıştır.

Bilim Kodu : 30501
Anahtar Kelimeler : Nezaket stratejileri, yüz korunumu, söz edimleri, işlevsel-edimbilim, çeviri uyumsuzlukları
Sayfa Adedi : 225
Tez Danışmanı : Dr. Öğr. Üyesi Korkut Uluç İŞİSAĞ

THE TRANSLATION PROCESSES OF DIRECTIVE SPEECH ACTS WITHIN THE
SCOPE OF POLITENESS THEORY IN THE EXAMPLES OF ARTHUR MILLER'S
DEATH OF A SALESMAN AND ALL MY SONS

(Ph. D. Thesis)

Kadir SARIASLAN

GAZİ UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES

May 2021

ABSTRACT

People apply politeness strategies to preserve their social faces and form healthy communication. Speech acts are utterances that potentially house actions, and the way addressers address to the addressees stands to be significant as a requirement of cooperative principle among speakers. This study aims to analyze the translational processes of directive speech acts according to the politeness strategies such as positive, negative, bald on record and off record, generated by Brown and Levinson (1978). For this purpose, Arthur Miller's famous plays Death of a Salesman and All My Sons and their three different translations were used. In the study, register analysis, which comprises field, mode and tenor, was employed as the research method. In the light of register analysis outcomes, syntactic, lexical and textual instances of translational mismatches were revealed by taking account of Juliane House's functional-pragmatic methodology prioritizing the social dimension of language use. It was observed that these instances of translational mismatches led to deviations in the social dimension of language. Also, it was seen that some of these deviations were significant enough to change the source politeness strategies. Particularly, the negative politeness strategies functioning to save negative face were seen to have informally converted into the bald on record strategy during translation from English to Turkish. As a result of these deviations, the tendency was potently witnessed as such to use more threatening and imposing types of utterances through which the face-preserving is harmed and the cost of speech acts is increased. Furthermore, it was concluded that the source texts housed more redressive elements than target texts, which resulted in the replacements of politeness aesthetics of the source with the plain message-centeredness in the target texts. This study emphasized the importance of inter-register equivalence regarding the recontextualization of politeness strategies by maintaining illocutionary force of speech acts.

Science Code : 30501
Key Words : Politeness strategies, face-preserving, speech acts, functional
-pragmatics, translational mismatches
Page Number : 225
Supervisor : Assist. Prof. Dr. Korkut Uluç İŞİSAĞ

ACKNOWLEDGMENTS

I would like to express my most sincere gratitude to all those who have helped and supported me to write my dissertation. First and foremost, I am honored to have studied with my advisor Asst. Professor Dr. Korkut Uluç İşisağ who gave me all the support, guidance and motivation during the whole course of this long journey. I must say that he showed me great understanding like a caring elder brother whenever I fell in despair. For everything, I thank you sir.

I also owe many thanks to the members of monitoring committees; Prof. Dr. Nora Gülsün Mehmet and Asst. Professor Dr. Elif Ersözlü who always gave me constructive feedback when I asked them never-ending curious questions. This dissertation would not have come into being if it were not for their valuable contribution.

I would also like to thank Prof. Dr. Giray Fidan, Assoc. Professor Dr. Aslı Özlem Tarakçıoğlu, Assoc. Professor Dr. Güven Mengü for their unforgettable and inspiring lectures, from which I learnt a lot. With your guidance and help, I made it to this far.

I would also like to thank Prof. Dr. Selma Elyıldırım, who always enlightened me with her great motivating speeches whenever I needed help.

In addition, I owe a lot of thanks to Prof. Dr. Neslihan Kansu Yetkiner as she was so kind to answer all my questions about my thesis.

My special thanks go to my dear parents, brothers and sisters who have always supported me on every occasion. I have always felt lucky and proud to be a member of this special family.

The last person I owe more than thanks is my lovely daughter Gökçe Dila. Since the day she was born, she has been my main source of life energy and motivation. Seeing her beautiful face makes me dream of the shining winter sun, flourishing spring flowers and soft summer rain.

TABLE OF CONTENTS

	Page
ÖZET	iv
ABSTRACT	v
ACKNOWLEDGMENTS	vi
TABLE OF CONTENTS	vii
LIST OF TABLES	xi
LIST OF FIGURES	xiii
1. INTRODUCTION.....	1
2. REVIEW OF LITERATURE	11
2.1. Pragmatics.....	11
2.2. Speech Acts.....	13
2.2.1. Felicity Conditions.....	17
2.2.2. Classification of Speech Acts.....	18
2.2.2.1. Classification of John Austin.....	19
2.2.2.2. Classification of John R. Searle	20
2.2.2.2.1. Directives	22
2.2.3. Direct and Indirect Speech Acts.....	23
2.2.4. Cooperative Principle.....	24
2.2.5. Relevance Theory	27
2.3. Politeness Theory and Face	29
2.3.1. Intercultural Variations in Politeness and Face	32
2.4. Brief History of Translation Studies.....	34
2.4.1. Review of Politeness Studies in Translation	37
2.4.2. Equivalence via Linguistic Approaches.....	43
2.5. Functional-Pragmatic Approach.....	46

	Page
2.5.1. Overt & Covert Translation and Mismatches	53
2.6. Relevance-theoretic Approach.....	57
2.7. Drama Translation	61
2.8. American Literature and Drama.....	66
2.8.1. Arthur Miller	66
2.8.2. About <i>All My Sons</i>	68
2.8.2.1. Characters	70
2.8.2.1.1. Joe Keller.....	70
2.8.2.1.2. Kate Keller	70
2.8.2.1.3. Larry Keller	70
2.8.2.1.4. Chris Keller	71
2.8.2.1.5. Ann Deever.....	71
2.8.2.1.6. George Deever	71
2.8.2.1.7. Dr. Jim Bayliss	72
2.8.2.1.8. Sue Bayliss	72
2.8.2.1.9. Frank Lubey.....	72
2.8.2.1.10. Lydia Lubey	72
2.8.2.1.11. Bert	72
2.8.3. About <i>Death of a Salesman</i>	73
2.8.3.1. Characters	76
2.8.3.1.1. Willy Loman	76
2.8.3.1.2. Linda Loman	76
2.8.3.1.3. Biff Loman.....	76
2.8.3.1.4. Happy Loman	77
2.8.3.1.5. Charley	77
2.8.3.1.6. Bernard.....	77

	Page
2.8.3.1.7. Howard Wagner	78
2.8.3.1.8. Ben	78
2.8.3.1.9. The Woman	78
2.8.3.1.10. Stanley.....	78
2.8.3.1.11. Miss Forsythe and Letta.....	78
2.8.3.1.12. Jenny	79
2.9. Translators of All My Sons and Death of a Salesman	79
2.9.1. Ülkü Tamer	79
2.9.2. Ülkü – Aykut Tamer	79
2.9.3. Tülin Yerdelen.....	79
2.9.4. Orhan Burian	80
2.9.5. Müge Ayşe Saraç.....	80
2.9.6. Aytuğ – Yunus Emre İz'at	80
3. METHODOLOGY	81
3.1. Data Collection.....	81
3.2. Politeness Strategies	82
3.2.1. Bald on record	84
3.2.2. Positive politeness	85
3.2.3. Negative politeness.....	88
3.2.4. Off record.....	90
3.3. Register Analysis in Translation.....	90
3.3.1. Context of Situation.....	93
3.3.2. Field, Tenor and Mode.....	95
3.4. Data Analysis	99
4. ANALYSIS AND FINDINGS	103
4.1. Death of a Salesman	103

	Page
4.2. All My Sons	148
5. DISCUSSION.....	185
6. CONCLUSION.....	197
REFERENCES.....	205
APPENDICES	215
APPENDIX 1. Intercoder Reliability Form	216
CURRICULUM VITAE	225



LIST OF TABLES

Table	Page
Table 4.1. Register 1 <i>Death of a Salesman</i>	104
Table 4.2. Register 2 <i>Death of a Salesman</i>	106
Table 4.3. Register 3-4 <i>Death of a Salesman</i>	108
Table 4.4. Register 5 <i>Death of a Salesman</i>	110
Table 4.5. Register 6 <i>Death of a Salesman</i>	112
Table 4.6. Register 7-8 <i>Death of a Salesman</i>	114
Table 4.7. Register 9-10 <i>Death of a Salesman</i>	116
Table 4.8. Register 11 <i>Death of a Salesman</i>	118
Table 4.9. Register 12-13 <i>Death of a Salesman</i>	120
Table 4.10. Register 14 <i>Death of a Salesman</i>	122
Table 4.11. Register 15 <i>Death of a Salesman</i>	124
Table 4.12. Register 16-17 <i>Death of a Salesman</i>	126
Table 4.13. Register 18-19 <i>Death of a Salesman</i>	128
Table 4.14. Register 20-21-22 <i>Death of a Salesman</i>	130
Table 4.15. Register 23-24 <i>Death of a Salesman</i>	132
Table 4.16. Register 25 <i>Death of a Salesman</i>	135
Table 4.17. Register 26-27-28 <i>Death of a Salesman</i>	137
Table 4.18. Register 29-30-31 <i>Death of a Salesman</i>	140
Table 4.19. Register 32-33 <i>Death of a Salesman</i>	143
Table 4.20. Register 34-35 <i>Death of a Salesman</i>	145
Table 4.21. Register 36 <i>Death of a Salesman</i>	147
Table 4.22. Register 1-2 <i>All My Sons</i>	149
Table 4.23. Register 3-4-5-6 <i>All My Sons</i>	151
Table 4.24. Register 7 <i>All My Sons</i>	154
Table 4.25. Register 8 <i>All My Sons</i>	156

Table	Page
Table 4.26. Register 9-10-11 <i>All My Sons</i>	158
Table 4.27. Register 12 <i>All My Sons</i>	161
Table 4.28. Register 13-14 <i>All My Sons</i>	163
Table 4.29. Register 15 <i>All My Sons</i>	166
Table 4.30. Register 16 <i>All My Sons</i>	168
Table 4.31. Register 17 <i>All My Sons</i>	170
Table 4.32. Register 18-19 <i>All My Sons</i>	172
Table 4.33. Register 20 <i>All My Sons</i>	174
Table 4.34. Register 21 <i>All My Sons</i>	176
Table 4.35. Register 22 <i>All My Sons</i>	178
Table 4.36. Register 23 <i>All My Sons</i>	180
Table 4.37. Register 24-25-26-27 <i>All My Sons</i>	182

LIST OF FIGURES

Figure	Page
Figure 2.1. A scheme for analysing and comparing original and translation texts	48
Figure 2.2. Different types of writing	50
Figure 3.1. B&L's strategies to minimize risk of face loss	84
Figure 3.2. Semantic categorization of address terms.....	87
Figure 3.3. The three dimensions of context, adapted from Hatim and Mason 1990	95
Figure 3.4. Characteristic features of spoken and written language	97
Figure 3.5. Formal vs informal situations of language use	98
Figure 5.1. The variations in the use of four-super strategies of politeness, <i>Death of a Salesman</i>	186
Figure 5.2. The variations in the use of four-super strategies of politeness, <i>All My Sons</i>	188

1. INTRODUCTION

The events that have formulated the world in certain patterns and periods through the entire course of history have all been penned and transferred to other corners of the world thanks to the phenomenon of translation. Regardless of the type of the writing, translation has made it possible for all the peoples of the world to share and develop in synergy. It all stems from the power of translation that languages, societies, and literatures are mediated across different regions of the world, and cultural and linguistic barriers are all overcome as well (House, 2009:3). The contextual division of subjects, though, has required specific translation patterns; hence scholars have been torn between major perspectives in terms of producing the right methodology and style of translating. The fact that genres have had their own ontological specifications has created boundaries that translators are not allowed to go over at ease. While technical issues have been handled with rather word for word translation style, it has been considered that the literary pieces of art ought to be dealt with more sense-oriented approaches. This arch division dates to thousands of years ago when people were struggling to extract meanings from the early editions of the religious books or texts of any kind across languages as in the cases of Horace, Cicero and Jerome.

Throughout the years that translation has earned the title of a distinct scientific branch, many approaches have been adopted and utilized by scholars and academicians in order to add to the existing capacity of translation. The science of translation has been influenced by several paradigms and embodied by the norms of different eras. The norms in question have dominated the whole field for a certain period of time and have been abandoned due to the winds of change that are caused merely by the expansion need toward a more comprehensive assessment of the field. Beginning from the 1950s, translation studies have been systematized according to the dominant turns. The linguistic turn was born out of the fact that translation was thought to be a linguistic transference process and as a branch of comparative linguistics claimed by Newmark (1988:5). With the birth of cultural, social and psychological turns respectively, translation studies have been observed to require a holistic methodology of evaluation. Hence, the linguistic approach has been subjected to variations in its own field of operation. Hatim and

Mason state that the scope of linguistics has been expanded to house different categories such as context-sensitive linguistics, sociolinguistics, discourse studies and artificial intelligence, each of which stands out to be new guidance for translation studies (1990: 35). In this sense, another influential and inclusive methodology came into being with the use of pragmatics in the field. The pragmatic perspective, which parts from the formal grammar approaches, has been added to the field in order to respond to the potential challenges imposed by several variables such as social status, social distance, differences in class rankings, symmetrical and asymmetrical relations among people.

Social challenges that newly emerged as significant sources of concern for the field of translation have made the way for the questioning of the traditional concept of 'equivalence' in translation. The initial equivalence theories in the late 1950s suggested by Catford and Nida aroused much interest in the field and have been practically implemented as useful tools in translation studies. However, it has been mostly attributed to the degree of realization of formal correspondence across texts that whether a translation can be labeled as equivalent or not. Such structural and unit-based approaches have been criticized by those defining translation not only as a linguistic act but also as an act of cultural and social transference. For instance, Snell-Hornby states that a text carries a communicative function deriving from a given situation that has a broader sociocultural background, which comes to mean that it is not a simple linguistic phenomenon (1988: 69).

Stating that word or phrase level taxonomies would not be sufficient to answer to the problems faced by the translators, Dinçkan proposes the context be analyzed from the broad scope of linguistic level of register, discourse and pragmatic analysis (2004: 7). Therefore, the relation between translation and linguistics requires modern methodologies to gain momentum. In this regard, Michael Halliday's systemic functional grammar theory seems to be compatible with translation studies because he echoes the pragmatic reflections of all linguistic forms seeing them as entities constructed upon functions carrying representations. House defines the so-called functions as:

Simply the application or use which a text has in a particular context of situation. Text and context of situation are indeed separate, but the two interact with each other through an inextricable connection between the social environment and the functional organization of language. When we analyze an original text, compare it with its translation, and establish the equivalence framework guiding the translation, both texts must be referred to the particular situation surrounding them. To do this, the broad notion of context of situation must be broken down into manageable analytic units (2009: 34).

The manageable analytic units are the essential constituents of Hallidayan systemic functional theory, which are field, mode and tenor. The analysis of each concept helps identify the sociolinguistic dimensions of language use in a particular text. The three components are the backbones of register analysis that respectively clarifies the subject matter, the channel of communication and the social participants who have certain social relations. Within this scope, House claims that the analysis of register is quite significant in that it takes translation from the level of just formal, syntactic and lexical similarities up to a higher stratum where the textual profiling is provided to ensure functional and pragmatic perspective (2001: 247).

The study in question handles translation from a linguistics-based point of view and studies the translation process of directive speech acts according to the linguistic politeness. The speech act theory firstly coined by J. Austin (1962) was soon developed by J. Searle (1969) with a more comprehensive taxonomy grouping the concept into five categories as assertives, directives, commissives, expressives and declaratives. Both scholars argue that speech acts are fundamentally classified as locutionary, the utterance itself, illocutionary, the intended meaning within that utterance and perlocutionary, the effect created afterwards. Suggesting that every speech act potentially imposes a certain amount of force on the addressees, Searle (1969) pays attention to the degree of the illocutionary force within utterances. The degree of force that the participants of a speech event impose on one another is to be identified and measured so that the corresponding speech event with the corresponding degree of force could be created in the target language. Specifying the speech acts in the source speech events also matters for the preservation of the source conversationalists' cooperative principles, a term referring to the natural tendency of speakers to

comply with the common speech purpose and continue it in cooperation (Grice: 1975).

In case of the violation of the source cooperative principles and possible differentiations in the illocutionary force of the original speech acts, the concept of face, as illustrated by Brown and Levinson (1978) to be the public self-image claimed unexceptionally by everyone in the society, may be harmed, which, for this reason, makes redesigning the face threatening acts and face-saving acts necessarily critical in determining the so-called degree of the force in the source language. Given the fact that every single speech event poses an act to be done, which can directly affect the faces of people, Brown and Levinson (1978) argue that exposing the illocutionary force of speech acts paves the way for an opportunity to make universal claims about politeness. Due to the necessity of measuring the degrees of how linguistically polite each expression is, they come up with the pivotal taxonomy of politeness strategies as negative, positive, bald on record and off record. The strategies are called 'super-strategies' as they theoretically cover the majority of speech acts, especially the directives which are namely about requesting, advising, suggesting and ordering. These speech events are socioculturally formed with certain degree of politeness and put into words by people in certain linguistic and lexical patterns. Therefore, a deviation that might be seen in these strategies might not only cause the distortion of the type of the speech act, which Hatim and Mason (1990: 99) refers to "the loss of the intended ambivalence that is very much part of the discourse", but also the linguistic politeness strategy applied by the source text writer. As a result of such deviation, the field of the source text might change in the field of the target texts when the context of situation, the register, is decoded and put into a comparative analysis. All in all, the deviations in the social dimension of language use, or translational mismatches as House (2009) calls them, might lead to changes in tenor, which governs the interpersonal social relations.

This study makes use of two well-known plays *Death of a Salesman* (1949) and *All My Sons* (1947) written by the worldwide famous American playwright Arthur Miller (1915-2005). *Death of a Salesman* (1949) is a play about the tragedy of an American man and his family that struggles to survive the economic depression in

the country. *All My Sons* (1947) is a tragic play that manifests the negative consequences of the WW2 on the common people. *Death of a Salesman* (1949) was translated into Turkish three times as *Satıcının Ölümü* by Orhan Burian (1952), Aytuğ İz'at – Y. Emre İz'at (2010) and Müge Ayşe Saraç (1994). *All My Sons* (1947) was translated into Turkish three times with the titles *Bütün Oğullarım* by Ülkü - Aykut Tamer (1963) and Tülin Yerdelen (1996) and *Hepsi Oğlumdu* by Ülkü Tamer (2010). These translations were published in different years and thus provide the opportunity to make a comparative analysis, which also helps find out more about the translation norms of the years. The main reason behind the choice of two plays for the study is that dramas are full of real-life conversations between characters that role-play the real people. Therefore, their attitudes towards each other, the social distance lying between them, the already established formality level and the linguistic strategies of politeness they apply in conversations are the determinant factors that designate the social dimension of their language use.

The study aims to analyze the concept of linguistic politeness that is tested through translation process, which is considered to be a challenging issue for several reasons. At the top of these reasons, there lie the translators' decisions which are namely devised to fit into words, sentences and situations. Hatim and Mason (1990: 12) state that the intended meaning, if it is the main driving force, gives translators the opportunity and rightness to make alterations in target texts. Pointing at the functionality view of translation is, though, not an example of solid understanding of the relationship between the concept of speech acts, linguistic politeness and translation. Even though it is necessarily true that languages and cultures have their own ways of expressing politeness, the illocutionary force of the speech acts are undeniably existent and must be dealt with accordingly not because of only the functional approach of translation necessitating so, but also because of the evident power of every speech event that has a message to send to the receivers and is, being in that specific way, itself a message.

This fact brings up the necessity of watching over the social balances designated by the author for the source text and caring them with the highest awareness that they are the tiny pieces of the whole social system that governs the social dimension of language use by the people. House (2001) suggests that any

dimensional mismatches would cause deviations in the entire set of situational dimensions. These translational mismatches, as analyzed in this study, are basically categorized into three sub-branches as syntactic, lexical and textual mismatches (House: 2015). This kind of analysis comprises the basis for textual and extra-textual features. Referring to the view put by Larose (1998) about the purpose of translation, House is of the same opinion that lexical and syntactic components form the microstructure of textual features, while the discourse-related components form the macrostructure of textual features, “a superstructural level relating to the overall structure including narrative and argumentative structure” (2015: 18). Therefore, the unity of a text is bound to the preservation of all the textual and the extra-textual features, which necessitates an in-depth analysis in the entire course of translation.

In conclusion, deviations or mismatches seen in the politeness strategies are not only misusages of language or misinterpretations of situations, but also direct threats to the social system that the source text is purposefully built on. For this reason, the study develops a holistic approach to the issue exemplifying a variety of context of situations to make a comparative analysis and come up with tangible data for the vast field of translation.

The main research question of the study is:

- How is the concept of linguistic politeness in directive speech acts evaluated in translation studies?

The sub-questions of the study are:

- What kind of transformation occurs in the types of speech acts after the translation process?
- What most evident consequences are caused by ignoring the linguistic politeness strategies adopted in the source texts?
- What kinds of translational mismatches occur in the transfer process of politeness strategies?

It is also necessary to set out the scope and limitations of every academic study in order to make them more effective and right to the topic. In this study, the purpose is generally to raise awareness about a linguistics-originated concept, politeness, as a significant issue for translators. This is so vast a field of research that it places some limitations on researchers. The study makes use of the translation assessment model of House, but it does not definitely present a translation quality assessment and never claims to be a judge on the quality of translations. It is only the application of the register analysis modeling of House and the concept of translational mismatches that have shed light on the core of this study. Another limitation, since Searle's entire speech act classification is too broad to handle in a single study, the scope of this thesis is only on the directive speech acts. The directives essentially make a good subject for the evaluation of politeness strategies even though the other forms of speech acts include manners of politeness as well.

The study includes six chapters, each of which presents a different content for the whole work. The introduction chapter introduces the significant concepts that form the core of the study and explain the main route the study follows. The importance, aim, scope and limitations of the study are elaborated together with the research questions. Also, it summarizes the content of the chapters in the study. At the end of the introduction chapter, there is a special section allocated for the definitions of the terms that are frequently used in the study. Starting with the general introduction of the concept of pragmatics, the first part of the second chapter is specifically allocated to define the linguistic background of the study. The speech acts and their primary classifications are determined, and then the illocutionary force of speech acts is manifested. After the identification of the varieties of speech acts, directives are given special care as they stand to be the main source for the analysis. The concepts of cooperative principle and relevance theory are also explained in order to discuss the basics of communication. Following that, the concepts of face and politeness are detailed.

The second part of the second chapter of the study starts with the explanation of the relationship between linguistics and translation studies. The politeness theory, which is technically described in the second chapter within the field of pragmatics,

is now put into analysis in terms of translation studies. The previous works that have been produced and proved to be useful solid resources have been reviewed in order to put together different approaches developed by different scholars specifically discussing the role of politeness in translation studies. In addition, the functional-pragmatic model applied by House is defined, which she connects with the use of register. To be more specific, the overt and covert types of translations are discussed, and the overtly erroneous translational mismatches are determined. The second chapter also includes a separate section for drama translation in order to highlight the specificity of the branch. The last part of the chapter is about the author, plays, character analysis and translators.

The third chapter sets out the basic methodology of the study specifying the methods of data collection, explanation of critical concepts and the data analysis process. Politeness strategies, categorized as negative, positive, bald on record and off-record strategies (Brown&Levinson, 1978) are characterized in this chapter. Afterwards, the concept of register, as a linguistic tool used to identify context of situations inside texts, is described and clarified to be the core method of the analysis of translation processes of speech acts. The units of the register, classified as field, mode and tenor are explained, and their role in indentifying the context of situation inside a text is highlighted to be valid criteria for determining the linguistic strategies adopted by characters inside the plays. The chapter also gives background information about the inter-coder reliability test, which is applied to test the accuracy of the politeness strategies and to attain as much objectivity as possible. In addition, the limitations of the study are also emphasized in order to make the scope of the study clearer.

The fourth chapter is about the analysis of the data gathered from the plays. The chapter firstly deals with the data analysis of the collected samples of registers from *Death of a Salesman* and then focuses on *All My Sons*. This chapter displays several examples of register analysis where translations are subjected to contrastive analysis. Moreover, at the end of each basic register analysis of either play, the findings are manifested in terms of syntactic, lexical and textual mismatches in order to find out the deviations in the social dimension of language use.

The fifth chapter is the section where the findings of the study are evaluated and discussed. According to the results of the analysis, the deviations in the social dimension of language use led by the deviations in linguistic strategies are clarified to manifest their effects on interpersonal relations both in the source texts and the translations. The politeness deviations seen across these strategies are also shown with diagrams to provide more clarity for the outcomes of the study. The conclusion is the last chapter of the study, and it is aimed to overview the main and sub-research questions set out at the beginning of the study and reveal answers reached upon the completion of the whole analysis of the data and discussion of the findings. The last chapter also includes last remarks of the researcher about suggestions for further researchers that may think of undertaking a study about such a remarkable subject matter.

Definitions of Terms

For a better understanding of the study, the following terms are defined within the context of their uses in this research.

Face: the public self image everyone claims for himself and wants to preserve in social environment.

Face threatening act: every act or speech act that poses risk to damage one's face.

Face saving act: every act or speech act that helps to preserve one's face.

Positive face: the want of every member that his wants be desirable to at least some others.

Positive politeness: Politeness strategy that demonstrates closeness to sound friendly and be acceptable by others.

Negative face: The want of every 'competent adult member' that his actions be unimpeded by others.

Negative politeness: Politeness strategy that cares more about social distance and formality not to be impeded by others.

Bald on record: The purest form of wanting or simply saying something.

Off record: The strategy of uttering something without actually saying it but by implicating.

Speech act: Every utterance that has a performative power to turn into an act.

Illocutionary force: The intended effect created by the speech act.

Redressive factors: Hedging words, phrases or any kinds of linguistic act used to provide specific cover for the speech acts.

Non-redressive factors: The use of no hedging words, phrases or any kinds of linguistic act, which results in direct confrontation.

Cooperative principle: the natural tendency of speakers to cooperate and continue the speech.

Context of situation: The totality of extralinguistic features all related to the communicative acts.

Register: A configuration of meanings which evolve out of a certain context upon which a speech event is arranged.

Mismatch: The contexts of uses that do not match one another through translation.

2. REVIEW OF LITERATURE

2.1. Pragmatics

It is a universal fact that every human being lives in a chain of communication, in some of which they become the addressers and in some of others the addressees. However, the contacts people make or the social interactions they find themselves in are not only realized through the placement of words in the right order in a sentence as it is not enough for a successful communication. Keeping a conversation going appears to be challenging if there does not exist a pragmatic evaluation.

Pragmatics as a field of linguistics was initially defined by Morris as “the relation of signs to their users and interpreters” (1938: 30). Standing as a gate operator to analyze the meanings carried above words and sentences, pragmatics differs from semantics. Regarding the distinction between these two concepts, C. Roberts (2004) states that semantics forms a conventional framework for the words and renders the meaning depending on that frame but pragmatics, on the other hand, deals specifically with what someone really means by saying something. The need for a pragmatic perspective stems from the fact that “a particular sign is evidently interpreted differently by speakers who have different backgrounds” (Çelik, 2009: 237). Thus, a meticulous insight must be developed to attain a right meaning out of a statement uttered by a certain person in a certain context under certain circumstances. One sentence may both appear to be a question and an affirmative sentence, or it may sometimes be hard to specify if a sentence carries a hidden meaning behind. Taguchi underlines the importance of basic pragmatic competence which he defines as “the ability to use language appropriately in a social context” (2009: 1) and adds that it is necessary for people to make the right inferences out of utterances.

Communication is obviously a sociological phenomenon. Therefore, when analyzing a conversation, a special section should be allocated to the social status of those speaking in order to determine the right and wrong manners adopted which lead the way for either a fruitful interaction or an infertile ending. Yule

defines pragmatics as: “the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader)” (1996: 3). The messages people transmit are not directly coded to the receivers’ minds but filtered and refined according to some conditions instead. The social status and the hierarchical relations among people could well be regarded as the two of these conditions. Yule (1996) puts it as it is highly important to determine under what conditions, where, when and who people talk to, which is exactly the very core of the existence of pragmatics. If a father too politely requests his son to shut the door because it is hot in the room in an indirect or implicit way, then a question naturally emerges if there is something wrong with the father-son relationship or if the father adopts a mocking style to his speech towards his son as maybe his son avoids bothering himself to do anything but stay in front of TV for hours.

In deference to such situations, it is not wise only to deal with the words with their first reference in our minds. When used in a sentence, the conventional meaning of a word inevitably is placed on slippery ground, as it arouses various references in the ears of various people. Considering the meaning of a word is actually its use in a sentence, L. Wittgenstein (1953) professes that the meaning of a word is different from its conventional image already located in our mind when it is placed somewhere in a certain sentence uttered in a certain context. A word interacting with other words in a sentence now starts to change its most catchy reference and puts on another costume. The new meaning of the long-known word is actualized through personal experiences and apt to change from time to time. Wittgenstein gets to the core of the philosophy of keeping hold of the meaning of words in mind by asking such philosophical questions: “Can one keep hold of an understanding of meaning as one can keep hold of a mental image? That is, if one meaning of a word suddenly strikes me, —can it also stay there in my mind?” and concluding that “what flashed on me and what stayed there in my mind can't have been the same” (1953: 176). Then it could be concluded that a word’s contribution to a sentence is a matter of semantics, but all the possible references it creates in the minds of hearers is a matter of pragmatics.

As to the intentions of people in communication, an exhaustive approach is necessarily to be displayed to have a proper grasp of what people intend to do

deep down. Signaling the concept of pragmatic competence, Çelik (2009: 236) states that sentences which are both grammatically and semantically well formed must also be pragmatically well formed for an efficient and successful communication as languages are not only structured upon syntax and lexemes. While discussing about the cases of *infelicities* related to speech acts, J. L. Austin (1962) alleges that a person might not really intend to do what he promises to do when he says, “*I promise*”. It is worthy of note that context stands to be an indispensable concept while distinguishing the truthfulness from the falsity of a sentence. From this angle, semantics seems to differ from pragmatics in their role in terms of discourse analysis as K. Bach states that “the gap between linguistic meaning and speaker meaning is said to be filled by “context”: we say that what the speaker means somehow “depends on context,” or that “context makes it clear” what the speaker means” (2006: 159). Regarding sentences requiring an action to be done, context-based analysis of a sentence radically differentiates from the semantics based one, as the latter misses the felicity conditions of speech acts, a term invented by J. L. Austin (1962) to refer to the whole of the criterion to test if a performative utterance is happily or unhappily ended. Underlining the significance of context, C. Roberts states that “the aptness of an utterance depends on its expressing a proposition that one could take to be reasonable and relevant given the context” (2005: 2). Having such a critical role in our linguistic acts, context is an essential phenomenon without which no genuine understanding may come true among people.

2.2. Speech Acts

Horn and Ward state that “speech act theory, elaborating the distinction between the propositional content and the illocutionary force of a given utterance, constitutes a central sub domain” (2004, xii) to pragmatics. Pragmatics generally aims to find appropriate explanations for questions like whether sentences could sustain stable meanings on every occasion and on what conditions they lose their characteristics and produce different effect in hearers. Within this sense, Kasper delineates distinctions between illocutionary competence and sociological competence stating that while the former is “knowledge of communicative action and how to carry it out, the latter is the ability to use language appropriately

according to context” (1997: 2). For example, an affirmative sentence may turn into a question with some slight changes in the tone and a request may turn into a sarcastic warning just by a change in the tone of the speech. In this sense, a pragmatics-based analysis, which covers both linguistic knowledge and sociological awareness, is fundamentally needed in order to fully comprehend a speech event between two people. Stalnaker characterizes the essence of pragmatics as “the study of linguistic acts and the contexts in which they are performed” (1972: 383).

Given the critical role of pragmatics in the analysis of all linguistic events, it might be anticipated for the communicators, especially closely-knit ones, to ceaselessly keep the exchange of thoughts and feelings and never let a problem interfere with the flow of the conversation. Işisağ (2017: 19) underlines the importance of presuppositions existing among people and states that they help people guess what others might think of during a linguistic interaction. It stems from the fact that the form of communication people apply is based on some assumptions taken for granted by both sides of the conversation. To clarify the situation, if it is a mother-son talk, the tone of the speech is not supposed to be a formal one when we take the nature of their relationship into consideration. In contrast, communication errors might come out especially among people foreign to each other.

J. L. Austin (1911-1960) as the founder of the speech act theory analyzed the long-known language theories and put forward his own style. Austin (1962) roughly makes a classification between sentences and puts the constatives on the one side and the performatives on the other side. Constatives are the group of sentences that can be evaluated as true or false like *‘It rained yesterday’*. However, performative sentences talk about other situations where there is not an expression or declaration of a fact or event but a performance of an act like the sentence *‘I promise’* or *‘I bet’*. Austin suggests that “the issuing of the utterance is the performing of an action- it is not normally thought of as just saying something” (1962: 6, 7). As different from the earlier approaches to languages, Austin does not think that all sentences are apt to be tested in terms of truthfulness and falsity. He states that sentences may have a force of imposition and actually saying a sentence is doing an act. Austin (1962) states that one locutionary act, act of

saying something, is uttered by someone to some other person and the act turns into an illocutionary one, the act performed in saying something, as it dictates the hearer to do the act, which, in the end, gives birth to the perlocutionary act, the effect seen. Betting, naming, promising, forbidding and hundreds more like these may be categorized under the heading of performative verbs because they potentially represent acts to be done.

It is worthy of note that the performative power of a sentence cannot be bound only to the direct use of one of these verbs because sometimes the targeted action can be done by a direct order or an imperative sentence like '*Open the door*'. By saying so, the speaker might not want to bother himself saying 'I command you to open the door', but both forms of sentences may come to mean the same action unless we keep in mind the directionality or the politeness level of sentences. Therefore, the explicit way of uttering performative sentences can be more comfortably analyzed, thereby making it possible to conclude the purpose and the type of the sentence. By this way, no confusion might occur not only in the hearer as to what is actually asked to do and but also in the type of sentence that could be a warning or a request or a threat because it is explicitly told after the subject pronoun '*I*'. On the other hand, the implicit way of wanting something to be done may sometimes be a little bit confusing about the tone and type of the sentence. Barely said, 'open the door' might be a warning or a suggestion or an advice or an order accordingly, so it is up to the context to identify its specific form.

Believing that all other philosophies of languages are void if it is not for the theory of speech acts, J. Searle (1969) puts forth a more sophisticated approach than that of Austin. Different from the way Austin defines performative sentences as linguistic acts, Searle (1969) assumes that performing something by words is not only a linguistic act including words of action, but also a subject of behavior which could be regarded as one designating mechanism of human interaction. It may be asserted that behaviors of people are arranged and adopted according to various social conventions in the society. Things to say, deeds to do are all weighed and determined by social standards and then put to words or actions. Within the light of its social role, Searle (1969) states that the theory of speech acts forms the core of

language, and it is impossible to think of another philosophy of language covering the whole field without the existence of speech acts.

Regarding the basic categories of speech acts, both Austin (1962) and Searle (1969) place their theories on the same ground. Commonly named the locutionary, illocutionary and perlocutionary acts, the acts find their force of imposition in speaker's words, and they start their journey as being only a bunch of words at the beginning but end up as a physical and concrete effect. However, Searle goes ahead from this point and draws a more comprehensive framework for speech acts by using a four-sentence example each of which represents a different role. Within this context, one sentence may come to address different audiences depending on its form but in each speech act the speaker substantiates more than one function, which Searle puts as "(a) The uttering of words (morphemes, sentences); (b) referring and predicating; (c) stating, questioning, commanding, promising, etc" (1969: 23). Adding the perlocutionary act to the three processes, Searle enriches the functionality of speech acts gaining them a more comprehensive identity, another distinction from Austin.

An illocutionary verb **such as** warn, request or want can be defined as a performative verb when they are used immediately after the subject pronoun just like in the sentence '*I warn you not to disturb me*'. Such sentences give a clear hint about the types of sentences and the hearers can almost certainly understand what the speaker means because of the illocutionary force of the performative verb. However, it is a fact that languages are not only composed of such beginnings. Sometimes sentences may not include a performative verb but provide the same messages for the hearers. Searle explains the critical elements of illocutionary force indicators as "word order, stress, intonation contour, punctuation, the mood of the verb, and the so-called performative verbs" (1969: 30). All these factors, as a general rule for all languages, help people sustain proper communication. However, it is an undeniable fact that the context, though, remains to be the most significant indicator of the utterance. It encompasses the other factors and thus the illocutionary force of an utterance is made ultimately clear. Given the importance of context, there are also some 'felicity conditions' that

need to be met by the speakers so that the consistency in their communication could sustain.

2.2.1. Felicity Conditions

Pragmatics, discussed at the beginning of the Chapter 2, is necessarily applied for the deep analysis of speech acts. A speech act being a warning or an advice or even a joke is an issue for the philosophers of language to handle just as we see in here. All the conditions for an illocutionary act to come true are generally called 'felicity conditions' by Austin (1962). Aforementioned examples of typical speech act words like marrying, betting or promising depend upon some conditions to be true, so it is not enough for someone to make a sentence with one of these verbs. Austin goes on to elaborate the felicity conditions, a term invented by him by the way, as "besides the uttering of the words of the so-called performative, a good many other things have as a general rule to be right and to go right if we are to be said to have happily brought off our action" (1962: 14). Therefore, for an action to 'happily' end, these conditions need to be met by both parties of the speech or else a misfire or an infelicity may occur. However, this situation is not valid for the constatives as J. Sadock (2004) alleges that a failed constative is liable to a truthfulness test, so it is just called a false or improper or unsuccessful utterance when it fails.

Austin (1962: 14, 15) puts forward six felicity conditions which could be summarized as the need for a conventional procedure by which certain persons utter certain words in certain circumstances, the appropriacy of particular persons and circumstances for the invocation of the procedure, the execution of the procedure by all participants correctly and completely, the shared intentions of the participants in conducting of the act and conducting the intentions subsequently. If one of these requirements fails, the illocution fails as well. As a matter of fact, all these conditions require some knowledge of 'pragmatic awareness', which Bardovi-Harlig and Griffin define as "the learners' ability to notice how the target language realizes pragmatic features and notice pragmatically infelicitous utterances and repair them" (2005: 49).

Searle (1979) also puts forth a wide taxonomy of illocutionary acts that acts like an effective criterion in doing a basic job like distinguishing a promise from a report or a promise. In doing so, Searle differentiates from the usual illocutionary force of performative verbs as he puts a bonus emphasis on the propositional content of sentences and their illocutionary act. Listing several variations in illocutionary acts of the utterances, Searle prioritizes three of them which are the illocutionary point, the direction of fit and the sincerity rule. The illocutionary point may be portrayed as the general purpose of a linguistic act. One sentence bearing a purpose but varying in the style of putting it into action is meant here indeed. Searle clarifies the concept saying, “the illocutionary point of requests is the same as that of commands: both are attempts to get hearers to do something” (1979: 3). Though, it is necessary to add at this point that there is a clear-cut distinction in the tone of requests and commands in terms of politeness. In the light of illocutionary point, the important thing is for the speaker to fulfill the promised or stated act and there should be compatibility between what is promised and what is done. The direction of fit is concerned about whether the speaker’s words match the world or there is a discrepancy between the uttered words and the produced effect, the perlocution. To elaborate the essence of the direction of fit, Sadock makes the following explanation: “This has to do with whether the words are supposed to fit the facts of the world or whether the world is supposed to come to fit the words” (2004: 65). The third of the taxonomy, the sincerity conditions are about the fact that whenever a person utters a speech act, there lies an intention up there, which does not necessitate the fulfillment of the action or a thorough sincerity. While addressing, speakers vow to do something either by threatening or requesting or warning or begging and it does not matter at all whether they really intend to do the so-called action by the same way as they utter in the sentence.

2.2.2. Classification of Speech Acts

Although several philosophers have attempted to categorize speech acts accordingly, Austin, the founder of the theory, and Searle, most cited theoretician, have produced the most influential taxonomies and managed to impress their successors.

2.2.2.1. Classification of John Austin

The search for a list of explicit performative verbs has apparently been a challenging task for the philosophers who have created and developed the theory of speech acts. It is possible to witness that there is, though subtle, a discrepancy among the philosophers of language as to producing and agreeing on an ultimate classification. Austin (1962) as the founder of the theory fulfilled the first grouping of certain verbs which are supposedly to be used only in appropriate contexts. Austin arranged a five layered classification of speech acts depending on their illocutionary force. Austin's list is as follows; *verdictives*, *exercitives*, *commissives*, *behabitives* and *expositives*.

Austin (1962) states that *verdictives* basically house the verbs generally used to make a final verdict about a topic. For example, a sentence starting like '*I estimate that*' or '*I reckon that*' sounds as if the speaker has made his mind clear and come to a conclusion. Resembling this kind of speech to a judicial act, Austin adds that "verdictives have obvious connexions with truth and falsity as regards soundness and unsoundness or fairness and unfairness. That the content of a verdict is true or false is shown" (1962: 152). There are many other verbs and phrasal verbs implying a speaker finalizing a verdict upon a subject, but due to the infinity of verbs in languages it is hard to put them altogether in the same basket.

The second category of speech acts in the light of Austin's thoughts is the *exercitives*. Austin (1962) defines it as the verbs dealing with situations like appointing, dismissing, naming, ordering, begging, vetoing and many others. Speakers exercise power upon others, which is how the name *exercitives* occurred to Austin. Similar to his other categories of speech acts, *exercitives* have been exposed to much criticism from philosophers because of being located on a loose ground and hosting a great variety of verbs.

The third category is the *commissives*, which Austin defines as "commissives are typified by promising or otherwise undertaking; they commit you to doing something, but include also declarations or announcements of intention" (1962: 151, 152). Words like *envisage*, *oppose*, *bet*, *consent*, *promise*, *intend* and many

more are exemplified by Austin under this category. However, it is worthy of note that even Austin himself was doubtful about the content of commissives considering the fact that there lies a contradiction between the speech acts.

The fourth category is named *behabitives* and these speech acts are mostly oriented towards behaviors. People make use of the speech acts especially when they are engaged in a social event and feeling obliged to show a reaction as Austin (1962) shows in the following verbs: apologizing, congratulating, commending, condoling, cursing, challenging and more like these. According to the appropriate condition, people are expected to pick up one of these speech acts and share their feelings with others.

The last category that Austin puts forward is the expositives. Perhaps being the most complicated one, the expositives are mostly expository words like *postulate*, *concede*, *illustrate*, *argue* and many more tells Austin (1962). These words are basically intended to be used for situations when people need to clarify themselves and conduct arguments. However, it may be argued that the entire classification made by Austin seems to be complex because of the ambiguity between the groups. Bach and Harnish (1979) allege that Austin's classification does not provide a clear taxonomy because the categories overlap, so they look to J. Searle's taxonomy.

2.2.2.2. Classification of John R. Searle

J. Searle is one of the prominent scholars who have been affected by Austin's groundbreaking work '*How to Do Things with Words*' (1962). Discussing the differences between illocutionary verbs and illocutionary acts, Searle (1976) suggests at least twelve differences between illocutionary acts. To put it more explicitly, there are various dimensions in which illocutionary force of speech acts come to make different references in people. While discussing about the various dimensions of illocutionary acts, Searle draws attention to the following three concepts; as indicated before, the illocutionary point, the direction of fit and the sincerity conditions. Depending on these major conditions, Searle (1976) puts

forward his own taxonomy of speech acts and comes up with assertives, directives, commissives, expressives and declaratives.

Assertives or representatives sound in some ways like what Austin proposed as commissives and verdictives. Expressions of belief and deductions such as 'deduce' and 'conclude' especially present a lot about people's decisions on certain topics. Searle (1976) suggests that the illocutionary force of such speech acts can also be tested in true-false dimension because they have a lot to do with rest of the discourse or the context of the utterance.

Searle's another category is commissives which he claims to be different from that of Austin. Objecting to the use of verbs like 'shall', 'intend', 'favor' and some others under this heading, Searle (1976) states that there is a close connection between commissives and directives indeed.

Expressives are basically used to express thoughts based on feelings about happenings. Common expressions are 'thank', 'congratulate', 'apologize', 'condole', 'welcome' and several others as uttered by Searle, who also adds that "in performing an expressive, the speaker is neither trying to get the world to match the words nor the words to match the world, rather the truth of the expressed proposition is presupposed" (1976, 12). Therefore, expressives need no alternative discussion or test in terms of direction of fit since it is almost for sure where and when people exactly use such expressions. A sentence like '*You're fired*' is a notable example that could be used to summarize the entire theory of speech acts because it is not only a sentence but also an act. '*By*' or '*in*' saying a sentence like this, a speaker apparently declares a decision taken already perhaps about a wrong-doing or poor performance of a worker. Therefore, the worker is forced to pick up his personal stuff and leave work upon hearing the statement. Searle (1976) explains the direction of fit in *declaratives*, as both world to words and words to world.

2.2.2.2.1. Directives

The other categories involved in Searle's classification have more content oriented towards proposition because of the lack of direct imposition on the hearer. It is well known that all the assertives, commissives, expressives and declaratives have an illocutionary point as well, but they are not disguised as direct commands, requests or prohibitions. The point that draws the major difference line between *directives* and others is, as Searle clearly manifests, that directives are "attempts (of varying degrees, and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something" (1976, 11). Words like ordering, questioning, requesting, prohibiting, advising, commanding and recommending are the examples frequently preferred by speakers depending on the appropriate context.

G. Leech (1983) states that it is essential that the hearer produce a concrete effect or perlocution upon receiving a directive. Therefore, being indifferent to a directive, for the hearer, might be incompatible with all the principles of a healthy communication, thereby breaking the natural flow of communication. Paul Grice (1975) compiled and systematized these principles for a healthy communication in his essay "*Logic and Conversation*" with the renowned title 'cooperative principle', which is to be discussed and detailed later in the Chapter 2.

Using the taxonomy of Searle to a large extent, Bach and Harnish (1979) use the term 'directives' to generally attribute to the desires, wishes or intention of speakers to be carried out by hearers. They classify the directives into six basic groups; requestives, questions, requirements, prohibitives, permissives and advisories (1979: 47, 48). Bach and Harnish (1979: 47, 48) list many verbs for each group; for example, the requestives are put into practice with the words like ask, beg, beseech, implore, insist, invite, request, and some others. The verbs preferred for the use of questions are ask, inquire, interrogate, question. For the requirements, verbs like bid, charge, command, demand, dictate, direct, instruct, order, prescribe, require are suggested to be used. For the prohibitives, verbs like forbid, prohibit, proscribe, restrict and for the permissives, verbs like agree to, allow, bless, consent to, dismiss, and lastly for the advisory verbs like advice,

caution, propose, recommend, suggest, urge, warn are recommended to be used. The list could be lengthened as language includes numerous words impossible to be put in one list at once.

2.2.3. Direct and Indirect Speech Acts

It is highly critical to keep in mind that all speech events basically depend on a mutual understanding between the parties of that conversation. This kind of compromise necessitates sustainability of understanding because when one fails to follow the dialogue then confusion will occur. This kind of confusion, by all accounts, may even distort the relationship between people. For example, a sentence like '*I am hungry*' may come to produce two different meanings. The first one is the literal meaning which shows that you are hungry. The second meaning could be a kind of indirect request that you address to one of your friends in order to go somewhere to eat. What is important in such situations for the hearers is to be able to pay a certain amount of attention and keep track of what people have said before and what they will probably say next.

Searle (1979) claims that direct speech acts are easy to identify because they explicitly show the real intention of speakers, so the hearers do not bother themselves to think twice immediately after a sentence is uttered to them. The abovementioned sentence '*I am hungry*' both means that the speaker is hungry and requesting others to go somewhere to eat. Searle (1975) explains this situation saying that indirect speech acts have more than one illocutionary force, but the direct speech acts are born to give only one meaning. Clark (1979) proposes six major properties of speech acts in order for the addressees to better distinguish direct speech acts from the indirect ones and prepare appropriate responses.

Clark (1975: 432, 433), signaling the multiplicity of meanings, initially wants it to be taken for granted that indirect speech acts fundamentally have more than one meaning. Also, given the multiplicity of meanings, the hearer logically prioritizes one meaning among the others and buys it. The logically contingent one is favored the most. The third one is correlated with the process of prioritization because

there must be a shared background for the communicators and then it would be possible to lay the predictions at a rationale basis. The fourth property of indirect speech acts is about the conventions upon which the rationale is placed. The conventionally learnt dialogues reveal what questions are needed for what situation, so conventions act like clues and help people. The fifth is about the purposefulness of indirect speech acts, within the frame of which speakers organize their utterances according to their purpose and listeners are supposed to infer the goals of the speakers. The last property is the politeness of the indirect speech acts. Clark reveals a cliché having been adopted for long years that, as Brown and Levinson (1978) assert, the more indirect a speech act is, the more polite it will be.

The systematic analysis of the characteristics of indirect speech acts by Clark (1975) proves the importance of the comprehension of the context and common background of the speakers. Especially while prioritizing an option among others, it is necessary to cooperate with the other communicators because the logically contingent meaning is needed to be grabbed and picked among the other less contingent ones. Besides, the shared background keeps the distances between the parties of the conversation closer, thereby not causing the unimaginable or unacceptable inferences to be derived from an utterance. In order to fully grasp the meaning of an indirect speech act in a speech event, all the communicators are supposed to follow a cooperative principle as suggested by Paul Grice (1975).

2.2.4. Cooperative Principle

The philosophy of language underlines the necessity of analyzing languages not only from the semantic point of view but also from a pragmatic angle. Unlike other philosophers of language, Leech (1983) claims that a complementary approach is to be adopted in order to fully conquer the concept of meaning in a sentence highlighting the fact that one sided - approaches would not be sufficient in the pursuit of real meaning implicated by speakers. However, it cannot be alleged that any of these three approaches would guarantee to comprehend the proper and decent exchange of ideas and the illocutionary force of a speech act in a conversation. A sentence being clear in its message at first glance might make

unprecedented references to various people in various conditions. Bassnett (2003) argues that unprecedented interpretations might stem from two possibilities that one is either in a foreign country expecting to hear a specific language but, to his surprise, ends up with another language; or one's mind is busy thinking of something else at the moment of speech. She claims that this kind of confusion and momentarily silence is broken by a cognitive reaction of the hearer, which she terms as "abduction" meaning "the leap from confusing data to a reasonable hypothesis" (2003: 143). Pointing out the importance of context awareness, İşısağ states that "the meaning of a sentence, or even the meaning of the same sentence may differ according to the context depending on various factors such as time, place, and social relationships between the interlocutors" (2017: 2). This fact is undoubtedly what pragmatics stands for in the field of linguistics.

In a social interaction it could well be argued that both parties of a speech event tend to seek relevance in the words remarked. Explaining the essence of relevance theoretic view, Ifantidou (2014: 14) states that people usually make interpretation and try to recover the addressees' intended meanings. According to the relevance theory, totally different from the semantic view, language is not a phenomenon that is encoded by words with stable dictionary meanings that can manage to preserve their identity no matter what context they are used in. Especially within the sense of conversation, it is already stressed that all parties of a conversation act within the boundaries of an unwritten constitution.

The question as to how context is attained by speakers is of great value in terms of any kind of discourse analysis, like politics or economics. The aforementioned constitution unifies speakers around the essence of meanings, and thus messages and then it becomes easier to sustain a talk. However, sustainability of a talk is only possible when each speaker makes clear, understandable and relevant utterances. Grice touches on the subject stating:

Our talk exchanges do not normally consist of a succession of disconnected remarks, and would not be rational if they did. They are characteristically, to some degree at least, cooperative efforts; and each participant recognizes in them, to some extent, a common purpose, or set of purposes, or at least a mutually accepted direction (1975: 26).

During the flow of a speech event a cognitive work is being fulfilled and all data is processed and then a conclusion is drawn. Wittgenstein (1953: 62) discusses the situation of a child just beginning to read and claims that the child reads some of the words in a text and 'says' some other words just because he is aware of the context that the words are related to. He concludes that reading is not a literal reading in this specific example due to the child's awareness of the context. The literal activity of reading is shown by Wittgenstein as a conscious activity but the *saying*, depending on the context or the pre-acquired data, is an unconscious one, which the brain automatically carries out. This kind of thinking may help explain cooperative principle in that speakers also automatically process information transmitted by words from one speaker to another and then reach a final compromise in terms of what meaning is implicated in that sense. However, it is also worthy of note that this kind of cognitive process happens only in milliseconds. The automatic responses and reactions are all due to the speakers' tendency to cooperate as indicated by Grice (1975).

Cooperative principle is primarily credited to H. Paul Grice, who did a lot to get deep into the analysis of discourse and finally put forth three types of implicatures such as conventional implicature, conversational implicature and presupposition. Conversational implicature are all the possible implicatures speakers might think of when they cannot make sense of what is said (Grice, 1975: 26). Therefore, in order to make it possible to systematize discourses and draw a framework for communicators to adopt, Grice laid out four categories of CP as Quantity, Quality, Relation and Manner (1975: 26, 27).

a) Maxim of Quantity: It relates to the quantity of information to be provided. Make your contribution as informative as is required; do not make it more informative than is required.

b) Maxim of Quality: Try to make your contribution one that is true. Do not say what you believe to be false and that for which you lack adequate evidence.

c) Maxim of Relation: Be relevant.

d) Maxim of Manner: It relates to how what is said is to be said. Be perspicuous. Avoid obscurity of expression. Avoid ambiguity. Be brief. Be orderly”.

By the way, the categorization made by Grice is not alone; Bach and Harnish (1979) also proposed a broad taxonomy. Sharing the aforementioned maxims with Grice, Bach and Harnish (1979: 63, 64) added extra maxims like *sequencing*, *sincerity*, *morality* and *politeness* to the already classified theory. Instead of using the term cooperative principle, Bach and Harnish prefer using *conversational presumptions* and state: “when a person fails to fulfill one of them, *H* will take *S* as having spoken contextually inappropriately until or unless *H* finds a suitable explanation to the contrary” (1979: 63) Both Grice and Bach and Harnish seem to address to the sociological side of language and communication and claim it is necessary for people to follow basic communication principles in order not to fall into error and infer wrong messages.

2.2.5. Relevance Theory

Another significant theory for proper communication is the relevance theory generated by Sperber and Wilson (1986), which basically differs from Grice’s theory that posits a set of conventions essentially rule over communications. Attributing a theoretical meaning to the term, Sperber and Wilson (1986: 119) state that relevance stands for the consistent pursuit of people in distinguishing relevant from irrelevant or more relevant from less relevant. The contextual effects that strengthen people’s assumptions about events stand to be of pivotal importance in adjusting the degree of relevance in humans’ minds. Humans automatically initiate cognitive effort in understanding the intended meaning from the addressees’ utterances. Until an assumption is clearly justified by the addressee, the cognitive processing lasts.

The theory defends the idea that people process new information not only in semantic but also in pragmatic aspects; therefore, it is fair to say that people may develop varying pragmatic inferential outcomes depending on one utterance used in a certain context. This fact is an indication of a constant processing of both people’s existing assumptions and the newly attained deductions dealing with the new situation. Sperber and Wilson point at the fact that “processing effort is a negative factor: other things being equal, the greater the processing effort, the lower the relevance” (1986: 124). This fact demonstrates that cognitive effects

make remarkable difference in that when they are strong or many, then processing effort is lower but relevance is higher.

Sperber and Wilson explain the notion of communication by two main concepts: coded and inferential. Supposing that every speech act is a code that is encoded by the speaker to be decoded by the hearer, they strongly highlight the inferential search in decoding intentions that may also exist nonverbally. In this sense, ostension gets a decisive role in people's cognitive effort in decoding meanings and inferences. Sperber and Wilson state that "ostensive-inferential communication consists in making manifest to an audience one's intention to make manifest a basic layer of information" (1986: 54). Interpretation in a certain direction happens through one's own cognitive processing of all the stimuli that are already familiar with her/him. In this sense, ostensive stimuli have two requirements to fulfill; make the information clear and the intention highlighted (1986: 153). However, in some cases, there may be misinterpretations concerning an utterance or a variety of further deductions from a certain speech event. Speaking of human cognition as the fundamental phenomenon in decoding meaning and inferences, Gutt pays attention to the mental side of the process stating that "verbal communication involves two distinct kinds of mental representations: semantic representations that are the output of the language module of the mind, and thoughts with propositional forms that are derived from semantic representations by further processing" (1989:44). Indeed, these propositions indicate the decisive role of context. Sperber and Wilson explain what details constitute context:

A context in this sense is not limited to information about the immediate physical environment or the immediately preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker, may all play a role in interpretation (1986: 15-16).

The explanation about the concept of context shows that relevance theory approaches to communication studies by prioritizing inferential comprehension that may vary from one person to another to a great extent. To narrow down all the enormously possible inferences to the most relevant ones, Fawcett states that we not only "apply the minimax principle by activating the most easily accessible parts

of context in the given situation"...but also "expect to benefit from any utterance in terms of improved understanding of the particular microworld we intend to be" (1997: 135). Sperber and Wilson (1986) refer to the contextual implications, strengthening or eliminating assumptions as the major modifications people automatically implement to be clear on each speech event.

2.3. Politeness Theory and Face

The concept of politeness is another crucial article of pragmatic studies due to its direct connection to the use of language. Holmes defines politeness as "a matter of specific linguistic choices from a range of available ways of saying something" (2006: 685). Watts (2003) explains it as a way of expressing consideration for others. As Brown and Levinson (1978) put it, the speech acts have the potentiality to disrupt human relations once they are uttered, so a redressive action is needed, which, indeed, is the linguistic politeness. Kasper (1990) defines linguistic politeness as a strategic interaction not only to eliminate the probability of conflicts in social contacts but also to preserve and maintain existing harmonious relations.

The prominent works related to the politeness theory have mostly been put forward by Western linguists and sociologists. At the top of them lie Penelope Brown and Stephen C. Levinson with their groundbreaking work *Politeness and Some Universals in Language Usage* (1978) and Geoffrey Leech with his exhaustive work *Principles of Pragmatics* (1983). Leech, however, edited his thoughts and produced another important work for the field *The Pragmatics of Politeness* (2014). Richard J. Watts developed and compiled his thoughts on politeness with the book named *Politeness* (2003). In addition, Sara Mills expressed her thoughts in the sense of sociology in her work *Gender and Politeness* (2003). Many other academic works have also been produced for the phenomenon vanishing, with a multidisciplinary function, the borders between linguistics and sociology together with language and behavior within the specific example of politeness.

Academic works that have been produced within the frame of pragmatics have touched on the theory of politeness in some degree. The theoreticians have dealt

with the concept not only from a linguistic angle but also deemed it to be a sociological phenomenon. Goffman is the first scholar producing a remarkable essay named *On Face-Work* (1967) in which he mainly discussed the concept of 'face' and politeness. Considering the fact that people are social creatures, it is fairly expected for them to act in accordance with some social norms in order to preserve their ongoing prestige. Goffman explains these social norms with the word *line*, "a pattern of verbal and nonverbal acts by which he expresses his view of the situation and through this his evaluation of the participants, especially himself" (1967: 5). The line, as he argues, functions like a check-balance system for people to preserve their 'face', which he defines as "the positive social value a person effectively claims for himself" (1967: 5). Hence, politeness is not only a linguistic act, but it is also a behavioral practice.

Saving face stands to be a serious concern given the fact that people naturally tend to be accepted and respected by others. Therefore, when one side of a talk fails to move within the borders of the '*line*' and does some unacceptable deeds or says things that do not fit in the condition, then communication comes to a halt. Grice (1975) suggests that people had better act in cooperation and be always open to keep the talk going. Goffman adds that "should the person radically alter his line, or should it become discredited, then confusion results" and puts forth a remedy for this trouble under the title of '*face work*', which he defines as all the actions a person meticulously cares to take consistent with the face (1967: 12). Both the CP suggested by Grice (1975) and face-work by Goffman (1967) actually point out the necessity of being polite in linguistic and social interactions. Lakoff, deemed by some to be the inventor of the politeness theory, (1973) puts forth her approach adding to the already formalized theory of Grice, and she suggests '*the rules of politeness*' need to be added to CP, which she thinks has a serious deficit in this sense. Considering politeness as a social issue, Lakoff displays a feminist stance thinking that it is "the general fact that women's speech sounds much more 'polite' than men's" (1973: 56).

Given the fact that nations have different values, customs and behavior patterns, striving for the preservation of face might vary from region to region. In this sense, cultural differences need to be examined to find out if it is possible to talk about a

universalism in terms of politeness. Brown and Levinson (1978) advocate the universality of politeness in their work signaling that every single person in the world, no matter wherein, shows tendency to be accepted. Grice (1975) also does not make an exemption among people stating that communication, itself, is in the natural need of care by both communicators. He states that if one side, for example, gives too much, or untrue information about anything being discussed in a talk, then the other side naturally pauses as if there is something wrong. What Grice (1975) proved to be true is directly correlated with the theory of politeness. Goffman (1967) introduces his concept of face-work as a universal and social phenomenon putting forward the mutual acceptance as a natural need for people. It is also worthy of note that there is no exception this phenomenon does not cover either.

However, when it comes to the maxims or principles of politeness, the allegations of universality are nowhere to be found in the abovementioned works of scholars. Gaining a universal position with their work in the field of linguistics, Brown and Levinson (1978) claim a sort of universality which constitutes just the skeleton and some inner parts of the body, but not the organs, veins or cells of the body. To put it frankly, Brown and Levinson do not deny or ignore the dimensions of cross-cultural/linguistic variations stating that “interactional systematic are based largely on universal principles. But the application of the principles differs systematically across cultures, and within cultures across subcultures, categories and groups” (1978: 288). Despite agreeing with B/L’s approach to a large extent, Leech strengthens his position on the subject highlighting differences between the East and the West. He states “consider the concepts of collective, group culture (East) and individualist, egalitarian culture (West). These are not absolutes: they are positions on a scale. All polite communication implies that the speaker is taking account of both individual and group values” (2005: 3, 4). However, a more relativist position has also been adopted by many linguists like Wierzbicka (1991) who, rejecting the universalist approaches, gives priority to culture specific norms in her evaluation of politeness.

2.3.1. Intercultural Variations in Politeness and Face

It has been really challenging to answer to the question whether the phenomenon of politeness is the same or different in the entire world. The *line* suggested by Goffman (1967) and the cooperative principle by Grice (1975) seem to resemble each other in that they transmit their messages to the world people altogether. Basically, social differences are agreed to exist among people, but there lies some shadowy and problematic part waiting to be enlightened. Brown and Levinson (1978) provide a tangible source of discussion on the subject and pretend to believe in the universality of their theory. However, Leech reveals all the criticism brought to their theory voicing on behalf of the critics that “B&L focus on the individual, however appropriate to the West, is quite inappropriate to the group orientation of Eastern cultures, specifically those of China and Japan” (2005: 2). Exposed to unjust opposition from linguistic circles, just like Brown and Levinson, Leech, referring to his work (1983), defends himself saying “I never made any claim for the universality of my model of politeness” (2005: 3).

The criticism that universalist approaches have attracted has been mainly witnessed upon academic works where cultures and languages are evaluated within a comparative frame. In this sense, translation represents an influential field of science because there is a linguistic and social interaction between languages. Matsumoto (1988) argued that the theory of Brown and Levinson are not able to answer to the needs of Japanese and Japanese social structure in which honorifics are necessarily used to specify the different status of interlocutors. Focusing on the intention of the interlocutors' utterances, Ide (1989: 229) states that Japanese social system dictates people to use verbal strategies only toward the addressees, but not as a shield for the speaker's own face. Akbari (2002) exposes cultural differences, *nominalization* especially between Persian and English through the analysis of politeness strategies between the two. Also, Yang (2010) discusses about the differences between the addressing terms between Chinese and English from a cultural and social angle.

In addition, Mills (2003) draws attention to the unjust perception of politeness, especially in the Western world. She claims that the women, the black and the

working class form the disadvantageous groups in the society, and they are not treated as politely as the middle and upper-class white people, especially the men. Mills (2003) is decisively critical of the sexist, racist and unjustified behavior patterns in the society. On the other hand, Tretyakova, states that “dimensions of cross-cultural and intercultural differences mostly lie in social norms reflecting the differences in politeness standard norms. The very interpretation of politeness concept is different in different cultures” (2016: 657). All in all, it could be alleged that culture remains to be the main source of variation in terms of politeness.

Watts (2003) states that Grice’s CP (1975) and Goffman’s concept of face (1967) have made the way for more research within the field thereby giving birth to the concept of politeness. As a matter of fact, people try to defend themselves against the face-threatening acts, which “intrinsically threaten face” (1978: 60). When it comes to the perception of face in Turkish society, it is clearly understood that Turkish perception of face is deeply rooted and under no circumstances can a person want it to be destroyed by others. Etymologically there are many words and idioms that are directly correlated with the notion of face, which, as a word, means ‘*yüz*’ in Turkish. Yetkiner states that

the use of face within the social interaction has a very significant place in Turkish society. There are many idioms and expressions which have been very commonly used such as ‘*yüzsüz*’, ‘*yüz karası*’, ‘*yüz akı*’, ‘*yüzünü kızartmak*’, ‘*yüzünü ağartmak*’, ‘*yüz vermek*’, ‘*yüz bulmak*’ (2008: 34).

The invention of such a number of words certainly signifies the importance of face for Turkish people. According to Turkish Language Society (TDK, 2018), the following idioms have negative connotations in Turkish; ‘*yüzsüz*’, an unembarrassed person, ‘*yüz karası*’, a situation or thing to be ashamed of, ‘*yüzünü kızartmak*’, causing someone to feel ashamed, ‘*yüz vermek*’, spoiling someone, ‘*yüz bulmak*’, being spoiled by something. On the other hand, the idioms ‘*yüz akı*’, something to boast of, and ‘*yüzünü ağartmak*’, making one proud, have positive connotations. Zeyrek (2001) states that the notion of self in Turkish society has direct and close connection with someone’s relations with other people and it dictates for one to be always good to others. Therefore, if one’s self is distorted, then its outcomes might be more serious than the Western perception of self.

Yetkiner (2008) states that negative politeness strategies are usually adopted in a social interaction where chastity and honor of people are put to comment. Housing a rich word bank in the context of face, Turkish society is clearly sensitive about social attitudes of people and supports the existence of social borders among people.

2.4. Brief History of Translation Studies

Translation has been defined by many theoreticians interested in language, art and literature since it was born as the primary messenger between languages and nations. Catford defines it as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (1965: 20). Translation is not only about reaching a foreign text in a foreign language and putting it into words in a target language. Stating that translation is not just an act of transcoding, Hornby defines it as “a complex form of action in which someone gives information about a text (source language material) under new functional, cultural and linguistic conditions and in a new situation, while preserving formal aspects as far as possible” (2006: 53). Besides and most importantly, it has a great potentiality to teach people about other people’s feelings, thoughts, lifestyles and all social and cultural features. Bell defines translation as: “the transformation of a text originally in one language into an equivalent text in a different language retaining, as far as it is possible, the content of the message and the formal features and functional roles of the original text” (1991: 21).

It might be argued that the goal of catching the most equivalent form of translation is a critical issue while assessing the quality and accuracy of translated text. Quirk explains the hardship of translation as: “one of the most difficult tasks that a writer can take upon himself” (1974: 12). One primary element that makes translation a challenging duty is that language and culture are interconnected concepts and are inseparably linked to each other. Agreeing to the fact that translation is primarily an act of linguistic transfer, Vermeer states that it is “at the same time a cultural process, because language is part of culture” (1992: 38). Therefore, translation is not all about knowing or speaking a foreign language, but it is a vast science of

culture and anthropology the background of which dates to thousands of years ago.

Two pioneers of translation, Horace and Cicero (first century B.C) made the first discussions about the nature of their translation. The clear-cut distinction between word-for-word or sense-for-sense type of translation was firstly practiced by these two scholars. They were followed by St. Jerome (fourth century B.C) who preferred the method of word-for-word for his Bible translation as he did not want the original to be falsified by himself. Translation started to be widely recognized as an important field of science successively thanks to the works of John Dryden (1631-1700), Johann Wolfgang von Goethe (1749-1832), Friedrich Schleiermacher (1768 – 1834). All these scholars developed their own approaches of translation and to some extent, distinguished from each other. However, the core of translation has sustained its dominance over the field, which is the concept of equivalence.

The concept of translation drew much more attention with the 20th century. Walter Benjamin, with his pioneering work, *“The Task of the Translator”* (1923), put forth several instructions to follow for translators. He was clearly of the opinion that a foreignization technique should be applied in order to reach the beauty of the original text. He claimed that this goal would not be materialized if only the semantic approach was implemented. Pointing out the importance of pragmatic point of view, Benjamin has deeply affected his successors by his well-known concept of “afterlife” of an original text.

Roman Jakobson (1896-1982) has still been widely discussed and referred to in translation circles by his well-known essay *“On Linguistic Aspects of Translation”* (1959). He advanced translation theories with his eminent conceptualization named as “equivalence in difference” (1987: 430). He proposed three types of translation as follows: intralingual, interlingual and intersemiotic translation. Intralingual translation is an act of rewording or paraphrasing inside the same language while intersemiotic translation is an act of interpretation of sign systems. Interlingual translation, though, is an act of transference of texts among different languages. In terms of equivalence, Jakobson claims that “there is no full

equivalence between code-units, while messages may serve as adequate interpretations of alien-code-units or messages” (1987: 430). He (1987) argues that only the message can be equal in translation, but the form or style inescapably tend to change because of the code differences between languages. Therefore, he (1987) draws an attention to the cognitive side of translation and suggests a cognitive attitude be applied or else the translation would betray the original.

Vinay and Darbelnet (1958) notably helped translation studies gain a scientific characteristic with their profound methodology of translating. Basically, classifying their method into two main divisions as direct and oblique translation, they elaborate their stance by detailing the methodology into sub-groups such as borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. They suggest translators use several methods, if required, together so as to reach the intended meaning.

Nida, with his essay “*Principles of Correspondence*” (1964), opened a new horizon that would lead the translation studies into becoming a distinctive branch of science. His approach claimed that there are two types of translation like formal correspondence and dynamic equivalence. The former concept required a meticulous eye on the form and the content together by preserving the nature of both, the latter, however, was based on the freedom to create an “equivalent effect” (1964). His translation of Bible made it clear that he was actually in favour of dynamic equivalence, which necessitates a translator to be both “bilingual and bicultural” (1964: 136). Nida and Taber (1982) suggest that if the message inside the source text is well preserved through the transfer process, then it is acceptable that there occur some changes in the form of the original text.

J.C. Catford was interested in translation from a linguistic point of view. He mentioned about “level and category shifts” happening during translation (1965: 141). By level shifts, he meant shifts in terms of grammar and lexicon system of languages, which stems from the fact that languages are fundamentally structured upon unique grammarology. It is because of that it is impossible to use the same language units or patterns (1965). However, category shifts refer to the free

translation. Catford states that “translation equivalences may occur between sentences, clauses, groups, words and (though) rarely morphemes” (1965: 76). However, Catford’s focus on linguistics in theorizing his translation view drew much criticism from other scholars, like Snell Hornby (1988), who accused him of ignoring the other significant factors such as the situational and cultural variations. Hornby criticizes Catford’s use of transformational grammar as translation theory stating that his “translation rules fall far short of the complex problems presented by real-life translation” (1988: 20). She puts forth “an integrated approach” to present a general frame of translation aspects, which she claims necessary for the translators to take into consideration in the process of producing translation. Apart from Nida and Catford, Baker (1992), Hatim and Mason (1997), Erich Steiner (1998), Munday and Hatim (2004), and Munday (2008) have made contribution to translation studies from a linguistic oriented approach. Concerning their contribution to the field, House states that “they all widened the scope of translation studies to include speech act theory, discourse analysis, pragmalinguistics and sociolinguistics” (2015: 14).

2.4.1. Review of Politeness Studies in Translation

Starting from the post-war era in 1950’s, linguistics was seen to take more place in translation studies even though it had to face a serious amount of criticism from the scholars of the time. Hornby explains how the perspective of linguistics’ role in translation studies began to change with “the crucial “pragmatic turn” which encouraged the emancipation of translation studies both from linguistics and from comparative literature” (2006: 35) The well-known concept Grice (1975) pointed out as “cooperative principle” manifested the tendency of people to cooperate in any speech events, which may well be likened to the pragmatic tendency of translators in their pursuit of equivalence in translation.

Pragmatics and discourse analysis were basically used by translation theoreticians in order to analyze interpersonal interactions and thus reveal the intended meanings without any distortions or losses in meaning and tone of speech events. Defined by Hatim and Mason (1997) as “underrepresented” concept in translation, politeness is much more than an agent implemented in social interactions to show

courtesy. Instead, it “covers all aspects of language usage which serve to establish, maintain or modify interpersonal relations between text producer and text receiver” (1997: 431). A text from a source language being translated into a target one is supposed to carry all its unique characteristics including the linguistic politeness. Nord defines translation as “a form of mediated cross-cultural communication” (1997: 18). Thus, politeness, being one of the nuclear elements of a culture, is no way to be ignored in translation studies.

Prosodic features like the rhythm, stress and intonation of speech together with the paralinguistic features like speaking tempo and vocal pitch make it challenging to evaluate the transfer process of politeness from one language to another. Hatim and Mason state on the issue that: “the dynamics of politeness can be relayed trans-culturally but will require a degree of linguistic modification at the level of texture” (1997, 68). In order to achieve ‘sameness’ in translation of polite expressions, or to seek equivalence at the level of politeness, it is apparent that there might and most probably will emerge linguistic variations between languages.

Cultural variations are another crucial variable in terms of politeness transfer process. Struggling to preserve the source text with its syntactic and lexical features might lead to ambiguity or even misunderstandings, which is because of the uniqueness and individuality of each culture. House draws attention to the power of translation as a cross-cultural phenomenon:

Language awareness enhanced by translation also promotes cross-cultural understanding, in that translation can trigger discussions about language and culture specificity and universality, about forms and functions of culture-conditioned expressions of politeness, routine formulas and phenomena relevant for transitions from one language to another (2018, 147).

Suggested by House (2018) as “culture-conditioned expressions of politeness”, cross-cultural characteristics have apparently been the most controversial issues among the theoreticians of translation. The search for the most equivalent form of translation seems to be at the core of discussion. Therefore, the ambiguity about what translation strategy should be adopted to provide the safest and accurate meaning should be enlightened. Applying only a semantic approach in translation

of politeness would be an idle exercise as, stated above, politeness is an intricate issue requiring a broader insight. House states that “an adequate translation is, then, a pragmatically and semantically equivalent one” (2015: 63).

As to the background relationship between politeness theory and translation, we are met by several academic works, most of which have been produced over the last few decades. Wang (2014) defined politeness as a sociocultural phenomenon and attempted to find out a way to add to the resolving of politeness equivalence in translation. He used “the relevance theory” generated by Sperber and Wilson (1986) with the aim of revealing the important bond between the communicator and the addressee. Wang (2014) proposed that the parties in a speech event naturally strive to make the optimal relevance in their utterances, which comes to mean a constant pursuit of meaning in people’s speeches. In this sense, this perspective differs from what Grice (1975) put forth as the cooperative principle the maxims of which play designating roles in communications. In terms of translation, Wang (2014) points at the cognitive processing as communication designating mechanisms, so the reaction-based approach is supposed to replace convention-based approach, as suggested by Grice, in decoding source communications. Wang is of the opinion that such evaluation of translation requires translators to interpret context deeply in order to grasp the addressers’ intentions behind utterances (2014: 276)

Adopting the politeness theories developed by Brown and Levinson (1978), Kansu-Yetkiner (2008) dealt with politeness in translation focusing on House’s functional-pragmatic model in which there needed to be a register analysis both for the original and the target text. House’s model proposed analyzing the levels of language/text, register (field, mode and tenor) and genre. However, Kansu-Yetkiner (2008) was predominantly concentrated on the register (field, mode and tenor) in her evaluation. She studied four different sample situations and made register analysis separately for each one of them. Searching whether the interpersonal and ideational relations in the source text were preserved and maintained in the target text, Kansu-Yetkiner (2008) came across many translational mismatches between the texts such as syntactic mismatches, reduction in the number of words, localization, and lexical mismatches (2008: 39).

Her primary concern was to test the register analysis in translation studies, which was found to be very fruitful at the end of the process.

Widarwati (2014) studied linguistic politeness markers of imperative in an article to see what kind of differences are experienced from the source language English to target language Indonesian. Evaluating translated texts in terms of accuracy and acceptability, she included positive, negative and bald on record strategies of Brown and Levinson (1978) but excludes off record strategy. She aimed to test the accuracy and acceptability of the translations by making a comparison between the original politeness markers of imperative and those of the target text. These markers are as follows: “the use of please, just and let, and the use of terms of address (you boys, kids), declarative and interrogative utterances” (2014: 48). She happened to find that five different translation techniques such as literal, variation, deletion, borrowing and established equivalence have been used and the variation is the most frequently preferred one. She concluded that translators should adopt a pragmatic approach while dealing with equivalence in politeness and recommended not use the deletion technique as it led to the distortion of the meaning (2014: 54).

Dinçkan (2004) analyzed the systematicity of “T” and “V” forms and the interpretations of the translators within the scope of address terms. She not only revealed the major difference in the second person pronoun usage existing between English and Turkish, but also discussed about the translators’ choices together with the reasons behind. She cared a lot about whether these choices maintained or distorted the social relations between the characters. In doing that, Dinçkan (2004) proposed a categorization in the most frequently used address terms and handled them within a comparative analysis centered on each distinctive social structure. She finalized her study with an exhaustive sociolinguistic categorization.

Tretyakova (2016) argued that it was necessary to apply translation maneuvering to create real functional equivalence. Seeing that politeness is a study field for cross-cultural pragmatics, Tretyakova posits that crosscultural and intercultural differences make it hard to standardize the politeness through works of different

cultures. Tretyakova reviews the phenomenal theories put forth by scholars like House (2015), Katan (2009) and (Hermans, 2009). However, she pays attention to the analysis of politeness in translation within the scope of register analysis offered by House and translation maneuvering model suggested by herself (2015). By giving the different perceptions of Russians and the English about the concept of politeness, she claims that the concept is not actually supposed to be universal as suggested by Brown and Levinson (1978), but more of a user-dependent concept that may show variations in different social groups, all of whom form distinctive 'stereotypes' for politeness (2016: 655). In conclusion, she claims translators should be ready to maneuver in order ensure functionality in translation of polite expressions.

Ardi, Nababan, Santosa and Djatmika (2018) reflect the varying translation techniques applied in the politeness markers specifically used in advice utterances. They handled the subject with a comparative study of two Indonesian translations of Dan Brown's novel *Deception Point* (2001). Unveiling the predominantly preferred strategies of advice by the main characters in the novel, they formed a focus group discussion and seen that the main characters displayed various forms of politeness and only few of them acted in accordance with the felicity conditions theorized by Austin (1962). As a result of their qualitative research, they observed that each translated text had no quite visible difference from each other in terms of translation techniques. The frequency of the techniques of established equivalent, explicitation, reduction, modulation and compensation differed with approximate degrees. They concluded that both translations tried to preserve the politeness strategies in the source text as much as they could and transfer them accordingly, but there emerged some changes such as "illocution shift, politeness marker shift, distance shift, and imposition shift" due to the translation process (2108: 487).

Akbari (2014) wrote an article titled "*The Perks of Politeness Translation Strategies*" that basically discussed the translation process of polite expression between Italian and English. He mainly depended his research on Leech's (1983) maxims of politeness divided into six groups such as maxims of tact, generosity, approbation, modesty, agreement and sympathy. It is seen from his research that

he proposed politeness strategies to raise translators' awareness about the subject matter and categorized two different groups of strategies to cover positive politeness and negative politeness separately. He proposed solidarity strategies like reader attention, magnifying, eschewing dispreferred structure, being propitious and reciprocal assumption to maintain positive face. He also set out the principles to preserve negative face with the strategies like indirect rendering, diminishing imposition, being ambiguous and rapprochement. Paying attention to the natural differences between cultures, Akbari (2014) urges translators to be aware of the context of the source and the tone of polite expressions so that they could create equivalent cases. He believes that some cases of politeness require natural equivalence while others require directional equivalence. He clarifies the duty of translators as; "saturating or meeting the needs of the reader is of great importance and the translator should create the position in translation which the audience can be able to touch the workability of the rendition" (2014: 1199). Therefore, it could be argued that Akbari (2014), with his own grouping of politeness strategies, proposes translators a target-oriented approach in handling the issue in question.

Akbari and Shahnazari (2017) systematized their search into the translation of politeness as an intercultural phenomenon lying between English and Persian examples of the ten episodes of *Simpsons Family*. They put forward two prime translation strategies as solidarity and deference to solve out the translation problems in terms of politeness. Clarifying the abovementioned translation strategies by dividing them into eight separate categories such as reader attention, magnifying, eschewing dispreferred structure, being propitious, being ambiguous for the solidarity strategies and indirect rendering, rapprochement and reciprocal assumption for the deference strategies. Not only did they test the practicality and feasibility of Akbari's theory (2014) within a series of Sitcom, but they also formed a politeness translation framework that they presented to the use of translators.

Sennrich, Haddow and Birch (2016) compiled a detailed research upon politeness in neural machine translation. They investigated the problematic sides of machine translation when it did not suffice to produce the desired level of politeness between the source and the target languages. Their primary goal was to

compensate for the disappearance of honorifics during the translation processes, so they designated a model which recommended the use of descriptive annotations for the honorifics that originally do not have correspondence in the target language. They also dealt with the T-V distinction between English and German by “side constraints” as they name it (2016: 35). Incorporating side constraints into the translation process, they claim that morphosyntactic distinctions are exposed and therefore, politeness level is made possible to preserve. By using annotations, they experimented on a great number of German sentences which required a meticulous eye into the T-V distinction. They categorized the translational output into three as follows; neutral, informal and polite, thereby claiming that this type of modeling worked well in terms of meaning mismatches led by pronouns. All in all, they were able to integrate their automatic-target side annotation system into the neural machine translation in order to solve out the problem of cross-linguistic and cross-cultural politeness.

2.4.2. Equivalence via Linguistic Approaches

Since the birth of the field, the arch search for translation studies has been to make the optimum definition of ‘equivalence’ and its application through the process. This concept has been widely discussed from a variety of perspectives. Developing a semiotic approach for translation, R. Jakobson had significant amount of influence on the whole field. With his article titled “*On Linguistic Aspects of Translation*”, Jakobson (1959) stated that languages are fundamentally different from each other as different codes comprise them, so a total equivalence between languages is nowhere to be found. Depending on his famous aphorism “there is no signatum without signum” (1959: 232), he argued that languages reflect unique characteristics of peoples and cultures, so the concept of equivalence stands to be a serious source of concern from linguistic aspect. He claimed that messages could be transmitted across languages only through “equivalent messages in different codes” (1959: 233). Similar to Jakobson, Vinay and Darbelnet (1995: 342) drew attention to the “different wording” of languages, so they suggested that the most possible equivalence could only be based on the efforts to create the same situation through translation.

On the other hand, theoreticians, such as E. Nida and J. Catford, involved linguistics to deal with translation from structural aspects. Nida states that “there can be no absolute correspondence between languages. Hence there can be no fully exact translations” (Nida in Venuti, 2000: 126). The judgment made by Nida is a clear example of discussion carried out for the types of translations. Linguistic and cultural differences also add to the existing syntactic variations in language codes. In this sense, Nida proposes two major types of equivalence: formal equivalence and dynamic equivalence. The latter provides translators with the power to create a naturalness effect in the target text, abandoning the source text authenticity. On the other hand, formal equivalence aims to transport the same content and form style existing in the source text to the target text as much as possible. Like ‘gloss translation’ where the exact sameness is targeted in both form and content, Nida argues that “one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept” (Nida in Venuti, 2000: 129). Within the light of the definitions of the concepts, formal equivalence can be assumed to house a search into the syntax, lexicon, themes and concepts that constitute the form and the content of a text.

As indicated by Nida, the indigenous structures of languages make it impossible to reach a fully equivalent text both in grammar and lexicon. Therefore, it is not surprising to see shifts when a source text is transferred into a target language. Catford defined shifts in translation as “departures from formal correspondence in the process of going from the SL to the TL”, (1965: 73). He divided these shifts into two major types as “level shifts” and “category shifts” roughly. By level shifts, Catford (1965) refers to the variations seen at unit level, the parts that form a sentence. For the purpose of attaining equivalent words, translators make changes at syntactic level and may substitute a grammatical structure in the source language with a lexical item in the target language. On the other hand, the negative consequences seen due to the “rank-bound” translation, where translation is limited to rank level which strictly limits the number of items to be necessarily used by translators, provide them with rank-free translation where they literally enjoy “free translation”. Free translation is explained as cases where “translation equivalences may occur between sentences, clauses, groups, words and (though rarely) morphemes” by Catford, who also categorizes them into the

following units as “structure shifts, class shifts, unit shifts, and intra-system shifts” (1965: 76).

The structure shifts refer to the grammatical shifts where the parts of sentences such as words, phrases, and clauses are positioned in different places. There might not occur structure shifts especially when the languages have almost the same sequencing of words. The class shifts, on the other hand, occur when one class of word at source language corresponds to a different class at target language. Catford (1965) states that one adjective used to modify a noun at source language may be translated as its noun form to modify that noun at target language. In addition, unit shifts cover the shifts at rank level where one source item is translated with a different item at a different rank. The last of the category shifts is the intra system shifts where the formal correspondence is departed because internal characteristics of languages. An example to this is the French word “le pantalon” as a singular word is translated as “trousers” into English as a plural word (Catford, 1965: 80).

The shifts as suggested by Catford are basically rooted in the structural linguistic point of view. However, the linguistic-centered approach would not be sufficient material to explain the sociological background of texts. It is a clear fact that linguistic politeness is expressed in different codes across different languages, so the shifts that are seen through structural variations may signal warning in case they should bring with themselves shifts in some ‘unforeseen’ areas like ‘interpersonal relations’. Yetkiner, Oktar, Yavuz and Özgen (2014) stress that Catford’s taxonomy of shifts is specifically designed for analyzing the grammatical structure of shifts and their linguistic projections seen across languages. They argue that it is lack of creating an expositional insight into the shifts seen in the discourse. Depending on Halliday’s framework of register analysis, they suggest that it is necessary to fill in all the loopholes with a social and interactional approach that is in compliance with the social and interactional state of languages (2014: 82). The use of register, as a tool for translation, has also been advocated by House (1987), who has searched for equivalence in semantic and pragmatic dimensions. She has uttered the importance of recontextualisation of source text in the target texts, for which she thought situational dimensions must be recreated.

In this sense, she (1987) claimed that register analysis would be consistent in that it takes the sociological factor into consideration and be useful in manifesting how the shifts or mismatches as suggested by House, lead to shifts in the locutionary power of speech acts and their projections at interpersonal relations.

2.5. Functional-Pragmatic Approach

Different from the linguistic approaches, functional approaches to translation basically have the purpose of catching the most relevant correspondence that is to sound 'natural' in the target text. Skopos theory generated by Vermeer in 1970s shifted the focus of translation studies from linguistic point of view into a functional orientation. Vermeer (1989) is of the opinion that translation, as an action, bears a purpose to fulfill. In addition, Reiss and Vermeer (1984: 101) elaborate the skopos theory by presenting three guidelines as skopos rule, coherence rule and fidelity rule, each one represents a purpose to be met by translators. The guideline for the skopos brings up a text having to possess a purpose at the top, needing to be coherent with the target sense and forming an intertextual coherence with the source text (Zheng, 2017: 624).

On the other hand, House brings up a criticism to the previously uttered hypotheses about the matter of equivalence in translation. By making a strong reference to the concept of context, as the core element inside texts and their translations, House prioritizes a functional-pragmatic model with definite linguistic footprints. According to this model, "equivalence is related to the preservation of 'meaning' across two different languages and cultures. Three aspects of that 'meaning' are particularly important for translation: a semantic, a pragmatic and a textual aspect" (House, 2016: 65). Therefore, she suggests that equivalence should be based on such equation so that "a translation text should have a function equivalent to that of its original" (2016: 65). It may well be argued that she promotes a contrastive analysis between source and target texts.

Her primary concern in creating a model for assessment of translation pieces is to reach a functional and pragmatic equivalence, which means the functions of each text correspond to each other as much as possible. Regarding the significance of functional equivalence, she states that "functional, pragmatic equivalence – a

concept which has been accepted in contrastive linguistics for a long time – is the type of equivalence which is most appropriate for describing relations between original and translation” (2001: 247). The preservation of function, however, cannot be made possible unless the context of situation in the source text is maintained in target text. It is obligatory to sustain all social relations including the variability of individual characteristics throughout the text, which forces translators to never cease seeing into the flow of events inside the text. Evaluating “context of situation” as an inevitable element for translation works, House stresses her view as:

The text must therefore refer to the particular situation enveloping it, and for this a way must be found for breaking down the broad notion of “context of situation” into manageable parts, i.e., particular features of the context of situation or “situational dimensions”: for instance, “Field,” “Mode” and “Tenor.” (2001: 248).

The context of situation is regarded as the key factor of retaining a complete functional equivalence. It requires a match not only for the function of both source and the target, but also a match in the textual profiles. Given the case study results House has retained through the course of her translation assessment model, she (2015) puts the major focus on the analysis of register at micro level-context and uses the comparative data she gathered and connects it to the macro level-contextual interpretation of the genre.

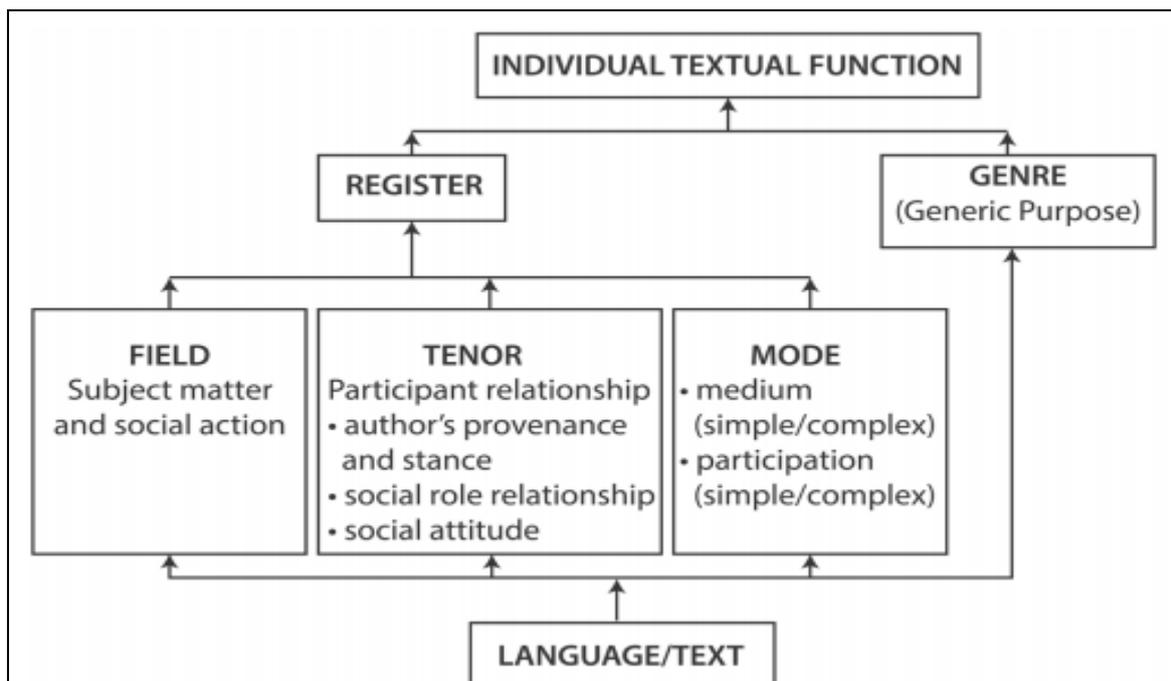


Figure 2.1. A scheme for analysing and comparing original and translation texts

While the analysis of register variables makes it possible to underline the dimensions of language use, the addition of genre allows for “the characterization of deeper textual structures and patterns” (2015: 64). The scheme, which aims to develop a holistic approach to the phenomena of translation assessment, is designated not to leave loopholes as much as possible and find out “the individual mismatches along field, tenor, mode and genre” (ibid: 80). Each variable is descriptively analyzed according to syntactic, lexical and textual mismatches. In this sense, House posits that ‘profiling’ is an inevitable work for an adequate translation. She clarifies the term as:

By using situational dimensions for opening up the source text, a particular textual profile is obtained for the source text. This profile, which characterizes the function of the text, is then the norm against which the quality of the translation text is to be measured, i.e., a given translation text is analyzed using the same dimensional scheme and at the same level of delicacy (2015: 30).

Textual profiling is particularly necessary when the concern of the translator is to reflect a functionally equivalent text. For this purpose, the translator is supposed to look for ways to be flexible in creating the effect of functional equivalence. This situation puts the translator in a position to implement a cultural filter, “a means of

capturing socio-cultural differences in shared conventions of behavior and communication, preferred rhetorical styles and expectation norms in the two speech communities” (2001: 251), on the linguistic elements of the text. The use of cultural filter is, however, only possible in one form of translation as House puts as “covert translation” which is the one side of her bipartite classification of translation on the other side of which there lies the “overt translation”.

In order to make qualitative evaluation of a translated text, House states “TT must be compared with the source text's (ST's) *textual profile* which determines a norm against which the appropriateness of TT is judged” (2015: 31). For creating a textual profile, House (1997) systematizes her translation model which stems from Hallidayan systemic-functional theory. Depending mostly on Crsytal and Davy's scheme (1969), House (2015: 27, 28) presents her model as follows in order to detail contextualization process based on dimensions.

A) Dimensions of Language User

1. Geographical Origin
2. Social Class
3. Time

B) Dimensions of Language Use

1. Medium: Simple/Complex
2. Participation: Simple/Complex
3. Social Role Relationship
4. Social Attitude
5. Province

The goal of achieving an intertextual profile-equivalence is critical in her functional-pragmatic model. House (2015) suggests that there cannot be a sort of dynamic equivalence relationship unless the abovementioned dimensions are elaborated in both the source and target texts. Seeing the geographical origin, social class and the time of a text as clear terms as could easily be understood without explanation, House specifically clarifies the dimensions of language use. The context of situation is basically rooted in these elements and once they are exposed by the translator, then it is much more possible to discuss about the matter of functional

equivalence. In medium dimension, unlike Gregory's (1967: 189) suggestion that writing has three subdivisions as:

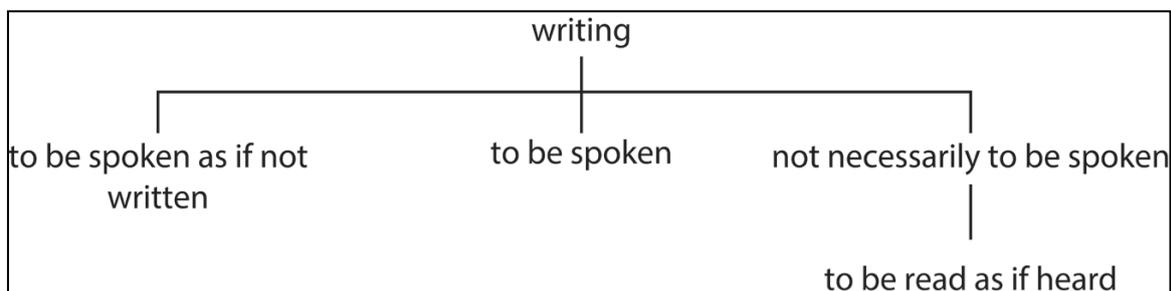


Figure 2.2. Different types of writing

House considers it to be a necessity to add some more elements to the abovementioned distinctions made by Gregory. For a sophisticated analytical tool, House puts forth the following as inevitable part of medium analysis for a detailed textual analysis: “structural simplicity, incompleteness of sentences, specific manner of text constitution, particular theme–rheme sequencing, subjectivity (marked, for instance, through the use of modal particles and gambits) and high redundancy” (2015: 28).

As to participation, House (2015) talks about a rough classification of a text as ‘a simple monologue or dialogue’ or ‘a more complex mixture’. She takes the following into consideration: “characteristic use of pronouns, switches between declarative, imperative and interrogative sentence patterns or the presence of contact parentheses, and exclamations” (2015: 29). The participation either being simple, or complex is to be assessed meticulously by the translator especially when the text is a piece of writing meant to be spoken, for example the drama translation. Seeing the written text and performance as ‘indissolubly linked’, Bassnett states that “the written text is a functional component in the total process that comprises theatre and is characterized in ways that distinguish it from a written text designed to be read in its own right” (2002: 125).

In addition, the social role relationship is another factor to be considered with a meticulous eye as it is the main mechanism that people depend on while addressing to each other. Any speech act that goes beyond the conventionalized

boundaries of social distance and power among people from different social classes or hierarchies comes to mean the destruction of communication, that's to say the cooperative principle. Concerning the topic, Hatim and Mason stress that:

In languages, which have distinct pronouns of address to encode addresser/addressee relationship (French *tu* and *vous*, for example), a switch from the use of one form to the other form may in itself constitute a potential FTA-to the addressee because the sudden reduction of the social distance between him and her and the speaker may be unwelcome; and to the speaker because he or she runs the risk of being rebuffed by non-reciprocal use by addressees (1997: 68).

Inaccurate translation especially made between languages which have such distinctions in terms of addressing pronouns may lead to misinterpretation and confusion in the eyes of the target reader. It damages the social distance designated according to the social values in the source culture increasing or decreasing the face threatening level of an original speech act. Therefore, the politeness level might also be negatively affected, for example, one negative addressing term may be translated with a more positive style or the other way.

Another important dimension of language use is the concept of social attitude which is very much connected to the social role relationship. According to the social norms of a society, specific attitudes are developed and adopted by people. These attitudes are both physical behaviors and speech acts. The main division between positive politeness and negative politeness is actually made clear by the use of words. The style of using these words is the basic sign that determines social relations among people. Politeness and formality are interrelated concepts that must be assessed together. The illocutionary force of speech acts is explicitly bound to the level of formality among people. Thus, a directive may change form depending on the situation of context because of the variability of social distance or proximity.

The social distance or proximity styles categorically designated by Joos (1961) are applied by House in her translation assessment model. Each style suggested by Joos (1961) represents a different level of formality and is applicable only in its

own context. According to Joos' division, there are five different styles of formality such as consultative, casual, intimate, formal and frozen.

The consultative style is applied when the social distance is neither close nor distant, but it is neutral. The conversations or letters between strangers are example to this style. Joos (1961) stresses that the addresser, who adopts this style of addressing, is not permitted to leave out some parts of his sentences thinking the rest would be understood. The casual style is the second form of formality, and it is adopted by people who are already friends. Contractions, ellipses are basic linguistic markers of this style of addressing. The intimate style, as the name claims, is a style of addressing among people who are very close to each other. These people have a common background and share a lot. Joos (1961) suggests that 'extraction' is the major characteristic of the intimate style. On the other hand, formal style and frozen style are representatives of decent texts which are well structured and cohesive. To add one important detail, the frozen style is the most formal style of addressing. In this type of formality, it is not allowed to make any contractions, ellipses and ellipsis. The purpose would be to educate or edify people.

The final dimension of language use is the province which is basically about where the text is positioned in that specific language. The genre of the text, the occupation of the text producer and the translator are all inside this dimension. House (2015) calls it as 'area of operation' in a language. The province necessitates an analysis of both the source text producer and the producer of translated text.

House (1987) states that the function of a text could be realized through the correlation of linguistic elements which form the backbone of the dimensions of language use, i.e., the medium, participation, social role relationship, social attitude and province. She claims that for a functional and pragmatic equivalence to be realized, these dimensions must be correlated between the source and the target text. The completion of the source text's profiling depending on these dimensions is crucial because it sets the major criterion that the profile of the

target text will be built on. Therefore, House suggests three textual aspects to make use of in the realization of the abovementioned dimensions of language use.

1) *Theme Dynamics*: These dynamics manifest “the various patterns of semantic relationships by which “themes” recur in texts (e.g., repetition, anaphoric and cataphoric reference, pro-forms, ellipsis, synonymy and near synonymy” (1987:44). Defining theme as “facts taken for granted and universally known” and rheme as “the new information itself conveyed by the utterance”, House claims that word ordering needs to be evaluated carefully as to decide either theme or rheme may or should precede in a speech (ibid: 44).

2) *Clausal Linkage*: It is a kind of linkage that is supposed to exist in order to maintain cohesion through the utterances. It is defined as “a system of basically logical relations between clauses and sentences in a text, e.g., additive, adversative, alternative, causal, explanatory or illative relations” (ibid: 44).

3) *Iconic Linkage*: Also called the structural parallelism, iconic linkage “occurs when two or more sentences in a text cohere because they are, at the surface level, isomorphic” (ibid: 45).

The textual aspects need to be taken into account as much as possible in the process of translation, whereas some fundamental variations between the source language and the target one may remain inviolable. The textual profiling of the source text is completed and then the same procedure is carried out for the target text. In the end, both of texts are compared and the variations and deviations are laid out. House assesses the dimensions of language use to be critical in terms of her modeling of translation quality assessment.

2.5.1. Overt & Covert Translation and Mismatches

House differentiates between two types of translations by creating her own terminology naming them as ‘overt’ and ‘covert’ translation. In defining overt translation, she explains the translator’s task as: “to give target culture members access to the original text and its cultural impact on source culture members, the translator puts target culture members in a position to observe and/or judge this text “from outside”.” (2001: 250). The objective laid out by House evokes Friedrich

Schleiermacher's alienating concept, which puts the preservation of source first. Therefore, the translator's existence in the translated text can be felt, that is to say, his/her role is 'visible'. The application of overt translation over a text imposes strict rules for the translator as to make the target text sound and look equivalent at the levels of language/text, register and genre. This fact, indeed, makes the translated text look like a 'translated text' not an original text.

The overt type of translation brings forth an adherence to the source text. However, that task may not be as easy as it sounds. House states that "cases of *overt* translation present difficulties precisely because their status in the sociocultural context of the source language community, which must be topicalized in the target culture, necessitates major changes" (2015: 26). However, an overtly made translation does not allow for a freer position to adjust these necessities to the target system of understanding. House posits that overt translation is "more straightforward," as the original can be "taken over unfiltered," as it were" (2001: 251).

On the other hand, covert translation provides the translator of a text with a somewhat extensive area of operation because the purpose of the translation activity is to fully attain the functional equivalence. House stresses that "it is thus both possible and desirable to keep the function of the source text equivalent in the translation text" (2015: 66). This functional priority makes it necessary to stop and think, at least for a while, at every single cultural factor inside a text and requires the best possible corresponding linguistic elements to be found. Unlike the overt translation, House (2001) states that equivalence at the level of language/text and register is not necessary, though individual textual function and genre must be equivalent.

The functional equivalence is the arch indispensable necessity of this type of translation, which, indeed, could lead to drastic changes in all that makes the source unique. House explains this fact saying that "since true functional equivalence is aimed at, the original may be manipulated at the levels of Language/Text and Register via the use of a "cultural filter" (2001: 250). The cultural filter is implemented by the translator especially when he encounters a

quite challenging cultural phenomenon which is hard to simply transfer from the source as it is. Then, the translator seeks to find out some alternatives to provide the cultural compatibility between the source and the target language. In this sense, House stresses one important point:

It is obvious that cultural transfer is only possible in the case of overt translation, where cultural items are transported from L1 to L2 acting as a sort of "Verfremdung." In covert translation, however, there is no cultural transfer, but only a sort of "cultural compensation" for L1 cultural phenomena in L2 with the means of L2 (2001: 251).

Covert translation makes it possible to create a culturally equivalent correspondence in the target language. Therefore, there is no cultural transfer from the source; instead, the source culture is integrated to the target by changing form and content as well. House (2001) states that it is also important to remember that this kind of translation activity is apt to produce distant texts from the original versions. As the ultimate goal is to recreate the function of the source text in the target system, translators carry a heavier burden when they deal with translation by covert translation (House, 1987).

Concerning the application of a translation approach in a text, House is of the opinion that dimensions of language use are to be studied closely to find out possible mismatches across texts. House (2015) states that any deviations at social dimensions of language use, which are discussed above, may lead to mismatches, which she defines as 'errors'. The dimensional mismatches are called the covert errors. As a result of the covertly errors made at the level of dimensions, it is necessary to note that there are some exceptional situations that must be explicitly stated and treated as exceptions such as:

- Obvious differences in cultural heritage
- Cases of untranslatability (German Du - Sie distinction)
- Translations for special purposes (e.g., classics translated for children) (House, 1987: 46)

The first two exceptions are necessarily important through the analysis of a text. Some unique cultural and linguistic features between the languages can by no

means be equivalent as also argued by Catford (1965) and Baker (1992). House (1987) claims that cultural filter could be applicable to capture the socio-cultural differences. As re-creating an equivalent speech event is the essence of translation activity, covert translation aims to help target audience imagine the equivalent speech event within the boundaries of target understanding (House, 2018: 90). On the other hand, the overt errors, which are more frequently used in translation studies, result from “a mismatch of the denotative meanings of source and translation text elements or from a breach of the target language system” (1987: 45). Caused by wrong selections or wrong combinations made by the translator, mismatches stemming from the translator’s changing denotative meanings of source are divided into three subgroups as follows: omissions, additions and substitutions. According to the overt translation, it is possible that translators might do a large number of mismatches as their concern is just to make translation, not create a functionally equivalent text in the target system.

Illustrated as an overtly made mismatch, the omission of an element is usually because of “syntactical, stylistic or pragmatic reasons which do not apply in the target language” (Newmark, 1988: 127). However, Munday (2008: 190) states that omission casts doubt on the quality of a translated text for the people who have an understanding of the source text. The translator might assume it to be a practical solution when he or she encounters a linguistically complex situation, but the omission is an example of a potential translational mismatch (House, 1987).

Concerning the unique complexity of languages, Baker states that “a certain amount of loss, addition, or skewing of meaning is often unavoidable in translation; language systems tend to be too different to produce exact replicas in most cases” (1992: 57). On the other hand, Berman (1985) argues that “the addition adds nothing, it augments only the gross mass of the text, without augmenting its way of speaking or signifying, a babble designed to muffle the work’s own voice” (in Venuti 2000).

Koller states that “in linguistic terms translation can be described as transcoding or substitution” (1972: 69, 70). However, substitution, as a potential area of translational mismatch, is mostly witnessed in the problematic area of culture

translation. Baker defines cultural substitution 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” (1992: 31). In other words, substitution may be interpreted as a useful means for translators who get into trouble with the cultural items and their equivalents in the target language. However, it is not clearly identified how free the translator could act and the limitations of substitution wait to be specified. Baker (1992) states that there are two factors that determine the boundaries which are the amount of license commissioned to the translator and the purpose of the translation. Beekman and Callow argue that “for historical references, it is inappropriate to make use of cultural substitutes, as this would violate the fundamental principle of historical fidelity” (1974: 203). Hence, the use of substitution might raise concerns and lead to translational mismatches.

Another type of overtly committed errors or mismatches derives from two factors as follows; “cases of ungrammaticality, i. e. clear breaches of the language system, and cases of dubious acceptability, i. e. breaches of the norm of usage, linguistic rules” (1987: 45). Such mismatches can lower down the overall quality of translations according to the model (House, 1987). Instances of these kinds are related to the use of target language in translation process. On the other hand, through a descriptive and comparative analysis, it could be possible to identify the syntactic mismatches between the texts which lead to lexical and textual cohesion problems.

2.6. Relevance-theoretic Approach

Relevance theory basically advocates that it is human cognition that operates as the primary mechanism in governing and guiding communication rather than a set of norms like the cooperative principle suggested by Grice (1975). Gutt has formulated his unified account of translation depending on Sperber and Wilson’s relevance theory (1986). Gutt bases his thoughts on the idea that translation is accomplished through translators’ cognitive reception and then decision whether to create contextual effects of the source as they are or transfer them with certain interpretation. In simple terms, Gutt (1989) advocates the view that relevance

theory offers numerous assumptions for the translators who are supposed to deal with translation as a continuum of communication. The point is noticing what assumptions make the most sense in given contexts. Concerning the variety of assumptions, Malmkjaer states:

If an audience is to be able to retrieve this set of assumptions, they need to use the contextual information which the communicator intended them to use to make the appropriate inferences on the basis of the interaction of the context with the discourse. If they do not use the intended contextual information, misunderstanding will ensue. (1992: 29).

Discussing a lot of translation theories, Gutt (1989) suggests that functional approaches, like the one House (1987) named as covert translation, may miss out some other functions while seeking to find some functionally equivalent text parts. As House puts it, covert translation, unlike overt, gives translators the freedom to 'manipulate the original' (2001: 250) and form a relatively different text designed for the understanding and taste of the target audience. Gutt states that "covert translations are the only ones capable of actually achieving the main goal of the theory, that is, functional equivalence" (1989: 76). However, by taking the example of a booklet translation from German to English, Gutt (1989) criticizes House's functional approach arguing that translator's functional choices meet some functions but miss out some other functions too. In this sense, Gutt questions the adequacy of House's functional approach stating that it is not possible for the translator to recheck his/her functionally motivated preferences.

Setting out from the analogy of direct and indirect quotation, Gutt claims that there are actually two basic types of translation approaches, named as direct and indirect translation, which stand to represent translators' perspectives of translation. Given the definition of direct translation as 'complete interpretive resemblance', it is an essential duty for translators to formulate target equivalents of the source linguistic properties as much as possible and keep the source context intact (Smith, 2002: 110-111). On the other hand, it is a known fact that languages do not depend on the same linguistic features and syntactic structures. Therefore, the question as to what degree direct translation can transfer source linguistic properties as intact and stylistically same remains to be a serious one. In this sense, Gutt explains the importance of the concept:

First of all, it seems to provide a fixed rather than flexible concept of translation. Secondly, this concept seems very suitable for the preservation of stylistic features in that communicative clues reflect not only the information content of what was said, but the way in which it was expressed and the special effects that such stylistic features would achieve. (1989: 202).

It is apparent that Gutt draws attention to the communicative clues because they constitute the focal point of utterances. Also, Gutt finds these clues to be critical for the receptors who are in the search of retaining the most relevant pieces out of utterances, and he goes on to claim that “as direct quotation calls for the preservation of all linguistic properties, so this kind of translation calls for the preservation of all communicative clues” (1989: 201). These clues are categorized as “semantic representations; syntactic properties; phonetic properties; semantic constraints on relevance; formulaic expressions; onomatopoeia; accent, dialect and register; and sound-based poetic properties” (1989: 129-159).

Referring to direct quotation that requires “the preservation of all linguistic properties”, Gutt posits that direct translation “would make it possible for the receptors to arrive at the intended interpretation of the original, provided they used the contextual assumptions envisaged by the original author” (1989: 201) Inferring from his argument, it can be stated that a text translated according to direct translation is meant to carry all communicative stimuli that lay the ground for the source narrative. Zhonggang (2006: 46) claims that preserving the abovementioned communicative clues set the basic criterion for translators to evaluate their translations through a comparative style.

Smith states that translators “either strive for complete interpretive resemblance (direct translation) or they settle for interpretive resemblance in relevant respects (indirect translation)” (2002: 110). The basic differentiation between the two types of translations is that indirect form of translating seeks to find consistency by using assumptions about source context. However, sustaining consistency is realized in contextually relevant effects, but an utter transfer of interpretation is not targeted. Malmkjaer states that indirect translation “does not focus on the way in which something was said, but rather on *what* was said, rather like indirect quotations do” (1992: 31). Therefore, this kind of translation allows translators to make manipulations in order to reveal the intended relevance they thought to be targeted

by translators. Suggesting that direct form of translation represents a case of interpretive resemblance, Fawcett describes indirect translation as “intended to survive on its own..., a case of descriptive use; it would involve whatever changes the commissioner or the translator thought necessary to maximize its effect, or relevance, for its new audience, regardless of what was in the original” (1997: 136).

It is a decision that needs to be taken before the translating process whether to make translation through direct or indirect approach. Gutt (1989: 286) clearly underlines the fact that contextual effects alongside with the required processing effort of the target audience determine how much resemblance in relevant respect is needed. Indeed, he sets ‘communicability’ as the main criteria in creating resemblance across languages. Gutt states that in order for the ‘communication’ to succeed:

these assumptions about the intended degree of resemblance must be part of the mutual cognitive environment shared by him and his audience, and because of the asymmetrical distribution of responsibilities in ostensive communication, the burden will be on the translator: he has to ensure that it is *clear to his audience* what his intentions in this respect are (1989: 286-287).

Accordingly, it is fair to expect translators to allow themselves elastic position to catch the communicability effect in this type of translation. Fawcett defines indirect translation “a flexible, context sensitive concept of translation as interpretive use with shared explicatures and implicatures and which allows for very different types of target text to be called translation” (1997: 138). Fawcett’s claim as to the indirect translation’s move away from the source originality comes to mean that indirect translation should be such “that it yields the intended interpretation without putting the audience to unnecessary processing effort” (Gutt, 1991: 102). However, the less processing effort does not authorize readers to read completely indifferent texts to the source. Smith deduces that indirect translation “does not endeavour to convey all the assumptions of the source text, those assumptions it does convey must be derived from the source text” (2002: 112).

Relevance theory appears to be an effective in translation use with its shift of focus to the cognitive side of the whole translation process. As Gutt (1989) claims, relevance theory does not bring about a strict methodology that indoctrinates translators with specific instructions, instead it represents a revisionary account of translation that finds translational act as a continuum of communication.

2.7. Drama Translation

Translation studies, defined by Hatim as “a house of many rooms” (2013: 11) have often been criticized to be a bit negligent in terms of drama translation. Defined by Bassnett (2002: 123) as “one of the most neglected areas”, drama translation requires a meticulous evaluation of various factors. Its all inclusive characteristics together with the numerous side factors make it a serious challenge to handle with. Ersözlü (2018: 206) states that the nature of drama as a literary text and its readership make it a distinctive branch of translation studies where there is not actually sufficient amount of theoretical work.

Aaltonen mentions that there is a clear-cut difference between the types of translation which are ‘drama translation’ with literary and theatrical systems and ‘theatre translation’ with its theatrical systems only (2000: 33). Drama translation, which is taken for granted in this study, is supposed to take a lot of conditions into consideration. These conditions yield either to more understandability or complexity in translating plays. Gostand counts the many prerequisites for drama translation and allege a holistic comprehension is compulsory for translators:

There are yet further processes of translation involved in the choice and arrangement of the verbal and non-verbal elements of theatre - the music (and all the vocal, mechanical, electrical or natural sound effects), the silences, the action, movement or immobility (including gesture, stage-business, mime, dance), the characterisation, the grouping, the costuming and make-up, the setting, props, lighting and use of colour, the use of contrast or juxtaposition, tension and pace (1980: 2).

The long list here raises the responsibility of translators, which is why drama translation requires a somewhat different translation perspective. Newmark states that “a translator of drama inevitably has to bear the potential spectator in mind” (1988: 172). Therefore, translating a drama is somewhat different from translating

prose. Bassnett explains the difference saying: "A theatre text is read differently. It is read as something *incomplete*, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized" (2002: 124). Apart from such challenges stemming from the field's specific characteristics, paratextual elements need to be considered as the natural parts of evaluation of dramatic texts. Stating that a paratext has "spatial, temporal, substantial, pragmatic and functional features", Genette presents two basic types of paratexts as peritexts happening "within the same volume" and "around the text" and epitexts which are "located outside the book" (1997: 4, 5). Trying to raise awareness about the existence of paratexts, Ersözlü (2018: 205) argues that "a translated text belongs to the target culture and thus the paratexts used in the source text may alter in the translation in order to influence the reception of the text in the target culture"

Translators are left in a position to encounter the many-faced phenomenon of drama translation in which functionally motivated approaches may be considered to work well. However, the options to create the same dramatic effects might cause problems in the target system of understanding. For this reason, before arriving at the final judgment about what translation approach to adopt, one has to make his or her mind about whether the translation will be performance-oriented or reader-oriented (Bassnett, 2002: 133,134).

Given the complexity of drama translation, Bassnett (2002: 126) explains the role of translator as a delicate one because of the concerns of the 'performability' of a text. She (2002) states that one of the initial duties of the translator is to decide on what structural codes are inside the text that make the text performable. However, she reminds the possibility of major shifts on linguistic and stylistic patterns, which she argues to be acceptable for the text to be comprehended well by the audience. Mateo (1997) states that receptors, the audience, are supposed to use their own experience and background information to assess what they see on a stage and draw conclusions accordingly, which all happens at an extremely short period of time. Therefore, the translator should keep in mind that things are in a constant motion in theatre and be careful about the factor of culture. He draws attention to the fact "that the need to bridge the gap between the two cultural

systems involved will loom large in the mind of the drama translator if the communication between the actors and the audience is to succeed” (1997: 106).

Apart from the ‘performability’, ‘speakability’ is another concern for drama translation as Pellatt states: “A translated version of a play is only fit for purpose if it can feasibly be spoken and acted” (2016: 70). These preconditions are necessarily regarded unavoidable if the translated text is to be performed on stage not just to be read like a literary piece. In such cases, the translator might tend to practice manipulation to fit into the desires of the theatre functionality as Hermans states “all translation implies a degree of manipulation of the source text for a certain purpose” (1985: 11). Thus, the strategy of translation depends on the translator’s thinking and purpose. If the translator assumes that the text is to be staged, he takes the performability way, but if he has no such intentions but translate the text as if it is a literary work like a novel, then his translation may display more literalness. Bassnett points at the different styles of translation of the plays of Jean Racine (1639-1699), the French classical dramatist and concludes as:

This distinction shows straight away that whilst some texts may have been translated with performance in mind, others have been translated *without* such a precise notion. Arguably, the volume of ‘complete plays’ has been produced primarily for a reading public where literalness and linguistic fidelity have been principal criteria (2002: 126,127).

In this sense, Bassnett clearly underlines the big role of the translator because he might face heavy criticism for his choices in translation. Deviations from the original and strict literalness are two possible repercussions at the end of the process. Speaking very highly of the translation of Racine’s *Andromache* made by Ambrose Philips (1674-1749), Bassnett summarizes three important criteria that Philips applied for his style of translation:

- (1) *playability*;
- (2) the relationship of the play to the established conventions of the theatre of his day (a theatre which restructured Shakespeare in the interests of canons and of decorum and good taste);
- (3) clarity of the interrelationship between the characters (2002: 129).

Bassnett states that the success of Philips's translation lies in his functionalist approach that allowed him to make some sort of alterations on the original text and made it presentable to the English audience even though it faced the accusations of serious manipulation. The reason why Philips made drastic alterations may well be guessed that his main purpose, at the time, was to adapt the text to the taste of English audience.

Mateo manifests some other factors that contribute to the translator's strategy and choices through the translation process of a play which is intended to be performed. Mateo (1997: 106-09) manifests the critical elements that affect translation decisions as the structural design of the theatre, the audience capacity, actors' delivery, stage directions referring to space, kinesic and proxemic signs of the target culture, the unavailability of props, the use of the stage and some other cultural variations.

Aaltonen (1997) puts forward a model for a thorough analysis of dramatic texts by using Papanek's, (1973: 25) a designer indeed, dynamic dimensions of functionality which are as follows; method, need, telenesis, association, aesthetics and use. These factors determine the whole planning and preferences of the translator before getting to work. By method, Aaltonen refers to Even Zohar's (1990) polysystem theory and argues that the position of the translated text is crucial in specifying a translation strategy. Even-Zohar (1990: 46,47) state that if translated literature maintains a central position in the target system, then there is no clear-cut distinction between the original and the translated text, but if the translation is peripheral, meaning secondary, then translator needs to adapt to the foreign features and principles. Therefore, the translator acts either like a mediator or a creator, which is a decision to be made beforehand.

Aaltonen (1997: 91) also draws attention to the copyrights of the original text and claims that manipulation implemented on the translation may lead to the rejection of the publication if it goes beyond acceptable levels. Also, she regards the medium of transmission is also critical:

The variation between creation and mediation tends to be linked with the medium of transmission in that borrowing or intersection are not acceptable

when a play text is published in printed form in the literary system, whereas the use on stage, on TV or in film makes manipulation possible (1997: 92).

The dimension of use is about possible adjustments that can and must be conducted by the translator for the text to be understood by the audience. Aaltonen defines the dimension as the most radical form of functionality, which makes it possible for the translator to manipulate “the language, manners, moral standards, rituals, tastes, ideologies, sense of humour, superstitions, religious beliefs etc (1997: 93). Similar to Mateo, Aaltonen also considers the suitability of the theatre to be significant in terms of both human resources and financial status.

By dimension of need, Aaltonen (1997) refers to the purpose of translation and states that it matters in case of commercial or aesthetic translation. By *telesis*, she means the changing socio-cultural circumstances and adaptation efforts of translators to them, which are all reflected in their translations. Aaltonen (1997) adds that the dimension of association is a sort of intertextuality, making contacts with other texts by naturalization or acculturation.

The last of the dimensions of functionality is the aesthetics, which is about the manipulations made on the translated text “to meet the dramatic conventions of the receiving system” (1997: 96). Therefore, the dimensions of functionality need to be evaluated properly before the translation process. Given the aesthetic concerns of drama translation, Newmark argues that “when a play is transferred from the SL to the TL culture, it is usually no longer a translation, but an adaptation” (1988: 173). Warning translators against the possibility of departing from the faithfulness principle of translation to an extreme degree, Reid states:

Some liberties in phrasing may of course be virtually inevitable and perfectly innocuous. But when the translation goes beyond those simple adjustments to make simple excisions or additions, it has become in fact an adaptation – which is capable of distorting the essential conception (1980: 78).

The degree of intervention seems to be decisive in handling a translation of a drama. Reid (1980) claims that both translators and producers share the responsibility of possible consequences of all alterations through translation. In conclusion, drama translation requires a complete awareness of many factors

such as textual and extratextual features like various paratexts. The question how functional it should be needs to be evaluated and predetermined.

2.8. American Literature and Drama

2.8.1. Arthur Miller

Arthur Asher Miller was born on October 17, 1915, in Harlem, New York as the second of three children. Having emigrated from Austria, his parents were of Jewish origin and so was Arthur. They started a new life in United States, but they had to face the Great Economic Depression, leading to the loss of their clothing manufacturing business. Soon after the bankruptcy, Arthur worked at several jobs to help his family financially and fund himself at college. He went to University of Michigan to major in journalism, which he successfully completed in 1936. In that year, he wrote his first play *Villain*, which won him Avery Hopwood Award. The following year, he wrote *Honors at Dawn* which was also a success. He wrote several radio plays to be broadcast on radio. In 1940, he married Mary Grace Slattery and had two children from this marriage. Because of a childhood injury he had in his knee, he did not participate in WW2. In 1940, he wrote *The Man Who Had All the Luck* winning him Theatre Guild's National Award.

His reputation began to spread through 1940s. It was *All My Sons*, written in 1947, that earned him Tony Award, for the best author. It was performed in Broadway theatre, and he became known throughout the country appearing on newspapers and radios. In 1948, he produced his masterpiece *Death of a Salesman*, which won him great awards such as Tony Award for Best Author, The New York Drama Circle Critics' Award and the Pulitzer Prize for Drama. The play became a huge success and was performed hundreds of times. In 1955, he wrote *A View from the Bridge*, which was a one-act play and it was performed in Broadway together with *A Memory of Two Mondays*.

In 1956, he married the then movie star Marilyn Monroe, who had been acting in some of his plays and they stayed married until 1961. The marriage, though a happy one in the first place, eventually ended because of the drugs Monroe was

increasingly taking to help her sleep and wake up. For the last time in 1962, Miller married Inge Morath and had two children.

The 1950s were the years in USA when certain people were accused of having and spreading communist ideology and that led to the establishment of House Un-American Activities Committee which had the goal of tracking communists and investigating them. Miller was also one of those people who were found to be suspicious and as a result he appeared before the committee and was, in the end, subpoenaed to the court and sentenced to a fine and prison, which was later rejected by the Court of Appeals. However, he was blacklisted and disallowed a U.S. passport. The investigation was actually for the themes in his play because he was deeply interested in the real problems of people and specifically mid-class families' economic troubles. He had broken the chains of the dominant effect of American dream phenomena in the country and pushed people to question the destructive impact of the capitalist system. The socialist implications that lied in his plays put him in a position to desperately defend himself and dramas.

As a result of the allegations directed at him, he wrote *The Crucible* in 1953 as an answer and likened the investigations carried out by the committee to the witch hunt in Salem 1692. The play became the most frequently performed play of Arthur's and was also adapted into an opera. Some of his other plays are *After the Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *Up from Paradise* (1974), *The American Clock* (1980), *Elegy for a Lady* (1982), *The Ride down Mt. Morgan* (1991), *Broken Glass* (1994), *Resurrection Blues* (2002), and *Finishing the Picture* (2004).

Miller has always been an exceptional figure in American literature. Despite all the difficulties of his time, he always defended the freewill of people and the right to live humanely and never hesitated to reiterate his beliefs no matter what the consequences. Apart from the Pulitzer Prize he received in 1949 and many others through his whole career, he was also honored at the Kennedy Center Honors in 1984 for his lifetime contribution to literature and American culture.

2.8.2. About *All My Sons*

Joe and Kate Keller had two sons named as Chris and Larry and they all lived in an American town. Joe Keller as the father of a middle-class family used to have a manufacturing plant with his partner called Steve Deever. They were manufacturing airplane parts for the U.S. army. Steve had two children named as George and Ann. Ann and Larry were engaged and making plans to get married. However, the war broke out suddenly and all the boys were registered in the army.

One day, Joe could not go to work as he had the flu and was not feeling well. Then an unfortunate event happened, and some defective airplane parts were not controlled meticulously and transported to them, and Steve did not exactly know what to do with those parts at that moment and decided to call Joe. Joe told him to weld the wrecks and ship them out, which is what Steve did.

After some time, a disaster occurred, and twenty-one planes crashed because of the defective parts that they had sent to the army. Because of this, twenty-one pilots were killed. Then they were arrested for allegations of murder. In court, Joe did not accept that Steve called and warned him about the incident, so he was released, but Steve went to jail. Hearing this, Larry was filled with shame and deep sadness. He wrote a letter to Ann saying that she should not wait for him any longer and then he went on a mission with his plane never to turn back. He went missing and no words were heard of him since.

Three years passed and many things were forgotten except one thing. Kate did not forget his son Larry, thinking that he was still alive. However, the rest of the family believed that Larry was dead and would not be able to come back. In the meantime, Chris and Ann, who was away in New York, were writing to each other. One day, Chris invited Ann to their house and planned to propose to her, which Kate was fiercely opposed to. Kate inconvincibly believed in Larry's being alive and came up with some superstitious explanations for her hope. Also, she did not want to believe that Larry was dead because if it had been that way then it was because of Joe's fatal mistake about the defective airplanes part, which would make Joe the murderer of his own son.

Ann arrived at the Kellers' house but was not welcome by Kate Keller. Chris was determined to make this marriage possible, so he quarreled with his mother. By the way, George, the brother of Ann, showed up in order to convince Ann not to marry Chris because he believed that it was Joe Keller that put Steeve, their father in jail. Before George came in, he had gone to see his father in jail. He became clear on the fact that his father was innocent and it as all Joe Keller's fault. Therefore, he did all he could do to stop this marriage, so he almost got into a fight with Chris. During a conversation, Kate accidentally confessed that Joe Keller had never been sick for fifteen years, which made Joe's claim of sickness void. Upon this, George was entirely sure about his father's innocence, and Chris began to suspect that his father was responsible for all the deaths.

Disappointed and heartbroken, Chris yelled at his father and blamed him for acting inhumanely and not taking the responsibility of his action. Seeing their family shattered, Kate went to talk to Ann to make her believe that Larry was still alive and give up on Chris. Having kept it secret for three years, Ann opened up an envelope out which she took a letter, which was written by Larry. In the letter, Larry expressed his deep sorrow and shame over the deaths of soldiers and declared that he would go on mission with his plane and did not intend to come back. He told Ann not to wait for him any longer if he was reported missing. This is what happened after Larry took that flight and he never came back.

Kate was totally devastated upon reading the letter and told Ann not to show the letter to Chris and Joe, which Ann declined to do so. Chris was informed about the letter and thought what had to be done at that moment. He could not decide whether to send his father to jail or keep it a secret. Eventually, he decided not to report this to the police, but he was so frustrated that he now refused to marry Ann thinking that the past would follow them. He thought that the best thing was to leave the town and the family.

Then Joe entered the house and Ann read the letter once more to make it heard by everyone. Seeing that Larry put the blame on his father and committed suicide, Joe told them that he would go to the police to make himself arrested. He went inside the room to take his jacket but shot himself.

2.8.2.1. Characters

2.8.2.1.1. Joe Keller

The father of the family, Joe Keller owned a company that produced plane components at a time when the World war was storming the whole world and the U.S government was in a terrible need of war industry. Joe Keller was one of those businessmen that took advantage of the situation and he made wealth with his partner Steve Deever. However, there occurred a series of unfortunate incidents that led to the downing of many planes which carried the parts produced at Joe and Steve's company. Following the investigation, Steve was found guilty, and Joe was released. This incident formed the core of the play. Joe seemed only to care about the future of his son Chris that survived the war unlike his older brother Larry, one of the victims of the war. Joe seemed to have forgotten Steeve and lived in a moral isolation he created for himself accusing Steeve for the misconduct. Joe is one the main characters and represents both the victim and the implementer of the wild capital world at the time. Therefore, he is supposed to endure the long-lasting moral fight inside himself, and suspicious fingers pointed at him from outside.

2.8.2.1.2. Kate Keller

The mother of the family, Kate was completely committed to the unity of the family desperately believing in the return of his lost son. She seemed to have no other goals but to see the family altogether once more. She was strictly opposed to the marriage of Chris with Ann who was the fiancé of Larry that went lost in the war. She supported her husband and made him believe that he did the right thing.

2.8.2.1.3. Larry Keller

The oldest son of the family, Larry never appeared in the play, yet had great influence. Just like Chris, Larry joined the army and flew planes for the Air Force. Shortly after the scandal about the faulty components, which led to the deaths of more than twenty pilots, exploded, he felt so big grief at his heart that he thought

of ending his life by going on a suicide flight. Before that, he did not forget to write a letter for Ann, his fiancé, to confirm that he would not come back and that was the last contact they had. Towards the end of the play, Ann revealed the letter to stop Kate from misinterpretations and desperate hopes.

2.8.2.1.4. Chris Keller

The younger son of the family, Chris was responsible for the company works alongside his father. He and his father already left hopes about Larry's one-day showing up at home. Therefore, he did not think it would be a problem to marry Ann, for whom he had strong feelings. However, Chris could barely ignore his mother's firm belief in Larry's being alive. He and Ann were in a struggle to have a happy marriage leaving the common and chaotic past their families shared. Nonetheless, they suffered the tragic unfolding of events. In the play, Chris symbolized the flag carrier of the American Dream, never to reach it intact.

2.8.2.1.5. Ann Deever

The old fiancé of Larry, Ann appeared in the play as a girl who could not part with her past life together with the Kellers. Upon the death news of Larry, she moved to New York and after some time started to get in touch with Chris, which turned into a love affair not long before. She loved Chris but was confused by her brother George's instant visit to the place. She wanted George to agree to their future marriage but could not convince him that way. Ann could be shown as another victim of the tragedy as she had to face sins of others.

2.8.2.1.6. George Deever

The son of Steve Deever, George believed in his father's guilt for a long time. One day, he went to visit his father in jail and changed his opinion about the catastrophic accidents. After that, he put the blame on Joe Keller and did not want his sister Ann to marry Chris. He became a lawyer and came back to the city as a totally changed and uncompromising man.

2.8.2.1.7. Dr. Jim Bayliss

Living in the same neighborhood with the Kellers, Jim Bayliss works as a doctor but does not actually like his work. His main motivation is to meet the needs of his wife Sue who puts so much pressure on him to have high a standard life. Jim sets one example of millions that struggle to escape the wild order imposed by the capitalism in the country.

2.8.2.1.8. Sue Bayliss

Dr. Jim's wife, Sue has close relationship with the Keller family. She portrays a curious woman that wants to learn any kind of developments in the neighborhood. She is fond of money and believes that it is one of the most important elements in a happy marriage.

2.8.2.1.9. Frank Lubey

Another neighbor of the family, Frank is important character in the play as he is the background force behind Kate's delusionary belief in her son Larry's being alive. He claims that Larry will someday come back alive, which is bought by Kate wholeheartedly.

2.8.2.1.10. Lydia Lubey

Wife of Frank, Lydia is one of the minor characters that has little place in the plot. There used to be a love affair between her and George before George joined the army.

2.8.2.1.11. Bert

Another minor character, Bert is a small boy living in the same neighborhood. He plays a "lock-up" game with Joe pretending that there is a jail in Joe's house's basement. It is shown as a hidden message that there is something suspicious with Joe.

2.8.3. About *Death of a Salesman*

The sixty-year-old salesman, Willy Loman lived together with his wife, Linda and they had two sons, Biff, the elder one, and Happy. Willy worked as a salesman who spent most of his time on the roads visiting cities and seeking new opportunities to sell goods. However, life was not so easy to him in recent years, and he felt quite exhausted not only because he got older but also he had to go on paying the monthly debt for their house. One day, when he was coming back home, he nearly drove off the road and barely remembered his trip. He told this to his wife, who got really worried about his husband. Willy thought that being on the roads was no longer something that he could stand, but he assumed his boss, Howard Wagner did not like him, so would not listen to him.

Willy's relations with his sons were so intricate as to the point that he and Biff frequently quarreled like two strangers. Willy always had high expectations on his sons, who, he claimed, had superior potentialities waiting to be poked. However, his sons and Biff, in particular, did not welcome their father's being so imaginative about themselves. Unlike Happy, Biff did not have a decent job and was fired from many as he could not bear taking orders from people whom he regarded as weak. Happy, though, had a life that seemed to be full with only one exception, the right woman. He liked flirting with women but was in search of a woman with a personality like his mother, Linda.

With a flashback to the early life of the Loman family, Willy with his two teenage sons were sitting on their yard and chatting with each other. Willy was talking about his dreams about having his own business one day and claimed to be even bigger than his friend and major competitor, Charley. Willy boasted about his contact with the mayor and some other influential people. Then Bernard, son of Charley, came in and told Willy that Biff was going to fail in Math class. Willy did not appreciate Bernard's remarks on Biff and reprimanded him. Willy told his sons that Charley and Bernard were not liked by people, whereas he and his sons had the personality that really mattered and was worth admiring.

With another flashback to an earlier time in the past, Willy was in a hotel room with another woman in Boston. Willy told her how lonely he was on the roads and the woman was interested in Willy as she said she loved Willy because of his sense of humor and personality. Linda and the sons were not aware of Willy's love affair with that woman. However, this relationship deteriorated Willy's already deteriorated mind and made him behave Linda badly. When they discussed about their sons, Willy was offensive towards Linda and did not approve of how she handled life and things. Even though Linda was heartbroken, she never made an opposing sound to his husband. Contrarily, the sons were not in favor of Willy's attitude.

Back in the present moment again, Willy, sitting together with Happy, was telling how regretful he was for not joining with his long-gone brother Ben on his quest to Alaska where Ben had made a great fortune in diamond mines. Seeing that his father was full of sorrow and regret, Happy promised to make him retired. At that moment, Charley came in and sat down with Willy on a card game. During the conversation, he offered Willy a job at his place, which sounded insulting to Willy. Willy did not take the offer and objected to being in bad condition and claimed that life would be better in the days to come. Then Willy hallucinated that Ben had come and asked him questions about their mother. Charley was stunned to see Willy hallucinating and left the place. Because Willy was always in a competition with Charley, he felt himself so much under pressure when Charley was around. The pressure hit his psychology so deeply that he went far away from the reality of life.

Linda told the sons that their father had committed a suicide by driving his car off a bridge and hooking a tube up to the gas heater in the basement. Seeing the psychological collapse of their father, the sons decided to be more thoughtful toward their father. Especially Biff vowed not to fight with his father again and by getting help from Bill Oliver, found their own company together with Happy, which made Linda so happy.

One day, Willy made his way to the office of Howard Wagner, his boss to talk about a shift in his position as he could not bear the burden of driving and the long

tiring roads. However, Howard did not take him seriously and denied his desire. Feeling so disappointed, Willy said that the personality or their long-lasting friendship did not have an influence on Howard. This situation made him so angry that he yelled at Howard, as a result of which he was fired from the job. Willy went to talk to Bernard, son of Charley about the situation. Bernard seemed to be very busy as he was a successful businessman and was expecting a baby. Nevertheless, they talked for some time. Willy wondered how Biff turned out to be a loser and Bernard a successful man as he was now. Bernard had the same curiosity and asked the question why Biff had not gone to summer school for the Math class he had failed. Apparently, Bernard suspected something because all the bad things happened to Biff when he visited his father in Boston. Indeed, the teenage Biff had caught Willy with another woman in a hotel room. Though Willy tried to make up a story for that, Biff got the idea that his father was cheating on his mother, which destroyed him and his future plans as well.

On a scheduled meeting at a restaurant with Biff and Happy, Willy arrived at the place and searched where they were sitting. Happy was flirting with a lady and spoke very highly of Biff. By the way, Biff's meeting with Bill had not ended well. Then Willy arrived at their side and started to talk to Biff, but it was not long before they got into a fight once more. Happy accompanied by two ladies, called to Biff to join with them and pretended not to know Willy at all.

Willy came back home and made himself busy doing planting in the yard. The sons also returned from their date. While planting seeds in the yard, Willy imagined talking to Ben again. He told Ben if he had died, hundreds of people would come to his funeral. Ben tried to convince him that it was an act of cowardice and silly. Biff did not take it any longer as he saw his father talking to himself for a long time. He decided to face the difficulties he had with his life and the problems with his father. He confessed that he had been put in jail for three months and said that he and his father were not special people, only a dime a dozen, which Willy objected to. Biff started to cry for his father, which made Willy happy.

In the end, Willy killed himself and unlike his expectation, only Biff, Happy, Linda and Charley participated in his funeral. Ironically, that day was the last payment they did for their house. Biff and Happy vowed to work together in order to show that their father had not died in vain and prove that dreaming was an inevitable part for the life of a salesman.

2.8.3.1. Characters

2.8.3.1.1. Willy Loman

The protagonist of the play, the tragic hero Willy Loman led a miserable and delusionary life and was suffocated by the financial hardships of the time. He worked as a salesman yet lost his strength he had in his youth. The mounting economic problems alongside with the waning hopes as to future led him to lose control and be devoid of reasoning. Even though he seemed to be happy with his wife Linda, he did not have a healthy relationship with his two sons Biff and Happy who began to be suspicious about his negatively changing mental state. It is seen that both sides have exchanged criticism against each other, which echoes the overall suffering of the family.

2.8.3.1.2. Linda Loman

The loving wife of Willy, Linda was usually in the struggle of covering the unease in the family. She always depended on Willy and encouraged him to do as he willed, thinking that he would reach out to his goals in the end. Even though Willy did not return the same thoughtfulness, Linda only cared for the unity and the best of their family. She also acted like a bridge between Willy and the children, yet always at Willy's side.

2.8.3.1.3. Biff Loman

The elder son of the family, Biff had ups and downs in his life. Initially a successful boy at school and a charmer for the girls, Biff lost his faith at school and motivation in success and developed a trauma upon seeing his father with another woman. The incident deeply affected him, causing serious distancing from his father. He

became wildly critical of his father's highly optimistic goals and started to plan another life in somewhere else. On the other hand, he had a good relationship with his mother and brother. Biff could be seen as a tragic figure as he had to repress a traumatic experience throughout his life which made him distrustful.

2.8.3.1.4. Happy Loman

The younger son of the family, Happy, as his name suggests, had an optimistic sense of evaluation of things. Though not doing well at his job, he pretended to perform well and cared to have a good impression on other people. Resembling his father in having goals beyond reach, Biff dated girls and always looked for fun. He was also aware of his father's deteriorating situation which seemed to get more serious day by day. He had a good relationship with his mother and brother.

2.8.3.1.5. Charley

Charley lived nearby the Loman family. He owned his own business and succeeded in his job. He and his son Bernard were unlike Willy and his sons Biff and Happy. Charley and his son believed in hard work and worked hard to get their things done. Charley seemed to be the archrival for Willy as they shared the same ambitions in life; however, only Charley made his way to the top. Nevertheless, Willy saw him also as his only friend.

2.8.3.1.6. Bernard

Charley's son, Bernard was at the same age with Biff and Happy. He was so ambitious in classes that he went to university and became a successful lawyer. Initially, he did not show up as a self-confident and determined person but ended up successful thanks to his belief in hard work. He and his father Charley represented the fortunate side of the American dream unlike the Loman family who were doomed to failure in the end.

2.8.3.1.7. Howard Wagner

The boss of Willy, Howard owned the sales company where Willy had been working for a long time. Howard's father and Willy were close friends in the past when Howard was a child. After his passing, Howard took over the company and things started to change in time. As Willy got older, he got weaker and poorer at performance, thus had to depend on their mutual past. However, the wild capital system threw Willy out of the system and made it impossible for him even to pay his bills. Howard represented one example of the harsh face of capitalism in the country.

2.8.3.1.8. Ben

The dead brother of Willy, Ben did not actually take role in the play, but only was seen in Willy's delusions. He reminded Willy of his childhood and youth where things were easier to sort out for him. Willy used to tell his sons stories about Ben as he was a successful and admirable person.

2.8.3.1.9. The Woman

The unnamed woman, the mistress of Willy, appeared at only one instance where she and Willy were seen together by Biff. Biff barely tolerated the trauma and was negatively affected in the years coming.

2.8.3.1.10. Stanley

The waiter at the restaurant, Stanley seemed to be friends with Happy who was fond of girls. He was one of the minor characters in the play.

2.8.3.1.11. Miss Forsythe and Letta

The two ladies who met Biff and Happy at the restaurant got to the place upon a 'call'. The ladies did not have much place in the play, just an ambition to reach for the boys.

2.8.3.1.12. Jenny

She was Charley's secretary and had almost no appearance in the play.

2.9. Translators of *All My Sons* and *Death of a Salesman*

All My Sons were translated into Turkish three times by the following translators; Ülkü - Aykut Tamer in 1963, Tülin Yerdelen in 1996 and Ülkü Tamer in 2010.

2.9.1. Ülkü Tamer

A translator, poet, journalist and an actor, Ülkü Tamer was one of the influential thinkers of the 21st century Turkey. He lived a life of eighty-one years that was full of literary work and philosophy. He translated more than thirty plays through his whole life, all of which became successful translations and were appreciated by other scholars. In 1965, he was awarded the best translator prize by Turkish Language Association. Ülkü Tamer also produced several iconic poems such as *Güneş Topla Benim İçin*, *Üşür Ölüm Bile* and *Ağrı*. He made the translation of *All My Sons* once again in 2010 but by himself this time.

2.9.2. Ülkü – Aykut Tamer

Aykut Tamer, Ülkü Tamer's brother, was also a translator and they translated *All My Sons* together in 1963. However, Aykut was not so successful a translator as his older brother.

2.9.3. Tülin Yerdelen

Tülin Yerdelen made the translation of *All My Sons* in 1996, published by Ilke Publications. There is not much information about the translator in open sources, yet.

Death of a Salesman was translated into Turkish three times by the following translators; Orhan Burian (1952), Müge Ayşe Saraç (1994) and Aytuğ – Yunus Emre İz'at (2010).

2.9.4. Orhan Burian

An academician, lecturer, critic and a translator, Orhan Burian was one of the influential scholars in Turkish literature, who made successful translations of Shakespeare's iconic works such as *Hamlet*, *Macbeth*, *Othello* and *As You Like it*. He was awarded many literature prizes in his lifetime and wrote a lot of essays on English philology.

2.9.5. Müge Ayşe Saraç

Müge Ayşe Saraç made successful translations of famous books such as John Steinback's *Pearl* and Miller's *All My Sons*.

2.9.6. Aytuğ – Yunus Emre İz'at

Translating *All My Sons* together with Yunus Emre İz'at, Aytuğ İz'at, an academician, also made successful translations of famous plays such as *The Glass Menagerie* by Tennessee Williams, *The Little Foxes* by Lillian Hellman and *Racing with the Moon* by Robert, E. Ingham together with Emre İz'at.

3. METHODOLOGY

3.1. Data Collection

This study is carried out to evaluate translation process of directive speech acts from English to Turkish within the examples of two well-known and widely-performed dramas of Arthur Miller, *Death of a Salesman* and its three respective translations by Orhan Burian (1952), Müge Ayşe Saraç (1994) and Aytuğ İz'at – Y. Emre İz'at (2010) and *All My Sons* and its three respective translations by Ülkü - Aykut Tamer (1963), Tülin Yerdelen (1996) and Ülkü Tamer (2010). The reason for using dramas at the center of the study is because of the fact that dramas provide the opportunity to do multidisciplinary research in the field of literature, linguistics and translation. More importantly, the dramas in question are supposed to present a lot of conversations among characters with specific social status and background relationship, which helps attain a translational assessment regarding the illocutionary force of speech acts. It may well be claimed that translators might ignore the power of directive sentences and lose the original, intended meaning. As a result of that, there may be some unforeseen changes in the forms of directives, which may also lead to changes in the social relations among people. Requests, orders, suggestions, offers and advice are all different variations of directives people direct at each other in appropriate conditions. In case of a shift in the forms of each directive, misunderstandings may erupt, and it eventually breaks the social designation of the author along with linguistic politeness level of every utterance made by locutors, which proves to be worthy for an empirical study in translation studies.

In the study, qualitative research method is applied with sixty-three examples of different contexts of situations in total, all of which belong to the directive type of speech acts and stand for a specific example of the kind. The strategy of choosing the examples of registers is a random one, so some of the examples manifest similar translator choices and some others implement varying preferences. Each source register and target register is evaluated independently from each other so that it is possible to assess the consequences of linguistic and lexical preferences of translators at the same chart. The sixty-three registers extracted from the plays

are chosen randomly and the numbers of each directive speech act are not equal. It would not be surprising to expect that requests include more acts of politeness; therefore, there are more examples of requests than the suggestions, offers, orders and advice.

Soon after naming the linguistic strategies adopted in specific registers by the author and the translators in the plays, an inter-coder reliability test was implemented to have the so-called strategies ratified by other coders who have similar educational background to the researcher of this study. Applied to find out the accuracy level of the analysis, intercoder reliability has the goal to test the researcher's decisions and give him a second opportunity to recheck his grouping or definition of the problem in case the coders should find "weaknesses in research methods, including the possibility of poor operational definitions, categories, and judge training" that indicates high levels of disagreement between coders (Kolbe, Burnett, 1991: 248).

For that purpose, the coders were handed a document beforehand clarifying the basics of the four super-strategies of politeness (Brown and Levinson: 1978). Then a brief oral presentation was also provided to the coders so that they could have opinions about the field, mode and tenors of the registers. After the briefing section, the coders were requested to analyze each register separately from each other so that they could identify register differences made across the three translations. Then they were asked to write the super strategy they thought had been applied by the author and the translators. The coders manifested varieties in only few instances and majority of decisions were found to be the same. Out of 44 evaluations of registers, only 5 instances showed different approaches by the coders, which is an acceptable ratio for the research validity.

3.2. Politeness Strategies

The main criteria in defining politeness strategies for contrastive analysis in the study are established by Brown and Levinson's groundbreaking work (1978) in linguistics. Even though a lot of opposing voices have been raised against Brown and Levinson's allegations of universality, the theory of politeness is almost utterly

credited to B&L as could be seen in numerous academic works produced in this specific field. The strategies they put together have composed the major criterion in analysis of both linguistic and sociological research. Cooperative principle put forth by Grice is closely favored by B&L and indeed plays a critical role in what makes B&L's theory of politeness universal. As indicated earlier by Grice (1975), people conventionally pay attention to speech events they take part in and care for being understood and mutually accepted as Goffman (1967) mentions in the context of face. B&L define face as "the public self-image that every member wants to claim for himself" (1978: 61). Whenever there is a social interaction between people, the risk of a face threatening act automatically emerges. Reasoning between the types of face, B&L (1978) know and assert that face is something vulnerable and may be harmed at any time in the case of a want or desire, which makes it obligatory for the members of a society to save it. B&L put forth two basic types of face people equip themselves in accordance with varying contexts:

- a. *negative face*: the want of every 'competent adult member' that his actions be unimpeded by others.
- b. *positive face*: the want of every member that his wants be desirable to at least some others (1978: 62).

Behind the use of politeness strategies there exists various social motivations and B&L say, "they operate as social accelerator or social brake for decreasing or increasing social distance in relationships, regardless of the FTAs" (1978: 93). Functioning like social accelerator or social brake, these strategies are basically divided into two groups like positive and negative politeness. When positive face is adopted for a want, the speaker seeks to be approved of and admired by others. On the other hand, negative politeness is usually applied when people care very much about social distance and hierarchy between them and others. Leech states that the function of negative politeness is "mitigation, to reduce or lessen possible causes of offense" (2014: 11). Hence, a more effective preservation of face requires the application of negative politeness strategies. Watts specifically touches on the aims of the aforementioned types of face by his definition: "Politeness strategies will therefore be those which aim (a) at supporting or

enhancing the addressee's positive face (positive politeness) and (b) at avoiding transgression of the addressee's freedom of action and freedom from imposition (negative face) (2003: 86).

Expressing her vision about politeness, Mills (2003) does not differ from the rest of theoreticians in terms of the essence of the two concepts. She states that "positive politeness is concerned with demonstrating closeness and affiliation (for example, by using compliments); negative politeness is concerned with distance and formality (for example, through the use of apologies, mitigation, and hedges) (2003: 59).

It is known that in social interactions, it is mostly up to the linguistic skills of people in maintaining and saving reciprocal faces. At this point, B&L suggests several strategies in order to avoid face threatening acts. In order to minimize the risk of threat upon the hearer, B&L (1978) suggest four super strategies to follow which he demonstrates in the following diagram:

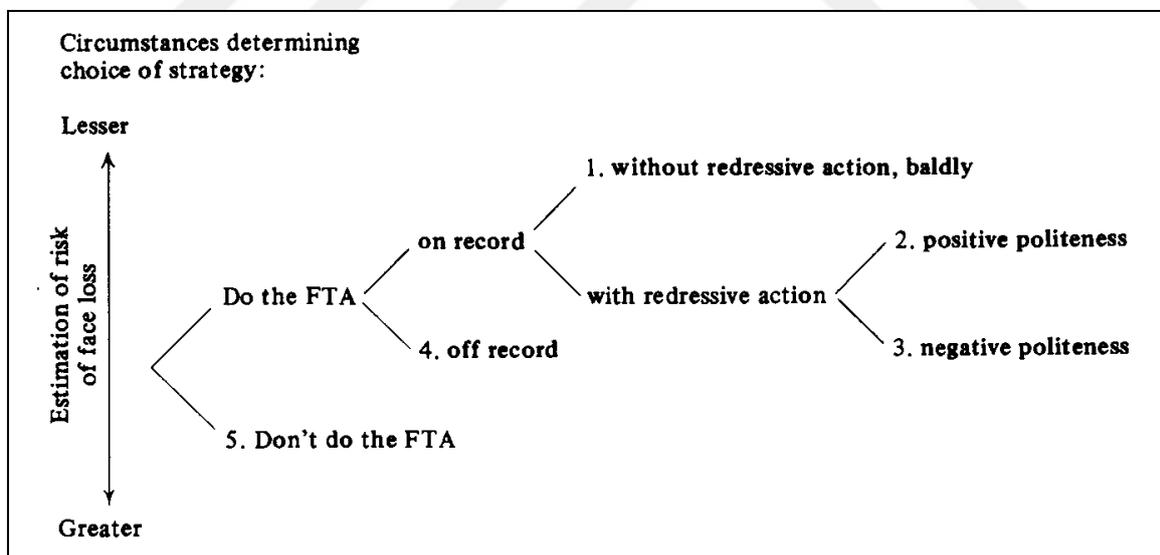


Figure 3.1. B&L's strategies to minimize risk of face loss

3.2.1. Bald on record

Depending on Grice's maxims of quantity, quality, relation and manner, B&L (1978) suggest that bald on record is the purest form of wanting something. The speaker directly asks for what he or she wants and comes face to face with the

hearer. The hearer is left no space to run away because the speaker is “sincere”, “perspicuous” and “relevant” in his words (1978: 95). Also, he avoids using more words than necessary, which makes him right to the point. Leech claims that the use of imperatives and direct commands is mostly seen in this strategy, and he names this strategy as “the biggest risk for face” (2014: 33). Even though being bald on record seems to be the least polite way of wanting something, its use may vary according to what users apply it in what context. Focusing on the instructions, a type of imperative, Leech puts the situation:

As both instructor and instructee are assumed to share the same goals, instructions are not generally face-threatening in the way commands or requests often are, so there is no need to avoid using the bald-on-record imperative, as in these street directions: *Go on to the second set of traffic lights, and then turn left, OK?*(2014: 137).

If the hearer is exposed to an imperative which he definitely benefits, then he or she will tolerate the baldness and directness of the speaker. However, Watts puts forward that requests are also applicable via going on record but as a continuum of an ongoing interaction and adds “If you want to offer a second cup of tea to a guest, you are more likely to say *Have another cup of tea* than *Have another cup of tea, will you?*” (2003: 192). In this example, if the speaker really wants to serve another cup of tea to his or her guest, he does not necessarily use a tag question because the context will not allow that. Apart from the requests made in the middle of an ongoing interaction, the strategy of bald on record is preferred under urgent conditions where time critically matters, for example the imperative ‘*watch out*’ signals an urgent situation (B&L, 1978: 95, 96). The form of an imperative, as a common representative of bald on record strategy, is in close connection with the context of a speech event and the cost-benefit relationship between speakers and hearers is one major factor in the degree of politeness.

3.2.2. Positive politeness

Mullany defines positive politeness as “redressive action directed towards the addressee’s positive face, demonstrating that the hearer’s wants or needs are thought of as desirable” (1999: 120). In this sense, softening speeches is a technique frequently applied because special care is shown in order to refrain from

harming others' face. In addition to Mullany, B&L state that "redress consists in partially satisfying that desire by communicating that one's own wants (or some of them) are in some respects similar to the addressee's wants" (1978: 101). B&L (1978) put forward many strategies of positive politeness such as attending to hearer's wants, exaggerating, intensifying interest to hearer, using in-group identity markers, seeking agreement, avoiding disagreement, asserting common ground, joking, conveying that speaker and hearer are cooperators and fulfilling hearer's wants.

Similar to B&L, Goffman (1967) asserts that protective maneuvers are necessary to preserve the 'line' among people, drawing attention to the importance of respect and politeness. In order to assure the preservation of others' face, Goffman states that one "employs courtesies, making slight modifications of his demands on or appraisals of the others so that they will be able to define the situation as one in which their self-respect is not threatened" (1967: 17). Moreover, he suggests "a joking manner" be adopted so that hearers will not be offended by speakers' wants. In addition, Holmes (1995: 5) defines politeness as showing respect to others and minimizing imposition in order not to offend them. What Goffman and Holmes see as the key to face-work is the lack of imposition on linguistic basis and the effort to find common ground. B&L state that "positive-politeness utterances are used as a kind of metaphorical extension of intimacy, to imply common ground or sharing of wants to a limited extent even between strangers who perceive themselves, for the purposes of the interaction, as somehow similar" (1978: 102).

Another important factor that has to be stressed about the general functions of positive politeness is the abovementioned in-group identity markers, namely the address terms. Accordingly, an appropriate address term is chosen and used to address people to compose a mitigating effect on the want or desire. The following example from B&L is a request made in the form of an imperative, softened by a tag question: "Help me with this bag, will you luv/son/pal?" (1978: 108). In this example the words luv, son and pal are informal words used mostly in daily speech among people with close connection. However, it cannot be claimed that all address terms work for positive politeness, which is clearly demonstrated in the work of Keeffe, Clancy and Adolphs (2011):

Level of formality	Category	Example	Politeness strategy
<i>Informal</i>   <i>Formal</i>	<i>Endearments</i>	<i>honey, baby, love</i>	<i>Positive politeness</i>   <i>Negative politeness</i>
	<i>Family terms</i>	<i>Mammy, Daddy, son</i>	
	<i>Familiarisers</i>	<i>mate, man, folks</i>	
	<i>First names familiarised</i>	<i>Brad, Jen</i>	
	<i>Full first names</i>	<i>Bradley, Jennifer</i>	
	<i>Title and surname</i>	<i>Mr Holmes, Dr Watson, Professor Moriarty</i>	
	<i>Honorifics</i>	<i>sir, ma'am, your honour</i>	

Figure 3.2. Semantic categorization of address terms

Much as being semantically designed, such classification of address terms seems to be valid for the measurement of politeness in English, at least. However, it cannot be alleged that the same protocol will provide the same results in other languages due to the natural discrepancy among languages. To give an example, in Turkish, there is a clear-cut difference between the singular pronoun 'sen', meaning the singular 'you' and 'siz' the plural 'you' in English. The difference has a sociological base which needs to be examined because it is also a matter of politeness in Turkish. Studying the social projections of 'sen' and 'siz' in Turkish society, Hatipoğlu deduces:

distance, or rather lack of it, was the most frequently quoted social meaning of SEN in this study. Informants mentioned this meaning 200 times and they stated that in general SEN shows the closeness/proximity or the lack of distance between the interlocutors (2008: 22).

The way of addressing people surely matters in terms of the relations among people as seen from an example in Turkish. While 'sen' has a positive connotation, 'siz' has a negative one. Hatipoğlu considers the use of 'sen' to be a concept for breaking the barriers and a tool for keeping the proximity between the interlocutors (2008: 22). Therefore, the wrong use of one of these pronouns in Turkish would lead to failures in communication and even more serious social conflicts.

Apart from the address terms in, it is clear that the effort in securing positive face in social circles appears to be possible through the complete fulfillment of Gricean maxims, which form the base for a sustainable interaction. It is because of the fact that Gricean maxims (1975) are implemented in order to save face and mitigate possible face threatening acts. While talking about the necessity of having some basic knowledge of face-work, Goffman states that “this kind of capacity is sometimes called *savoir-faire*, diplomacy or social skill” (1967: 13). *Savoir-faire* or diplomacy work well to modify demands and minimize threat on the hearer because it is clearly seen that, by using one or more of the strategies suggested by B&L, speakers seek ways to avoid conflict with hearers. In conclusion, wanting something without offending people is at the heart of positive politeness.

3.2.3. Negative politeness

B&L define negative politeness as “redressive action addressed to the addressee’s negative face: his want to have his freedom of action unhindered and his attention unimpeded” (1978: 129). In this type of strategy, more redress is meant to be used in order not to cross personal boundaries of people. Unlike the strategy of positive politeness, “negative politeness is concerned with distance and formality” claims Mills (2003: 59). In case of a face threatening act, the primary concern is not to be friendly as in positive politeness but to be formal and respectful. Therefore, redress is designated by the speaker in so meticulous way that it may not disturb the hearer, which will eventually lead to face-loss as cited by Goffman (1967). In this sense, Katz asserts that “negative politeness acknowledges and downplays the magnitude of the imposition to show respect for the addressee’s negative face (“if it’s not too much trouble, could you...”) (2015: 49). Being clear in the example sentence given by Katz, the speaker appears to be selective in linguistic terms and attentive in social distance. B&L claim that negative politeness is “the stuff that fills the etiquette books” (1978: 130). Meditating about the universality of B&L’s super strategies and their definition of negative politeness, Leech points out “the supremacy of individual’s wants” (2005: 2). Hence, it could be stated that negative politeness is a kind of shield people wear when they get into a social interaction in which they, as speakers or interlocutors, want others to do what they want. However, it is not as direct as bald

on record strategy and not at the same time as softened as positive politeness (B&L, 1978).

The concept of being conventionally indirect is one of several strategies put forth by B&L for negative politeness. Searle (1976) draws attention to the illocutionary force of utterances which are indirectly made in appropriate conditions. The whole context, including a lot of factors like social status and personal relations, forms the basis of maintaining a face towards other people in touch. However, it is a frequently advocated universal assertion that the more a speech act becomes indirect, the more negative a face turns into. However, it is suspicious from the previous academic research conducted by Leech (1983), B&L (1978) and Blum-Kulka (1987) that indirectness guarantees more politeness. The latter (1987) suggests that the connection between indirectness and politeness lies on a slippery ground and prone to show variations across different cultures. However, despite the existence of variety of cultures, it could be stated that indirectness generally increases the politeness level of an utterance as Leech says, "indirect illocutions tend to be more polite (a) because they increase the degree of optionality and (b) because the more indirect an illocution is, the more diminished and tentative its force tends to be" (1983: 108).

The main strategies of applying negative politeness are as follows (B&L, 1978: 129-210).

- Be conventionally indirect
- Question, hedge
- Be pessimistic
- Minimize the imposition
- Give deference
- Apologize
- Impersonalise S and H
- State the FTA as a general rule
- Nominalize
- Go on record as incurring a debt, or as not incurring H

3.2.4. Off record

This strategy is specifically the most useful one when people do not want to risk their face at all because communication poses natural risks of being not understood or being misunderstood or being rejected. Ogiermann puts forward that “off-record request strategies offer an ‘out’ for both: the hearer, who may refuse to comply with the request by simply ignoring the hint, and the speaker, who can continue the conversation as if no request had been issued” (2009: 192). Most importantly, the use of off-record strategy provides the speaker, who jeopardizes his social identity in wanting something, with two advantages such as “satisfaction of the negative face to a greater degree than that afforded by the negative-politeness strategy and avoiding the inescapable accountability, the responsibility for his action, that on-record strategies entail” (B&L, 1978: 73).

3.3. Register Analysis in Translation

The main analysis tool for the study is the concept of register, which is useful in defining both micro and macrofeatures of the contexts of texts. Briefly defined by Halliday as “a configuration of meanings that are typically associated with a particular situational configuration of field, mode and tenor” register is a set of meanings which evolve out of a certain context upon which a speech event is arranged (1985: 38, 39). The context is the decisive factor in producing the number of meanings that could be inferred by the participants. Halliday proposes a major division of the concept of register as closed and open registers (1985: 39, 40): The former type is basically about the use of language with limited capacity of words, or “restricted language” as suggested by Firth, as seen in the conversations held between the airline pilots and the ground control where there is a fixed range of words to be used, thus fixed range of meanings to have. This kind of register makes it easy to stay inside the register due to its limited language nature. On the other hand, there are more open registers where people are to deal with more relatively open-ended areas of speech events. Halliday stresses that register is something apt to change as new steps are taken forward because each speech event stands as a variety of its own type. In this sense, it is necessary not to go outside the register simply to understand people.

Wittgenstein (1953: 20) states that for a word to have a meaning, it should correspond to something in the real life. Indeed, meaning is in a constant circulation in a speech event led by its participants, who are bound to each other with the cooperative principle, which was previously discussed. Even if a speech ceases, the communication or the understanding between the participants continue to evolve. Meanwhile, the conversationalists tend to create expectations and boundaries in their mind dealing with the topic of the ongoing conversation while struggling to infer meanings from each other. These expectations and boundaries are determined and organized by the concept of register, which is defined by Baker as “a variety of language that a language user considers appropriate to a specific situation” (1992: 15). Baker (1992) points to the linguistic appropriateness and inappropriateness of specific language uses in certain contexts, warning the translators against the possibility of using inappropriate language.

The unity of a text is based on the fact that it is both a coherent and cohesive entity just like a living being. Halliday and Hasan stress that “a text is a passage of discourse which is coherent in these two regards: it is coherent with respect to the context of situation and therefore consistent in register; and it is coherent with respect to itself and therefore cohesive” (1976: 23). The register analysis is compulsory for a genuine analysis in figuring out every aspect of a text, which also stands to be the necessity of its claim to be a text. Gregory draws attention to the importance of register equivalence stating, “the establishment of register equivalence can be seen then as the major factor in the process of translation; the problems of such equivalence, a crucial test of the limits of translatability” (1980: 466).

Analyzing the concept of politeness in the field of translation makes it compulsory to take a variety of dimensions into account. As each situation is unique in its own sphere and peculiar to its own circumstances, there needs to be a more comprehensive approach to be implemented for every single speech event or any example of communication for the purpose of keeping the cohesion of the text intact. In this sense, Hatim and Munday point to the role of register as “an important sociolinguistic and semantic concept with pertinent relevance to

translation. Consistency of register together with what has been referred to as internal cohesion is what makes a text hang together, function as a unit in its environment” (2004: 191). Cutting off the bond between the context and the speech may lead to the loss of the cohesion, which, in the end, might not generate the required functional equivalence. In order to realize a real functional equivalence, register analysis is to be performed. Yetkiner states that

for a comprehensive discourse analysis of a text it is necessary to do register analysis in order to analyze the textual content from a linguistic aspect, and to distinguish the stylistic differences and to uncover all intertextual dynamics inside the text (2008: 36).

First, it is necessary to underline the importance of register in translation works. People speaking according to regional and social characteristics act in compliance with the dialect rooted in that specific community. However, register fills all possible loopholes emerging from speech misunderstandings and meaning deviations. Hatim and Mason state that “register consequently carries all kinds of intended meanings and thus functions as the repository of signs, whose range of semantic as well as rhetorical values is intuitively recognized by all textually competent speakers of a language” (1997: 83-84). Register highlights the functionality of language and the flexibility of the users.

In addition, a register analysis needs translators to keep a continuous eye on the above-mentioned characteristics of a speech event and arrange themselves in their constant pursuit of naturalness and accuracy. Hatim and Mason (1997) pay attention to the possible variations that may occur in the course of events at a literary text. It is because of the fact that characters in a literary text or a drama may change their behaviors towards each other, and the concepts of formality or informality may sometimes be too subtle to analyze. In this sense, they explain the crucial role of register analysis as follows:

The need to be aware of variation and of the underlying motivations becomes even more urgent in domains such as literary analysis or literary translation, where some of the most elliptic or opaque forms of utterance (hence the easiest to overlook) come to occupy a crucial position in the literary work, serving as important clues in the portrayal of a certain scene or persona (1997: 84).

The variation that could occur through the flow of the text seems to be a challenging factor for the translator. The translator of a text should adapt a strategy that will not be contradictory to the general characteristics of one character. However, tenor variations could also be seen, which means that each tenor stands to be a distinctive individual and thus, may show some discrepancy going against the conventionalized idea in the translator's mind about that specific character. Hatim and Mason suggest that the recurrence sense must be sustained even if some individualistic mannerisms may show up (1997: 85-86). Therefore, they claim that it is best when *idiolects* are created by the translators about each tenor and it is only possible not only with the core theory of register analysis but with a more pragmatic approach stating that "each communicative act is intended, not mere dialectal reflex" (1997: 86).

3.3.1. Context of Situation

The importance of developing a pragmatic approach in translation studies lies in the need of an overall preservation of meaning and the 'context of situation' surrounding all speech events in the text. The context of situation, as a term, was first coined by Malinowski (1923), who, an anthropologist, was trying to do translation from primitive languages the linguistic systems of which were radically different from English. His most remarkable gain from this effort was to understand that the key to translating a text from a totally different culture could only be thanks to understanding that culture. Indeed, Malinowski (1923) regarded the context of situation more or less the same phenomenon as context of culture; however, the latter refers to a higher, more external layer that surrounds the context of situation.

The concept continued to be discussed by scientific community and influenced several linguists across the world. One remarkable theory was developed by Firth (1959) who created his own 'phoneme theory'. By this theory, he prioritized the importance of phoneme analysis as the primary tool for linguistic research. Senis explains Firth's position over the subject: "a phoneme is thus a functional phonetic unit that may take on lexical and grammatical functions and which is made up of sound variations relying on social or situational contexts" (2016:278). Firth (1959) posits that context of situation is a variable shared by people possessing common

language codes, thereby allocating them a distinct advantage over decoding incomplete sentences or not fully pronounced words. However, Firth accepted that his phoneme theory, on its own, would not be sufficient to answer to the questions of analyzing other language systems such as Sanskrit or Chinese and he, therefore, had to denounce this theory at last saying: “meaning must be sought ‘at all levels of linguistic analysis’ through the context of situation” (1951: 192).

Hymes (1967) also contributed to the discussion of the subject opening a new horizon with his systematization of context of situation. In trying to create a speech community, Hymes (1967) suggested the analysis of the following: the form and content of the message, setting, participants of speech, genre, norms, medium and intent as the basic criterion to properly draw out the ‘ethnography of speech’.

Halliday and Hasan (1985) define text as “language that is functional” (1985: 10). By this definition, it is claimed that text is a social being not only because the text producer is a social being who cannot isolate himself while writing a piece but also the text itself creates its own net of meanings as it is set to be produced. As to the field of translation, textual analysis of the source text, textual profiling indeed, is one indispensable duty for translators. House argues that:

For the particular purpose of establishing functional equivalence between an original text and its translation text, the original needs to be analysed first in such a way that the equivalence to be sought for the translation can be stated in detail (2015: 27).

House points out the need for a textual profiling to attain the functional equivalence between the source and the target texts, which can only be possible through transferring the context of situation from the source as well. The preservation of context of situation in the process of translation requires conquering the fundamental dimensions of context. Hatim and Mason (1990) display the various strands of text in context:

Register Membership	Intentionality	Intertextuality
(communicative transaction) User (dialects etc.) Use (Field, Tenor, Mode)	(pragmatic action) Speech Acts Inference Implicature	(semiotic interaction) Socio-culture Socio-textual practices Text, Genre, Discourse

Text, Genre and Discourse Typologies Structure Texture

Figure 3.3. The three dimensions of context, adapted from Hatim and Mason 1990

Each element helps the contextual structure of the text be built up, thus they become interrelated to each other at the same time. Dealing only with the register and putting aside the intentionality and intertextuality may lead to wrong evaluation and miss some parts of the source text's essence. Arguing that translational equivalence is not only linguistic or semantic, Widdowson states "we cannot of course, by definition establish pragmatic equivalence by considering isolated sentences but only by considering what utterances count as in context" (1979: 105). He highlights the significance of developing a broader concept of equivalence and points to the context as indispensable phenomena for translation.

3.3.2. Field, Tenor and Mode

Halliday, as the forerunner of the term 'register', defines it as "functional variation in language" (1989: 44). He puts function at the center of his language analysis and puts forward three variables called as field, tenor and mode as the major elements needed to understand language as it is practiced among people. Halliday states that these variables basically respond to the following questions "what is going on; who are taking part; and what role the language is playing" (1989: 44).

Halliday and Hasan (1985) revealed the primary constituents of register by categorizing the context of situation into three subtopics as field, tenor and mode. Register basically answers to the analysis of a text, as it encompasses a holistic approach to all factors, that is, the entire environment that lives both inside the text and outside the text. Munday explains the significance of these three variables:

Each of the variables of register is associated with a strand of meaning. These strands, which together form the discourse semantics of a text, are the

three metafunctions: ideational, interpersonal and textual. The metafunctions are constructed or realized by the lexicogrammar, that is the choices of wording and syntactic structure (2008: 91).

The analysis of field, tenor and mode paves the way for the thorough understanding of the meaning of a 'text'. The ideational, interpersonal and textual meaning form the lexicogrammar to be chosen and implemented in the text. However, the genre, defined by Munday (2008: 90, 91) as "the conventional text type that is associated with a specific communicative function, for example a business letter", must initially be determined because it is directly bound to the sociocultural environment in which the text is produced. Eggins (2004: 110, 111) clarifies the strands of meaning associated with the abovementioned register variables:

- The field of a text is associated with ideational meaning, which is realized through transitivity patterns (verb types, active/passive structures, participants in the process, etc.).
- The tenor of a text is associated with interpersonal meaning, which is realized through the patterns of modality (modal verbs and adverbs such as hopefully, should, possibly, and any evaluative lexis such as beautiful, dreadful).
- The mode of a text is associated with textual meaning, which is realized through the thematic and information structures (mainly the order and structuring of elements in a clause) and cohesion (the way the text hangs together lexically, including the use of pronouns, ellipsis, collocation, repetition, etc.) (Munday, 2008: 91).

Eggins (2004) reminds the decisive role of the overall textual meaning in terms of the mode of text. There is a reciprocal cause and effect matter in this sense, that is the linguistic elements are formulated and put in a certain order according to the specifications of the mode. Here Eggins (2004: 93) differentiates between spoken and written modes of language use:

SPOKEN LANGUAGE	WRITTEN LANGUAGE
turn-taking organization context-dependent dynamic structure -interactive staging -open-ended spontaneity phenomena (false starts, hesitations, interruptions, overlap, incomplete clauses) everyday lexis non-standard grammar grammatical complexity lexically sparse	monologic organization context independent synoptic structure -rhetorical staging -closed, finite 'final draft' (polished) indications of earlier drafts removed 'prestige' lexis standard grammar grammatical simplicity lexically dense

Figure 3.4. Characteristic features of spoken and written language

Language is supposed to change form in varying dimensions of mode. The spoken language underlines the spontaneity phenomena and is strictly bound to context. Also, there is no serious implementation of grammatical rules in conversations and people may feel allowed to do reductions in sentences given their message is understood. On the other hand, written mode of language provides the writer time to think and make revisions whenever it is necessary. Embellishment of sentences, the context independent structure and dense lexis move it away from the sense of naturality. Halliday and Hasan (1985: 12) add to the general classification of mode by providing a third alternative “the combination of the two” and draws attention to the language written to be spoken such as drama. In terms of translation, Yetkiner (2008) states that the mode of language may show variations as languages evolve out of individual characteristics of spoken and written language. Baker (1992: 16) exemplifies the situation as “a word such as *re* is perfectly appropriate in a business letter but is rarely, if ever, used in spoken English” pointing to the power of the mode on the linguistic choices.

Described by Hatim and Munday (2004: 189) as “the linguistic consequence of the user’s purposive role in the language event”, the field of discourse roughly answers to the question what the language is about. The field of a text is determined by the text producer and he or she can change it any time he or she wishes. Eggins stresses that “field is realized through just some parts of the grammatical system - in fact, through the patterns of processes (verbs), participants (nouns) and circumstances (prepositional phrases of time, manner,

place, etc.)” (2004: 110). The disclosure of the field provides important amount of information about the text. Halliday claims that “there is not a great deal one can predict about the language that will be used if one knows only the field of discourse” (1978: 223). However, the field is broader in that it may involve various subject matters, which Hatim and Mason exemplifies as “political discourse as a field may be about law and order, taxation or foreign policy” (1990: 48). Eggins (2004) puts forth a bipartite taxonomy as technical and everyday field and suggests that each class requires its own linguistic choices, for example while everyday language is understood by everyone, a technical language can be understood only by the ‘insiders’ of that field.

Yetkiner states that “the most relevant concept to the politeness theory is the tenor of discourse” (2008: 36). In terms of politeness, social relations and status, directionality and indirectionality, activeness and passiveness are certainly of great importance, so the analysis of tenor, in specific, is undeniably necessary because the interpersonal meaning is formed out of people’s contact with each other in various contexts. Hatim and Mason state that the tenor of a text, which surrounds the entire relationship between the addresser and the addressee, can “be analysed in terms of basic distinctions such as polite-colloquial-intimate, on a scale of categories which range from formal to informal” (1990: 50). Eggins illustrates two main types of tenor situations:

TENOR: typical situations of language use	
INFORMAL	FORMAL
equal power frequent contact high affective involvement	unequal, hierarchic power infrequent, or one-off contact low affective involvement

Figure 3.5. Formal vs informal situations of language use (2004: 101)

At the end of this analysis, the translator of a text possesses the opportunity to evaluate whether the interpersonal relations in the source text are preserved and transferred into the target text as they are. Baker explains the decisive role the social distance plays in discourse saying that “a patient is unlikely to use swear words in addressing a doctor and a mother is unlikely to start a request to her child

with *I wonder if you could...*" (1992: 16). Yetkiner (2008) states that it is necessary to put forward the politeness norms in the source text and assess how possible it is to transfer them without making any deviations especially in terms of social distance and status. The distortion of social distance and status means that there occurs a change in the hierarchical order designated by the source text producer who makes it possible through a specific pattern of lexis. Claiming that interpersonal relations are realized through the concept of 'mood', Eggins explains this realization process referring to the linguistic implications embedded in the text:

Mood refers to variables such as the types of clause structure (declarative, interrogative), the degree of certainty or obligation expressed (modality), the use of tags, vocatives, attitudinal words which are either positively or negatively loaded (die 'purr and snarl' words mentioned above), expressions of intensification and politeness markers of various kinds (2004: 110).

Seeking equivalence in register stands to be a natural goal for the translator who strives to maintain a pragmatic functionality in translation (House, 2001). Referring to Bourdieu's (1982) view that it is not the words but the system of social relations that are the illocutionary force in an utterance, Hatim and Mason (1990: 86) state that the translator must be sensitive enough to the relative power and status of language users so that he or she does not distort the intended and perceived illocutionary force of utterances.

3.4. Data Analysis

The main research tool of the study is the content analysis, which is implemented to determine each unit of registers for the selected speech events both in the source texts and the target ones. The concept of register has been used and modified for translational purposes in a similar format to the one carried out by Juliane House, who comes up with a translation assessment model that works from a functional-pragmatic aspect. The study in question follows a similar procedure as suggested by House in order to reveal more about the context of situation, i.e., "situational dimensions" of each piece of a text. Setting these dimensions as the main criteria in profiling the source text, the analysis of register is aimed at providing notable exposition on the dimensions of language use.

As a requirement of functional-pragmatic approach, the context of situation is decoded for each speech event, so that individual mismatches along field, mode and tenor could be found. In accordance with House's categorization of translation into two types such as overt and covert, this study specifies the overtly erroneous translational mismatches under three sub-topics as syntactic, lexical and textual mismatches. To elaborate on each group, syntactic mismatches specifically cover the linguistics-based non-corresponding uses. The overall grammatical structures of speech acts including tense use, modality markers, syntactic softeners, active-passive transition, use of subject pronouns, shift of pronouns and other types of grammatical varieties between English and Turkish are compared in order to see the reflections of syntactic mismatches over the concept of politeness. On the other hand, lexical mismatches cover the semantics-based non-corresponding uses. Lexical parsing inside speech acts, the style of wording, use of address terms, prosodic features of intonation, stress and rhythm, use of diminutives, hedging strategies, the plurality and singularity of imperatives, "sen" and "siz" variation between English and Turkish and a variety of strategies of expressing indirectness are considered to be the main lexical factors that have to be assessed to see their role in deviations of politeness strategies and illocutionary force of speech acts. The final category, textual mismatches aim to set out the reflections of the abovementioned mismatches from a functional-pragmatics-based perspective of evaluation. The factors that cause slight or major deviations in the social dimension of language use are all discussed under this sub-topic.

In order to protect the social balance in the source text and transfer it into target ones as intact as possible, the study seeks to take all linguistic and lexical uses into consideration with a contrastive analysis. The discussion is expanded into gaining a more sociological identity to translation studies so as not to miss out linguistic politeness powered and enhanced with certain degree of illocutionary force. The register analysis is implemented to analyze each speech event within the boundaries of the authenticity of that original speech event.

After all this process, the mismatches or deviations in terms of linguistic politeness are assessed with a more attentive look into the formality level among people. The risk to both the addresser's own face and the addressee's face, the cost of the

action on the addressee, the threat level of the action both to the addresser and the addressee, and the degree of speaker imposition are four significant factors that are discussed to see if there occurs a maximization or minimization tendency at the level of face threatening acts.





4. ANALYSIS AND FINDINGS

4.1. Death of a Salesman

This section presents a large number of different extractions from the play, *Death of a Salesman*, where register analysis is implemented to observe translational mismatches, across three versions of the play, which are also technically elaborated in the findings section at the end.



Table 4.1. Register 1 *Death of a Salesman*

DEATH OF A SALESMAN	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>1) Biff: Did you see the new football I got?</p> <p>Willy: (examining the ball) Where'd you get a new ball?</p> <p>Biff: The coach told me to practice my passing.</p> <p>Willy: That so? And he gave you the ball, heh?</p> <p>Biff: Well, I borrowed it from the locker room. (He laughs confidentially)</p> <p>Willy to Happy: (laughing with him at the theft) I want you to return that.</p> <p>Happy: I told you he wouldn't like it!</p> <p>Biff: (Angrily) Well, I'm bringing it back! (23)</p>	<p>Field: Asymmetrical-Intimate: Showing sympathy by laughing Redressed Want,</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son,</p> <p>Negative Politeness</p> <p>The father uses redressed speech to be indirect and does not want to be impeded.</p> <p>He presses cost to hearer and creates less threat and risk to his own face.</p>	<p>Biff: Yeni topumu gördün mü?</p> <p>Willy: (Topu inceler) Yeni ha? Nereden buldun?</p> <p>Biff: Koçumuz pas çalışmalarını yapmamı istedi.</p> <p>Willy: Ya, demek öyle! Topu sana verdi ha?</p> <p>Biff: Şey, malzeme odasından ödünç aldım. (Sinsi sinsi güler)</p> <p>Willy: (Bu hırsızlık onu da güldürür) Onu geri vereceksin.</p> <p>Happy: Razi olmayacağını söylememiş miydin?</p> <p>Biff: (Kızgın) Ama geri götüreceğim!</p>	<p>Field: Asymmetrical-Intimate, Showing sympathy by laughing Direct order,</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son</p> <p>Bald on Record</p> <p>The father uses non-redressed speech being direct in his want, maximizing imposition, and pressing cost to hearer.</p> <p>But he causes more threat for himself by risking his own face.</p>	<p>Biff: Yeni aldığım futbol topunu gördün mü?</p> <p>Willy: (Topu kontrol eder) Nereden aldın onu?</p> <p>Biff: Koç paslara daha fazla çalışmamı söyledi.</p> <p>Willy: Öyle mi? Sana da topu verdi, ha?</p> <p>Biff: Tamam, soyunma odasından ödünç aldım. (Gizlice güler)</p> <p>Willy: (Biff'le birlikte hırsızlığa güler) Onu geri götürmeni istiyorum.</p> <p>Biff: (Sinirlice) Peki, geri götürüyorum.</p>	<p>Field: Asymmetrical-Intimate, Showing sympathy by laughing Redressed Want ,</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son,</p> <p>Negative Politeness</p> <p>The father uses redressed speech to be indirect and does not want to be impeded.</p> <p>He presses cost to hearer and creates less threat and risk to his own face.</p>	<p>Biff: Yeni topumu gördün mü?</p> <p>Willy: (Topu gözden geçirir) Yeni top nerede buldun?</p> <p>Biff: Antrenör paslara çalışayım diye verdi.</p> <p>Willy: Öyle mi? Demek topu sana verdi?</p> <p>Biff: Öyle gibi bir şey; malzemenin durduğu odadan aldım. (Bir sır söylemiş gibi güler).</p> <p>Willy: (Bu hırsızlığa onunla güler) Onu götürüp geri vereceksin.</p> <p>Happy: Ben sana razı olmaz demedim mi?</p> <p>Biff: (Kızgın) Peki, geri götürüyorum işte.</p>	<p>Field: Asymmetrical-Intimate, Showing sympathy by laughing Direct order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son</p> <p>Bald on Record</p> <p>The father uses non-redressed speech being direct in his want, maximizing imposition, and pressing cost to hearer.</p> <p>But he causes more threat for himself by risking his own face.</p>

Translational Mismatches

Syntactic Mismatches: The first and third translations distort the grammatical structure embedded in the sentence giving it an indirectness effect as “*I want you to..*”. Instead, the object pronoun becomes the subject pronoun in the translations, thus creating a more active form of ordering something. The number two translation seems to follow the syntactical procedure applied in the original register.

Lexical Mismatches: The first and third translations do not have the same lexical parsing. The indirectness disappears, directness comes out. Also, the wording is different in these versions. The use of the word “*give*” in here adds to the directness of the speech act. The second translation, though, echoes the indirectness effect, besides the word “*want*” is used, creating the indirectness.

Textual Mismatches: The redressed want or request made by the father seems to preserve its identity in the second translation. However, it is seen that there lies a significant deviation in the field of the register in the first and second translations. The mitigated or redressed effect created by the indirect form of wanting someone to do something is gone; instead, the illocutionary force of the speech act is maximized, thereby changing the total form of the speech event into a direct order. Here is seen a deviation in the social dimension of language use, when the context of situation is decoded, which comes to mean a deviation in the politeness strategy used in the original register.

Table 4.2. Register 2 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>2) Willy to Charley: (With difficulty) Charley look... I got my insurance to pay. If you can manage it- I need a hundred and ten dollars. (Charley doesn't reply for a moment, merely stops moving)</p> <p>Willy: I'd draw it from my bank but Linda would know, and I...</p> <p>Charley: Sit down, Willy.</p> <p>Willy: (moving forward the chair) I'm keeping an account of everything, remember. I'll pay every penny back. (He sits.)</p> <p>Charley: Now listen to me, Willy.</p> <p>Willy: I want you to know I appreciate...</p> <p>Charley: (sitting down on the table) Willy, what're you doing? What the hell is goin' on in your head?</p> <p>Willy: Why, I'm simply... (75)</p>	<p>Field: Symmetrical – Changing Social Status- Hierarchy-Power Relation Indirect Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Off Record</p> <p>By using implicature, Willy, feeling obliged to borrow money, does not coerce Charley, a well-off and socially higher positioned neighbor.</p> <p>The speaker minimizes threat to hearer's face and less imposition is created thanks to the conditional hedge.</p>	<p>Willy: (Zorlukla) Charley bak... Sigortamı ödemem gerek. Eğer gücün yetiyorsa... yüz on dolara ihtiyacım var. (Charley bir an cevap vermez ve hareketsiz kalır)</p> <p>Willy: Bankadan çektim ama o zaman Linda bilir ve ben...</p> <p>Charley: Otur Willy.</p> <p>Willy: (Sandalyeye doğru yönelir) Her şeyin hesabını tutuyorum, biliyorsun. Her kuruşunu geri öderim. (Oturur)</p> <p>Charley: Şimdi beni dinle Willy.</p> <p>Willy: Bilmeni isterim, ne kadar minnettirim...</p> <p>Charley: (Masanın başında oturur) Ne yapıyorsun? Canına yandıgımın kafanda ne var senin?</p> <p>Willy: Niçin? Ben sıradan...</p>	<p>Field: Symmetrical – Changing Social Status- Hierarchy-Power Relation Indirect Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Off Record</p> <p>By using implicature, Willy, feeling obliged to borrow money, does not coerce Charley, a well-off and socially higher positioned neighbor.</p> <p>The speaker minimizes threat to hearer's face and less imposition is created thanks to the conditional hedge.</p>	<p>Willy: Charley, bak... (güçlkle) Ödemem gereken bir sigortam var. Eğer verebilirsen- yüz on dolara ihtiyacım var. (Charley bir an cevap vermez, bütün hareketi durur).</p> <p>Willy: Bankadan çekektim ama Linda öğrenecekti ve ben...</p> <p>Charley: Otur, Willy.</p> <p>Willy: (sandalyeye doğru giderek) Herşeyin hesabını tutuyorum, biliyorsun. Kuruşu kuruşuna geri ödeyeceğim. (Oturur.)</p> <p>Charley: Dinle beni, Willy.</p> <p>Willy: Şunu bilmeni isterim ki her zaman takdir...</p> <p>Charley: (Masanın üzerine oturarak) Willy, ne yapıyorsun? Allah kahretsin aklından neler geçiyor?</p> <p>Willy: Neden? Ben yalnızca...</p>	<p>Field: Symmetrical – Changing Social Status- Hierarchy-Power Relation, Indirect Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Negative Politeness</p> <p>Willy acts without showing enough timidity, but he has negative face fearing his want may be refused. He risks his own face by saying 'verebilirsen', revealing his want directly.</p> <p>The if clause diminishes the magnitude of the want but not the original off record is preserved.</p>	<p>Willy: Charley bana bak... (Güçlkle) Sigorta taksitimi vermek lazım, senin için müsaitse, yüz on dolara ihtiyacım olacak. (Charley bir an cevap vermez; ama durur, yürümez)</p> <p>Willy: Bankadan alırdım ama Linda anlayacak, ben de...</p> <p>Charley: Otur Willy.</p> <p>Willy: (iskemleye doğru gider) Hepsinin hesabını tutuyorum, merak etme. Santimine kadar ödeyeceğim. (Oturur.)</p> <p>Charley: Şimdi beni dinle, Willy.</p> <p>Willy: Kıymet bilmiyor deme...</p> <p>Charley: (masanın üzerine oturur) Willy, ne oluyor sana? Kafanın içinde neler dönüyor?</p> <p>Willy: Hiç, sade...</p>	<p>Field: Symmetrical – Changing Social Status- Hierarchy-Power Relation, Indirect Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Off Record</p> <p>By using implicature, Willy, feeling obliged to borrow money, does not coerce Charley, a well-off and socially higher positioned neighbor.</p> <p>The speaker minimizes threat to hearer's face and less imposition is created thanks to the conditional hedge.</p>

Translational Mismatches

Syntactic Mismatches: All translations seem to follow the same syntactical procedure with the 'if conditional' used to mitigate the cost of the act. However, the third translation uses future tense "*ihtiyacım olacak*" as a replacement for "*ihtiyacım var*".

Lexical Mismatches: The original register uses an if clause in the beginning "*if you can manage it*" to lessen the cost of the act, but the second translation uses the word "*verebilirsen*" i.e., "*give*" directly revealing the want, not covering the meaning of "*manage*".

Textual Mismatches: The second translation which includes the word "*vermek*" in the if clause increases the risk to the addresser's face as it increases the cost to the addressee. The deviation leads to a change of linguistic politeness strategy from an off-record strategy to the negative form of requesting. The imposition, cost and risk increase at the same time as it is taken for granted that off-record strategy is the politest form of asking something (B&L: 1987). Therefore, there emerges a deviation in the social dimension of that specific language use in that register.

Table 4.3. Register 3-4 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>3-4) Stanley: Geez, how'd ya know?</p> <p>Happy: I got radar or something. [<i>Staring directly at her profile</i>] Oooooooo . . . Stanley.</p> <p>Stanley: I think that's for you, Mr. Loman.</p> <p>Happy: Look at that mouth. Oh, God. And the binoculars.</p> <p>Stanley: Geez, you got a life, Mr. Loman.</p> <p>Happy: Wait on her.</p> <p>Stanley: (going to the girl's table) Would you like a menu, ma'am?</p> <p>Girl: I'm expecting someone, but I'd like a-</p> <p>Happy : Why don't you bring her-excuse me, miss, do you mind? I sell champagne, and I'd like you to try my brand.(79)</p> <p>Girl: That's awfully nice of you.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Negative Politeness</p> <p>The speaker expresses his offer in a conventionally indirect way creating a negative politeness effect and also addresses to her as '<i>ma'am</i>' indicating distant relationship.</p> <p>Negative Politeness</p> <p>In a conventionally indirect way, the speaker apologizes and uses a distant addressing term '<i>miss</i>' to indicate formality.</p> <p>By '<i>would like you to</i>', the speaker lowers the cost to the hearer and minimizes the imposition.</p>	<p>Stanley: Amanın, nasıl bildiniz?</p> <p>Happy: Radar gibi bir şeyim var. (<i>Kızı profilden dikizlemektedir</i>) Ooooo... Stanley.</p> <p>Stanley: Sanırım tam size göre Bay Loman.</p> <p>Happy: Şu ağza bak. Aman Tanrım. Ve şu dürbünler.</p> <p>Stanley: Amanın, yaşadınız Bay Loman.</p> <p>Happy: Ona servis yap.</p> <p>Stanley: (Kızın masasına gider) Menü ister miydiniz, hanımefendi?</p> <p>Kız: Birini bekliyorum, ama şey alabilirim...</p> <p>Happy: Neden ona şey getirmiyorsun.. Affedersiniz bayan, izin verir misiniz? Şampanya satırım da, sizin benim markamdan tatmanızı arzu ettim.</p> <p>Kız: Ne kadar naziksınız.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Negative Politeness</p> <p>The speaker expresses his offer in a conventionally indirect way creating a negative politeness effect and also addresses to her as '<i>hanımefendi</i>' indicating distant relationship.</p> <p>Negative Politeness</p> <p>In a conventionally indirect way, the speaker apologizes and uses a distant addressing term '<i>bayan</i>' to indicate formality.</p> <p>By '<i>arzu ettim</i>', the speaker lowers the cost to the hearer and minimizes the imposition.</p>	<p>Stanley: Vay be, nasıl bildiniz?</p> <p>Happy: Radarım veya onun gibi bir şeyim var. (Doğrudan gözlerini kıza dikerek) Ooooo Stanley.</p> <p>Stanley: Sanırım bu sizin için Mr. Loman.</p> <p>Happy: Şu ağza bak. Off, Allahım. Ve dürbün.</p> <p>Stanley: Vay be canlandınız, Mr. Loman.</p> <p>Happy: Ona servis yap.</p> <p>Stanley: (kızın masasına giderek) Menü ister misiniz, bayan?</p> <p>Kız: Birisini bekliyorum, ama şey isteyebilirim, bir-</p> <p>Happy: Neden ona şampanya getirmiyorsun? Özür dilerim bayan izin verir misiniz? Şampanya satıyorum ve benim sattığım markayı denemenizi rica edeceğim.</p> <p>Kız: Çok naziksınız.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Negative Politeness</p> <p>The speaker expresses his offer in a conventionally indirect way creating a negative politeness effect and also addresses to her as '<i>bayan</i>' indicating distant relationship.</p> <p>Negative Politeness</p> <p>In a conventionally indirect way, the speaker apologizes and uses a distant addressing term '<i>bayan</i>' to indicate formality.</p> <p>By '<i>rica edeceğim</i>', the speaker lowers the cost to the hearer and minimizes the imposition.</p>	<p>Stanley: Vay canına, nasıl bildiniz?</p> <p>Happy: Ben de radar mı bir şey olacak! (Gözünü dikip kıza yandan bakar.) Ooooo0. Stanley!</p> <p>Stanley: Bu tam size göre. Mister Loman.</p> <p>Happy: Şu ağza bak! Öf be! Ya o gözler!</p> <p>Stanley: Aman efendim aman, daha gençsin canına kıyma, Mister Loman!</p> <p>Happy: Hizmetine git, bakalım.</p> <p>Stanley: <i>kızın masasına gider.-</i> Tarifeyi getireyim mi Bayan!</p> <p>Kız: Birini bekliyorum, ama bir...</p> <p>Happy: Ne diye buraya getirmiyorsun. Affedersiniz, Bayan, itiraz etmezseniz? Ben şampanya satırım, bizim markayı denerseniz memnun olurum.</p> <p>Kız: Çok naziksınız, teşekkür ederim.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Negative Politeness (Non-redressed)</p> <p>The speaker expresses his offer in a conventionally indirect way creating a negative politeness effect but changes the subject of the question substituting '<i>you</i>' with '<i>I</i>', which makes the offer a bit more directly than the original register.</p> <p>Negative Politeness</p> <p>In a conventionally indirect way, the speaker apologizes and uses a distant addressing term '<i>bayan</i>' to indicate formality.</p> <p>By '<i>memnun olurum</i>', the speaker lowers the cost to the hearer and minimizes the imposition.</p>

Translational Mismatches

Syntactic Mismatches: All translations seem to follow the question forms used in the source, but in the third translation it is seen that the subject of the question is changed from “you” to “I”. The other forms of questions are negatively asked questions seeking for permission from the addressee.

Lexical Mismatches: The shift in the question form in the third translation substitutes the “I” subject with “you”, that changes the core of the sentence. The “I” shifts the center of the sentence, thus makes the request a bit more direct. “*Would you like a menu ma’am*” is a question that addresses to the free will of the addressee as if it is all up to the decision of the addressee, but the question “*tarifeyi getireyim mi bayan*”, still seeking permission, does not sound as polite and indirect as it does in the original, and there is no word corresponding to “like”.

Textual Mismatches: The three translations are all forms of requests that are negatively asked. The apology words, with the addressing words like “*ma’am*”, “*miss*” and their correspondents “*hanımefendi*” and “*bayan*” do not lead to deviations in neither politeness strategy nor the social dimension of language use. However, there occurs a slight deviation in the third translation in the first case.

Table 4.4. Register 5 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>5) Girl: That's awfully nice of you.</p> <p>Happy: Don't mention it. It's all company money. [<i>He laughs.</i>]</p> <p>Girl: That's a charming product to be selling, isn't it?</p> <p>Happy: Oh, gets to be like everything else. Selling is selling, y'know.</p> <p>Girl: I suppose.</p> <p>Happy: You don't happen to sell, do you?</p> <p>Girl: No, I don't sell.</p> <p>Happy: Would you object to a compliment from a stranger? You ought to be on a magazine cover.</p> <p>Girl [<i>looking at him a little archly</i>]: I have been.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Negative Politeness</p> <p>The speaker uses a quite formal and indirect form of requesting for a permission to compliment the hearer.</p> <p>The 'would you' question saves the speaker a formidably free sphere of behaving where it is the least possibility of being rejected.</p>	<p>Kız: Ne kadar nazıksınız.</p> <p>Happy: Aman efendim. Nasıl olsa firmadan. (<i>Güler</i>)</p> <p>Kız: Satışı keyifli olmalı, değil mi?</p> <p>Happy: Ah, zamanla diğer şeylerden pek farkı kalmıyor. Satış satıştır, yani.</p> <p>Kız: Sanırım.</p> <p>Happy: Siz de satıcı mısınız, yoksa?</p> <p>Kız: Hayır, ben satmam.</p> <p>Happy: Bir yabancidan iltifat duymaya itirazınız olur mu? Magazinlerin başsayfasında olmalısınız.</p> <p>Kız: (<i>Biraz tepeden bakarak</i>) Oldum bile.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Negative Politeness</p> <p>The speaker uses a quite formal and indirect form of requesting for a permission to compliment the hearer.</p> <p>The speaker uses the addressing pronoun 'siz' the polite form of the singular pronoun 'you' both to sound more polite and show the formality and distance in between.</p>	<p>Kız: Çok nazıksınız.</p> <p>Happy: Önemli değil. Tamamen şirketin parası. (<i>Güler</i>)</p> <p>Kız: Böyle bir ürünü satmak çok hoş olmalı değil mi?</p> <p>Happy: Ah, zamanla diğer şeylere benziyor. Biliyorsunuz satış satışıdır.</p> <p>Kız: Öyle sanıyorum.</p> <p>Happy: Hiçbir şey satmadınız mı?</p> <p>Kız: Hayır, olmadı.</p> <p>Happy: Bir yabancının size iltifat etmesine kızar mısınız? Magazin kapağına model olabilirsiniz.</p> <p>Kız: (<i>Cilveli bir şekilde</i>) Happy'e bakarak) Öyleyim.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Negative Politeness</p> <p>The speaker uses a quite formal and indirect form of requesting for a permission to compliment the hearer.</p> <p>The speaker uses the addressing pronoun 'siz' the polite form of the singular pronoun 'you' both to sound more polite and show the formality and distance in between.</p>	<p>Kız: Çok nazıksınız, teşekkür ederim.</p> <p>Happy: Estağfurullah. Masraf nasıl olsa kumpanyadan. (<i>Güler</i>)</p> <p>Kız: Böyle bir şeyin satıcılığını etmek zevkli olacak.</p> <p>Happy: Zamanla insan fark etmez oluyor. Satıcılık hep aynı satıcılık.</p> <p>Kız: Öyle olmalı.</p> <p>Happy: Siz bir şey satmıyorsunuz ya?</p> <p>Kız: Hayır satmıyorum.</p> <p>Happy: Bir yabancının iltifatına izniniz olur mu? Resimleriniz mecmua kapaklarında çıkmalıydı.</p> <p>Kız: (<i>Ona biraz küstahça bakar</i>) Zaten çıktı.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Negative Politeness</p> <p>The speaker uses a quite formal and indirect form of requesting for a permission to compliment the hearer.</p> <p>The speaker uses the addressing pronoun 'siz' the polite form of the singular pronoun 'you' both to sound more polite and show the formality and distance in between.</p>

Translational Mismatches

Syntactic Mismatches: The question “Would you object to..” is translated nearly in the same procedure in all the three translations as “*İtirazınız olur mu?*”, “*Kızarmısınız?*” and “*İzniniz olur mu?*”.

Lexical Mismatches: The wording in the original question form is seen in the translations. The type of question and the choice of words create the negative politeness effect.

Textual Mismatches: The “*would*” question creates a formality level between the speakers, and it is seen that this level is preserved in the translated versions. Therefore, there lies no deviation in the social dimension of language, and the interpersonal relations set utterly by the author for the original text are transferred with both semantically and pragmatically corresponding structure, as a result of which there occurs no deviation in terms of textual field of the speech act.

Table 4.5. Register 6 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>6) Biff: I gotta talk to the boss, Mom. Where is he?</p> <p>Linda: You're not going near him. Get out of this house!</p> <p>Biff: (with absolute assurance, determination) No. We're gonna have an abrupt conversation, him and me.</p> <p>Linda: You're not talking to him! (Hammering is heard from outside the house, off right. Biff turns towards the noise.)</p> <p>Linda: (suddenly pleading) Will you please leave him alone? (99)</p> <p>Biff: What's he doing out there?</p> <p>Linda: He's planting the garden!</p>	<p>Field: Asymmetrical-Intimate, Informal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Mother to Son</p> <p>Negative Politeness:</p> <p>Contrary to the intimate flow of conversation, the mother stops to plead her son to do something and sounds dictating.</p> <p>She uses no signs of intimacy, nor in-group id. markers and seems to mean what she wants.</p> <p>She does not want to be rejected or impeded.</p>	<p>Biff: Reis'le konuşmam lazım, anne. Nerede o?</p> <p>Linda: Yanına yaklaşamazsın. Defol bu evden!</p> <p>Biff: (Kesin, güven verici ve kararlı) Hayır. Kısa ve öz bir konuşma yapacağız. Ben ve o.</p> <p>Linda: Onunla konuşamazsın! (Dışardan, sağdan çapa sesleri gelir. Biff sesin geldiği yöne döner)</p> <p>Linda: (Birden yalvarırcasına) Lütfen onu yalnız bırakır mısınız?</p> <p>Biff: Ne yapıyor orada?</p> <p>Linda: Bahçeye tohum ekiyor!</p>	<p>Field: Asymmetrical-Intimate, Informal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Mother to Son</p> <p>Negative Politeness:</p> <p>Contrary to the intimate flow of conversation, the mother stops to plead her son to do something and sounds dictating.</p> <p>She uses no signs of intimacy, nor in-group id. markers and seems to mean what she wants.</p> <p>She does not want to be rejected or impeded.</p>	<p>Biff: Patronla konuşmam lazım, anne. Nerede o?</p> <p>Linda: Onun yanına yaklaşmayacaksın. Git bu evden!</p> <p>Biff: (tam bir kararlılık ve kendine güvenle) Hayır. O ve ben konuşacağız.</p> <p>Linda: Konuşmayacaksın onunla! (Sağ tarafta, evin dışında çekiç sesleri duyulur. Biff sesin geldiği tarafa döner.)</p> <p>Linda: (Aniden yalvararak) Lütfen onu yalnız bırakır mısınız?</p> <p>Biff: Dışarda ne yapıyor?</p> <p>Linda: Bahçeyi ekiyor!</p>	<p>Field: Asymmetrical-Intimate, Informal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Mother to Son</p> <p>Negative Politeness:</p> <p>Contrary to the intimate flow of conversation, the mother stops to plead her son to do something and sounds dictating.</p> <p>She uses no signs of intimacy, nor in-group id. markers and seems to mean what she wants.</p> <p>She does not want to be rejected or impeded.</p>	<p>Biff: Reis'le konuşacağım var, anne. Nerede?</p> <p>Linda: Onun yanına bile yaklaşacak değilsin. Çık bu evden!</p> <p>Biff: (Büyük bir emniyet ve katiyetle) Hayır. Onuna konuşacak iki çift sözüm var.</p> <p>Linda: Onunla konuşmayacaksın diyorum! (Evin dışından, sağ taraftan doğru çekiç sesleri gelir. Biff sese doğru döner.)</p> <p>Linda: (birdenbire yalvarmaya başlar) Ne olur onu yalnız bırak.</p> <p>Biff: Dışarda ne yapıyor?</p> <p>Linda: Bahçeye tohum ekiyor!</p>	<p>Field: Asymmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Mother to Son</p> <p>Bald on Record:</p> <p>The intimate flow of conversation continues with mother's bald on record statement, maximizing the want by the expression '<i>Ne olur</i>', begging someone to do something.</p> <p>No negativity in the request as there is no questioning or hedging the words but a direct –non-redressed speech event.</p>

Translational Mismatches

Syntactic Mismatches: The negatively formed question “*Will you please..*” is seen to be preserved syntactically in the first and second translation. However, the third translation, unlike the other ones, is not in the form of a question but an imperative meant for begging someone to do something.

Lexical Mismatches: The first and second translations reflect similar lexical parsing used in the original register, though the third translation uses a different wording which creates a semantic difference. “*Ne olur*” is an expression used usually before an imperative in Turkish when the addressee really wants something to be done, increasing the imposition of the act so that the addressee should not respond negatively.

Textual Mismatches: Differing from the other translations, the third translation, as being an imperative now, creates a more direct and informal atmosphere. The negativity created by “*Will you please*” question form also disappears, which comes to mean the formality level at that specific context is deviated into a more informal degree. Although it is a mother-son talk, the mother specifically wants to alienate herself trying to sound serious at what she wants, so purposefully applies a negative face, which is not seen in the third translation. Therefore, there lies a deviation in the social dimension of language use.

Table 4.6. Register 7-8 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>7-8) Willy [turning to ben]: Business is bad, it's murderous. But not for me, of course.</p> <p>Ben: I'll stop by on my way back to Africa.</p> <p>Willy [longingly]: Can't you stay a few days? You're just what I need, Ben, because I—I have a fine position here, but I—well, Dad left when I was such a baby and I never had a chance to talk to him and I still feel—kind of temporary about myself.</p> <p>Ben: I'll be late for my train. [They are at opposite ends of the stage.]</p> <p>Willy: Ben, my boys—can't we talk? They'd go into the jaws of hell for me, see, but I—</p> <p>Ben: William, you're being first-rate with your boys. Outstanding, manly chaps!</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Positive Politeness</p> <p>The speaker directly asks for his brother's stay and risks facing a negative respond, yet takes it.</p> <p>Positive Politeness</p> <p>The “can't you” and “can't we” are questions formed out of a feeling of intimacy, the speaker names the hearer by his first name and shows no formality in his speech.</p>	<p>Willy: (Ben'e dönerek) İşler kötü, kahredici. Ama benim için böyle değil kuşkusuz.</p> <p>Ben: Afrika'ya geri dönerken uğrarım.</p> <p>Willy: (Büyük bir istekle) Birkaç gün daha kalamaz mısın? Sen tam gerek duyduğum insansın Ben, çünkü benim... benim burada iyi bir durumum var, ama ben-şey, babam ben daha çok küçükken terk etti ve onunla konuşma fırsatım hiç olmadı; ben hâlâ, şey, kendimi bir bakıma eğreti hissediyorum.</p> <p>Ben: Trenimi kaçıracağım. (Her biri sahnenin bir ucundadır)</p> <p>Willy: Ben, benim oğlanlar... konusamaz mıyız? Benim için kendilerini cehennem ateşine atabilirler, yani, ama ben...</p> <p>Ben: William, çocuklarına karşı mükemmel davranıyorsun. Olağanüstü, yiğit delikanlılar!</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Positive Politeness</p> <p>The speaker directly asks for his brother's stay and risks facing a negative respond, yet takes it.</p> <p>Positive Politeness</p> <p>The “can't you” and “can't we” are questions formed out of a feeling of intimacy, the speaker names the hearer by his first name and shows no formality in his speech.</p>	<p>Willy: (Ben'e dönerek) İş hayatı çok kötü, öldürücü. Benim için değil, tabii ki.</p> <p>Ben: Afrika'ya gideceğim.</p> <p>Willy: (özlemlerle) Birkaç gün daha kalamaz mısın? Tam benim aradığım şeysin sen, Ben, çünkü burada burada çok iyi bir yerim var fakat, peki, babam ben – ben çok küçükken terketti ve onunla hiç konuşma şansım olmadı.</p> <p>Ben: trenime gecikeceğim (sahnenin zıt köşelerindedir)</p> <p>Willy: Ben , çocuklarım - konusamaz mıyız? Benim için o cehenneme girecekler, anlıyor musun, fakat ben-</p> <p>Ben: William, çocuklarınıla mükemmel ilişkilerin var. seçkin dürüst arkadaşlar</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Positive Politeness</p> <p>The speaker directly asks for his brother's stay and risks facing a negative respond, yet takes it.</p> <p>Positive Politeness</p> <p>The “can't you” and “can't we” are questions formed out of a feeling of intimacy, the speaker names the hearer by his first name and shows no formality in his speech.</p>	<p>Willy: (Ben'e döner) İşler fena gidiyor, herkesin hali harap. Ama benim ki öyle değil tabii.</p> <p>Ben: Afrika'ya dönerken bir ara uğrarım.</p> <p>Willy: (arzuyla) Bir iki güncük kalamaz mısın? Sana çok ihtiyacım var, ağabey, çünkü ben... ŞEY buradaki vaziyetim çok iyi filan ama... Sen de biliyorsun, babam bırakıp gittiği zaman küçücük bir çocuktum, onunla konuşacak yaşta değildim. Hala da bir kendimi bulamamış halim var.</p> <p>Ben: Tirene geç kalacağım. (Sahnenin biri bir ucunda biri öbür ucundadır.)</p> <p>Willy: Ağabey, çocuklarım... iki kelime görüşemez miyiz?.. benim için canlarını feda ederler, ama ben...</p> <p>Ben: William, oğullarına çok iyi babalık ediyorsun. İki de kendini gösterecek, arslan gibi çocuklar!</p>	<p>Field: Symmetrical-Intimate-Request-More Intimate</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Positive Politeness</p> <p>The speaker directly asks for his brother's stay and risks facing a negative respond, yet takes it.</p> <p>“Güncük”, as a term in Turkish downgrades the duration to the minimum level, lessens the cost and thus makes the request look more polite and less threatening.</p> <p>Positive Politeness</p> <p>The “can't you” and “can't we” are questions formed out of a feeling of intimacy, the speaker calls the hearer by a group identity word “ağabey” and shows no formality in his speech.</p>

Translational Mismatches

Syntactic Mismatches: The negatively asked questions starting with “*Can’t we*” are seen to be preserved syntactically in all the translations.

Lexical Mismatches: There seems to be no difference when the lexical parsing and wording are concerned. The only difference lies in the third translation at the word “*güncük*” unlike “*gün*” i.e., “*day*”, where a downgrading effect is created upon the word of duration. Also, in the third translation, the addressee uses a group identity term “*ağabey*” instead of the real name of the addressee “*Ben*”, which adds to its already positively sounding politeness.

Textual Mismatches: There seems to be correspondence between the original register and the translated versions. The polite manner of asking things is preserved, only to note that the lexical substitution of “*gün*” with “*güncük*” and the real name of the addressee with a group identity term “*ağabey*” in the third translation make it sound more positive and the intimacy level of the speech act is maximized. Therefore, the third translation still applies the positive politeness strategy, but the degree of the intimacy is shifted to a higher level.

Table 4.7. Register 9-10 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>9-10) Willy: Pst! Pst!</p> <p>Howard: Hello, Willy, come in.</p> <p>Willy: Like to have a little talk with you, Howard.</p> <p>Howard: Sorry to keep you waiting. I'll be with you in a minute.</p> <p>Willy: What's that, Howard?</p> <p>Howard: Didn't you ever see one of these? Wire recorder.</p> <p>Willy: Oh. Can we talk a minute?</p> <p>Howard: Records things. Just got delivery yesterday. Been driving me crazy, the most terrific machine I ever saw in my life. I was up all night with it.</p> <p>Willy: What do you do with it?</p> <p>Howard: I bought it for dictation, but you can do anything with it...</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Positive Politeness</p> <p>Despite the hierarchical difference, the employee seems to speak as if there exists a parallel social status</p> <p>He asks the question without the personal pronoun "I" indicating the so-called existent intimacy between them and a search of acceptability.</p> <p>By saying little talk, he avoids disagreement and lessens the cost to hearer.</p> <p>Negative Politeness</p> <p>Despite showing interest in the employer's agenda and trying to sympathize, the speaker now is aware of his lower position, thus turns to adopt a negative face by asking a "can we" question to get permission.</p>	<p>Willy: Şiş! Şiş!</p> <p>Howard: Merhaba, Willy, gir bakalım.</p> <p>Willy: Howard, seninle biraz konuşmak istiyorum.</p> <p>Howard: Beklediğim için kusura bakma. Birazdan seninle olacağım.</p> <p>Willy: Nedir o, Howard?</p> <p>Howard: Bunlardan daha önce hiç görmedin mi? Tele *ses alma aleti.</p> <p>Willy: Yaaa, bir dakika konuşabilir miyiz?</p> <p>Howard: Şeyleri kaydediyor. Daha dün geldi. Çılgına döndürdü beni; hayatımda gördüğüm en muhteşem alet. Bütün gece onunla uğraşım.</p> <p>Willy: Ne işe yarıyor?</p> <p>Howard: Talimatlarımı dikte ettirmek için aldım, ama istediğin her şeyi yapabilirsin...</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Positive Politeness</p> <p>Despite the hierarchical difference, the employee seems to speak as if there exists a parallel social status</p> <p>He asks the question without the personal pronoun "I" indicating the so-called existent intimacy between them and a search of acceptability.</p> <p>By saying little talk, he avoids disagreement and lessens the cost to hearer.</p> <p>Negative Politeness</p> <p>Despite showing interest in the employer's agenda and trying to sympathize, the speaker now is aware of his lower position, thus turns to adopt a negative face by asking a "-bilmek" question to get permission.</p>	<p>Willy: Hişş! Hişş!</p> <p>Howard: Merhaba Willy, içeri gel.</p> <p>Willy: Seninle biraz konuşmak istiyorum Howard.</p> <p>Howard: Seni beklediğim için özür dilerim.</p> <p>Willy: Bu nedir Howard?</p> <p>Howard: Hiç bunlardan birini görmedin mi?</p> <p>Willy: Bir dakika konuşabilir miyiz?</p> <p>Howard: Kayıt yapıyor. Daha dün geldi. Hayatımda gördüğüm en muhteşem makina. Bütün gece bununla uğraşım. Beni çılgına çevirdi.</p> <p>Willy: Bununla ne yapacaksın?</p> <p>Howard: Bunu dikte için aldım. Fakat bununla herşeyi yapabilirsin...</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Positive Politeness</p> <p>Despite the hierarchical difference, the employee seems to speak as if there exists a parallel social status</p> <p>He asks the question without the personal pronoun "I" indicating the so-called existent intimacy between them and a search of acceptability.</p> <p>By saying little talk, he avoids disagreement and lessens the cost to hearer.</p> <p>Negative Politeness</p> <p>Despite showing interest in the employer's agenda and trying to sympathize, the speaker now is aware of his lower position, thus turns to adopt a negative face by asking a "-ebilmek" question to get permission.</p>	<p>Willy: Pst! Pst!</p> <p>Howard: Merhaba Willy, gel bakalım.</p> <p>Willy: Seninle biraz konuşmak istiyorum Howard.</p> <p>Howard: Seni biraz bekletiyorum kusuruma, bakma. Şimdi bitiririm.</p> <p>Willy: Nedir o Howard?</p> <p>Howard: Bu makineleri hiç görmedin mi? Tele – ses – alma aleti.</p> <p>Willy: Ya? Bir dakika konuşsak.</p> <p>Howard: Pılak gibi dolduruluyor. Fabrikadan dün teslim ettiler. Bayağı hastası oldum, ömrümde ben bu kadar harikulade şey görmedim. Bütün gece gözüme uyku girmede.</p> <p>Willy: Bununla ne yapıyor?</p> <p>Howard: Ben mektup filan yazdırmak için aldım. Ama ne için istersen kullanabilirsin...</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Positive Politeness</p> <p>Despite the hierarchical difference, the employee seems to speak as if there exists a parallel social status</p> <p>He asks the question without the personal pronoun "I" indicating the so-called existent intimacy between them and a search of acceptability.</p> <p>By saying little talk, he avoids disagreement and lessens the cost to hearer.</p> <p>Positive Politeness</p> <p>The employer seems to continue his positive face, trying to be understood and accepted as a "friend" not an employee. The "konuşsak" presents no search for a permission, but a wish sincerely and reflexively done to a "friend".</p>

Translational Mismatches

Syntactic Mismatches: The addressee omits the subject pronoun in the beginning of his request, which is impossible in Turkish to leave out the subject and personalize the action. However, the rest structure is preserved in all the three translations. In the second case, the addressee wants permission with the modal “*can*”, which is preserved in the first and second translations with the correspondent modality “*-ebilme*” in Turkish. However, the third translator uses a reflexive form of the verb “*konuşmak*”, i.e., “*talk*” and the permission meaning is partly distorted.

Lexical Mismatches: The modality change seen in the third translation of the word “*konuşsak*” presents a variation in terms of the semantic use of language. The other speech events are basically structured around corresponding wording procedure, which is reflected in all the translations.

Textual Mismatches: The syntactical and lexical variation at the example of the word “*konuşsak*” in the third translation creates a deviation in the textual field of the speech act. Whereas the original speech event is intended to seek permission from a boss formally and negatively, the third translation distorts the negative face of the addressee and makes the request sound positive as if it is uttered in a friendly context. However, that part of the register is where the addressee tends to sound serious. Therefore, there lies a deviation in the social dimension of language use that leads to the change of the politeness strategy from negative to positive.

Table 4.8. Register 11 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>11) Howard: I bought it for dictation, but you can do anything with it. Listen to this. I had it home last night. Listen to what I picked up. The first one is my daughter. Get this. [<i>He flicks the switch and "Roll out the Barrel" is heard being whistled.</i>] Listen to that kid whistle.</p> <p>Willy: That is lifelike, isn't it?</p> <p>Howard: Seven years old. Get that tone.</p> <p>Willy: Ts, ts. Like to ask a little favor if you . . . [<i>The whistling breaks off, and the voice of Howard's daughter is heard.</i>]</p> <p>His daughter: "Now you, Daddy."</p> <p>Howard: She's crazy for me! [<i>Again the same song is whistled.</i>] That's me! Ha! [<i>He winks.</i>]</p> <p>Willy: You're very good!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Negative Politeness</p> <p>Due to the boss' indifferent attitude, the employee expresses his want in a mitigated way as he uses a diminutive adjective "a little" and the "if" conditional to diminish the imposition and threat his want may create.</p> <p>Redressed speech act</p>	<p>Howard: Talimatlarımı dikte ettirmek için aldım, ama istediğin her şeyi yapabilirsin. Bunu dinle. Dün gece eve götürdüm. Dinle bak ne yakaladım. İlki benim kızım. Bak şuna. (<i>Düğmeyi çevirir, ısılıkla çalman "Roll out the Barrel" duyulur</i>) Şu çocuğun nasıl ısılık çaldığına baksana.</p> <p>Willy: Tıpkı canlı gibi, değil mi?</p> <p>Howard: Yedi yaşında. Tonuna baksana.</p> <p>Willy: Eee... Senden küçük bir ricada bulunacaktım, eğer sen... (<i>Isılık kesilir, Howard'ın kızının sesi duyulur</i>)</p> <p>Kızı: "Şimdi sen, baba..."</p> <p>Howard: Delicesine sever beni! (<i>Aynı şarkı tekrar ısılıkla çalınır</i>) Bu ben! Hi! (<i>Göz kırpar</i>)</p> <p>Willy: Çok iyisin!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Negative Politeness</p> <p>Due to the boss' indifferent attitude, the employee expresses his want in a mitigated way as he uses a diminutive adjective "küçük" and the "if" conditional to diminish the imposition and threat his want may create.</p> <p>Redressed speech act</p>	<p>Howard: Bunu dikte için aldım. Fakat bununla herşeyi yapabilirsin. Dün gece eve getirdim. Neler kaydettiğimi dinle. İlk duyacağın benim kızım. Şunu dinler misin? (Düğmeye hafifçe basar ve Roll out the barrel'in ısılıkla çalınışı duyulur) Şu çocuğun ısılık çalmasını dinler misin?</p> <p>Willy: Gerçek gibi değil mi?</p> <p>Howard: 7 yaşında. Sesi açar mısın?</p> <p>Willy: Senden bir iyilik yapmanı istiyorum, eğer sen... (Isılık sesi kesilir ve Howard'ın kızının sesi duyulur)</p> <p>Howard'ın kızı: "Şimdi sen, babacığım"</p> <p>Howard: O bana deli olur! (Tekrar aynı şarkının ısılıkla çalınışı duyulur) İşte bu benim! Ya! (gözlerini kırpar)</p> <p>Willy: Çok iyisin!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Negative Politeness(Non-redressed)</p> <p>The employee seems to be more direct in his want as he uses no diminutive expression like "a little", just "the favor" instead, which puts the speaker in a higher risk of a direct confrontation with the person higher in social status.</p> <p>Also, the prosodic hedging sounds (ts, ts) produced by the speaker at the very beginning of the request to create a timidity effect are nonexistent, another sign of the increasing risk of being impeded in the respond likely to come.</p>	<p>Howard: Ben mektup filan yazdırmak için aldım. Ama ne için istersen kullanabilirsin. Şunu dinle bir. Dün akşam eve götürmüştüm.</p> <p>Dinle bak ne doldurdum. İlki küçük kızım. Bir bak!(Düğmeyi çevirir. Isılıkla bir türkü söylendiği duyulur.) Yumurcağın şu ısılık çalmasına bak.</p> <p>Willy: Bayağı yanında söylüyormuş gibi, değil mi?</p> <p>Howard: Yedi yaşında. Tonu nasıl ama?</p> <p>Willy: Tkk, tkk! Senden birşey rica edecektim... (Isılık kesilir, Howard'ın kızının sesi duyulur.)</p> <p>Kızının Sesi: "Şimdi sıra senin baba."</p> <p>Howard: Beni deli gibi sever! (Şarkı ısılıkla tekrar söylenir.) Bu dab en! Nasıl? (Göz kırpar.)</p> <p>Willy: Bravo doğrusu!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Negative Politeness</p> <p>Due to the boss' indifferent attitude, the employee expresses his want in a mitigated way as he uses a diminutive adjective "a little" and the "if" conditional to diminish the imposition and threat his want may create.</p> <p>Redressed speech act</p>

Translational Mismatches

Syntactic Mismatches: The addressee omits the subject pronoun in the beginning of his request, which is impossible in Turkish to leave out the subject and personalize the action and also uses 'if conditional' with the ellipsis. He also uses the prosodic hedging sounds (ts, ts) at the beginning of his speech act. The first and third translations reflect corresponding sounds like "eee" and "tkk-tkk" creating the same effect. The second translation, though, does not use any prosodic hedging sounds.

Lexical Mismatches: The phrase "like to ask" is reflected in the first and third translations as "ricada bulunacaktım" and "rica edecektim" to create the negative face, but in the second translation, it is seen that the translator uses "istiyorum" which makes the request more direct and non-redressed. In addition, the second translation, unlike the first and the third, uses no diminutive expression like "a little" the one used in the source speech event.

Textual Mismatches: All the three translations seem to preserve the linguistic strategy applied in the original text. However, the second translation, still negative, does not reflect the same level of formality but is more direct. The directness of the request increases the cost to the hearer who may feel more imposed. Therefore, the risk both to the speaker's face himself and the hearer's face is increased with the undressing of the request. As a result, there occurs a slight deviation in the social dimension of language use despite not shifting the super-strategy of politeness.

Table 4.9. Register 12-13 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>12-13) Howard: [<i>Starting to go off.</i>] I've got to see some people, kid.</p> <p>Willy: [<i>Stopping him.</i>] I'm talking about your father! There were promises made across this desk! You mustn't tell me you've got people to see—I put thirty-four years into this firm, Howard, and now I can't pay my insurance! You can't eat the orange and throw the peel away—a man is not a piece of fruit! [<i>After a pause.</i>] Now pay attention. Your father—in 1928 I had a big year. I averaged a hundred and seventy dollars a week in commissions.</p> <p>Howard: [<i>Impatiently.</i>] Now, Willy, you never averaged—</p> <p>Willy: [<i>Banging his hand on the desk.</i>] I averaged a hundred and seventy dollars a week in the year of 1928! And your father came to me—or rather, I was in the office here—it was right over this desk—and he put his hand on my shoulder—</p> <p>Howard: [<i>Getting up.</i>] You'll have to excuse me, Willy, I gotta see some people. Pull yourself together. [<i>Going out.</i>] I'll be back in a little while.[<i>On Howard's exit, the light on his chair grows very bright and strange.</i>]</p> <p>Willy: Pull myself together! What the hell did I say to him? My God, I was yelling at him! How could it!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Order-Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>12)Bald on Record</p> <p>The employee, on record, emotionally as well, uses an epistemic modal 'must not' to prohibit the employee speaking like that.</p> <p>13)Negative Politeness</p> <p>The employer seems to depend on their mutual past; however, the employee gets more and more indifferent and less interested in the conversation</p> <p>Tired of the employer's insistence, the employee tries to make up excuses and, in doing so, adopts a negative face to get permission to leave as he says "have to excuse me" as if it's a necessity.</p> <p>The "have to" sounds like a threat coming from a higher status to the lower status.</p>	<p>Howard: (<i>Çıkmaya davranır</i>) Birkaç kişiyi görmem gerek, babalık.</p> <p>Willy: (<i>Onu durdurarak</i>) Ben senin babandan bahsediyorum! Bu masanın başında verilen sözler vardı! Bana bazılarını görmem gerektiğini söylememelisin... ben bu firmaya otuz dört yılını verdim Howard, ama şimdi sigortamı ödeyemiyorum! Sen portakalı yiyip de kabuğunu atamazsın. İnsan bir meyve değildir! (<i>Biraz sessizlikten sonra</i>) Şimdi dikkat et. Senin baban... 1928'de, büyük bir yıl geçirmiştin. Haftada ortalama 170 dolar komisyon yapıyordum.</p> <p>Howard: (<i>Sabırsızlıkla</i>) Şimdi Willy sen hiç ortalama...</p> <p>Willy: (<i>Eliyle masayı yumruklar</i>) Ben 1928'de ortalama 170 dolar yaptım! Ve senin baban bana geldi... daha doğrusu ben bu ofisteydim... tam bu masanın başında...ve elini benim omuzuma atıp...</p> <p>Howard: (<i>Kalkarak</i>) Bana izin vermelisin, Willy. Birkaç kişi görmem gerek. Kendine hâkim ol. (<i>Çıkarak</i>) Birazdan dönerim. (<i>Howard'ın çıkışında sandalyede olan ışık tuhaf bir şekilde daha iyi aydınlanır</i>)</p> <p>Willy: Kendime hâkim olacağım! Ben ona ne dedim ki? Aman Allahım ben ona bağırdım! Bunu nasıl yapabilirim!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Order-Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>12)Bald on Record</p> <p>The employee, on record, emotionally as well, uses an epistemic modal 'must not' to prohibit the employee speaking like that.</p> <p>13)Negative Politeness</p> <p>The employer seems to depend on their mutual past; however, the employee gets more and more indifferent and less interested in the conversation</p> <p>Tired of the employer's insistence, the employee tries to make up excuses and, in doing so, adopts a negative face to get permission to leave as he says "have to excuse me" as if it's a necessity.</p> <p>The "have to" sounds like a threat coming from a higher status to the lower status.</p>	<p>Howard: (<i>Çıkmaya yönelirken</i>) Birilerini görmem lazım çocuk.</p> <p>Willy: (<i>Onu durdurarak</i>) Baban hakkında konuşuyorum! Bu masada verilmiş sözler vardı! Bana birilerini görmem gerektiğini bahane olarak göstermemelisin – bu firmaya 34 yılını verdim, Howard ve şimdi sigortamı ödeyemiyorum! Portakalı yiyip kabuğunu atamazsın – İnsan bir meyve kabuğu değildir! (Bir an durduktan sonra) şimdi kulak ver. 1928 benim için büyük bir yıl olmuştu. Komisyonlarla haftada ortalama 170 dolar kazanıyordum.</p> <p>Howard: (sabırsızca) Bak Willy sen hiç bir zaman</p> <p>Willy: (Masayı yumruklayarak) Ben 1928 yılında haftada 170 dolar kazanıyordum ve baban bana geldi - daha doğrusu ben burada bürodaydım, baban da tam bu masanın karşısındaydı – ve elini omuzuma koydu-</p> <p>Howard: (Kalkarak) Kusuruma bakma Willy birilerini görmem lazım. Kendine gel. (Dışarı çıkarken) Hemen dönerim. (Howard'ın çıkmasıyla sandalyesindeki ışık giderek artar ve tuhaflaşır.)</p> <p>Willy: Kendime geleyim! Ona ne dedim ki, Allahım ona bağırdım! Nasıl yapabildim!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Order-Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>12)Bald on Record</p> <p>The employee, on record, emotionally as well, uses an epistemic modal 'must not' to prohibit the employee speaking like that.</p> <p>13)Positive politeness</p> <p>The employer seems to show understanding to the employee as he seeks a way to be pardoned by the employer and personalizes the excusing term in Turkish as "kusuruma bakma", which makes the request look more positive and sound like the intimacy still prevails in their relationship and the conversation.</p> <p>The threat seems to lower down to a more minimum level.</p>	<p>Howard: (<i>Gitmeye davranır</i>) Göreceğim kimseler var.</p> <p>Willy: (<i>Onu durdurur</i>) Babandan bahsediyorum! Şu masanın başında bir takım vaatler edilmişti! Bana, göreceğim kimseler var diyemezsin. Bu müesseseye otuz dört senemi verdim, Howard, şimdi sigorta taksidimi ödeyemiyorum! Portakalı yeyip kabuğunu atmaya benzemez – insandır bu, yemiş parçası değil! (Biraz durduktan sonra.) Şunu iyi dinle. Baban – 1928, çok kazançlı bir senemdi, haftada ortalama yüz yetmiş dolar komisyon alacak kadar iş yapmıştım...</p> <p>Howard: (<i>Sabırsızlanır</i>) Canım Willy, senin hiç ortalama...</p> <p>Willy: (yumruğunu masaya vurur) – 1928 senesi haftada ortalama yüz yetmiş dolar kazandım! Baban da gelip – daha doğrusu ben odadaydım – şu yazıhanenin başında elini omuzuma koydu...</p> <p>Howard: (kalkar) Müsaade edeceksin Willy, göreceğim kimseler var. Kendini biraz toparla. (Çıkarken) Ben birazdan gelirim. (Howard çıktıktan sonra iskemlenin üstüne düşen ışık hem çok parlaklaşır, hem acıipleşir.)</p> <p>Willy: Kendimi toparlayacağım ha? Ona ne dedim ki? Aman yarabbi, ona bağırdım ben! Nasıl da oldu bu!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Order-Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>12)Bald on Record</p> <p>The employee, on record, emotionally as well, uses an alethic modal 'can't to deny the boss' right to speak in that certain manner.</p> <p>The use of 'can't' makes the order more threatening.</p> <p>13)Bald on Record</p> <p>The employer appears to give a direct order to the employee and the threat is maximum</p> <p>Unlike the attitude he adopts in the previous sentence in which he uses an endearment word "canım" (i.e.dear in Eng.) as an introductory word, he turns to sound like more negatively as he gets more tired of the continuity of the conversation.</p>

Translational Mismatches

Syntactic Mismatches: In the first speech act, the addresser uses an example of an epistemic modal “*must not*” with the aim of prohibiting the addressee from doing a specific act. The first and second translations also use the negative form of the same modality “*-memeli*”, but the third translation uses a bit stronger form of prohibiting in Turkish, the negative form of “*-ebilmek*” as in the phrase “*diyemezsin*”. In the second case, the addresser seeks permission but utters it with the obligatory modal “*have to*”. The first translation uses the corresponding form “*-meli*” in Turkish. The second translation uses a negative imperative. The third translation uses no modals of any kind, but initiates a directive starting with “*You are going to...*”.

Lexical Mismatches: In the first case, the third translation uses a different way of denying someone as “*diyemezsin*”. The other translations seem to use the semantically corresponding modality. In the second case, the second translation personalizes the excusing term in Turkish as “*kusuruma bakma*”, making the request more informal, intimate and positive. The third translation “*müsaade edeceksin*” though, seeming to lack the request for permission, sounds like a direct order.

Textual Mismatches: The source and the three translations of the first speech act seem to resemble each other as they are all direct orders even if the third translation applies a more severe form of the bald on record strategy. In the second case, however, there seems to be a deviation in the second and third translation. The former redresses the request with a more intimate form of addressing, the latter, though, uses a more imposing form of an order. Therefore, there occurs a deviation in the social dimension of language use as the fields of the speech acts shift from negative request into a positive request in the second translation and a directive in the third one.

Table 4.10. Register 14 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>14) Happy: Isn't that a shame now? A beautiful girl like that? That's why I can't get married. There's not a good woman in a thousand. New York is loaded with them, kid!</p> <p>Biff: Hap, look—</p> <p>Happy: I told you she was on call!</p> <p>Biff [<i>strangely unnerved</i>]: Cut it out, will ya? I want to say something to you.</p> <p>Happy: Did you see Oliver?</p> <p>Biff: I saw him all right. Now look, I want to tell Dad a couple of things and I want you to help me.</p> <p>Happy: What? Is he going to back you?</p> <p>Biff: Are you crazy? You're out of your goddam head, you know that?</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Negative Politeness</p> <p>The brother uses redressed speech to be indirect and does not want to be impeded.</p> <p>He presses cost to hearer and creates less threat and risk to his own face.</p>	<p>Happy: Utanç verici değil mi, yani? Böylesine güzel bir kız? İşte bu yüzden evlenemiyorum. Binlercesinin içinde bir tane bile iyi kadın yok. New York bunlarla dolu aslanım!</p> <p>Biff: Bak, Hap...</p> <p>Happy: Sana söyledim telekız diye!</p> <p>Biff: (<i>Tuhaf bir şekilde rahatsızdır</i>) Kes şunu, olur mu? Sana bir şey anlatmak istiyorum.</p> <p>Happy: Oliver'i gördün mü?</p> <p>Biff: Görmeye gördüm. Şimdi bak, babama bir şeyler söylemek istiyorum, senin de bana yardımcı olmanı istiyorum.</p> <p>Happy: Ne? Seni destekleyecek mi?</p> <p>Biff: Kaçırдың mı sen? Kafayı yemiş olmalısın, farkındasın değil mi?</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Negative Politeness</p> <p>The brother uses redressed speech to be indirect and does not want to be impeded.</p> <p>He presses cost to hearer and creates less threat and risk to his own face.</p>	<p>Happy: Bu utanılacak bir şey değil mi şimdi? Böyle güzel bir kız? İşte bir türlü evlenememenin nedeni bu. Binde bir tane bile olsa iyi bir kadın yok. New York bu tip kadınlarla dolu, oğlum!</p> <p>Biff: Hap,bak-</p> <p>Happy: Sana bunun tele kız olduğunu söylemişim.</p> <p>Biff: (garip şekilde sinirleri bozuk olarak) Kes şunu, tamam mı? Sana bir şey söylemem lazım.</p> <p>Happy: Oliver'i gördün mü?</p> <p>Biff: Gördüm. Babama bazı şeyler söylemem lazım ve senin bana yardım etmeni istiyorum.</p> <p>Happy: Ne? Sana destek olacak mı Oliver?</p> <p>Biff: Sen deli misin? Senin aklın başında değil bunu biliyor musun?</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Negative Politeness</p> <p>The brother uses redressed speech to be indirect and does not want to be impeded.</p> <p>He presses cost to hearer and creates less threat and risk to his own face.</p>	<p>Happy: Ne yazık değil mi? Hem de böyle güzel bir kıza? İşte onun için evleniyorum ya. Bin tane içinden bile bir tane çıkmıyor. New York'ta böylesi kıyamet gibi!</p> <p>Biff: Hap, bana bak...</p> <p>Happy: Sana çağırılmayı bekliyor demedim mi?</p> <p>Biff: (şaşılacak kadar sinirlerine hakimdir) Kısa kesmiyecek misin? Deminden beri sana bir şey söyleyeceğim.</p> <p>Happy: Oliver'i gördün mü?</p> <p>Biff: Görmesine gördüm. Bana bak, babama bir iki şey diyeceğim var, sen de bana yardım edeceksin.</p> <p>Happy: Ne? İşine sermaye koyacak mı?</p> <p>Biff: Çıldırдың mı sen? Aklın başında değil, ondan haberin var mı?</p>	<p>Field: Symmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Bald on Record</p> <p>The speaker here counts on their intimate relationship, so feels free to give a direct command like "edeceksin" to his brother.</p> <p>The speaker risks his face and maximizes the cost to hearer.</p>

Translational Mismatches

Syntactic Mismatches: The source speech act is a sentence in which someone wants someone to do something. The first and second translations follow the same procedure. On the other hand, in the third one, the addresser gives a directive to the addressee.

Lexical Mismatches: Unlike the first two translations, the third translation is actually a clear example of a directive which points to the active subject “you” in the beginning.

Textual Mismatches: The first and second translations have the same form if linguistic politeness strategy, the negative one. However, in the third translation it is seen that the field of the speech act changes from a request into a directive. As a result, the negative linguistic politeness strategy in the source turns into bald on record. Unlike the source and the first and second translations, there occurs a deviation in the social dimension of the language use, where the interpersonal relations are arranged; when the context of situation is decoded as it is done in here.

Table 4.11. Register 15 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>15) Charley: Hey, you're going to miss that train. [<i>He waves the bottle.</i>]</p> <p>Bernard: Yeah, I'm going. [<i>He takes the bottle.</i>] Thanks, Pop. [<i>He picks up his rackets and bag.</i>] Good-bye, Willy, and don't worry about it. You know, "If at first you don't succeed . . ."</p> <p>Willy: Yes, I believe in that.</p> <p>Bernard: But sometimes, Willy, it's better for a man just to walk away.</p> <p>Willy: Walk away?</p> <p>Bernard: That's right.</p> <p>Willy: But if you can't walk away?</p> <p>Bernard [<i>after a slight pause</i>]: I guess that's when it's tough. [<i>Extending his hand</i>] Good-bye, Willy.</p> <p>Willy [<i>shaking Bernard's hand</i>]: Good-bye, boy.</p>	<p>Field: Symmetrical-Changing Social Status-Indirect Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Off-Record</p> <p>Despite their long and symmetrical neighborhood relations, Willy is no longer considered trustworthy and socially equal, Bernard, knowing that, goes off-record, though, in his want to mean actually what he implies.</p> <p>However, there is a feeling of sympathy at Bernard's side toward Willy.</p>	<p>Charley: Hey, treni kaçırıcaksın. (<i>Şişeyi sallar</i>)</p> <p>Bernard: Hı, gidiyorum. (<i>Şişeyi alır</i>) Sağ ol baba. (<i>Raketlerini ve çantasını alır</i>) Allahısmarladık Willy, takma kafana. Bilirsin, "ilkinde başaramazsan..."</p> <p>Willy: Evet ben ona inanırım.</p> <p>Bernard: Fakat bazı zamanlar, Willy, çekip gitmek bir insan için daha hayırlıdır.</p> <p>Willy: Çekip gitmek?</p> <p>Bernard: Evet, doğru.</p> <p>Willy: Ya çekip gidemezsen?</p> <p>Bernard: (<i>Çok kısa bir sessizlikten sonra</i>) Sanırım, işte o zaman işler zorlaşır. (<i>Elini uzatır</i>) Elveda Willy.</p> <p>Willy: (<i>Bernard'ın elini sıkarak</i>) Elveda evlat.</p>	<p>Field: Symmetrical-Changing Social Status- Indirect Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Off-Record</p> <p>Despite their long and symmetrical neighborhood relations, Willy is no longer considered trustworthy and socially equal, Bernard, knowing that, goes off-record, though, in his want to mean actually what he implies.</p> <p>However, there is a feeling of sympathy at Bernard's side toward Willy.</p>	<p>Charley: Hey, treni kaçırıcaksın. (şişeyi sallar.)</p> <p>Bernard: Tamam, gidiyorum. (Şişeyi alır) Teşekkürler baba (Raketlerini ve çantasını alır.) Hoşçakal, Willy ve o konuda kaygılanma. Biliyorsun "Eğer başlangıçta sen başarılı olmasaydın..."</p> <p>Willy: Evet, buna inanıyorum.</p> <p>Bernard: Ama, Willy, bazen kimisi için herşeyi bırakıp gitmek de iyidir.</p> <p>Willy: Herşeyi bırakıp gitmek mi?</p> <p>Bernard: Evet.</p> <p>Willy: Ama ya bırakıp gidemezsen?</p> <p>Bernard: (Kısa bir sessizlikten sonra) Sanırım herşeyin çok zor olduğu zaman demek istiyorsun. (Elini uzatarak) Hoşçakal Willy.</p> <p>Willy: (Bernard'la tokalaşarak) Güle güle, oğlum.</p>	<p>Field: Symmetrical-Changing Social Status- Indirect Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Off-Record</p> <p>Despite their long and symmetrical neighborhood relations, Willy is no longer considered trustworthy and socially equal, Bernard, knowing that, goes off-record, though, in his want to mean actually what he implies.</p> <p>However, there is a feeling of sympathy at Bernard's side toward Willy.</p>	<p>Charley: Bana bak, sen o treni kaçırıcaksın. (Elindeki şişeyi sallar.)</p> <p>Bernard: Evet, gidiyorum. (Şişeyi alır.) Sağol, baba. (Raketleriyle çantasını alır.) Allaha ısmarladık, Willy amca, üzülme. Bilirsin ya "Bir başaramazsan bir daha..."</p> <p>Willy: Evet, doğru söz.</p> <p>Bernard: Yalnız Willy amca, bazen insanın başını alıp gitmesi daha hayırlı olur.</p> <p>Willy: Başını alıp gitmesi mi?</p> <p>Bernard: Evet öyle.</p> <p>Willy: Ama ya başını alıp gidemezsen?</p> <p>Bernard: (Bir an durduktan sonra) O artık bahtsızlık olur. (Elini uzatır.) Allaha ısmarladık, Willy amca.</p> <p>Willy: (Bernard'ın elini sıkarak.) Güle güle, oğlum.</p>	<p>Field: Symmetrical-Changing Social Status- Intimate-Indirect Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Off-Record</p> <p>Despite their long and symmetrical neighborhood relations, Willy is no longer considered trustworthy and socially equal, Bernard, knowing that, goes off-record, though, in his want to mean actually what he implies.</p> <p>However, there is a much more feeling of sympathy at Bernard's side toward Willy as he adds "amca" an in-group identity marker indicating the intimacy and understanding between the parties of conversation to be intact.</p>

Translational Mismatches

Syntactic Mismatches: The source and the three translations have the introductory subject pronoun “it” and the infinitive clause.

Lexical Mismatches: The first and second translations have more or less the same wording which semantically creates no discrepancy with the original register, but the third translation adds an extra word “amca” an in-group identity marker ahead of the real name “Willy”.

Textual Mismatches: The politeness strategy in the original register seems to remain the same in the translations. The off-record strategy keeps its overall identity, but the third translation sounds a bit more intimate due to the use of the in-group identity marker “amca”. Even though it does not affect the super-strategy of politeness, there occurs a slight deviation in the degree to a more intimate level. Therefore, the social dimension of language use is slightly deviated.

Table 4.12. Register 16-17 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>16-17) Willy: I was wondering if he'd remember you. [To Happy] Imagine, man doesn't see him for ten, twelve years and gives him that kind of a welcome!</p> <p>Happy: Damn right!</p> <p>Biff [trying to return to the offensive]: Pop, look—</p> <p>Willy: You know why he remembered you, don't you? Because you impressed him in those days.</p> <p>Biff: Let's talk quietly and get this down to the facts, huh?</p> <p>Willy [as though Biff had been interrupting]: Well, what happened? It's great news, Biff. Did he take you into his office or'd you talk in the waiting-room?</p> <p>Biff: Well, he came in, see, and—</p> <p>Willy [with a big smile]: What'd he say? Betcha he threw his arm around you.</p> <p>Biff: Well, he kinda—</p> <p>Willy: He's a fine man. [to Happy] Very hard man to see, y'know.</p> <p>Happy [agreeing]: Oh, I know.</p> <p>Willy [to Biff]: Is that where you had the drinks?</p> <p>Biff: Yeah, he gave me a couple of—no, no!</p> <p>Happy [cutting in]: He told him my Florida idea.</p> <p>Willy: Don't interrupt. [To Biff] How'd he react to the Florida idea?</p> <p>Biff: Dad, will you give me a minute to explain?</p> <p>Willy: I've been waiting for you to explain since I sat down here!</p>	<p>Field: Asymmetrical-Intimate- Informal- Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Positive Politeness</p> <p>The speaker tries to manage the over excited state of his father, careful enough to not lose control and applies a positive face as he is optimistic they could get things done by speaking.</p> <p>Seeking reciprocity with the 'let's' form of suggestion, the speaker wants to sound less imposing and threatening.</p> <p>Negative Politeness</p> <p>The son gets tired of being interrupted so adopts a negative face as a shield not to be impeded once more.</p> <p>The request is in the form of a question, leaving the doors open for the rest of the conversation, though negative feeling of politeness is stressed.</p>	<p>Willy: Seni anımsayacak mı diye meraklanıyordum. (Happy'ye) Düşünsene, adam bizimkini on, oniki sene görmemiş halde yine de öyle bir karşılaşmada bulunuyor ki!</p> <p>Happy: Çok doğru!</p> <p>Biff: (Saldırına geçmeye çalışır) Baba, bak...</p> <p>Willy: Seni neden anımsadığını biliyorsun, değil mi? Çünkü geçmişte onu çok etkiledin de ondan.</p> <p>Biff: Haydi daha sakin konuşup, gerçeklere bir bakalım, ha?</p> <p>Willy: (Sanki Biff sözünü kesiyormuş gibi) Peki, n'oldu? Büyük bir haber bu, Biff. O seni odasına mı buyur etti, yoksa bekleme odasında mı görüştün?</p> <p>Biff: Şeyy, o içeri gelip, yani...</p> <p>Willy: (Yüzünde büyük bir gülümsemeyle) Ne dedi? Bahse girerim ki kolunu omuzuna attı.</p> <p>Biff: Yani, şey gibi...</p> <p>Willy: Kaliteli bir insan. (Happy'ye) Onu görmek çok zordur, bilirsın.</p> <p>Happy: (Onaylar) Ah, biliyorum.</p> <p>Willy: (Biff'e) Orda mı içki içtiniz?</p> <p>Biff: Evet, o bana birkaç... hayır, hayır!</p> <p>Happy: (Araya girer) Ona benim Florida fikrimden bahsetmiş.</p> <p>Willy: Araya girme. (Biff'e) Florida fikrini nasıl karşıladı?</p> <p>Biff: Baba, bana açıklamam için bir dakika verebilir misin?</p> <p>Willy: Buraya oturduğumdan beri açıklaman için bekliyorum!</p>	<p>Field: Asymmetrical- Intimate- Informal- Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Positive Politeness</p> <p>The speaker tries to manage the over excited state of his father, careful enough to not lose control and applies a positive face as he is optimistic they could get things done by speaking.</p> <p>Seeking reciprocity with the 'let's' form of suggestion, the speaker wants to sound less imposing and threatening.</p> <p>Negative Politeness</p> <p>The son gets tired of being interrupted so adopts a negative face as a shield not to be impeded once more.</p> <p>The request is in the form of a question, leaving the doors open for the rest of the conversation, though negative feeling of politeness is stressed.</p>	<p>Willy: Seni hatırlayacak mı diye merak ediyordum. (Happy'e) Düşünsene on, on iki yıl Biff'i görmesin sonra dab u şekilde karşılaşın.</p> <p>Happy: Çok doğru!</p> <p>Biff: (Saldırına geçmeye çalışarak) Baba, bak-</p> <p>Willy: Seni niye hatırladı biliyorsun değil mi? Çünkü o yıllarda onu çok etkilemişin.</p> <p>Biff: Haydi daha sakin konuşup, gerçeklere bir bakalım, ha?</p> <p>Willy: (Sanki Biff sözünü kesiyormuş gibi) Peki, n'oldu? Büyük bir haber bu, Biff. O seni odasına mı buyur etti, yoksa bekleme odasında mı görüştün?</p> <p>Biff: Şeyy, o içeri gelip, yani...</p> <p>Willy: Yüzünde büyük bir gülümsemeyle) Ne dedi? Bahse girerim ki kolunu omuzuna attı.</p> <p>Biff: Yani, şey gibi...</p> <p>Willy: Kaliteli bir insan. (Happy'ye) Onu görmek çok zordur, bilirsın.</p> <p>Happy: (Onaylar) Ah, biliyorum.</p> <p>Willy: (Biff'e) Orda mı içki içtiniz?</p> <p>Biff: Evet, o bana birkaç... hayır, hayır!</p> <p>Happy: (Araya girer) Ona benim Florida fikrimden bahsetmiş.</p> <p>Willy: Araya girme. (Biff'e) Florida fikrini nasıl karşıladı?</p> <p>Biff: Baba, bana açıklamam için bir dakika verebilir misin?</p> <p>Willy: Buraya oturduğumdan beri açıklaman için bekliyorum!</p>	<p>Field: Asymmetrical-Intimate- Informal- Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Positive Politeness</p> <p>The speaker tries to manage the over excited state of his father, careful enough to not lose control and applies a positive face as he is optimistic they could get things done by speaking.</p> <p>Seeking reciprocity with the 'let's' form of suggestion, the speaker wants to sound less imposing and threatening.</p> <p>Negative Politeness</p> <p>The son gets tired of being interrupted so adopts a negative face as a shield not to be impeded once more.</p> <p>The request is in the form of a question, leaving the doors open for the rest of the conversation, though negative feeling of politeness is stressed.</p>	<p>Willy: Acaba seni hatırlayacak mı diyordum. (Happy'ye) Düşün bir kere, adam bunu on sene on iki sene görmüyor, yine de o türlü karşılıyor!</p> <p>Happy: Yaman değil mi?</p> <p>Biff: (Tekrar hücumu girişmeye ister) Baba, buraya bak...</p> <p>Willy: Seni neden hatırladı biliyorsun, değil mi? Vaktiyle onun üzerinde iyi tesir bıraktındı da ondan.</p> <p>Biff: Bu işi sukunetle çözelim, gerçeklere bakalım bir, olmaz mı?</p> <p>Willy: (Biff sözünü kesiyormuş gibi) E, ne oldu? Büyük haber, sende, Biff. Seni içeri yazıhanesine mi aldı, yoksa dışarı bekleme odasında mı konuştunuz?</p> <p>Biff: Şey, içeri girdim, sonra...</p> <p>Willy: (Yüzünde geniş bir tebessümle) Ne dedi? Boynuna sarılmadıysa ben bir şey bilmiyorum.</p> <p>Biff: Şey, biraz...</p> <p>Willy: Bulunmaz adamdır. (Happy'ye) Herkes öyle kolay kolay göremez, anlıyor musun?</p> <p>Happy: (Tasdik yolu) Evet, biliyorum.</p> <p>Willy: (Biff'e) Birer kadeh içtik diyordun, onunla mı?</p> <p>Biff: Evet baba... Hayır hayır!</p> <p>Happy: (Söze karşır) Ona benim Florida fikrimi anlatmış.</p> <p>Willy: Lafı kesme. (Biff'e) Florida fikrini nasıl karşıladı?</p> <p>Biff: Baba, bir dakika izin ver de anlatayım Allah aşkına.</p> <p>Willy: Şuraya oturduğumdan beri anlat diye bekliyorum!</p>	<p>Field: Asymmetrical- Intimate- Informal- Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Positive Politeness</p> <p>The speaker tries to manage the over excited state of his father, careful enough to not lose control and applies a positive face as he is optimistic they could get things done by speaking.</p> <p>Seeking reciprocity with the 'let's' form of suggestion, the speaker wants to sound less imposing and threatening.</p> <p>Bald on Record</p> <p>The son gets tired of being interrupted by the other speakers, so chooses to confront them directly with an exaggerated tone of speech.</p> <p>The request is no longer a question, so is perceived by the hearer that there is no other choice but to obey it.</p> <p>Also, he adds another word "Allah aşkına" to the ending of his remark to increase the magnitude and imposition of his want.</p>

Translational Mismatches

Syntactic Mismatches: The source and the three translations have similar patterns of structure as they make use of the “let’s” form of suggestion to seek reciprocity. In the second case, though, the third translation differs from the source and the two translations because it is not a question but an imperative.

Lexical Mismatches: In the first case, there is similarity between the source and the translations in terms of lexical parsing of sentences and wording. In the second case, the source and the first and second translations are in question form aimed at requesting something. However, the third translation makes use of an imperative form including an extra phrase “*Ne olur*”, an expression used usually before an imperative to increase the imposition of the act. Also, it uses another word “*Allah aşkına*” to the ending of his remark to increase the illocutionary force and imposition of the speech act.

Textual Mismatches: In the first instance, the source and the three translations have basically the same linguistic politeness strategy, which is positive politeness, so there occurs no deviation in the social dimension of language use that may lead to deviations in interpersonal relations. On the other hand, in the second case, the third translation deviates from a question, which is intended to create a negative politeness effect, to an imperative, which increases the risk to both the addresser’s and the addressee’s face and cost to the hearer as well. Therefore, there occurs a deviation in the social dimension of language use as the formality level of the negatively formed question in the source register is downgraded to a more informal level.

Table 4.13. Register 18-19 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>18-19) Happy [enthralled]: That's what I dream about, Biff. Sometimes I want to just rip my clothes off in the middle of the store and outbox that goddam merchandise manager. I mean I can outbox, outrun, and outlift anybody in that store, and I have to take orders from those common, petty sons-of-bitches till I can't stand it anymore.</p> <p>Biff: I'm tellin' you, kid, if you were with me I'd be happy out there.</p> <p>Happy [enthused]: See, Biff, everybody around me is so false that I'm constantly lowering my ideals . . .</p> <p>Biff: Baby, together we'd stand up for one another, we'd have someone to trust.</p> <p>Happy: If I were around you—</p> <p>Biff: Hap, the trouble is we weren't brought up to grub for money. I don't know how to do it.</p> <p>Happy: Neither can I!</p> <p>Biff: Then let's go!</p>	<p>Field: Symmetrical-Intimate-Informal-Indirect Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Positive Politeness</p> <p>The speaker makes an indirect request wearing a positive face. With an endearment word, the imposition is lessened on the hearer. The intimate relationship is formed out of indirectness and "if conditional".</p> <p>Off record- Positive</p> <p>Starting with an endearment word "baby", the speech act is actually an off-record strategy, which is an extension of positive politeness in here.</p> <p>The request is redressed through the use of "would" and the imposition, the 'imaginary' one, is lowered to the minimum level.</p>	<p>Happy: (<i>Büyülenmiş</i>) Hep bunları düşünüyorum, Biff. Bazan, mağazanın ortasında gömleğimi yırtıp, o kahrolası alım-satım müdürünü yumruklamak geçiyor içimden. Ben aslında, o mağazadaki herkesten daha iyi dövüşür, daha hızlı koşar, daha fazlasını kaldırabilirim; buna rağmen, şu pespaye, kişiksiz piç kurularının emirlerini yerine getirmek zorundayım; ta ki daha fazla dayanamayacağım güne kadar.</p> <p>Biff: Sana söylüyorum çocuk, eğer orada benimle olursan daha mutlu olurum.</p> <p>Happy: (<i>Heyecanlı coşmuştur</i>) Baksana Biff, etrafımdakiler öylesine değersiz ki, devamlı olarak ideallerimi küçültmek zorunda kalıyorum...</p> <p>Biff: Hey aslanım, birlikte birbirimize arka çıkar, güveneceğimiz birine sahip olurduk.</p> <p>Happy: Eğer yanında olsaydım...</p> <p>Biff: Hap, yalnız sorun şu ki bizler para kazanmak için yetiştirilmemişiz. Nasıl kazanacağımı bilmiyorum ben.</p> <p>Happy: Ben de bilmiyorum!</p> <p>Biff: O halde haydi gidelim!</p>	<p>Field: Symmetrical-Intimate- Informal-Indirect Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Positive Politeness</p> <p>The speaker makes an indirect request wearing a positive face. With an endearment word, the imposition is lessened on the hearer. The intimate relationship is formed out of indirectness and "if conditional".</p> <p>Off record- Positive</p> <p>Starting with an endearment word "aslanım", the speech act is actually an off-record strategy, which is an extension of positive politeness in here. The request is redressed through the use of "would" and the imposition, the 'imaginary' one, is lowered to the minimum level.</p>	<p>Happy: (<i>Büyülenmiş</i>) Bu hayal ettiğim şey, Biff. Bazan mağazanın ortasında giysilerimi yırtmak istiyorum. Yani mağazadaki herkesten daha iyi kutularım, koşarım ve daha güçlüyüm ama o Allahın cezası orospu çocuklarından emir almak zorundayım ve buna dayanamıyorum.</p> <p>Biff: Sana söylüyorum, oğlum, orada benimle olursan çok mutlu olurum.</p> <p>Happy: (<i>çoşkunlukla</i>) Görüyorsun, Biff, çevremdeki herkes o kadar hatalı ki ben de sürekli ideallerimi azaltmak zorunda kalıyorum.</p> <p>Biff: Beraberken birbirimize destek oluruz, güveneceğimiz birisi olur.</p> <p>Happy: Eğer senin yanında olursam-</p> <p>Biff: Hap, asıl sorun bizim para için didinecek tarzda yetiştirilmemiş olmamız. Nasıl yaparız bilmiyorum.</p> <p>Happy: Ben de öyle</p> <p>Biff: O zaman hadi gidelim.</p>	<p>Field: Symmetrical-Intimate-Informal-Indirect Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Positive Politeness</p> <p>The speaker makes an indirect request wearing a positive face. With an endearment word, the imposition is lessened on the hearer. The intimate relationship is formed out of indirectness and "if conditional".</p> <p>Positive Politeness</p> <p>Speaking for their common interest, the speaker keeps a positive face, prioritizing agreement and understanding by clear and explicit suggestions.</p>	<p>Happy: (fikirden büyülenmiştir) Benim de kurduğum hep böyle bir şeydir Biff. Bazan içimden mağazanın ortasında soyun dökün şu satış işleri müdürünü bir temiz patakla derim. O mağazada bir kişi yoktur ki benden daha iyi döğüşsün, daha iyi koşsun, daha ağır yük kaldırbilsin. Yine de o beceriksiz beş para etmez eşşoğullarımdan emir alıyorum.</p> <p>Biff: İnan ki sen benimle oraya gelsen bir üzüntüm kalmazdı.</p> <p>Happy: (<i>Çoşmuştur.</i>) Senin anlayacağın, Biff, etrafımdakiler öyle kalp ki yüksek emellerimi birer birer feda etmek zorunda kalıyorum...</p> <p>Biff: Beraber olsak birbirimizi korurduk, kime güveneceğimizi bilirdik.</p> <p>Happy: Ben senin yanında olunca...</p> <p>Biff: Happy, biz para için uğşaklık etmeye alışmamışız, derdimiz orada. Öyle bir şey oldu mu ne yapacağımı şaşırıyorum.</p> <p>Happy: Ben de öyle!</p> <p>Biff: Gidelim öyleyse!</p>	<p>Field: Symmetrical-Intimate-Informal-Indirect Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Brother to Brother</p> <p>Positive Politeness</p> <p>At the beginning, the speaker uses an imperative to make sure his want is clearly transmitted. However, the positive face strategy is created with a negative form of speech "kalmazdı" in Turkish. He seeks to be happy as if it is their common goal. Though, there is no addressing term to add to the intimacy of the brothers' relationship.</p> <p>Off record- Positive</p> <p>The speech act is an off-record strategy, though there exists no endearment word like 'baby', which lessens the positivity of the request. The request is redressed through the use of "would" and the imposition, the 'imaginary' one, is lowered to the minimum level.</p>

Translational Mismatches

Syntactic Mismatches: In the first case, the source and the three translations have similar syntactic format as they all include the imaginary use of 'if conditional', only to note that the third translation uses the negative form of "would" in Turkish as used in the expression "kalmazdı". In the second example, the use of "would" creating an imaginary situation is seen in the first and third translations, but the second translation does not use any corresponding element in Turkish that goes hand in hand with the source structure.

Lexical Mismatches: In the first case, the lexical parsing and wording are similar to each other in the source and the first and second translations, but the third translation starts with an imperative expression "İnan ki". Also the endearment word in the source "kid" is used with a corresponding word in the first translation as "çocuk" and in the second translation "oğlum", but there is no equivalent word in the third translation. In the second case, while another endearment word "baby" is used in the source register, the second and third translations do not include any words like this. The exception is the first translation in which "hey aslanım" is used as an attraction getter.

Textual Mismatches: It is seen that both the source and the translations adopt positive face in requesting. The use of 'if conditional' functions as hedging words to mitigate the cost to the hearer and sound less imposing and pose no risk to one's own face and others' faces. The use of "if" also adds an off-record effect into the speech acts as they stand to be implicatures, functioning mainly not to reveal the want directly. The missing of endearment words in the third translation does not distort, to a great degree, the positive face of the addressees only leading to a slight deviation in the social dimension of language use. The super strategy that covers the field of the speech acts remains to be positive politeness.

Table 4.14. Register 20-21-22 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>20-21-22 Willy: Lick the world! You guys together could absolutely lick the civilized world.</p> <p>Biff: I'll see Oliver tomorrow. Hap, if we could work that out . .</p> <p>Linda: Maybe things are beginning to—</p> <p>Willy [<i>wildly enthused, to Linda</i>]: Stop interrupting! [<i>To Biff</i>] But don't wear sport jacket and slacks when you see Oliver.</p> <p>Biff: No, I'll—</p> <p>Willy: A business suit, and talk as little as possible, and don't crack any jokes.</p> <p>Biff: He did like me. Always liked me.</p> <p>Linda: He loved you!</p> <p>Willy [<i>to Linda</i>]: Will you stop! [<i>To Biff</i>] Walk in very serious. You are not applying for a boy's job. Money is to pass. Be quiet, fine, and serious. Everybody likes a kidder, but nobody lends him money.</p>	<p>Field: Asymmetrical-intimate-Direct Advice on a Job Interview</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son and Wife</p> <p>Bald on record For the benefit of his son, the speaker, acceptably, goes on record. Stern towards his wife, the speaker goes on record to give the clearest form of warning.</p> <p>Bald on Record The speaker continues to speak in favour of the hearer, going on record. The hearer does not feel threat as he anticipates a directive.</p> <p>Bald on Record Putting on a negative face, the speaker warns his wife sternly, but still cares to focus on the favor of his son by direct orders, which is still not considered by the son to be a threat to his face.</p>	<p>Willy: Kaymağını yiyin dünyanın! Siz ikiniz, bu modern dünyanın kaymağını birlikte yiyebilirsiniz.</p> <p>Biff: Yarın Oliver'i göreceğim. Hap, şunun üzerinde biraz çalışabilirsek... Linda: Belki de işler yoluna.. Willy: (<i>Çılgınca coşmuştur, Linda'ya</i>) Araya girmeyi bırak! (<i>Biff'e</i>) Oliver'i görmeye giderken spor ceketini ve bol paça pantolonlarını giyme.</p> <p>Biff: Havır, ben... * Willy: Takım elbise; az ve öz konuş, araya da şaka sıkıştırma.</p> <p>Biff: Beni sevmişti. Her zaman beni sevdi.</p> <p>Linda: Sana hayrandı!</p> <p>Willy: (<i>Linda'ya</i>) Lütfen keser misin! (<i>Biff'e</i>) Gayet ciddi yürü. Çıraklık türü bir işe müracaat etmiyorsunuz. İşin içinde para var. Sessiz, kibar ve ciddi ol. Şakacı birini herkes sever ama beş kuruş borç vermez...</p>	<p>Field: Asymmetrical-intimate-Direct Advice on a Job Interview</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son and Wife</p> <p>Bald on record For the benefit of his son, the speaker, acceptably, goes on record. Stern towards his wife, the speaker goes on record to give the clearest form of warning.</p> <p>Bald on Record The speaker continues to speak in favour of the hearer, going on record. The hearer does not feel threat as he anticipates a directive.</p> <p>Negative-Bald on Record Putting on a negative face, the speaker warns his wife sternly by adding an extra word '<i>lütfen</i>', (i.e. please) but still cares to focus on the favor of his son by direct orders, which is still not considered by the son to be a threat to his face.</p>	<p>Willy:Bütün dünyayı alt edin! Siz ikiniz tüm dünyayı alt edeceksiniz.</p> <p>Biff: Yarın Oliver'I göreceğim. Hap, eğer bunu gerçekleştirebilirsek...</p> <p>Linda: Belki de artık bazı şeyler değişmeye başlıyor...</p> <p>Willy: (vahşi bir coşkunlukla, Linda'ya) Lafa karışmayı bırak! (<i>Biff'e</i>) Sakin Oliver'I görmeye giderken spor ceket ve pantolon giyme.</p> <p>Biff: Hayır, ben-</p> <p>Willy: Ciddi bir takım elbise giy ve olabildiğince az konuş ve şaka yapma.</p> <p>Biff: Beni sevdi. Beni her zaman sevdi.</p> <p>Linda: Seni çok sevdi.</p> <p>Willy: (Linda'ya) Lafa karışmayı bırakacaksınız! (<i>Biff'e</i>) Ciddi bir şekilde içeri yürü. Bir çocuğun işine başvurmuyorsun. Sakin, sevimli ve ciddi ol. Herkes şakacı kimseyi sever ama hiçkimse ona borç para vermez.</p>	<p>Field: Asymmetrical-intimate-Direct Advice on a Job Interview</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son and Wife</p> <p>Bald on record For the benefit of his son, the speaker, acceptably, goes on record. Stern towards his wife, the speaker goes on record to give the clearest form of warning. To note, he adds 'sakin' as a prohibiting word to strengthen the negativity of the order.</p> <p>Bald on Record The speaker continues to speak in favour of the hearer, going on record. The hearer does not feel threat as he anticipates a directive.</p> <p>Bald on Record Putting on a negative face, the speaker warns his wife sternly, but sounds more threatening by the syntactic shift from the question type to a direct statement, but still cares to focus on the favor of his son by direct orders, which is still not considered by the son to be a threat to his face.</p>	<p>Willy: Bütün dünyayı alt edersiniz! Siz ikiniz elele verdiğiniz mi dünyayı bir baştan öbür başa fethettiniz demektir.</p> <p>Biff: Yarın Oliver'I göreyim. Hap, o işi bir becerebilseydik...</p> <p>Linda: Belki artık her şey yoluna...</p> <p>Willy: (iyice heyecanlanmıştı, Linda'ya) Lafı kesme! (<i>Biff'e</i>) Oliver'I görmeye gittiğin vakit spor ceketini uydurma bir pantolon giyme sakın.</p> <p>Biff: Hayır, şey ederim.</p> <p>Willy: Koyu renkli bir elbise giy, mümkün olduğu kadar az konuş, latife etmiye filan da kalkma.</p> <p>Biff: Beni severdi, eskiden beni sever.</p> <p>Linda: Hem çok sever!</p> <p>Willy: (Linda'ya) Susmayıacak mısın kuzum! (<i>Biff'e</i>) İçeri çok ciddi bir tavırla gir. Çıraklığa alsınlar diye gitmiyorsun. Para alınıp verilecek. Sessiz, kibar, ciddi ol. Atılğan bir çocuğu herkes sever ama ona borç vermez.</p>	<p>Field: Asymmetrical-intimate-Direct Advice on a Job Interview</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son and Wife</p> <p>Bald on record For the benefit of his son, the speaker, acceptably, goes on record. Stern towards his wife, the speaker goes on record to give the clearest form of warning.</p> <p>Bald on Record The speaker continues to speak in favour of the hearer, going on record. The hearer does not feel threat as he anticipates a directive.</p> <p>Bald on Record Putting on a negative face, the speaker warns his wife not that much sternly due to the adding of 'kuzum', but still cares to focus on the favor of his son by direct orders, which is still not considered by the son to be a threat to his face.</p>

Translational Mismatches

Syntactic Mismatches: In the first and second cases, the syntactic procedure, the positive and negative imperatives, is seen to be corresponding to each other. In the last case, though, the imperative is preceded by a question-formed imperative as “*Will you stop*” which is syntactically similar to the first and third translations, but the second translation changes the question formed imperative into a direct imperative like “*lafa karışmayı bırakacaksın*”.

Lexical Mismatches: In the second imperative form, the second translation adds an extra word “*sakın*” used in Turkish normally before the negative imperatives to highlight the negativity of the advice. The lexical parsing and wording seem to resemble each other in that the positive imperatives start directly with the infinitive and the negative forms start with “*don’t*”, the equivalent form is the negative suffix added at the end of verbs “*-me, -ma*” in Turkish. Also, in the third speech act, there lies no endearment word, but the first translation uses “*please*”, and the third translation uses “*kuzum*” as a mitigating word.

Textual Mismatches: In the first and second cases there occurs no deviation in the social dimension of language use in the first and third translations. That the second translation has the extra warning term “*sakın*” causes a slight deviation in the degree of the negativity. The use of “*please*” before the question-formed imperative and “*kuzum*” in the third case creates a slight deviation in the social dimension of language use but does not lead to a shift in the linguistic politeness strategy as the rest of the imperative sounds imposing. Overall, the adding of endearment words “*please*”, “*lütfen*”, “*kuzum*” function like redressive elements that downgrade the illocutionary force of the imperatives, and the warning term “*sakın*” increases the illocution in the negative order. As a result, there occurs slight deviations in the social dimensions of language use, but the linguistic politeness strategy remains the same even if its degree may shift.

Table 4.15. Register 23-24 *Death of a Salesman*

Source Text - Suggestion	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>23-24) Willy's form is dimly seen below in the darkened kitchen. He opens the refrigerator, searches in there, and takes out a bottle of milk. The apartment houses are fading out, and the entire house and surroundings become covered with leaves. Music insinuates itself as the leaves appear.]</p> <p>Willy: Just wanna be careful with those girls, Biff, that's all. Don't make any promises. No promises of any kind. Because a girl, y'know, they always believe what you tell 'em, and you're very young, Biff, you're too young to be talking seriously to girls.</p> <p>[Light rises on the kitchen. Willy, talking, shuts the refrigerator door and comes downstage to the kitchen table. He pours milk into a glass. He is totally immersed in himself, smiling faintly.]</p> <p>Willy: Too young entirely, Biff. You want to watch your schooling first. Then when you're all set, there'll be plenty of girls for a boy like you. [He smiles broadly at a kitchen chair.] That so? The girls pay for you? [He laughs.] Boy, you must really be makin' a hit.</p>	<p>Field: Asymmetrical</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son</p> <p>Positive Politeness</p> <p>To the benefit of the hearer, the speaker takes a sincere positive face saying 'wanna' not a modal of advice. He uses imperative for the highest advantage of his addressee, so the imposition is not increased by the explicit form of the advice.</p> <p>The father mitigates the power of his advice by covering and redressing it with expressions like y'know, as if there lies no father-son formality between them, yet a friendly one.</p> <p>Positive Politeness</p> <p>The father maintains his friendly behavior towards his son. He uses no 'modals of obligation' like have to or must or should as can expected to be seen in an advice. He tries to conceal the advising nature/ tone of his speech.</p>	<p><i>Karanlık mutfakta Willy'nin silüeti belirir. Buzdolabını açar, bir şeyler araştırır, sütü bulup çıkarır. Etraftaki binalar giderek gözden kaybolur ve evin etrafı ağaçlardan dökülmüş yapraklarla kaplanır. Yapraklar döküldükçe müzik de belirginleşmeye başlar)</i></p> <p>Willy: Şu kızlara karşı da dikkatli olmalısın Biff, hepsi bu. Sakin söz verme. Hiçbir vaatle bulunma. Kız dediğin, Biff, her dediğin şeye hemencecik inanır. Sen de pek gençsin, kızlarla ciddi konuları konuşacak yaşta değilsin henüz.</p> <p>(<i>Mutfakta ışık artar. Willy buzdolabının kapağını kapattıktan sonra, öndeki yemek masasına gelir. Bir bardağa süt doldurur. Tamamen kendi âleminde, hafif gülümsemektedir</i>)</p> <p>Willy: Gerçekten de çok gençsin Biff. Önceliğini okul konularına vermelisin. Bitirdiğinde, senin gibi bir delikanlı için kızlar sıraya girer. (<i>Bir sandalyeye bakıp, ağzı kulaklarında güler</i>) Demek öyle ha? Kızlar senin masraflarını karşılıyor ha? (<i>Güler</i>) Demek ki her ne yapıyorsan gerçekten iyi yapıyorsun.</p>	<p>Field: Asymmetrical</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son</p> <p>Bald on Record</p> <p>The speaker forms his advice as if it is a necessity. Using the modal of obligation in the sentence, the father seems to be more imposing and direct. In the imperative, the addressee adds another modifier 'sakın' to increase the magnitude of the advice.</p> <p>Negative Politeness</p> <p>The speaker forms his advice as if it is a necessity. Unlike the meaning added with 'wanna' to the advice, '-meli,-malı' suffix meaning must or should is applied, which makes the advice look like a clear advice, not a redressed version.</p>	<p>[<i>Aşağıdaki karartılmış mutfakta Willy'nin silüeti belli belirsiz görülür. Buzdolabını açar, birşeyler arar ve bir şişe süt çıkarır. Apartmanlar yavaş yavaş gözden kaybolur; bütün ev ve çevresi yapraklarla örtülür. Yaprakların görünmesiyle, yavaş yavaş müzik duyulmaya başlar</i>]</p> <p>Willy: O kızlarla beraberken dikkatli olmanı istiyorum, Biff. Herhangi bir söz verme. Hiçbir çeşit söz verme. Biliyorsun kızlar anlattığın herşeye inanırlar ve sen daha çok gençsin, Biff, kızlarla ciddi konuşmak için çok çok gençsin.</p> <p>[<i>İşık mutfakta artar. Willy konuşurken buzdolabının kapağını kapatır ve mutfak masasının yanına gelir. Sütü bir bardağa boşaltır. Kendi kendine dolar, belli belirsiz gülümseyerek</i>]</p> <p>Willy : Gerçekten çok gençsin, Biff. İlk önce okuluna önem vermelisin. Zaten hazır olduğunda, senin gibi bir çocuğun etrafında bir sürü kız olur. [Bir sandalyeye gülümser] İşte böyle.[<i>Güler</i>] Oğlum, herkes tarafından gerçekten çok beğeniliyor olmalısın.</p>	<p>Field: Asymmetrical</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son</p> <p>Positive Politeness (Non-redressed)</p> <p>The speaker applies a positive face but does not redress his advice with the mitigating word used in the original register 'just' and no pragmatic functional equivalent effect of 'wanna' is produced.</p> <p>The non-redressed form of positive politeness sounds more formal and imposing.</p> <p>Negative Politeness</p> <p>The speaker forms his advice as if it is a necessity. Unlike the meaning added with 'wanna' to the advice, '-meli,-malı' suffix meaning must or should is applied, which makes the advice look like a real advice, not a redressed version.</p>	<p>[<i>Karanlık mutfakta Willy hayal meyal belirir. Buz dolabını açar, bir şeyler atıştırır, bir şişe süt çıkarır. Yavaş yavaş apartmanlar kaybolmaktadır. Evin her yanı, etrafı yapraklarla örtülür. Yapraklar belirirken musiki de işitmeye başlar.</i>]</p> <p>Willy: Yalnız kızlarla dikkatli olmak ister, Biff, o kadar. Sakın vaiterde filan bulunma! Hiçbir türlü vaitte. Kız değil mi, bilirsin, sen ne söylersen inanır. Sen daha gençsin; kızlarla ciddi şeyler konuşacak yaşta değilsin, çok gençsin. (<i>Mutfak aydınlanır. Willy, konuşa konuşa, buz dolabının kapağını kapatır, öne masaya doğru gelir. Bardağa süt koyar. Kendi âlemine dalmış gitmiştir, hafifçe gülümser.</i>)</p> <p>Willy: Çok gençsin, anladın mı Biff? Önce okul faslını bitirmeli. O işler yoluna konduktan sonra senin gibi bir delikanlıya dilediğinden bol kız bulunur. (<i>Mutfak iskemlelerinden birine gülümser.</i>) Demek öyle? Senin masrafını kızlar çekiyor ha? (<i>Güler.</i>) Köpoğlu desene hepsinin gözündesin.</p>	<p>Field: Asymmetrical</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son</p> <p>Off-Record - Positive Politeness</p> <p>The speaker implicitly addresses the addressee to make his advice less imposing, so goes off record.</p> <p>Then he earns a positive face and uses imperative for the highest advantage of his addressee, so the imposition is not increased by the explicit form of the advice.</p> <p>Off Record</p> <p>Even if he calls the name of his son in the previous sentence, the speaker lessens the power of his advice by not directly addressing to the hearer, acts like he addresses to someone else, instead.</p>

Translational Mismatches

Syntactic Mismatches: The source speech act is a sentence with no subject pronoun and uses the informal way of want to as “*wanna*” upon which the positive face is constructed. The second translation, though, uses an obligatory modal “*-mali*” in Turkish. The third translation uses an infinitive clause at the beginning pointing to no one. The second case is a typical present tense statement implying an advice as “*You want to...*”. The first and second translations use the obligatory modal “*-mali*” in Turkish. The third translation also uses the obligatory modal “*-mali*”, but again addresses to no subjects. The imperative forms, on the other hand, have similar patterns of use in Turkish.

Lexical Mismatches: The modality is the basic field of mismatches in both speech acts. In the first case, the first and third translations do not semantically correspond to “*wanna*” in the source, but the second translation does despite “*istemek*” is not abbreviated in Turkish just like “*wanna*”. Also, the word “just” is used before the sentence as a downgrader in the source register, but the first and second translations do not use a word of that kind or mission except for the third translation. The second speech act is a present simple sentence with no modality, but all the translations seem to add the obligatory modal to the ending of verbs, only to note the subject pronoun is missing in the third translation.

Textual Mismatches: With the abbreviated use “*wanna*”, the source locutor has a positive face trying to seem intimate. The second and third translations have the same strategy even if degree of positivity varies in both of them. The third translation uses no subject pronouns, thus giving an off-record effect to the sentence and lessens the imposition, risk to face and the cost of the act. Hence, it can be inferred that there lies a shift in the second translation from positive politeness to bald on record. And the slight shifts seen in the degree of positivity also lead to deviation in the social dimension of language use. The second translation uses no abbreviation or any efforts of that kind and misses the downgrading word “*just*”, so it is the non-redressed version of positive politeness in which the imposition, risk to face and cost of the act is a bit stronger. In the second case, the positive face is redressed with “*want to*” without forcing the addressee,

which is unlike all the translations that all have an obligatory modal, with the third translation being off record. Therefore, there occurs slight deviation in the dimension of language use, which contradicts the balance of interpersonal relations in the source register.



Table 4.16. Register 25 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>25) Bernard: Biff ! [<i>He gets away from happy.</i>] Listen, Biff, I heard Mr. Birnbaum say that if you don't start studyin' math he's gonna flunk you, and you won't graduate. I heard him!</p> <p>Willy: You better study with him, Biff. Go ahead now.</p> <p>Bernard: I heard him!</p> <p>Biff: Oh, Pop, you didn't see my sneakers! [<i>He holds up a foot for Willy to look at.</i>]</p> <p>Willy: Hey, that's a beautiful job of printing!</p> <p>Bernard [<i>wiping his glasses</i>]: Just because he printed University of Virginia on his sneakers doesn't mean they've got to graduate him, Uncle Willy!</p>	<p>Field: Asymmetrical-Intimate-Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father – Son-Neighbor</p> <p>Positive Politeness</p> <p>The father orders his son to study for his benefit. The use of <i>'better'</i> downgrades the imposition and sounds like an offer.</p> <p>The threat to face in the sentence is covered by the ultimate benefits to be created by the advice.</p>	<p>Bernard: Biff! (<i>Happy'den sıyrılır</i>) Dinle Biff, Bay Birnbaum birine anlatırken duydum, eğer oturup matematik çalışmazsan seni sınıfta bırakacakmış. Bırakırsa da mezun olamazsın, yani. Kendi kulaklarımla işittim!</p> <p>Willy: Öyleyse git onunla ders çalış, hadi Biff, yallah!</p> <p>Bernard: Kendi kulaklarımla işittim!</p> <p>Biff: Baksana baba, sen daha spor ayakkabılarımı görmedin! (<i>Willy görebilsin diye ayağını kaldırır</i>)</p> <p>Willy: Hey, çok da güzel yapmışsın!</p> <p>Bernard: (<i>Gözlüklerini silerken</i>) Ama ayakkabılarının üzerine Virginia Üniversitesi amblemini yazdı diye onu mezun etmezler ki, Willy Amca!</p>	<p>Field: Asymmetrical-Intimate- Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father – Son- Neighbor</p> <p>Bald on Record</p> <p>The father uses a direct way of addressing and applies an imperative.</p> <p>The missing of <i>'better'</i> in the advice makes it more explicit and sound more imposing.</p> <p>Also, <i>'yallah'</i> functions like a auxiliary word to increase the severity of the imperative.</p>	<p>Bernard : Biff! [Happy'den kaçır.] Dinle, Biff, Mr. Birnbaum'un eğer matematik çalışmaya başlamazsan sınıfta bırakacağını ve mezun olamayacağını söylerken duydum. Onu duydum!</p> <p>Willy: Onunla çalışsan iyi olur, Biff. Hadi başlayın.</p> <p>Bernard : Mr. Birnbaum'u duydum!</p> <p>Biff : Baba, lastik pabuçlarımı (spor ayakkabılarımı) görmedin! [Willy'e göstermek için bir ayağını kaldırır.]</p> <p>Willy: Hey, çok güzel bir baskı!</p> <p>Bernard: [gözlük/erini silerek] Pabuçlarına Virginia Üniversitesi yazdı diye onu mezun etmek zorunda değiller, Willy amca.</p>	<p>Field: Asymmetrical-Intimate-- Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father – Son- Neighbor</p> <p>Positive Politeness</p> <p>The father orders his son to study for his benefit. The use of <i>'better'</i> downgrades the imposition and sounds like an offer.</p> <p>The threat to face in the sentence is covered by the ultimate benefits to be created by the advice</p>	<p>Bernard: Biff! (Happy'den sıyrılır.) Biff! Bana bak, matematik hocası söylüyordu işittim: oturup çalışmazsan seni bırakacakmış. Bırakırsa mezun olamazsın tabii. Kendi kulağımla işittim!</p> <p>Willy: Öyleyse git de Bernard ile çalış, Biff. Hadi bakalım.</p> <p>Bernard: Kendi kulağımla işittim.</p> <p>Biff: Ha, baba, send aha lastik ayakkabılarımı görmedin! (Willy baksın diye bir ayağını kaldırır.)</p> <p>Willy: Tıpkı basılmış gibi, ne de güzel yazmışsın!</p> <p>Bernard: (Gözlük camlarını siler.) Lastiklerinin üstüne Virginia Üniversitesi güzel yazdı diye onu mezun etmezler, Willy amca!</p>	<p>Field: Asymmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father – Son- Neighbor</p> <p>Bald on Record</p> <p>The father uses a direct way of addressing and applies an imperative.</p> <p>The missing of <i>'better'</i> in the advice makes it more explicit and sound more imposing.</p>

Translational Mismatches

Syntactic Mismatches: The source speech act functions as a typical advice using “*better*”, which is similar to the second translation syntactically. However, the first and third translations are in the forms of imperative sentences.

Lexical Mismatches: The first and third translations lack the meaning added by the modal “*better*” in the source register, which creates a semantic gap. In the first translation, it is seen that the translator implements a cultural filtering for the expression “*Go ahead now*” as “*yallah*”, and that enhances the bald on record strategy used in that specific situation.

Textual Mismatches: The textual field of the original speech act is transferred intact as an advice in the second translation, but the first and second translations change it into order which is realized by imperatives. An advice shifting into an order causes deviation in the social dimension of language use which comes to mean that the interpersonal balance is affected as the positive politeness strategy in the source text turns into bald on record. The deviation within the textual function leads to a more direct and imposing speech event in which the social distance is also distorted as the risk to both the addresser’s and the addressee’s faces increases.

Table 4.17. Register 26-27-28 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>26-27-28) Biff: Grab hold there, boy!</p> <p>Happy: Where to, Mom?</p> <p>Linda: Hang them up on the line. And you better go down to your friends, Biff. The cellar is full of boys. They don't know what to do with themselves.</p> <p>Biff: Ah, when Pop comes home they can wait!</p> <p>Willy [<i>laughs appreciatively</i>]: You better go down and tell them what to do, Biff.</p> <p>Biff: I think I'll have them sweep out the furnace room.</p> <p>Willy: Good work, Biff.</p> <p>Biff [<i>goes through wall-line of kitchen to doorway at back and calls down</i>]: Fellas! Everybody sweep out the furnace room! I'll be right down!</p> <p>Voices: All right! Okay, Biff</p>	<p>Field: Asymmetrical-Intimate-Order/Advice-Suggestion-Symmetrical Order</p> <p>Mode: Written to be Spoken</p> <p>Bald on Record-Positive</p> <p>The mother uses imperative and a modal of advice to guide his sons helping her.</p> <p>No serious threat to sons' face exists as they are willing to help, and the cost of the order to sons is not serious as they expect an imperative sentence in that context.</p> <p>Positive Politeness</p> <p>There exists a high understanding between the father and son in here, so father covers his order with 'better' not to be imposing. The son, expecting a directive, welcomes it in return.</p> <p>Bald on Record</p> <p>The speaker directly tasks his friends with a duty. The cost to hearers is clear and the imperative sounds imposing.</p>	<p>Biff: Tut kenarından evlat</p> <p>Happy: Nereye gidecek, anne?</p> <p>Linda: İpe diziverin. Sen de arkadaşlarının yanına git, Biff. Bodrumda bir yığın arkadaşın toplanmış. Kendi başlarına ne yapacaklarını bilemiyorlar.</p> <p>Biff: Babam evde ya! Onlar beklesin, bir şey olmaz..</p> <p>Willy: (<i>Hoşlanmıştır... güler</i>) Aşağıya gidip onlara ne yapmaları gerektiğini söyleyen iyi edersin, Biff.</p> <p>Biff: Kalfin odasını temizlettireceğim..</p> <p>Willy: İyi olur, Biff.</p> <p>Biff: (<i>Mutfak duvarını geçip, aşağıya inen merdivenin başından seslenir</i>) Hey çocuklar! Herkes kalfin odasını süpürmeye başlasın. Ben de birazdan geliyorum.</p> <p>Sesler: Peki! Olur! Tamam Biff!</p>	<p>Field: Asymmetrical-Intimate-Order-Suggestion-Symmetrical Order</p> <p>Mode: Written to be Spoken</p> <p>Bald on Record</p> <p>The mother uses imperative to guide his sons helping her.</p> <p>No serious threat to sons' face exists as they are willing to help, and the cost of the order to sons is not serious as they expect an imperative sentence in that context.</p> <p>Positive Politeness</p> <p>There exists a high understanding between the father and son in here, so father covers his order with 'better' not to be imposing. The son, expecting a directive, welcomes it in return.</p> <p>Bald on Record</p> <p>The speaker directly tasks his friends with a duty. The cost to hearers is clear and the imperative sounds imposing.</p>	<p>Biff: Orada kap, oğlum.</p> <p>Happy: Nereye anne?</p> <p>Linda: İpe asın. Ve arkadaşlarınızın yanına gitseniz iyi olur, Biff. Kiler/mahsen çocuk dolu. Ne yapacaklarını bilmiyorlar.</p> <p>Biff: Ah, babam eve geldi, onlar biraz bekleyebilirler.</p> <p>Willy: (Takdir dolu bir sesle güler) İnip ne yapmaları gerektiğini anlatsan iyi olur, Biff.</p> <p>Biff: Sanırım ocağı temizleteceğim.</p> <p>Willy: İyi iş, Biff.</p> <p>Biff: (mutfak duvarının hizasından gerideki kapıya doğru gider ve seslenir) Arkadaşlar! Herkes ocağı temizlesin! Hemen aşağıya geliyorum.</p> <p>Sesler: Tamam! Peki, Biff.</p>	<p>Field: Asymmetrical-Intimate-Order/Advice-Suggestion-Symmetrical Order</p> <p>Mode: Written to be Spoken</p> <p>Bald on Record-Positive</p> <p>The mother uses imperative and a modal of advice to guide his sons helping her.</p> <p>No serious threat to sons' face exists as they are willing to help, and the cost of the order to sons is not serious as they expect an imperative sentence in that context.</p> <p>Positive Politeness</p> <p>There exists a high understanding between the father and son in here, so father covers his order with 'better' not to be imposing. The son, expecting a directive, welcomes it in return.</p> <p>Bald on Record</p> <p>The speaker directly tasks his friends with a duty. The cost to hearers is clear and the imperative sounds imposing.</p>	<p>Biff: Sen o taraftan yakala, Happy.</p> <p>Happy: Nereye götürelim anne?</p> <p>Linda: Çamaşırları ipe seriver. Sen de odunluğa arkadaşlarının yanına insan iyi olacak, Biff. Aşağısı çocuk dolu, ne yapacaklarını bilmiyorlar.</p> <p>Biff: Babam döndü ya, varsın onlar beklesinler.</p> <p>Willy: (Memnundur güler.) İn de onlara yapacak bir şey varsa söyle, Biff.</p> <p>Biff: Dur, onlara kalfin odasının bulunduğu yeri süpürtüp temizleyeyim.</p> <p>Willy: Aferin , Biff.</p> <p>Biff: (Mutfağın duvar çizgisini geçer, arka taraftaki kapıya gider, aşağı seslenir.) Çocuklar! Herkes kalfin odasını süpürecek! Ben şimdi geliyorum.</p> <p>Sesler: Peki olur, Biff.</p>	<p>Field: Asymmetrical-Intimate-Order/Advice-Order-More Imposing Symmetrical Order</p> <p>Mode: Written to be Spoken</p> <p>Bald on Record-Positive</p> <p>The mother uses imperative and a modal of advice to guide his sons helping her.</p> <p>No serious threat to sons' face exists as they are willing to help, and the cost of the order to sons is not serious as they expect an imperative sentence in that context.</p> <p>Bald on Record</p> <p>The father uses imperative to guide his son, avoids redressing/covering it with 'better', that's, he increases the imposition.</p> <p>Bald on Record</p> <p>The speaker directly tasks his friends with a duty. The cost to hearers is clear and a bit more severe with the future form of the directive 'süpürecek'.</p>

Translational Mismatches

Syntactic Mismatches: The source register together with second and third translations follow the same procedure using an imperative in the first part and a modality of advice “*better*” and its correspondent usage “*-sen iyi olur/olacak*” in Turkish in the second part. In the second case of speech act, it is seen that the author uses a modal of advice “*better*”, which is also reflected in the first and second translations syntactically, but the third one using an imperative form as “*in de onlara yapacak birşey varsa söyle*”, which is now an order. In the third part, it is seen that a direct order is given by saying the addressee “*everybody*” at the very beginning of the order, which is also the same as follows “*herkes*” in all the translations.

Lexical Mismatches: The use of “*better*” gives the meaning of and advice and “*-sen iyi olur/olacak*” usages in Turkish function in similar ways, but not using it causes that meaning to disappear as in the first translation in the first case. It is seen that the second case is a similar case of speech event in which the use of “*better*” makes difference between the source and the third translation where the imperative form of sentence is preferred by the translator. In the third case, the source and the translations are all in the forms of directives, but the third translation uses a different form of uttering the order as it uses future tense in Turkish as “*süpürecek*” that sounds a bit more severe than the previous usages “*süpürsün*” the modality of wish in the first and second translations.

Textual Mismatches: The politeness strategy is in the first part of the speech event positive politeness as the mother applies a positive face, which is seen to be different in the first translation that is now a pure directive. The mitigating effect created by “*better*” is not preferred by the translator, which causes a deviation in the social dimension of language use. When the context of situation is decoded, it is seen that the interpersonal balance is deviated between the source speech act and the third translation that is a directive not a mitigated want, which also causes a deviation in the social dimension of language use. The third case, though, seems to be similar in terms of politeness strategies used. The bald on record strategy is preferred by both the author and the translators, only to note the fact

that the third translator uses a more imposing tone, which causes not a drastic but a slight deviation in the social dimension of language use as the illocutionary force of the speech act increases which naturally increases the risk to the faces of both the addressee and the addresser himself.



Table 4.18. Register 29-30-31 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Aşçe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>29-30-31) Willy: All right, I'll go to Boston tomorrow.</p> <p>Howard: No, no.</p> <p>Willy: I can't throw myself on my sons. I'm not a cripple!</p> <p>Howard: Look, kid, I'm busy this morning.</p> <p>Willy [<i>grasping Howard's arm</i>]: Howard, you've got to let me go to Boston!</p> <p>Howard [<i>hard, keeping himself under control</i>]: I've got a line of people to see this morning. Sit down, take five minutes, and pull yourself together, and then go home, will ya? I need the office, Willy. [<i>He starts to go, turns, remembering the recorder, starts to push off the table holding the recorder.</i>] Oh, yeah. Whenever you can this week, stop by and drop off the samples. You'll feel better, Willy, and then come back and we'll talk. Pull yourself together, kid, there's people outside. [<i>Howard exits, pushing the table off left. Willy stares into space, exhausted.</i></p>	<p>Field: Asymmetrical-Distant-Order-Order-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>29) Bald on Record Despite being hierarchically inferior, the worker risks his own face by going on record and applying an imperative directed at his boss. He counts on their mutual past in doing so.</p> <p>30) Bald on Record The boss seems to be tired of Willy's insistence and uses a series of imperatives all of which are formed with an imposing tone, though there comes an explanation at the end, as an excuse for being direct in his want.</p> <p>31) Bald on Record The boss continues to give orders to his worker, yet seeks compromise as if he wants the good for his worker, which is clear by the reliefment "you'll feel better".</p> <p>For the benefit of the hearer, the speaker adopts a positive face and avoids a threatening tone of speech. The cost of the order is minimized by the boss' empathy with the worker. The word '<i>kid</i>' mitigates the tone and downgrades the severity of speech.</p>	<p>Willy: Tamam yarın Boston'a giderim.</p> <p>Howard: Hayır, hayır.</p> <p>Willy: Oğullarımın eline bakamam. Sakat filan değilim ki ben.</p> <p>Howard: Bak babalık, bu sabah çok işim var.</p> <p>Willy: (<i>Howard'ın kolunu tutar</i>) Howard, Boston'a gitmeme izin vermelisin!</p> <p>Howard: (<i>Sert, ama kendini kontrol ederek</i>) Bu sabah görmem gereken tonla insan var. Otur, beş dakika dinlen ve kendine hâkim ol, ondan sonra da eve git, tamam mı? Bu ofise ihtiyacım var, Willy. (<i>Çıkmaya başlar. Kayıt aletini hatırlayıp döner, masayı iterek çıkartmaya başlar</i>) Ha evet. Bu hafta ne zaman fırsat bulursan buraya uğrayıp, sendeki örnekleri bırak. Kendini daha iyi hissedersin Willy. Sonra geri dön, konuşuruz. Kendine hâkim ol babalık, dışarıda insanlar var. (<i>Howard masayı iterek soldan çıkar. Willy boşluğa dalar, tükenmiştir...</i>)</p>	<p>Field: Asymmetrical-Distant-Order-Order-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>29) Bald on Record Despite being hierarchically inferior, the worker risks his own face by going on record and applying an imperative directed at his boss. He counts on their mutual past in doing so.</p> <p>30) Bald on Record The boss seems to be tired of Willy's insistence and uses a series of imperatives all of which are formed with an imposing tone, though there comes an explanation at the end, as an excuse for being direct in his want.</p> <p>31) Bald on Record The boss continues to give orders to his worker, yet seeks compromise as if he wants the good for his worker, which is clear by the reliefment "you'll feel better".</p> <p>For the benefit of the hearer, the speaker adopts a positive face and avoids a threatening tone of speech. The cost of the order is minimized by the boss' empathy with the worker. The word '<i>babalık</i>' mitigates the tone and downgrades the severity of speech.</p>	<p>Willy: Tamam, yarın Boston'a gideceğim.</p> <p>Howard: Hayır, hayır.</p> <p>Willy : Oğullarıma yük olamam. Ben sakat değilim.</p> <p>Howard: Bak, bu sabah çok meşgulüm.</p> <p>Willy: (Howard'ın kolunu kavrayarak) Howard, Boston'a gitmeme izin vermelisin!</p> <p>Howard: (Sert ama kendini kontrol ederek) Bu sabah görüşeceğim bir sürü kişi var. Otur, beş dakika bekle ve kendine gel, sonra eve git, olur mu? Büromu ihtiyacım var, Willy. (Yürümeye başlar, döner, teybi hatırlayarak teybin durduğu masayı dışarı itmeye başlar.) Ah, evet. Bu hafta, zaman bulursan, uğra ve örnekleri bırak. Kendini daha iyi hissedersin, Willy sonra gelde konuşalım. Kendine gel şimdi, dışarıda birileri var. (Howard masayı sola iterek çıkar, Willy bitkin, boşluğa bakar.)</p>	<p>Field: Asymmetrical-Distant-Order-Order-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>29) Bald on Record Despite being hierarchically inferior, the worker risks his own face by going on record and applying an imperative directed at his boss. He counts on their mutual past in doing so.</p> <p>30) Bald on Record The boss seems to be tired of Willy's insistence and uses a series of imperatives all of which are formed with an imposing tone, though there comes an explanation at the end, as an excuse for being direct in his want.</p> <p>31) Bald on Record The boss continues to give orders to his worker, yet seeks compromise as if he wants the good for his worker, which is clear by the reliefment "you'll feel better".</p> <p>For the benefit of the hearer, the speaker adopts a positive face and avoids a threatening tone of speech. The cost of the order is minimized by the boss' empathy with the worker. The word '<i>kid</i>' is omitted, though, so there is no extra mitigating effect.</p>	<p>Willy: Peki, yarın Boston'a giderim.</p> <p>Howard: Hayır efendim, hayır.</p> <p>Willy: Oğullarıma yük olamam. Hasta değilim, sakat değilim!</p> <p>Howard: Buraya bak kuzum, bu sabah çok işim var.</p> <p>Willy: (Howard'ın kolunu yakalar.) Howard olmaz, bırak beni gideyim!</p> <p>Howard: (Haşındır, nefesine cebreder.) Bu sabah benimle görüşmek için bir sıra adam bekliyor. Otur, beş dakika dinlen, kendini derle topla, sonra eve git, olur mu? Daire bana lazım Willy. (Gitmeye davranır, döner, sonra ses-alma aletini hatırlar, bir taraftan onu tutarak masayı itmeye başlar. Ha, bir de, hafta içinde ne vakit elin değerse uğrayıp sendeki nümuneleri bırakıver. Zamanla bak nasıl iyileşeceksin, Willy, sonra gel görüşür, bir çaresini buluruz. Kendine gel biraz yahu, dışarda adam var. (Howard masayı iterek soldan çıkar, Willy bitkin, boşluğa bakar.</p>	<p>Field: Asymmetrical-Distant-Order-Order-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>29) Bald on Record The worker acts as if he begs the boss to let him go. He does not sound dictating and imposing, seems to get permission instead, so the imposition is lowered.</p> <p>30) Bald on Record The boss seems to be tired of Willy's insistence and uses a series of imperatives all of which are formed with an imposing tone, though there comes an explanation at the end, as an excuse for being direct in his want.</p> <p>31) Bald on Record The boss continues to give orders to his worker, yet seeks compromise as if he wants the good for his worker, which is clear by the reliefment "you'll feel better".</p> <p>For the benefit of the hearer, the speaker adopts a positive face and avoids a threatening tone of speech. The cost of the order is minimized by the boss' empathy with the worker. The word '<i>yahu</i>', an addressing word, is used to relax the hearer as a mitigating factor for the imperatives.</p>

Translational Mismatches

Syntactic Mismatches: In the first case, the addressee uses an obligatory modal “*have got to*” to give a directive, which is reflected in the corresponding ways in the first and second translations with “*-meli,-malı*” modality of obligation in Turkish. The third translation, though, uses no modality but a direct form of imperative. In the second case, both the source text and the translations follow similar patterns of giving directives. It is also seen that there lies no syntactic gap between the source and the translations.

Lexical Mismatches: In the first case, the third translator is seen to use the phrase “*olmaz! bırak beni gideyim*”, which sounds as if the worker is both protesting the boss and begging of him a permission to leave. However, the obligation meaning embedded in the source text is not inferred. In the second case, there lies no semantically contradictory expression that may cause shift in the direction of the speech act. In the third case, though, the translators follow similar lexical parsing and wording. However, the translators prefer different address terms for the word “*kid*” in the original text. The first translator uses “*babalık*” while the third translation uses “*yahu*”. The second translation uses no address terms at all.

Textual Mismatches: The field of the first speech act seems to be the same in both the source text and the translations. However, the addressee in the third translation does not use a dictating form of speech toward his boss but wants a permission in a begging way, which does not, indeed, change the overall course of the politeness strategy, but a slight deviation occurs as the imposition is lowered since the addressee uses the barest form of wanting something as if like begging. There lies no deviation in the social dimension of language use in the second case. The source and the translated speech acts do not vary because of mitigating or more imposing figures of speech. In the third case, there lies only slight deviation concerning the use of address terms, which function as mitigating or redressive elements that downgrade the degree of the directives. The field of the speech acts in the first and third translations corresponds to the source speech event as they include addressing terms to mitigate the effect of the directive. The second translation, though, uses no address terms, which makes it sound a bit

more imposing. Therefore, there occurs not a drastic but a slight deviation in the social dimension of language use in that specific context.



Table 4.19. Register 32-33 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>32-33) Charley: You want a job?</p> <p>Willy: I got a job, I told you that. [After a slight pause.] What the hell are you offering me a job for?</p> <p>Charley: Don't get insulted.</p> <p>Willy: Don't insult me.</p> <p>Charley: I don't see no sense in it. You don't have to go on this way.</p> <p>Willy: I got a good job. [Slight pause.]</p>	<p>Field: Symmetrical – Changing Social Status- Hierarchy-Power Relation-Order- Suggestion</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Bald on Record</p> <p>Willy, as the socially inferior one, is offended by the job offer, hence goes stern and tries to protect his own face despite risking it at the same time.</p> <p>Positive Politeness</p> <p>Charley, the socially higher one, seems to consider the benefit of Willy and proposes him to leave the path he has been on.</p> <p>He uses no threatening language against Willy.</p>	<p>Charley: İş ister misin?</p> <p>Willy: Benim bir işim var. Sana söylemişim. (Biraz sessizlikten sonra) Allah kahretsin, bana ne diye iş teklif ediyorsun ki?</p> <p>Charley: Alınma.</p> <p>Willy: Alınacak bir şey söyleme sen de.</p> <p>Charley: Ben bu işi anlayamıyorum. Böyle devam etmek zorunda değilsin.</p> <p>Willy: İyi bir işim var. (Biraz sessizlik)</p>	<p>Field: Symmetrical – Changing Social Status- Hierarchy-Power Relation- Order- Suggestion</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Bald on Record</p> <p>Willy, as the socially inferior one, is offended by the job offer, hence goes stern and tries to protect his own face despite risking it at the same time.</p> <p>Positive Politeness</p> <p>Charley, the socially higher one, seems to consider the benefit of Willy and proposes him to leave the path he has been on.</p> <p>He uses no threatening language against Willy.</p>	<p>Charley: Bir iş istiyorsun değil mi?</p> <p>Willy: Bir işim var, sana söyledim. (Çok kısa bir sessizlikten sonra) Allah aşkına bana niye iş teklif ediyorsun?</p> <p>Charley: Alınma.</p> <p>Willy: Bana hakaret etme.</p> <p>Charley: Onun hiçbir anlamı yok. Bu şekilde devam etmek zorunda değilsin.</p> <p>Willy: İyi bir işim var. (Kısa bir sessizlik)</p>	<p>Field: Symmetrical – Changing Social Status- Hierarchy-Power Relation- Order- Suggestion</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Bald on Record</p> <p>Willy, as the socially inferior one, is offended by the job offer, hence goes stern and tries to protect his own face despite risking it at the same time.</p> <p>Positive Politeness</p> <p>Charley, the socially higher one, seems to consider the benefit of Willy and proposes him to leave the path he has been on.</p> <p>He uses no threatening language against Willy.</p>	<p>Charley: Bir iş ister misin?</p> <p>Willy: Benim işim var, bunu sana daha önce de söyledim. (Kısa bir sessizlikten sonra) Ne diye bana iş teklifine kalkıyorsun kuzum.</p> <p>Charley: Hemen patlayiverme.</p> <p>Willy: Sen de ağır söyleme.</p> <p>Charley: Benim aklım almıyor doğrusu. Zorla bu işi devam ettirmenin bir manası yok doğrusu.</p> <p>Willy: Benim işim gayet iyi. (Kısa bir sessizlik.)</p>	<p>Field: Symmetrical – Changing Social Status- Hierarchy-Power Relation-Order- Redressed Suggestion</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Bald on Record</p> <p>Willy, as the socially inferior one, is offended by the job offer, hence goes stern and tries to protect his own face despite risking it at the same time.</p> <p>Negative Politeness</p> <p>The speaker depersonalizes the subject and uses a hedging strategy to sound a bit more formal and redress the suggestion and make it look covert and less direct.</p>

Translational Mismatches

Syntactic Mismatches: The negative form of imperative used in the source speech act is implemented in all the three translations in the first case. In the second case, the modality used in the source suggestion stresses the lack of obligation, which is also syntactically seen in the first and second translations. The third translation uses no modality but a sentence addressing to no subjects.

Lexical Mismatches: The lexical parsing and wording in the negative forms of imperatives sound alike fulfilling corresponding function in the first speech event. However, the second speech act manifests difference between the source and the third translation in that the translator does not add the obligatory meaning semantically added by “*don't have to*”, but instead uses a phrase like “*manası yok*” i.e., “no point in” in English and addresses not directly to the subject pronoun “*you*” but depersonalizes it.

Textual Mismatches: There occurs no deviation in the social dimension of language use in the first speech event, and the bald on record strategy of politeness seems to be preserved in all the translations. The second speech act, which is a suggestion, is applied according to the positive politeness strategy in which the addresser considers the benefit of the addressee, which is textually preserved in the first and second translation. Thus, there lies no deviation in the social dimension of the language use. On the other hand, the third translator views the suggestion by depersonalizing the subject and goes off record by this way. The deviation in the politeness strategy redresses the suggestion creating a formality effect between the addresser and the addressee, and makes it sound less imposing. Therefore, there occurs a deviation in the social dimension of language in that specific context.

Table 4.20. Register 34-35 *Death of a Salesman*

Source Text	Register Analysis	Aytuđ Iz'at – Y. Emre Iz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>34-35 Biff: I tried seven states and couldn't raise it. A buck an hour! Do you gather my meaning? I'm not bringing home any prizes any more, and you're going to stop waiting for me to bring them home!</p> <p>Willy [<i>directly to biff</i>]: You vengeful, spiteful mut!</p> <p>[<i>Biff breaks from Happy. Willy, in fright, starts up the stairs. Biff grabs him.</i>]</p> <p>Biff [<i>at the peak of his fury</i>]: Pop, I'm nothing! I'm nothing, Pop. Can't you understand that? There's no spite in it any more. I'm just what I am, that's all. [<i>Biff's fury has spent itself, and he breaks down, sobbing, holding on to Willy, who dumbly tumbles for Biff's face.</i>]</p> <p>Willy [<i>astonished</i>]: What're you doing? What're you doing? [<i>To Linda</i>] Why is he crying?</p> <p>Biff [<i>crying, broken</i>]: Will you let me go, for Christ's sake? Will you take that phony dream and burn it before something happens? [<i>Struggling to contain himself, he pulls away and moves to the stairs.</i>] I'll go in the morning.</p>	<p>Field: Asymmetrical-Intimate-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Bald on Record (Sentence)</p> <p>Due to an emotional outburst, the speaker commanding addresses to his father. He maximizes the imposing power of his speech act and also threat to his own face.</p> <p>He does not use any mitigating elements, so risks a direct confrontation in this asymmetrical relation balance.</p> <p>Negative Politeness</p> <p>Conventionally indirect, the speaker tries to save himself a safe position so as not to be impeded by the hearer by applying a negative face.</p> <p>The negative polite manner of the question functions like an instrument in defending the lower-positioned person against the imposing attitude of the higher-positioned person.</p>	<p>Biff: Yedi eyalette denedim ama ücretimi yükselmedim. Saatte bir papel! Mesajımı kavrayabiliyor musun? Eve artık ödüller getirmiyorum, sen de benden bunları getirmemi bekleme!</p> <p>Willy: (<i>Doğrudan Biff'e</i>) Seni gidi intikam dolu, inatçı pislik! (<i>Biff Happy'den kurtulur. Willy korkudan merdivenlere tırmanırken, Biff onu yakalar</i>)</p> <p>Biff: (<i>Hezeyanın zirvesindedir</i>) Baba, ben bir hiçim! Ben bir hiçim, baba. Bunu anlayamaz mısın? İnat falan kalmadı artık. Neysem oyum, hepsi bu. (<i>Biff'in hezeyanı geçmiştir, şimdi kendini koyverir, Willy'ye tutunarak hıçkırımaya başlar. Willy şaşkın ve acemi hareketlerle Biff'in yüzünü elleriyle yoklamaya başlar</i>)</p> <p>Willy: (<i>Hayretten sersemlemiş</i>) Ne yapıyorsun? Ne yapıyorsun? (<i>Linda'ya</i>) Niye ağlıyor bu?</p> <p>BIFF: (<i>Ağlar, bitkindir</i>) Tanrı aşkına, gitmeme izin verir misin? Bir olay çıkmadan şu sahte rüyayı alıp yakar mısın? (<i>Kendini kontrol etmeye çaba harcarken, uzaklaşır merdivenlere gider</i>) Sabahleyin giderim.</p>	<p>Field: Asymmetrical-Intimate-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Bald on Record (Imperative)</p> <p>Due to an emotional outburst, the speaker goes bald on record and uses an imperative form of order unlike the usual sentence pattern in the original register.</p> <p>He does not use any mitigating elements, so risks a direct confrontation in this asymmetrical relation balance.</p> <p>Negative Politeness</p> <p>Conventionally indirect, the speaker tries to save himself a safe position so as not to be impeded by the hearer by applying a negative face.</p> <p>The negative polite manner of the question functions like an instrument in defending the lower-positioned person against the imposing attitude of the higher-positioned person.</p>	<p>Biff: Yedi eyalette denedim ve bunu artıramadım. Saatte bir dolar! Ne demek istediğimi anladın mı? Artık eve ödüller getirmiyorum ve sen de benim eve onları getirmemi beklemeyi bırakacaksın!</p> <p>Willy: (<i>Doğrudan Biff'e</i>) Seni kinder.. İnatçı...! (<i>Biff Happy'den kurtulur. Willy korku içinde, merdivenleri çıkmaya başlar. Biff onu yakalar.</i>)</p> <p>Biff: (<i>Öfkesi zirveye çıkmış olarak</i>) Baba, ben hiçbir şeyim! Ben hiçbir şeyim, baba! Bunu anlayamıyor musun? Bunda hiçbir inat yok artık. Ben neysem oyum, hepsi bu. (<i>Biff'in öfkesi kendi kendine geçmiştir ve asabı bozuktur, ağlarken Willy'e tutunmaktadır. Willy konuşmadan elleriyle Biff'in yüzüne dokunmaktadır.</i>)</p> <p>Willy: (<i>Şaşkın</i>) Ne yapıyorsun? Ne yapıyorsun? (<i>Linda'ya</i>) Neden ağlıyor?</p> <p>Biff: (<i>Bitkin, ağlamaklı</i>) Allah aşkına, gitmeme izin verecek misin? Birşeyler olmadan şu sahte hayali de alıp yokedecek misin? (<i>Kendini kontrol altına almaya çalışarak merdivenlere doğru gider.</i>)</p>	<p>Field: Asymmetrical-Intimate-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Bald on Record (Sentence)</p> <p>Due to an emotional outburst, the speaker commanding addresses to his father. He maximizes the imposing power of his speech act and also threat to his own face.</p> <p>He does not use any mitigating elements, so risks a direct confrontation in this asymmetrical relation balance.</p> <p>Negative Politeness</p> <p>Conventionally indirect, the speaker tries to save himself a safe position so as not to be impeded by the hearer by applying a negative face.</p> <p>The negative polite manner of the question functions like an instrument in defending the lower-positioned person against the imposing attitude of the higher-positioned person.</p>	<p>Biff: Yedi devlet dolaşım, piyasayı on para yükseltemedim! Saati bir kâğıt! Ne dediğimi anlıyorsun ya? Artık benden eve zaferlerle nişanlarla gelmek paso. Sen de benim o türlü gelmemi beklemeden vazgeçeceksin!...</p> <p>Willy: (<i>Doğrudan doğruya Biff'e</i>) Seni hain, inatçı mendebur! (<i>Biff, Happy'nin elinden kurtulur, Willy korkup merdivenlerden yukarı çıkmaya davranır. Biff onu yakalar.</i>)</p> <p>Biff: (<i>Öfkesinin son haddine gelmiştir.</i>) Baba ben bir hiçim! Hiçim, baba anlamıyor musun? Artık bunun inatlık tarafı kalmadı. Ne isem oyum ben, başka bir şey değil. (<i>Biff'in öfkesi kendi kendini tüketmiştir. Kendine hâkim olamaz, Willy'ye sarılmış ağlamaktadır. Willy bir şey söylemeden, şaşkın, eliyle Biff'in yüzünü araştırmaktadır.</i>)</p> <p>Willy: (<i>Hayretle</i>) Ne yapıyorsun? Ne yapıyorsun sen? (<i>Linda'ya</i>) Neden ağlıyor?</p> <p>Biff: (<i>Ağlar, bitkindir.</i>) Allahın aşkına, bırakacak mısın beni gideyim? O kaçık fikrinden vazgeçip başımıza bir şey gelmeden onu yakacak mısın? (<i>Kendine hâkim olmaya çalışarak babasından sıyrılır, merdivenlere doğru gider.</i>) Sabahleyin çıkacağım.</p>	<p>Field: Asymmetrical-Intimate-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Bald on Record (Sentence)</p> <p>Due to an emotional outburst, the speaker commanding addresses to his father. He maximizes the imposing power of his speech act and also threat to his own face.</p> <p>He does not use any mitigating elements, so risks a direct confrontation in this asymmetrical relation balance.</p> <p>Negative Politeness</p> <p>Conventionally indirect, the speaker tries to save himself a safe position so as not to be impeded by the hearer by applying a negative face.</p> <p>The negative polite manner of the question functions like an instrument in defending the lower-positioned person against the imposing attitude of the higher-positioned person.</p>

Translational Mismatches

Syntactic Mismatches: In the first case, the source and the second and third translations follow similar syntactic procedures as they are direct orders targeted at the subject pronoun “you”. The first translation is still an order but formed not in a sentence but in imperative form. The second case is a negatively formed question, which is all relayed syntactically in all the three translations.

Lexical Mismatches: Within these two speech events, there occur no significant variations in terms of lexical parsing and wording. The translations serve to protect the intended meanings in the source text. One slight difference is in the second translation as it is a genuine imperative with the verb at the center of theme “*bekleme*”. The other difference lies in the wording used for the source expression “for God’s sake” which is used as “*Tanrı aşkına, Allah aşkına and Allahın aşkına*” respectively in the translations, but there occurs no mitigating or tone-increasing force that would affect the overall strategies.

Textual Mismatches: The bald on record strategy in the first case seems to be preserved by the translators with only one exception that the first translator does not give the order in the same style as in the source speech act. The addressee says “*bekleme*” i.e., “don’t expect me to”, but the other translations follow the commanding style of the addresser as “*bırakacaksın*” and “*vazgeçeceksin*” by including the subject pronoun “you” inside the sentence form of command functioning as the subject of sentence. This deviation in the style of the command sends a stronger warning to the addressee because the addresser sounds like he has all the authority over the addressee who has no other choice but to do as told. Therefore, there occurs a slight deviation in the social dimension of language use despite the fact that neither the type of the directive nor the strategy of politeness changes.

Table 4.21. Register 36 *Death of a Salesman*

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>36) Willy: Well, I got on the road, and I went north to Providence. Met the Mayor.</p> <p>Biff: The Mayor of Providence!</p> <p>Willy: He was sitting in the hotel lobby.</p> <p>Biff: What'd he say?</p> <p>Willy: He said, "Morning!" And I said, "You got a fine city here, Mayor." And then he had coffee with me. And then I went to Waterbury. Waterbury is a fine city. Big clock city, the famous Waterbury clock. Sold a nice bill there. And then Boston— Boston is the cradle of the Revolution. A fine city. And a couple of other towns in Mass., and on to Portland and Bangor and straight home!</p> <p>Biff: Gee, I'd love to go with you sometime, Dad.</p> <p>Willy: Soon as summer comes.</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Positive Politeness</p> <p>The speaker applies a positive face as he is very much influenced by what he hears.</p> <p>Saying 'gee', the speaker exaggeratingly (<i>would love to</i>) shows his great interest in the hearer and also uses 'dad' as an intimate in-group identity marker.</p>	<p>Willy: Yola koyulduğumda Providence'a kadar uzandım. Belediye Başkanı ile tanıştım.</p> <p>Biff: Providence Belediye Başkanıyla ha?</p> <p>Willy: Otelin lobisinde oturuyordu.</p> <p>Biff: Ne dedi?</p> <p>Willy: "Günaydın," dedi. "Doğrusu güzel bir kentiniz var, başkan," dedim. Sonra birlikte kahve içtik. Oradan Waterbury'e gittim. Waterbury güzel bir yerdir, büyük bir saat kenti. Ünlü Waterbury saatleri orada üretilir. Epey mal sattım orada. Sonra ver elini Boston. Bilirsiniz. Boston Amerikan devriminin beşiğidir. Orası da güzeldir. Massachusetts'de bir iki yere daha uğradım. Sonrasında Portland ve Bangor'a geçtim ve sonra doğru eve!</p> <p>Biff: Amanın! Bir gün seninle ben de gelmek isterim, baba.</p> <p>Willy: Yaz gelince hemen.</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Positive Politeness</p> <p>The speaker applies a positive face as he is very much influenced by what he hears.</p> <p>Saying 'amanın', the speaker exaggeratingly shows his great interest in the hearer.</p>	<p>Willy: Evet, yola çıktım ve kuzeye Providence'a gittim. Belediye başkanıyla karşılaştım.</p> <p>Biff: Providence'ın Belediye Başkanı!</p> <p>Willy: Otelin lobisinde oturuyordu.</p> <p>Biff: Ne dedi?</p> <p>Willy: "Günaydın" dedi. Ben, "Güzel bir şehre sahipsiniz, belediye başkanım" dedim. Sonra benimle kahve içti. Ardından ben Waterbury'e gittim. Waterbury hoş bir şehir. Büyük saat şehri, ünlü Waterbury saati. Orada iyi bir fiyata sattım. Sonra Boston – Boston ihtilalin beşiğidir. Güzel bir şehir. Massachusetts'de birkaç şehir ve Portland, Bangor sonra doğruca ev.</p> <p>Biff: Vay canına, bir gün seninle gelmek isterim, baba.</p> <p>Willy: Yaz gelince.</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Positive Politeness</p> <p>The speaker applies a positive face as he is very much influenced by what he hears.</p> <p>Saying 'vay canına', the speaker exaggeratingly shows his great interest in the hearer.</p>	<p>Willy: Bir defa yola çıkınca Providence'a kadar gittim. Belediye reisi ile tanıştım.</p> <p>Biff: Providence belediye reisi ile ha?</p> <p>Willy: Otelin salonunda oturuyordu.</p> <p>Biff: Ne dedi?</p> <p>Willy: "Merhaba" dedi. "Doğrusu şehrinize diyecek yok bay reis" dedim. Waterbury güzel şehirdir, büyük bir saat şehridir – meşhur Waterbury saatinin yapıldığı yer. Orada epeyce mal sattım. Sonra Boston'a – Boston Amerikan İhtilalinin beşiğidir. Orası da güzel şehirdir. Massachusetts'de bir iki şehre daha uğradım. Oradan Portland ile Bangor'a geçtim. Oradan da doğru buraya geldim.</p> <p>Biff: Ay, bir gün ben de seninle gidebilsem baba.</p> <p>Willy: Yaz gelir gelmez.</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Positive Politeness</p> <p>The speaker applies a positive face as he is very much influenced by what he hears.</p> <p>Saying 'ay', the speaker exaggeratingly (<i>gidebilsem</i>) makes a wish and shows his great interest in the hearer.</p>

Translational Mismatches

Syntactic Mismatches: The structure in the source text “*would love to*” is similarly structured in the first and second translations, but the third translator gives the meaning by another form of expression as “*gidebilsem*” as if it is a wish.

Lexical Mismatches: The difference seen in the third translation adds a meaning of wishfulness that sounds a bit more surreal than the meaning inferred from the “*would love to*”. Though, it does not change the course of the type of the speech act, and it remains to be a request. Also, the addressing terms such as “*gee*” in the original and “*amanın*”, “*vay canına*” and “*ay*” in the translations function for the same purpose to exaggeratingly express a want.

Textual Mismatches: The field of the speech event does not seem to be affected by the translation preferences. The positive face that is adopted by the addresser in the source text seems to be preserved through translation, so there occurs no deviation in the social dimension of language use.

4.2. All My Sons

The following section presents a number of different extractions from the play, *All My Sons*, where register analysis is implemented to observe translational mismatches, across three versions of the play, which are also technically elaborated in the findings section at the end.

Table 4.22. Register 1-2 *All My Sons*

ALL MY SONS	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>1-2) Frank: That boy's going to be a real doctor. He's smart.</p> <p>Jim: Over my dead body he'll be a doctor. A good beginning, too.</p> <p>Frank: Why? It's an honorable profession.</p> <p>Jim: {looking at him tiredly} Frank, will you stop talking like a civics book? Keller laughs</p> <p>Frank: Why, I saw a movie a couple of weeks ago, reminded me of you. Here was a doctor in that picture...</p> <p>Keller: Don Ameche!</p> <p>Frank: I think it was, yeah. And he worked in his basement discovering things. That's what you ought to do. You could help humanity instead of ...</p> <p>Jim: I would love to help humanity on a Warner Brothers salary.</p> <p>Keller: {pointing at him, laughing} That's very good, Jim.</p>	<p>Field: Symmetrical-Intimate- Friendly Talk-Request-Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Neighbor to Neighbor</p> <p>Negative Politeness</p> <p>Sick of the opinionated friend, the addresser applies a negative face with a decent question to lower the risk of his face threatening act.</p> <p>Bald on Record</p> <p>Frank goes on record to advise his friend, who is not fond of him at that specific moment as they disagree on an issue. The addresser clearly guides the addressee to make a certain decision.</p>	<p>Frank: Müthiş bir doktor olacak o çocuk, çok zeki.</p> <p>Jim: Ancak cesedimi çiğneyerek doktor olabilir. Doğrusu iyi bir başlangıç yaptı.</p> <p>Frank: Niye? Şerefli bir meslek.</p> <p>Jim(Usanmışcasına ona bakarak): Frank yurtbilgisi kitabı gibi konuşmayı bıraksana artık. (Keller güler.)</p> <p>Frank: Sahi, birkaç hafta önce bir film gördüm de seni hatırladım. Filmde bir doktor vardı...</p> <p>Keller: Don Ameche!</p> <p>Frank: Sanırım oydu, evet. Bodrumda bir şeyler keşfetmeye çalıştı durdu. Senin de yapman gereken işte bu; İnsanlığa yardım etmeye çalışman yerine...</p> <p>Jim: Warner Brothers'ın maaşıyla, ben de yardım ederdim insanlığa.</p> <p>Keller: (Onu gösterip gülererek) Aferin Jim!</p>	<p>Field: Symmetrical-Intimate- Friendly Talk- Request-Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Neighbor to Neighbor</p> <p>Bald on Record</p> <p>The addresser directly expresses his want in an imperative form but not in the question. Though, he increases the risk to his own face with a direct confrontation.</p> <p>Bald on Record</p> <p>Frank goes on record to advise his friend, who is not fond of him at that specific moment as they disagree on an issue. The addresser clearly pushes the addressee to make a certain decision.</p>	<p>Frank: Müthiş bir doktor olacak o çocuk; çok zeki.</p> <p>Jim: Ancak cesedimi çiğniyerek doktor olabilir. Doğrusu iyi bir başlangıç yaptı.</p> <p>Frank: Niye? Şerefli bir iş.</p> <p>Jim (Usanmışcasına ona bakarak): Frank, yurtbilgisi kitabı gibi konuşmayı bıraksana artık. (Keller güler.)</p> <p>Frank: Haa, birkaç hafta önce bir film gördüm de seni hatırladım. Filmde bir doktor vardı...</p> <p>Keller: Don Ameche!</p> <p>Frank: Galiba oydu, tamam! Bodrumda bir şeyler keşfetmeye çalıştı durdu. Senin de yapman gereken işte bu; İnsanlığa yardım etmeye çalışacağına böyle-</p> <p>Jim: Warner Brothers'un maaşıyla, ben de insanlığa yardım ederdim.</p> <p>Keller: (Onu gösterip gülererek) Aferin Jim!</p>	<p>Field: Symmetrical-Intimate- Friendly Talk- Request-Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Neighbor to Neighbor</p> <p>Bald on Record</p> <p>The addresser directly expresses his want in an imperative form but not in the question. Though, he increases the risk to his own face with a direct confrontation.</p> <p>Bald on Record</p> <p>Frank goes on record to advise his friend, who is not fond of him at that specific moment as they disagree on an issue. The addresser clearly pushes the addressee to make a certain decision.</p>	<p>Frank: Müthiş bir doktor olacak o çocuk; çok zeki.</p> <p>Jim: Ancak cesedimi çiğniyerek doktor olabilir. Başlangıca bak sen.</p> <p>Frank: Niye? Onurlu bir meslek.</p> <p>Jim(Bıkkınlıkla bakar ona): Frank, yurtbilgisi kitabı gibi konuşmayı bıraksana artık. (Keller güler.)</p> <p>Frank: Haa, birkaç hafta önce bir film gördüm seni düşündüm. Bir doktor vardı filmde...</p> <p>Keller: Don Ameche!</p> <p>Frank: Galiba oydu, tamam! Evinin bodrumunda a bir şeyler keşfetti durdu. Senin de yapman gereken bu; İnsanlığa yardım edeceğine...</p> <p>Jim: Warner Brothers'un maaşıyla, ben de yardım ederdim insanlığa.</p> <p>Keller: (Onu gösterip gülererek) Aferin Jim!</p>	<p>Field: Symmetrical-Intimate- Friendly Talk- Request-Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Neighbor to Neighbor</p> <p>Bald on Record</p> <p>The addresser directly expresses his want in an imperative form but not in the question. Though, he increases the risk to his own face with a direct confrontation.</p> <p>Bald on Record</p> <p>Frank goes on record to advise his friend, who is not fond of him at that specific moment as they disagree on an issue. The addresser clearly pushes the addressee to make a certain decision.</p>

Translational Mismatches

Syntactic Mismatches: It is seen that there is certain amount of difference between the syntactic forms of speech acts between the source and all the three translations in the first example. The source speech act is in the question form, but the translations are all imperative forms of sentences. The second example, though, displays similarity in terms of structure of the sentences, all of which makes use of modality of advice.

Lexical Mismatches: The lexical parsing seems to differ in the first case as the source speech act is a question “*will you...*” which shows the addresser’s seriousness in his want, but the translations, formed in imperative as “*biraksana artık*” do not exactly correspond to the seriously sounding request in the source, instead revealing the want directly. The second case shows similarity both in wording and the lexical parsing. “*Ought to*” as a modal used for advice is represented not with a corresponding modal in Turkish but with a phrase in the translations as “*yapman gereken bu*”, which creates the same semantic effect.

Textual Mismatches: The first speech event is carried out in a friendly talk, but the addresser turns to adopt a negative face as he wants to show his frustration in the addressee, a friend though. All the three translations use an imperative form of addressing, which lessens the degree of the illocutionary force of the negatively formed question, maintaining the want still in a friendly tone of speech. This fact leads to the change in the politeness strategy from negative to bald on record. Therefore, there lies a deviation in the social dimension of language use in that specific context; besides, requesting someone to do something with a question, the type of the directive in the source register, changes into wanting someone to do something. On the other hand, in the second case, there lies no deviation in the social dimension of language use as the textual field of the speech event in the source still maintains its identity in the translations. The politeness strategy, bald on record, is preserved in the translations as all of them use bald on record strategy to give direct advice.

Table 4.23. Register 3-4-5-6 *All My Sons*

REQUEST-ADVICE- SOURCE	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>3-4-5-6) Mother: {angering} We rushed into it. Everybody was in such a hurry to bury him. I sad not to plant it yet. {to Keller;} I told you to...!</p> <p>Chris: Mother, Mother! {she looks into his face} The wind blew it down. What significance has that got? What are you talking about? Mother, please... Don't go through it all again, will you? It's no good, it doesn't accomplish anything. I've been thinking, y'know? ...maybe we ought to put our minds to forgetting him?</p> <p>Mother: That's the third time you've said that this week.</p> <p>Chris: Because it's not right. We never took up our lives again. We're like at a railroad station waiting for a train that never comes in.</p> <p>Mother: {pressing the top of her head} Get me an aspirin, heh?</p> <p>Chris: Sure, and let's break out of this, heh, Mom? I thought the four of us might go out to dinner a couple of nights, maybe go dancing out at the shore.</p> <p>Mother: Fine. {to Keller} We can do it tonight.</p>	<p>Field: Asymmetrical-Intimate-Request-Suggestion-Request-Suggestion</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Mother</p> <p>Positive Politeness</p> <p>Thinking the best for his mother, the son uses 'please' and goes on record by saying ('don't'), but he does it believing that it is no good to her, i.e. for the highest benefit of his mother.</p> <p>Positive Politeness</p> <p>The son seeks a common ground but avoids being direct, so by hedging words ('been thinking, y'know, maybe), he indirectly expresses his suggestion to lower the risk to his own face and as a search of agreement he includes himself in the action, avoids using the 'you' pronoun.</p> <p>Bald on Record</p> <p>The mother suffers from a headache, so does not bother to make a complete sentence in that context and she goes on record out of the intimacy.</p> <p>Positive Politeness</p> <p>The son maintains hedging words ('I thought, maybe), being afraid to confront her mother directly. He does not want to sound dictating and threatening in this suggestion, so uses 'might' leaving the freedom for the mother to think on. Also, the son is optimistic and well-meaning.</p>	<p>Mother: (kızgın) Arkamızdan kovalayan vardı sanki. Herkes onu bir an önce gömmek için nasıl da sıvamıştı kolları. Daha dikmeyelim dedim ben. (Keller'a) Sana söylemiştim, daha...</p> <p>Chris: Anne, anne! (Anne Chris'in yüzüne bakar) Rüzgar devirdi onu. Ne önemi var bunun? Neden bahsediyorsun sen? Anne, lütfen... Yine başlamayacaksın, değil mi? Düşünüyorum da...belki onu unutup, yüreğimize gömsek daha iyi olur.</p> <p>Mother: Bu hafta üçüncü keredir söylüyorsun bunu.</p> <p>Chris: Çünkü bu yaptığımız. Bir türlü dirilemedik yeniden. İstasyona hiç gelmeyecek olan bir treni bekliyoruz sanki.</p> <p>Mother: (başının üstünü sıkarak) Bana bir aspirin getirsene sen.</p> <p>Chris: Tabii, tabii... Bu konuyu da kapatalım ha anne? Dördümüz bir kaç gece yemeğe çıksak, hatta kıyıda dans etsek, ne dersin, ha?</p> <p>Mother: İyi. (Keller'a) Bu gece çıkabiliriz isterseniz.</p>	<p>Field: Asymmetrical-Intimate-Request-Suggestion-Request-Suggestion</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Mother</p> <p>Positive Politeness</p> <p>Thinking the best for his mother, the son uses 'lütfen' and goes on record, but he avoids the sentence explaining why she should not go through it, which lessens the positivity. (Omitted explanation).</p> <p>Positive Politeness</p> <p>The son seeks a common ground but avoids being direct, so by hedging words ('düşünüyorum da... belki), he indirectly expresses his suggestion to lower the risk to his own face and as a search of agreement he includes himself in the action, avoids using the 'you' pronoun.</p> <p>Bald on Record</p> <p>The mother suffers from a headache, so does not bother to make a complete sentence in that context and she goes on record out of the intimacy.</p> <p>Positive Politeness</p> <p>The son maintains hedging words ('ne dersin, ha), being afraid to confront her mother directly. He does not want to sound dictating and threatening in this suggestion, so expresses it as a wish 'çıksak, dans etsek' thinking it would be good for all of them. In doing so, he leaves the freedom for the mother to think on. Also, the son is optimistic and well-meaning.</p>	<p>Mother: (kızgın) Arkamızdan kovalayan vardı sanki. Herkes onu bir an önce gömmek için nasıl da sıvamıştı kolları. Daha dikmeyelim dedim ben. (Keller'a) Sana söylemiştim, daha...</p> <p>Chris: Anne, anne! (Anne Chris'in yüzüne bakar) Rüzgar devirdi onu. Ne önemi var bunun? Neden bahsediyorsun Allah'a? Anne, n'olur... Yine başlamayacaksın, değil mi? Faydası yok bunun bir işe yaramaz. Düşünüyorum da - belki onu unutsak çok daha iyi olur.</p> <p>Mother: Bu hafta üçüncü keredir söylüyorsun bunu.</p> <p>Chris: Doğru değil bu yaptığımız; bir türlü dirilemedik yeniden. İstasyonda hiç gelmeyecek bir treni bekliyoruz sanki.</p> <p>Mother: (başının üstünü sıkarak) Bana bir aspirin getirsene sen.</p> <p>Chris: Tabii, tabii... Bu konuyu da kapatalım artık? Dördümüz bir kaç gece yemeğe çıksak, hatta kıyıda dansetsek, ne dersin, ha?</p> <p>Mother: İyi. (Keller'a) Bu gece çıkabiliriz mesela.</p>	<p>Field: Asymmetrical-Intimate-Request-Suggestion-Request-Suggestion</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Mother</p> <p>Positive Politeness</p> <p>Thinking the best for his mother, the son uses 'n'olur' and goes on record, but he does it believing that it is no good to her, i.e. for the highest benefit of his mother.</p> <p>Positive Politeness</p> <p>The son seeks a common ground but avoids being direct, so by hedging words ('düşünüyorum da... belki), he indirectly expresses his suggestion to lower the risk to his own face and as a search of agreement he includes himself in the action, avoids using the 'you' pronoun.</p> <p>Bald on Record</p> <p>The mother suffers from a headache, so does not bother to make a complete sentence in that context and she goes on record out of the intimacy.</p> <p>Positive Politeness</p> <p>The son maintains hedging words ('ne dersin, ha), being afraid to confront her mother directly. He does not want to sound dictating and threatening in this suggestion, so expresses it as a wish 'çıksak, dans etsek' thinking it would be good for all of them. In doing so, he leaves the freedom for the mother to think on. Also, the son is optimistic and well-meaning.</p>	<p>Mother: (Öfkelenerek) Hemen kolları sıvadık. Herkes onu gömmek için nasıl da acele ediyordu. Daha dikmeyelim dedim. (Keller'a) Söylemiştim sana.</p> <p>Chris: Anne, anne! (Anne onun yüzüne bakar) Rüzgardan devrildi. Ne önemi var bunun? Ne diyorsun sen? Anne, lütfen... Yine başlama n'olursun. Bir yararı yok. Ne düşünüyorum biliyor musun?..belki de en iyisi onu unutmak.</p> <p>Mother: Bu hafta üçüncü kere söylüyorsun bunu.</p> <p>Chris: Doğru değil bu; eski hayatımıza dönemedik. İstasyonda hiç gelmeyecek bir treni bekliyoruz sanki.</p> <p>Mother: (başına bastırarak) Sen bir aspirin getir bana.</p> <p>Chris: Tabii, şu havadan çıkalım artık, ha? Dördümüz şöyle birkaç gece yemeğe gidelim bir yerlere, kıyıya gidip dans edelim.</p> <p>Mother: Olur. (Keller'a) Bu gece gidebiliriz.</p>	<p>Field: Asymmetrical-Intimate-Request-Suggestion-Request-Suggestion</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Mother</p> <p>Positive Politeness</p> <p>Thinking the best for his mother, the son uses 'n'olur' and goes on record but he does it believing that it is no good to her, i.e. for the highest benefit of his mother.</p> <p>Negative Politeness</p> <p>By hedging words, the speaker expresses his advice indirectly but he impersonalizes 'we' and uses an indefinite pronoun as the subject of the sentence. Thus, he lowers the risk to his own face and minimizes the imposition of the act.</p> <p>Bald on Record</p> <p>The mother starts the imperative by 'sen' making it look more urgent, serious and bald. It does not sound like a request, but an order, which may risk damage the interlocutor's face as it increases the cost to her.</p> <p>Positive Politeness (Non-redressed)</p> <p>The speaker seeks a common ground and he redresses his suggestion by the hedging word 'şöyle'. Maybe less indirectly, the speaker does not want to sound dictating and threatening.</p>

Translational Mismatches

Syntactic Mismatches: The first case, which is a negative imperative, is syntactically the same in the third translation but the first and second translations are in the typical sentence format in Turkish as “*başlamayacaksın*” used to give direct orders to the subject pronoun “you”. The second case shows similarity in terms of structure between the source speech act and the translations, only to note that the third translation uses no definite subject pronoun to address to, which is “we” in the source text. The third case is a typical form of ordering someone to do something, which is syntactically observed in all the three translations, but unlike the previous two, only the third translator uses the subject pronoun “*sen*” at the very beginning of the imperative. The fourth speech act stands for a suggestion with the modalities of “*let’s*” and “*might*” in the source, which is slightly different from the translations as the first and second ones express it as if it’s a matter of wish “*çüksak*” in Turkish and “*gidelim*” i.e., a “*let’s*” meaning in the third one.

Lexical Mismatches: In the first case, the mitigating term for the order in the source speech act is “*please*” which is directly replaced with the corresponding word in Turkish “*lütfen*”, the second and third translators, however, use a different term “*ne olur*” and “*n’olursun*” typically used to beg someone to do something to maximize the want. In the second example, it is seen that the third translator uses an indefinite subject while giving a suggestion, which leads to the redressing of the suggestion lessening the imposition and the risk. In the third example, the imperative sentence seems to be preserved semantically in all the translations, but the third translator uses the subject pronoun “*sen*” at the beginning of the want, which potentially causes an imposing tone in the context. Also, the last reflexive question term “*heh*” sound is not created in the last translation that also adds to the increase of the risk to both the addresser’s and the addressee’s face. However, the first and second translations as “*getirsene*” is a bit more mitigated form of a want from a person in Turkish, not using the verb directly as “*getir*”. In the last speech event, the addresser in the source text uses mitigating words such as “*I thought*” and “*maybe*”, “*might*” to redress the suggestion and seem less imposing, which is an effect created also in the first and second translations with

the words “*ne dersin*”, “*ha*”. Though, the last translator seems to decrease the number of mitigating words and only uses one term “*şöyle*”.

Textual Mismatches: The field of the speech events seem more or less corresponding to each other. However, the translator in the second speech act adopts a different strategy of politeness as he shifts from positive to negative, which he makes possible through the omission of the subject pronoun “*we*”, using an indefinite pronoun as if he goes off record. That makes the suggestion, which is targeted directly towards the “*we*” pronoun, more indirect and eliminates the duty to impose. Therefore, there occurs a deviation in the social dimension of language use due to the deviation in the illocutionary force of that speech act. The third and fourth speech events, though, are of the same strategies of politeness, one being bald on record and the other being positive. However, the third translation is more direct in both of them as it makes use of a syntactic shift in the imperative sentence in the third request and uses less numbers of mitigating words to create the redress effect in the positive face of the addresser. Therefore it should be noted that even if the politeness strategies do not change radically, there occurs slight deviation in the degrees of the request and the suggestion, which causes deviation in the social dimension of language use within those contexts.

Table 4.24. Register 7 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>7) Ann: What else can you say? When they took him away I followed him, went to him every visiting day. I was crying all the time. Until the news came about Larry. Then I realized. It's wrong to pity a man like that. Father or no father, there's only one way to look at him. He knowingly shipped out parts what would crash an airplane. And how do you know Larry wasn't one of them?</p> <p>Mother: I was waiting for that. (going to her) As long as you're here, Annie, I want to ask you never to say that again.</p> <p>Ann: You surprise me. I thought you'd be mad at him.</p> <p>Mother: What your father did had nothing to do with Larry. Nothing.</p> <p>Ann: But we can't know that.</p> <p>Mother: (striving for control) As long as you're here!</p> <p>Ann: (perplexed) But, Kate...</p>	<p>Field: Asymmetrical-Distant-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Future Mother-in-Law to a Bride-to be Girl</p> <p>Negative Politeness</p> <p>The mother seems to be sensitive about that issue, so applies a negative face and makes her request more formal and commanding. She redresses the request by saying 'want to ask you' to sound less threatening but more imposing and formal. Also the use of 'never' points to the prohibiting voice of the speaker.</p>	<p>Ann: Başka ne söyleyebilirsiniz ki? Onu götürdükleri zaman peşinden gittim, her ziyaret günü de yanına gittim. Hep ağladım durdum. Larry'nin haberi geldi sonra. İşte o zaman anladım. Böyle bir adama acımak yanlış bir şey bence. Baban yada değil yalnız bir türlü bakılır böyle adamlara. Uçakların düşmesine sebep olan parçaları bilerek yolladı. Larry'ninde onlardan biri olmadığını nereden biliyorsunuz?</p> <p>Mother: Bunu bekliyordum bende. (Onun yanına giderek) Burada kaldıkça Annie, bir daha böyle şeyler sormanı asla istemiyorum.</p> <p>Ann: Beni şaşırtıyorsun. Ona kızacağını sanmıştım.</p> <p>Mother: Babanın yaptıklarıyla hiçbir ilgisi yoktu Larry'nin. Hiçbir ilgisi yoktu.</p> <p>Ann: Ama bilemeyiz ki bunu.</p> <p>Mother: (Kendini tutmaya çalışarak) Burada kaldıkça!</p> <p>Ann: (Şaşkın) Ama, Kate...</p>	<p>Field: Asymmetrical-Distant-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Future Mother-in-Law to a Bride-to be Girl</p> <p>Negative Politeness (Non-redressed)</p> <p>The mother seems to be sensitive about that issue, so applies a negative face, but does not redress the request with hedging words like 'want to ask you', goes a bit more direct instead.</p>	<p>Ann: Başka ne söyleyebilirsiniz ki? Onu götürdükleri zaman peşinden gittim, her ziyaret günü de yanına gittim onun. Hep ağladım durdum. Larry'nin haberi geldi sonra. İşte o zaman anladım. Böyle bir adama acımak yanlış bir şey bence. Baba olsun olmasın yalnız bir türlü bakılır böyle adamlara. Uçakların düşmesine sebep olan parçaları bilerek yolladı. Larry'ninde onlardan biri olmadığını nereden biliyorsunuz?</p> <p>Mother: Bunu bekliyordum ben de. (Onun yanına giderek) Burada kaldıkça, Annie, böyle sözler söyleme bir daha.</p> <p>Ann: Şaşırtıyorsun beni. Ona kızacağını sanmıştım.</p> <p>Mother: Babanın yaptıklarıyla hiçbir ilgisi yoktu Larry'nin. Hiç ilgisi yoktu.</p> <p>Ann: Bilemeyiz ki bunu.</p> <p>Mother: (Kendini tutmaya çalışarak) Burada kaldıkça!</p> <p>Ann: (Şaşkın) Ama, Kate...</p>	<p>Field: Asymmetrical-Distant-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Future Mother-in-Law to a Bride-to be Girl</p> <p>Bald on Record</p> <p>The mother goes on record with an imperative. Although the request is intended to sound prohibiting and imposing, it is not embellished with enough negativity as in the original register. So, the formality level of the request goes down.</p> <p>Being non-redressed now, the request ignores the purposive role of intended politeness strategies.</p>	<p>Ann: Başka ne söylenir ki? Onu götürdüklerinde, ben de arkasından gittim, her ziyaret günü gördüm onu. Hep ağladım. Larry'nin haberi gelinceye kadar. O zaman anladım. Böyle birine acımak doğru değil. Babam olsun olmasın, yalnız bir türlü bakılabilir ona. Uçakları düşürecek parçaları bilerek yolladı. Larry'nin de onlardan biri olmadığını nereden biliyorsunuz?</p> <p>Mother: Bunu bekliyordum ben de. (Ona yaklaşarak) Burada kaldığın sürece, Annie, böyle şeyler söylememeni rica edeceğim.</p> <p>Ann: Beni şaşırtıyorsun. Ona kızdığını sanıyordum.</p> <p>Mother: Babanın yaptığı için Larry'yle bir ilgisi yoktu. Hiç yoktu.</p> <p>Ann: Bunu bilemeyiz ki.</p> <p>Mother: (Kendini tutmaya çalışarak) Burada kaldığın sürece!</p> <p>Ann: (Şaşkın) Ama, Kate...</p>	<p>Field: Asymmetrical-Distant-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Future Mother-in-Law to a Bride-to be Girl</p> <p>Negative Politeness</p> <p>The mother seems to be sensitive about that issue, so applies a negative face and makes her request more formal and commanding. She redresses the request by saying 'rica edeceğim' to sound less threatening but more imposing and formal.</p> <p>Though, the word 'never' is not used, so the request does not sound as threatening as it is in the original register.</p>

Translational Mismatches

Syntactic Mismatches: The source speech act uses an indirect form of wanting someone to do something as “*want to ask you never to*”, which is syntactically observed in the first and third translations respectively seen as “*böyle şeyler sormanı asla*” and “*böyle şeyler söylememeni*”. However, the second translation makes use of a direct form of wanting someone to do something with an imperative form.

Lexical Mismatches: The source speech act and its first translation seem to resemble each other in lexical parsing as both of them form an indirectness effect of wanting. The third translation is also indirect but the use of a future tense statement “*rica edeceğim*” makes it more formal type of a negative politeness strategy, and it also lacks the corresponding word for “*never*” to maximize the warning. The second translation, though, differs marginally from the others as it lacks the indirectly and negatively added meaning by “*want to ask you*”, instead a direct warning like “*söyleme bir daha*”.

Textual Mismatches: In this register of language, the textual field seems to show differences such as the first translation which is the non-redressed version of the source speech act because the request lacks the hedging words “*want to ask you*” that makes it quite indirect and negative. However, the overall politeness strategy still remains to be negative. In the third translation, the politeness strategy continues to be negative; besides, the use of the expression “*rica edeceğim*” sounds less threatening and formal just like the source speech act. However, there lies a deviation in the type of the directive from request to order in the second translation. The lack of hedging words and the deviation in the politeness strategy from negative to bald on record strategy causes significant deviation in the social dimension of language use and thus the interpersonal relations.

Table 4.25. Register 8 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
8) Sue: Is my husband...? Ann: (turns, startled) Oh! Sue: I'm terribly sorry. Ann: It's all right, I ... I'm just a little silly about the dark. Sue: (looks about) It's getting dark. Ann: Are you looking for your husband? Sue: As usual. (laughs tiredly) He spends so much time here, they'll be charging him rent. Ann: Nobody was dressed so he drove over to the depot to pick up my brother. Sue: Oh, your brother's in? Ann: Yeah, they ought to be here any minute now. Will you have a cold drink? Sue: I will, thanks. (Ann goes to table and pours) My husband. Too hot to drive me to the beach. Men are like little boys...	Field: Asymmetrical-Distant-Offer Mode: Written to be Spoken Tenor: A Girl to an Old Neighbor Negative Politeness Aware of their distant relationship in-between, the speaker cares to preserve the formality by keeping a negative face. The offer is redressed as to posing no cost to hearer just to her benefit instead. Also, the speaker cares to preserve her own face.	Sue: Kocam... Ann: (İrkilerek döner) ! Oh! Sue: Ah, afedersiniz. Ann: Zararı yok, ben... ben biraz korkarım da karanlıktan. Sue: (Çevresine bakarak) Yaa, ortalık yavaş yavaş kararıyor. Ann: Kocanız mı arıyorsunuz? Sue: Her zamanki gibi (Yorgunca güler) Burada öyle çok vakit geçiriyor ki, neredeyse kira alacaklar ondan. Ann: Kimse giyinik değildi, kocanız da arabayla kardeşimi almaya gitti. Sue: Oo, kardeşiniz mi geliyor? Ann: Evet, neredeyse gelirler artık. Soğuk bir şey alır mıydınız? Sue: Teşekkürler. (Ann gidip üzüm suyu doldurur) Kocam. Benim plaja bile götürmez. Erkekler de küçük çocuklar gibidir tıpkı...	Field: Asymmetrical-Distant-Offer Mode: Written to be Spoken Tenor: A Girl to an Old Neighbor Negative Politeness Aware of their distant relationship in-between, the speaker cares to preserve the formality by keeping a negative face as she maintains the pronoun 'siz', an addressing to point at social distance difference. The offer is redressed as to posing no cost to hearer just to her benefit instead. Also, the speaker cares to preserve her own face.	Sue: Kocam- Ann: (İrkilerek döner) Oh! Sue: Ah, afedersiniz. Ann: Zararı yok, ben... ben biraz korkarım da karanlıktan. Sue: (Çevresine bakarak) Yaa, ortalık yavaş yavaş kararıyor. Ann: Kocanız mı arıyorsunuz? Sue: Her zamanki gibi (Yorgunca güler) Burada öyle çok vakit geçiriyor ki, neredeyse kira alacaklar ondan. Ann: Kimse giyinik değildi, kocanız da arabayla kardeşimi almaya gitti. Sue: Oo, kardeşiniz mi geliyor? Ann: Evet, neredeyse gelirler artık. Soğuk bir şey alır mıydınız? Sue: Teşekkürler. (Ann gidip üzüm suyu doldurur) Kocam. Benim plaja bile götürmez. Erkekler de küçük çocuklar gibidir tıpkı...	Field: Asymmetrical-Distant-Offer Mode: Written to be Spoken Tenor: A Girl to an Old Neighbor Negative Politeness Aware of their distant relationship in-between, the speaker cares to preserve the formality by keeping a negative face as she maintains the pronoun 'siz', an addressing to point at social distance difference. The offer is redressed as to posing no cost to hearer just to her benefit instead. Also, the speaker cares to preserve her own face.	Sue: Acaba kocam?.. Ann: (İrkilerek döner) Ah! Sue: Affedersiniz. Ann: Zararı yok. Ben... ben biraz ürkerim de karanlıktan. Sue: (Çevresine bakınır) Kararıyor. Ann: Kocanız mı arıyorsunuz? Sue: Alışkanlık oldu. (Yorgunca güler) Burada öyle çok vakit geçiriyor ki, kira alacaklar ondan. Ann: Kimse giyinmemişti daha, kocanız da arabayla kardeşimi almaya gitti. Sue: Kardeşiniz geliyor demek? Ann: Evet, neredeyse gelirler. Soğuk bir şey içer miydiniz? Sue: İçerim, teşekkürler. (Ann masaya gidip üzüm suyu koyar) Kocam. Bu sıcakta araba mı kullanılır diye beni plaja bile götürmeye üşenir... Çocuk gibidir erkekler...	Field: Asymmetrical-Distant-Offer Mode: Written to be Spoken Tenor: A Girl to an Old Neighbor Negative Politeness Aware of their distant relationship in-between, the speaker cares to preserve the formality by keeping a negative face as she maintains the pronoun 'siz', an addressing to point at social distance difference. The offer is redressed as to posing no cost to hearer just to her benefit instead. Also, the speaker cares to preserve her own face.

Translational Mismatches

Syntactic Mismatches: It can be inferred from the register analysis that the source speech act and the translations are all offers formed with the corresponding question formats.

Lexical Mismatches: The wording chosen for the source speech act is seen to be preserved with all the translators' decisions as they all care to maintain the negative attitude of the addresser.

Textual Mismatches: The overall politeness strategy seems to exist in all the translations. The negative face adopted by the addresser in the source text is well-preserved, i.e., not even a slight deviation in the degree of the directive, within the translations, which comes to mean that there happens no deviation in the social dimension of language use.

Table 4.26. Register 9-10-11 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>9-10-11) Keller: (rises, goes to her) You didn't eat supper, did you? (to mother) Why don't you make her something?</p> <p>Mother: Sure, I'll...</p> <p>Ann: Never mind, Kate, I'm all right. (they are unable to speak to each other) There's something I want to tell you. (She starts, then halts) I'm not going to do anything about it.</p> <p>Mother: She's a good girl! (To Keller) You see? She's a ...</p> <p>Ann: I'll do nothing about Joe, but you're going to do something for me. (Directly to Mother) You made Chris feel guilty with me. I'd like you to tell him that Larry is dead and that you know it. You understand me? I'm not going out of here alone. There's no life for me that way. I want you to set him free. And then I promise you, everything will end, and we'll go away, and that's all.</p>	<p>Field: Asymmetrical-Distant-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Bride-to be Girl to a Future Mother-in-Law</p> <p>Bald on Record</p> <p>The speaker gives a direct command wanting to look serious in what she has in mind to say.</p> <p>Negative Politeness</p> <p>The speaker redresses her want by 'would like you to' maintaining the formality level. In doing so, she decreases the threat to her own face and minimizes the imposition by giving deference to hearer.</p> <p>Negative Politeness</p> <p>The speaker expresses her request by redressing it, but the formality level established at the beginning of the speech deviates into a more direct form, still negative though.</p>	<p>Keller: (Kalkıp onun yanına gider) Yemek yemedin, değil mi? (Anne'ye) Bir şeyler hazırlasan?</p> <p>Mother: Tabii, hemen.</p> <p>Ann: Hiç uğraşma, Kate, aç değilim. (Birbirleriyle konuşamazlar) Söylemek istediğim bir şey var sana. (Konuşmaya başlayacaktır, durur.) Size bir ziyanim dokunmayacak.</p> <p>Mother: İyi bir kızsın sen! (Keller'a) Gördün mü? İyi.</p> <p>Ann: Joe'ya bir zararım dokunmayacak, ama bir ricam olacak sizden. (Doğrudan doğruya anneye) Chris'i bana karşı suçlu duruma soktunuz. Bilerek ya da bilmeyerek benim önümde elini kolunu bağladınız. Ona Larry'nin öldüğünü, bunu sizin de bildiğinizi söyleyin. Anlıyor musunuz beni? Yalnız ayrılmayacağım buradan. Öyle hayatın benim için anlamı yok. Onu serbest bırakmanızı istiyorum.</p>	<p>Field: Asymmetrical-Distant-Request-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Bride-to be Girl to a Future Mother-in-Law</p> <p>Negative Politeness</p> <p>The speaker asks for a favor from the hearer formally and in a redressed way to save her own face and minimize the cost of the favor and the threat.</p> <p>Bald on Record</p> <p>By adopting a negative face, the speaker gives deference to the hearer, in asymmetrical position, by addressing her as 'siz', an addressing word of respect.</p> <p>Negative Politeness</p> <p>The speaker expresses her request by redressing it, but the formality level established at the beginning of the speech deviates into a more direct form, still negative though.</p>	<p>Keller: (Kalkıp onun yanına gider) Yemek yemedin, değil mi? (Anne'ye) Bir şeyler hazırlasan?</p> <p>Mother: Tabii, hemen-</p> <p>Ann: Hiç uğraşma, Kate, aç değilim. (Birbirleriyle konuşamazlar) Söylemek istediğim bir şey var sana. (Konuşmaya başlayacaktır, durur.) Size bir ziyanim dokunmayacak.</p> <p>Mother: İyi bir kızsın sen! (Keller'a) Gördün mü? İyi-</p> <p>Ann: Joe'ya bir zararım dokunmayacak, ama bir ricam olacak sizden. (Doğrudan doğruya anneye) Chris'i bana karşı suçlu duruma soktunuz. Bilerek ya da bilmeyerek benim önümde elini kolunu bağladınız. Ona Larry'nin öldüğünü, bunu sizin de bildiğinizi söyleyin. Anlıyor musunuz beni? Yalnız ayrılmayacağım buradan. Öyle hayatın benim için anlamı yok. Onu serbest bırakmanızı istiyorum.</p>	<p>Field: Asymmetrical-Distant-Request-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Bride-to be Girl to a Future Mother-in-Law</p> <p>Negative Politeness</p> <p>The speaker asks for a favor from the hearer formally and in a redressed way to save her own face and minimize the cost of the favor and the threat.</p> <p>Bald on Record</p> <p>By adopting a negative face, the speaker gives deference to the hearer, in asymmetrical position, by addressing her as 'siz', an addressing word of respect.</p> <p>Negative Politeness</p> <p>The speaker expresses her request by redressing it, but the formality level established at the beginning of the speech deviates into a more direct form, still negative though.</p>	<p>Keller: (Kalkar; onun yanına gider) Yemek yemedin, değil mi? (Anne'ye) Bir şeyler hazırlasana.</p> <p>Mother: Tabii. Şimdi...</p> <p>Ann: Bırak, Kate, ben iyiyim. (Birbirleriyle konuşmakta güçlük çekmektedirler) Size söylemek istediğim bir şey var. (Başlar, sonra durur) Ben bu konuda bir şey yapmayacağım.</p> <p>Mother: İyi bir kızsın sen! (Keller'a) Gördün ya? Ann...</p> <p>Ann: Joe'ya bir şey yapmayacağım, ama siz benim için bir şey yapacaksınız. (Doğrudan Anne'ye) Chris'te bana karşı bir suçluluk duygusu yarattınız. İsteyerek ya da istemeden, onu benim önümde küçük düşürdünüz. Şimdi ona Larry'nin öldüğünü, bunu bildiğini söyle. Anlıyor musun beni? Buradan tek başıma ayrılmayacağım. Benim için öyle bir hayat olamaz. Onu özgür bırakmanızı istiyorum. Söz veriyorum size, her şey sona erecek, çekip gideceğiz, o kadar.</p>	<p>Field: Asymmetrical-Distant-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Bride-to be Girl to a Future Mother-in-Law</p> <p>Bald on Record</p> <p>The speaker gives a direct command formally wanting to look serious in what she has in mind to say.</p> <p>Bald on Record</p> <p>The speaker goes on record and gives up formality and calls the mother as 'sen' the first person pronoun, not 'siz' the plural form of 'sen' used as an addressing word of respect in Turkish. The speaker maximizes the risk to her own face and the threat to the hearer.</p> <p>Negative Politeness</p> <p>The speaker expresses her request by redressing it, but the formality level established at the beginning of the speech deviates into a more direct form, still negative though.</p>

Translational Mismatches

Syntactic Mismatches: The first case shows similarity between the source and the third translation as they are both orders starting immediately with the subject pronoun “you” in a commanding sentence. In the first and second translations, the subject of the sentence is not “you” but “I” and the subject of the source speech act functions like the object. The second case shows a marginal difference in terms of structure as the source speech act is an indirect form of wanting someone to do something, but all the three translations are in the forms of direct imperatives. The third case seems to be syntactically similar in that they all reflect the indirect form of wanting things.

Lexical Mismatches: The wording of the first speech act in the source text seems to change in the first and second translations including the word “*ricam olacak*”. The third translation, though, functions like a direct command formally wanting to look serious just like the source text. In the second case, the formality effect is gained by “*I'd like you to*”, which does not exist in all the translations. Also, the translations differ in that the first and second translation seem to care about the formality level between the addresser and the addressee at that context and make use of the plural form of imperative “*söyleyin*” in Turkish which is normally preferred when the order is targeted towards a person at a higher or distant social position, but the third translation uses “*söyle*”, the bare form of the verb. On the other hand, the third speech act in the source text seems to be lexically corresponding to all the uses in the translations.

Textual Mismatches: In the first case, it is seen that the textual field of the source speech act changes from a direct order to a formal request, only to note that the third translation seems to reflect the direct command as it is. Therefore, in the first and second translations, there happens a deviation in the politeness strategy from bald on record to negative politeness which causes a marginal deviation in the social dimension of language use. Another marginal deviation is observed in the second speech event. The source speech act is originally a negatively formed request, but it is totally changed in all the translations that, unlike the source, all use imperative form of sentences. The third translation also shows a stronger form

of ordering as it does not use the plural subject pronoun “*siz*” in Turkish to be polite but “*sen*” that is typically used when the social distance is not an issue between the participants of the speech event. Therefore, the third translation, still a bald on record order, is slightly different from the previous translations in terms of the social dimension of language use. In the last example, though, there happens no deviation in the social dimension of language use between the source and the translations.



Table 4.27. Register 12 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>12) Mother: Joe, you're doing the same thing again. All your live whenever there's trouble you yell at me and you thing that settles it.</p> <p>Keller: Then what do I do? Tell me, talk to me, what do I do?</p> <p>Mother: Joe... I've been thinking this way. If he comes back...</p> <p>Keller: What do you mean "if"? He's comin' back!</p> <p>Mother: I think if you sit him down and you... explain yourself. I mean you ought to make it clear to him that you know you did a terrible thing. (Not looking into his eyes) I mean if he saw that you realize what you did. You see?</p> <p>Keller: What ice does that cut?</p> <p>Mother: (a little fearfully) I mean if you told him that you want to pay for what you did.</p> <p>Keller: (sensing... quietly) How can I pay?</p>	<p>Field: Symmetrical-Intimate-Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Positive Politeness (Redressed)</p> <p>The wife keeps a positive face towards her husband as she sincerely suggests a possible solution to their family problem. She redresses the suggestion by hedging words like (<i>I mean, ought to</i>). She is optimistic as she thinks confessing the crime will do good for his husband. She uses if conditionals often as she does not want to sound threatening, but empathically thoughtful.</p>	<p>Mother: Joe, aynı şeyi yapıyorsun yine. Hayatın boyunca ne zaman karşına bir zorluk çıktıysa bana bağırdın, bunun da meseleyi hallettiğini sandın.</p> <p>Keller: Ne yapayım öyleyse? Söyle bana, akıl ver, ne yapayım?</p> <p>Mother: Joe... şöyle düşünüyordum. Eğer geri gelirse...</p> <p>Keller "Eğer" de ne demek? Tabii gelecek!</p> <p>Mother: Onu gir köşeye çekip konuşsan iyi olur. Korkunç bir şey yaptığını anlat. (Gözlerine bakmadan) Suçunu bildiğini söyle. Anladın mı?</p> <p>Keller: Şaka mı ediyorsun?</p> <p>Mother: (Biraz korkuyla) Cezanı çekmeye razı olduğunu söylersen?</p> <p>Keller:(Sezinleyerek...sessizce) Nasıl çekerim?</p>	<p>Field: Symmetrical-Intimate-Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Bald on Record</p> <p>With the hedging words (<i>I mean, ought to</i>) missing, the wife turns to go on record and give directives to the hearer despite having a positive face. Despite being emphatic, she makes her husband confront the reality in a non-redressed way and sounds more imposing, thus the cost to the hearer goes up.</p>	<p>Mother: Joe, aynı şeyi yapıyorsun yine. Hayatın boyunca ne zaman karşına bir zorluk çıktıysa bana bağırdın, bunun da meseleyi hallettiğini sandın.</p> <p>Keller: Ne yapayım öyleyse? Söyle bana, akıl ver, ne yapayım?</p> <p>Mother: Joe... şöyle düşünüyordum. Eğer geri gelirse...</p> <p>Keller "Eğer" de ne demek? Tabii gelecek!</p> <p>Mother: Onu gir köşeye çekip konuşsan iyi olur. Korkunç bir şey yaptığını anlat. (Gözlerine bakmadan) Suçunu bildiğini söyle. Anladın mı?</p> <p>Keller: Şaka mı ediyorsun?</p> <p>Mother: (Biraz korkuyla) Cezanı çekmeye razı olduğunu söylersen?</p> <p>Keller:(Sezinleyerek...sessizce) Nasıl çekerim?</p>	<p>Field: Symmetrical-Intimate-Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Bald on Record</p> <p>With the hedging words (<i>I mean, ought to</i>) missing, the wife turns to go on record and give directives to the hearer despite having a positive face. Despite being emphatic, she makes her husband confront the reality in a non-redressed way and sounds more imposing, thus the cost to the hearer goes up.</p>	<p>Mother: Joe, aynı şeyi yapıyorsun yine. Ne zaman bir sorun çıksa bana bağıryor, bağırmakla da sorunu çözdüğünü sanıyorsun.</p> <p>Keller: Ne yapayım peki? Söyle bana, anlat, ne yapayım?</p> <p>Mother: Joe... şöyle düşünüyordum. Geri gelirse...</p> <p>Keller: Geri gelirse ne demek? Elbet gelecek!</p> <p>Mother: Onu karşına oturtur...açıklarsın. Korkunç bir şey yaptığını, bunu bildiğini anlat ona. (Gözlerine bakmadan) Bunu bildiğini öğrenirse... Anlıyor musun?</p> <p>Keller: Ne işe yarayacak bu?</p> <p>Mother: (Biraz korkuyla) Cezanı çekmek istediğini söylersen...</p> <p>Keller: (Sezerek...usulca) Nasıl çekeceğim?</p>	<p>Field: Symmetrical-Intimate-Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Bald on Record</p> <p>With the hedging words (<i>I mean, ought to</i>) missing, the wife turns to go on record and give directives to the hearer despite having a positive face. Despite being emphatic, she makes her husband confront the reality in a non-redressed way and sounds more imposing, thus the cost to the hearer goes up.</p>

Translational Mismatches

Syntactic Mismatches: The 'if conditional' used in the first part of the speech event in the first case is seen not to exist in all the translations. Also, the modality of advice giving "ought to" in the source text does not seem to exist as the translations use imperative forms of sentences.

Lexical Mismatches: The hedging words like "I mean" and "ought to" are not preferred to be used by the translators, which leads to a semantic loophole in the translations. The varying choice of wording causes the advice meaning in the source speech act to disappear and a direct imperative to come out.

Textual Mismatches: The use of 'if clause' and the hedging words play a functional role in redressing the positivity of the politeness strategy. The lack of their uses in the translations cause a deviation in the strategy of politeness from positive to bald on record in all the three translations. However, this deviation does not cause a deviation in the type of the directive because the advice-giving language in the source is seen to be preserved by the translators with the imperative form of sentence unlike the source text. When the register analysis is done, it is seen that the conversation takes place between a wife and a husband, and in the translations the wife still adopts a positive face towards her husband but goes on record while giving some urgent advice. Therefore, the use of imperatives in the translations still functions like an advice, which causes no deviation in the type of the directive. All in all, there happens a slight deviation in the social dimension of language use caused by the deviation in the politeness strategy.

Table 4.28. Register 13-14 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>13-14) Sue: Let's face it, dear. Chris is working with his father, isn't he? He's taking money out of that business every week in the year.</p> <p>Ann: What of it?</p> <p>Sue: You ask me what of it?</p> <p>Ann: I certainly do. (She seems about to burst out) You oughtn't cast aspersions like that, I'm surprised at you.</p> <p>Sue: You're surprised at me!</p> <p>Ann: He'd never take five cents out of that plant if there was anything wrong with it.</p> <p>Sue: You know that.</p> <p>Ann: I know it. I resent everything you've said.</p> <p>Sue: (moving toward her) You know what I resent, dear?</p> <p>Ann: Please, I don't want to argue.</p> <p>Sue: I resent living next to the Holy Family. It makes me look like a bum, you understand?</p> <p>Ann: I can't do anything about that.</p> <p>Sue: Who is he to ruin a man's life? Everybody knows Joe pulled a fast one to get out of jail.</p> <p>Ann: That's not true!</p> <p>Sue: Then why don't you go out and talk to people? Go on, talk to them. There's not a person on the block who doesn't know the truth.</p> <p>Ann: That's a lie. People come here all the time for cards and...</p>	<p>Field: Asymmetrical-Distant-Advice-Suggestion</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Girl to an Old Neighbor</p> <p>Negative Politeness</p> <p>Ann, trying to defend her belief, is actually so offended by her counterpart that she is about to burst out, but she controls it by applying negative face.</p> <p>Thus, she redresses her anger by (<i>oughtn't</i>) a syntactic softener in her advice. Passive</p> <p>Negative Politeness</p> <p>The speaker wants to avoid a direct confrontation with Ann, so redresses her suggestion with (<i>why don't you</i>) meaning that she does not want to sound imposing yet at that moment of speech.</p>	<p>Sue: İşin gerçek tarafını düşünün. Chris babasıyla çalışıyor, değil mi? Her hafta da bu işten para alıyor.</p> <p>Ann: Ne olur alırsa?</p> <p>Sue: Ne olduğunu bana mı soruyorsunuz?</p> <p>Ann: Tabii, size soruyorum. (Nerdeyse patlayacak gibidir) Öyle çamur atmayın herkese, şaşırtıyorsunuz beni.</p> <p>Sue: Şaşırtıyor muyum?</p> <p>Ann: Fabrikada bir dolap dönseydi beş para bile almazdı Chris.</p> <p>Sue: İşin aslını siz de bilirsiniz.</p> <p>Ann: Bilirim tabii. Söylediklerinizden hiç hoşlanmıyorum.</p> <p>Sue: (Ona doğru ilerleyerek) Ya ben neden hoşlanmıyorum, biliyor musunuz?</p> <p>Ann: Keselim artık. Canım kavga etmek istemiyorum.</p> <p>Sue: Ben de Kutsal Aile'yle kapıkömşü oturmaktan hoşlanmıyorum. Serseme çeviriyor beni, anlaşıldı mı?</p> <p>Ann: Benim yapacağım bir şey yok.</p> <p>Sue: O kim oluyor da, bir adamın hayatını mahvediyor? Herkes Joe'nun hapisten çıkmak için ne dolaplar çevirdiğini pekâlâ biliyor.</p> <p>Ann: Doğru değil bu!</p> <p>Sue: Öyleyse git de herkesle konuş bir kere. Hadi, hiç durma. Koca mahallede işin aslını bilmeyen bir tek kişi bile yok.</p> <p>Ann: Yalan bu. Herkes buraya kâğıt oynamaya gelir, sonra...</p>	<p>Field: Asymmetrical-Distant-Order-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Girl to an Old Neighbor</p> <p>Bald on Record</p> <p>The speaker takes it for granted that the addressee already casts aspersions on people, so wants to stop it with a directive. The speaker escapes syntactic softener (<i>oughtn't</i>) and non-redresses the suggestion as if it's an order.</p> <p>Also, the avoidance based use of passive voice (<i>I'm surprised</i>) in the source text turns into active voice in this register, which terminates the remoteness effect, as one inevitable characteristic of negative politeness.</p> <p>Bald on Record</p> <p>The speaker goes on record and disguises the suggestion as a directive, but she misses the hedging words (<i>why don't you</i>), increases the imposition and the risk to her own face.</p>	<p>Sue: İşin gerçek tarafını düşünün. Chris babasıyla çalışıyor, değil mi? Her hafta da bu işten para alıyor.</p> <p>Ann: Ne olur alırsa?</p> <p>Sue: Ne olduğunu bana mı soruyorsunuz?</p> <p>Ann: Tabii, size soruyorum. (Nerdeyse patlayacak gibidir) Öyle çamur atmayın herkese, şaşırtıyorsunuz beni.</p> <p>Sue: Şaşırtıyor muyum?</p> <p>Ann: Fabrikada bir dolap dönseydi beş para bile almazdı Chris.</p> <p>Sue: İşin aslını siz de bilirsiniz.</p> <p>Ann: Bilirim tabii. Söylediklerinizden hiç hoşlanmıyorum.</p> <p>Sue: (Ona doğru ilerleyerek) Ya ben neden hoşlanmıyorum, biliyor musunuz?</p> <p>Ann: Keselim artık. Canım kavga etmek istemiyorum.</p> <p>Sue: Ben de Kutsal Aile'yle kapıkömşü oturmaktan hoşlanmıyorum. Serseme çeviriyor beni, anlaşıldı mı?</p> <p>Ann: Benim yapacağım bir şey yok.</p> <p>Sue: O kim oluyor da, bir adamın hayatını mahvediyor? Herkes Joe'nun hapisten çıkmak için ne dolaplar çevirdiğini pekâlâ biliyor.</p> <p>Ann: Doğru değil bu!</p> <p>Sue: Öyleyse git de herkesle konuş bir kere. Hadi, hiç durma. Koca mahallede işin aslını bilmeyen bir tek kişi bile yok.</p> <p>Ann: Yalan bu. Herkes buraya kâğıt oynamaya gelir, sonra-</p>	<p>Field: Asymmetrical-Distant-Order-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Girl to an Old Neighbor</p> <p>Bald on Record</p> <p>The speaker takes it for granted that the addressee already casts aspersions on people, so wants to stop it with a directive. The speaker escapes syntactic softener (<i>oughtn't</i>) and non-redresses the suggestion as if it's an order.</p> <p>Also, the avoidance based use of passive voice (<i>I'm surprised</i>) in the source text turns into active voice in this register, which terminates the remoteness effect, as one inevitable characteristic of negative politeness.</p> <p>Bald on Record</p> <p>The speaker goes on record and disguises the suggestion as a directive, but she misses the hedging words (<i>why don't you</i>), increases the imposition and the risk to her own face.</p>	<p>Sue: Kaçmayalım. Chris babasıyla çalışıyor, değil mi? Yıl boyunca her hafta bu işten para alıyor.</p> <p>Ann: Ne olur alırsa?</p> <p>Sue: Bana mı soruyorsunuz ne olur diye?</p> <p>Ann: Size soruyorum tabii. (Patlamak üzeredir) Çamur atmayın böyle, beni şaşırtıyorsunuz.</p> <p>Sue: Şaşırtıyor muyum?</p> <p>Ann: Fabrikada bir terslik olsaydı eğer, beş para bile almazdı.</p> <p>Sue: Biliyorsunuz.</p> <p>Ann: Biliyorum. Söylediklerinizden hiç hoşlanmıyorum.</p> <p>Sue: (Ona doğru ilerleyerek) Ya ben neden hoşlanmıyorum, onu da biliyor musun, şekerim?</p> <p>Ann: Lütfen, tartışmak istemiyorum.</p> <p>Sue: Ben de Kutsal Aile'ye komşu olmaktan hoşlanmıyorum. İşe yaramaz biri gibi görüyorum kendimi.</p> <p>Ann: Benim yapabileceğim bir şey yok.</p> <p>Sue: O kim oluyor da, bir adamın hayatını mahvediyor? Joe'nun hapisten kurtulmak için ne dolaplar çevirdiğini herkes biliyor.</p> <p>Ann: Doğru değil bu!</p> <p>Sue: Dışarı çıkıp insanlarla niye konuşmuyorsun öyleyse? Hadi, konuş onlarla. Gerçeği bilmeyen bir tek kişi bile yok bu mahallede.</p> <p>Ann: Yalan söylüyorsun. Herkes buraya gelip onunla kâğıt oynuyor, sonra da...</p>	<p>Field: Asymmetrical-Distant-Order-Suggestion</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Girl to an Old Neighbor</p> <p>Bald on Record</p> <p>The speaker takes it for granted that the addressee already casts aspersions on people, so wants to stop it with a directive. The speaker escapes syntactic softener (<i>oughtn't</i>) and non-redresses the suggestion as if it's an order.</p> <p>Also, the avoidance based use of passive voice (<i>I'm surprised</i>) in the source text turns into active voice in this register, which terminates the remoteness effect, as one inevitable characteristic of negative politeness.</p> <p>Negative Politeness</p> <p>The speaker wants to avoid a direct confrontation with Ann, so redresses her suggestion with (<i>niye, öyleyse</i>) the original question form meaning that she does not want to sound imposing yet at that moment of speech.</p>

Translational Mismatches

Syntactic Mismatches: The source text and all the translations seem to be different syntactically because the use of the negative advice modality “*oughtn’t to*” is not used by the translators, but the imperative form of sentences instead. In addition, the second part of the first speech act is a passive voice statement while the translations are all active voice. In the second case, the question in the source text “*why don’t you*” only exists in the third translation while the first and the second translations use imperative form of sentences, not a question.

Lexical Mismatches: The use of “*oughtn’t to*” functions like a redressive leverage giving the speech act its unique characteristic that it is an advice indeed, not a directive as seen in the translations. Also, the shift from the passive to active voice as “*I’m surprised at you*” in the original and “*şaşırtıyorsunuz beni*” in the translations also causes an increased amount of pressure to be put on the addressee. The syntactic variation seen through the first and second translations makes the second speech act inevitably not correspond to the source text. The third translation seems to go with the modal use in the source advice semantically and lexically.

Textual Mismatches: The use of passive voice and the syntactic softener “*oughtn’t to*” functions for the purpose of saving the face of the addresser in the source text who wants to go negative in her request. However, the negative request disappears in the first and second translations which lack the critical elements abovementioned that causes the remoteness effect, one inevitable characteristic of negative politeness to disappear. This fact leads to a deviation in the politeness strategy from negative to bald on record where the cost of the act is increased to a higher level, including the risk to both the addresser’s and the addressee’s faces and the imposition as well. Therefore, there happens a deviation in the social dimension of language use in this sense. The third translation, by the way, seems to abide by the source speech act both in form and in politeness strategy. In the second case, there happens a deviation from the negative strategy to bald on record in the first and second translations because of the fact that the translations do not redress the suggestion with the use of a question aimed for suggesting,

instead express it in a more direct and imposing form of imperative. On the other hand, the last translation follows the textual identity of the source, which is a redressed suggestion in the form of a question aimed to give the addressee to think and decide.



Table 4.29. Register 15 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>15) Keller: George! ...Hey, you kissed it out of my head ...your brother's on the phone.</p> <p>Ann: (surprised) My brother?</p> <p>Keller: Yeah, George. Long distance.</p> <p>Ann: What's the matter, is anything wrong?</p> <p>Keller: I don't know, Kate's talking to him. Hurry up, She'll cost him five dollars.</p> <p>Ann: (takes a steep upstage, then comes down toward Chris) I wonder if we ought to tell your mother yet? I mean I'm not very good in an argument.</p> <p>Chris: We'll wait till tonight. After dinner. Now don't get tense, just leave it to me.</p>	<p>Field: Symmetrical-Intimate-Love-Seeking Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two lovers</p> <p>Negative Politeness</p> <p>The speaker applies a negative face showing that she is hesitant, and indecisive about what to do. So she sounds pessimistic in her search of advice.</p> <p><i>'I wonder if'</i> is used as a distancing mechanism from the face threatening act, as a redressive element to lower the imposition of the act. A remoteness effect is created.</p>	<p>Keller: George! Hey, kafama dank etti şimdi – kardeşin istiyor seni telefondan.</p> <p>Ann: (şaşırmış) Kardeşim mi?</p> <p>Keller: Yaa, George. Şehirlerarası.</p> <p>Ann: Ne olmuş? Bir şey mi var?</p> <p>Keller: Bilmiyorum, Kate konuşuyor onunla. Hadi çabuk ol, yoksa beş dolara patlar kardeşine.</p> <p>Ann: (basamaklara bir adım atar, sonra inerek Chris'e gelir) Annene söylesek mi şimdiden? Pek öyle konuşurken becerikli değilimde...</p> <p>Chris: Akşama kadar bekleriz. Yemekten sonra. Sen merak etme, bana bırak.</p>	<p>Field: Symmetrical-Intimate-Love-Seeking Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two lovers</p> <p>Positive Politeness</p> <p>The speaker seems to be avoiding an argument with the mother of his boyfriend, so directly asks for his boyfriend's opinion on the issue.</p> <p>She asks for the suggestion in a non-redressed way depending on their intimate love relationship.</p>	<p>Keller: George! Hey, kafama dank etti şimdi – kardeşin istiyor seni telefondan.</p> <p>Ann: (şaşırmış) Kardeşim mi?</p> <p>Keller: Yaa, George. Şehirlerarası.</p> <p>Ann: Ne olmuş? Bir şey mi var?</p> <p>Keller: Bilmiyorum, Kate konuşuyor onunla. Hadi çabuk ol, yoksa beş dolara patlar kardeşine.</p> <p>Ann: (Basamaklara bir adım atar, sonra inerek Chris'e gelir) Annene söylesek mi şimdiden? Pek öyle konuşurken becerikli değilim de...</p> <p>Chris: Akşama kadar bekleriz. Yemekten sonra. Sen merak etme, bana bırak.</p>	<p>Field: Symmetrical-Intimate-Love-Seeking Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two lovers</p> <p>Positive Politeness</p> <p>The speaker seems to be avoiding an argument with the mother of his boyfriend, so directly asks for his boyfriend's opinion on the issue.</p> <p>She asks for the suggestion in a non-redressed way depending on their intimate love relationship.</p>	<p>Keller: George... George dedin de... kardeşin telefonda.</p> <p>Ann: (şaşırmış) Kardeşim mi?</p> <p>Keller: Evet, George. Şehirlerarası.</p> <p>Ann: Ne olmuş, bir şey mi var?</p> <p>Keller: Bilmem, Kate'le konuşuyorlar. Çabuk ol, yoksa beş dolarına patlayacak.</p> <p>Ann: (Bir basamak çıkar, sonra inerek Chris'in yanına gelir) Annene şimdiden söylesek mi? Yani böyle şeyleri söylemekte pek becerikli değilimdir de...</p> <p>Chris: Akşamı bekleyelim. Yemekten sonra söyleriz. Rahatla artık, sen bana bırak.</p>	<p>Field: Symmetrical-Intimate-Love-Seeking Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two lovers</p> <p>Positive Politeness</p> <p>The speaker seems to be avoiding an argument with the mother of his boyfriend, so directly asks for his boyfriend's opinion on the issue.</p> <p>She asks for the suggestion in a non-redressed way depending on their intimate love relationship.</p>

Translational Mismatches

Syntactic Mismatches: The suggestion in the source speech event is materialized through the 'if clause' and the modal "ought to" to seek advice, which is partly existent in all the translations. The question form of seeking advice prevails through the translations.

Lexical Mismatches: The use of the hedging sentence "I wonder" in the source speech event does not exist in all the translations, which is noteworthy because it displays the visible hesitancy of the addresser. However, the modality use of advice "ought to" and another covert hesitancy effect created by 'if' usage is functionally seen in the use of "söylesek mi" in the translations.

Textual Mismatches: The hedging words and the hesitancy effect created by the 'if' and the modality use all adds to the pessimistic tone of the addresser redressing the advice and making it more like an implicature. The addresser creates a remoteness effect as she distances herself from the face threatening act and leaving all the responsibility of taking the decision on the addressee. However, all the translations create a positive atmosphere using less numbers of hedging elements and getting directly and swiftly to the point. Therefore, there happens a deviation from the negative politeness strategy to positive one, which causes another deviation in the social dimension of language use within that register.

Table 4.30. Register 16 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>16) Mother: {it is drawing to a head the wrong way for her. She starts anew. She rises and comes to Ann} Did you hang up your things?</p> <p>Ann: Yeah ... {to Chris} Say, you've sure gone in for clothes. I could hardly find room in the closet.</p> <p>Mother: No, don't you remember? That's Larry's room.</p> <p>Ann: You mean ... they're Larry's?</p> <p>Mother: Didn't you recognize them?</p> <p>Ann: {slowly rising, a little embarrassed} Well, it never occurred to me that you'd ... I mean the shoes are all shined.</p> <p>Mother: Yes, dear. {slight pause. Ann can't stop staring at her. Mother breaks it by speaking with the relish of gossip, putting her arm around Ann and walking with her} For so long I've been aching for a nice conversation with you, Annie. Tell me something.</p> <p>Ann: What?</p> <p>Mother: I don't know. Something nice.</p>	<p>Field: Asymmetrical-Distant-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Bride-to be Girl to a Future Mother-in-Law</p> <p>Positive Politeness (Redressed)</p> <p>The speaker adopts an exaggerative form of asking for a want. The word '<i>aching for</i>' shows the speaker's quite positive attitude towards the hearer and the speaker aims to minimize the cost to the hearer and maximize the intimacy.</p> <p>Also, the first name of the hearer is familiarized as <i>Annie</i>, which makes the speaker sound friendly and close.</p>	<p>Mother: (Ann'in ilk cümlesine şaşırmıştır. İkinci cümlesiyle canlanır) Eşyalarını astın mı?</p> <p>Ann: Evet... (Chris'e) Ne çok elbisen varmış. Dolapta zor yer bulabildim.</p> <p>Mother: Hayır, hatırlamıyor musun, o Larry'nin odası.</p> <p>Ann: Yani, onlar Larry'nin elbiseleri mi?</p> <p>Mother: Onları tanımadın mı?</p> <p>Ann: (Yavaşça kalkar, şaşırmıştır) Sizin hiç onları... Ayakkabılar bile hala boyalı.</p> <p>Mother: Evet hayatım. (Kısa sessizlik. Ann durmadan ona bakar. Anne kollarını Ann'in boynuna dolayıp, dedikodu edercesine bir rahatlıkla konuşmaya başlayınca biter bu.) Uzun zamandır seninle böyle bir konuşmayı özlemiştim. Bana birşeyler söylesene, Annie.</p> <p>Ann: Ne?</p> <p>Mother: Bilmiyorum. Güzel şeyler.</p>	<p>Field: Asymmetrical-Distant-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Bride-to be Girl to a Future Mother-in-Law</p> <p>Positive Politeness (Non-redressed)</p> <p>The speaker adopts a positive face toward the hearer as she wants to sound friendly, but she does not show as much exaggeration as shown in the source register.</p> <p>Also, the first name of the hearer is familiarized as <i>Annie</i>, which makes the speaker sound friendly and close.</p>	<p>Mother: (Ann'in ilk cümlesi şaşırtmıştır onu, son cümleyle yeniden canlanır. Kalkıp Ann'in yanına gelerek) Astın mı eşyalarını?</p> <p>Ann: Evet... (Chris'e) Amma da çok elbisen varmış senin. Dolapta yer filan bulamıyordum az kalsın.</p> <p>Mother: Ne o, hatırlamıyor musun, yoksa? Larry'nin odası o.</p> <p>Ann: Yani... Larry'nin elbiseleri mi?</p> <p>Mother: Tanımadın mı?</p> <p>Ann: (Şaşırmıştır, usulca kalkarak) Sizin hiç te onları- ayakkabılar bile boyalı hala.</p> <p>Mother: Evet, canım. (Kısa sessizlik. Ann gözlerini ayıramaz ondan. Anne kollarını Ann'in boynuna dolayıp, dedikodu edermiş gibi bir rahatlıkla konuşmaya başlayınca biter bu) Epeydir seninle şöyle bir konuşmayı özlemişim doğrusu. Bir şeyler söylesene, Annie.</p> <p>Ann: Ne söyleyeyim?</p> <p>Mother: Ne bileyim ben. Güzel bir şey söyle.</p>	<p>Field: Asymmetrical-Distant-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Bride-to be Girl to a Future Mother-in-Law</p> <p>Positive Politeness (Non-redressed)</p> <p>The speaker adopts a positive face toward the hearer as she wants to sound friendly, but she does not show as much exaggeration as shown in the source register.</p> <p>Also, the first name of the hearer is familiarized as <i>Annie</i>, which makes the speaker sound friendly and close.</p>	<p>Mother: (Başlangıçta şaşırır; cümlenin sonunda canlanır. Kalkar, Ann'in yanına gider) Eşyalarını astın mı?</p> <p>Ann: Astım... (Chris'e) Bana bak, Piyasada elbise bırakmamışsın. Dolapta zor yer buldum.</p> <p>Mother: Unuttun mu yoksa? Larry'nin odası o.</p> <p>Ann: Yani... elebiseler Larry'nin mi?</p> <p>Mother: Tanımadın mı?</p> <p>Ann: (Ağır ağır kalkarak, biraz utanmış) Aklıma gelmemişti, sizing onları... Yani ayakkabıları bile boyalı.</p> <p>Mother: Evet, canım. (Kısa sessizlik. Ann gözlerini ayıramaz ondan. Anne, kolunu Ann'in omuzuna atar, dedikodu yaparmış gibi konuşmaya başlar; onunla yürür) Seninle şöyle baş başa konuşmayı ne kadar özlemişim, Annie. Bir şey söyle.</p> <p>Ann: Ne söyleyeyim?</p> <p>Mother: Bilmem. Güzel bir şey.</p>	<p>Field: Asymmetrical-Distant-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: A Bride-to be Girl to a Future Mother-in-Law</p> <p>Positive Politeness (Redressed)</p> <p>The speaker adopts an exaggerative form of asking for a want. The word '<i>ne kadar</i>' shows the speaker's quite positive attitude towards the hearer and the speaker aims to minimize the cost to the hearer and maximize the intimacy.</p> <p>Also, the first name of the hearer is familiarized as <i>Annie</i>, which makes the speaker sound friendly and close.</p>

Translational Mismatches

Syntactic Mismatches: The source speech act and all the three translations follow similar patterns of sentences, all of which make use of tenses that underline the continuation of an activity for a certain period of time. The present perfect progressive tense is functionally translated as “*özlemiştim*” and “*özlemişim*” in Turkish.

Lexical Mismatches: The time expression used in the source speech act “for so long” is recreated in the first and second translations with the words “*uzun zamandır*” and “*epeydir*” which refer to the length of the time, while in the third translation there is no corresponding word to the length of the activity but an extra adverb usage like “*ne kadar*” to focus on the degree of the activity but not the time that it has taken so far. Also, the uses of the demonstrative pronouns in Turkish such as “*böyle*” and “*şöyle*” are used by the translators as adjectives to describe the “conversation” as “nice” in the source text.

Textual Mismatches: The positive politeness strategy adopted by the addresser in the source text is maximized with the exaggerative expression “*aching for*” to such an extent that the speech act could even be assessed as being too intimate when the relation between the participants, normally not as intimate as it is in this context, is concerned. This factor causes a slight deviation in the degree of the positive politeness strategy because the first and second translations do not pragmatically reach out to the maximized level of positivity hidden in the source. The third translation, though, aims to increase the degree of positivity with an extra adverb “*ne kadar*”. Therefore, the source text and its third translation serve to function as fully redressed positive polite speech acts; whereas the first and second translations function as the non-redressed forms of positive politeness. The analysis shows that there happens a slight deviation in the social dimension of language use within that context.

Table 4.31. Register 17 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>17) Keller: Look, it's a nice day. What are we arguing for?</p> <p>Mother: {warningly} Nobody in this house dast take her faith away, Joe. Strangers might. But not his father, not his brother.</p> <p>Keller: {exasperated} What do you want me to do? What do you want?</p> <p>Mother: I want you to act like he's coming back. Both of you. Don't think I haven't noticed you since Chris invited her. I won't stand for any nonsense.</p> <p>Keller: But, Kate...</p>	<p>Field: Symmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Bald on Record</p> <p>The speaker speaks to her husband in an imposing way as she puts prohibitions and boundaries for her husband and son.</p> <p>She indirectly but firmly expresses her will and sounds uncompromising. 'Want you to' is used as a softening tool and helps the speaker sound formal.</p>	<p>Keller: Bak canım, güzel bir gün bu. Niye kavga ediyoruz böyle?</p> <p>Mother: (Uyuyarak) Bu evde kimse onun inancını, bağlılığını koparıp atmaya cesaret edemez, Joe. Yabancılar edebilir. Ama babası, kardeşi edemez.</p> <p>Keller: (Öfkeli) Ne yapmamı istiyorsun peki? Ne istiyorsun?</p> <p>Mother: Larry dönecekmiş gibi davranmanı istiyorum senden. İkinizden de. Chris, Annie'yi çağırdı sana dikkat etmedim sanma. Böyle saçmalıklara dayanmam.</p> <p>Keller: Ama, Kate...</p>	<p>Field: Symmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Bald on Record</p> <p>The speaker speaks to her husband in an imposing way as she puts prohibitions and boundaries for her husband and son.</p> <p>She indirectly but firmly expresses her will and sounds uncompromising. 'İstiyorum' is used as a softening tool and helps the speaker sound formal.</p>	<p>Keller: Bak canım, güzel bir gün bu. Niye kavga ediyoruz böyle?</p> <p>Mother: (İhtar edercesine) Bu evde kimse onun inancını, bağlılığını koparıp atmaya cesaret edemez, Joe. Yabancılar edebilir. Ama babası, kardeşi edemez.</p> <p>Keller: (Öfkeli) Ne yapmamı istiyorsun peki? Ne istiyorsun?</p> <p>Mother: Larry dönecekmiş gibi davranmanı istiyorum senden. İkinizden de. Chris, Annie'yi çağırdı sana dikkat etmedim sanma. Böyle saçmalıklara dayanmam.</p> <p>Keller: Ama, Kate...</p>	<p>Field: Symmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Bald on Record</p> <p>The speaker speaks to her husband in an imposing way as she puts prohibitions and boundaries for her husband and son.</p> <p>She indirectly but firmly expresses her will and sounds uncompromising. 'İstiyorum' is used as a softening tool and helps the speaker sound formal.</p>	<p>Keller: Bana bak, güzel bir gün bugün. Niye tartışıyoruz?</p> <p>Mother: (Uyarırcasına) Bu evde hiç kimse onun inancını yok edemez, Joe. Yabancılar belki. Ama Chris'in babası da, kardeşi de edemez.</p> <p>Keller: (Öfkeli) Ne yapmamı istiyorsun? Ne istiyorsun benden?</p> <p>Mother: O dönecekmiş gibi davranmanı istiyorum senden. İkinizden de. Chris, Annie'yi çağırdığından beri seni gözlüyorum. Saçmalıklara katlanmam.</p> <p>Keller: Ama Kate...</p>	<p>Field: Symmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Bald on Record</p> <p>The speaker speaks to her husband in an imposing way as she puts prohibitions and boundaries for her husband and son.</p> <p>She indirectly but firmly expresses her will and sounds uncompromising. 'İstiyorum' is used as a softening tool and helps the speaker sound formal.</p>

Translational Mismatches

Syntactic Mismatches: There seems to be a syntactic similarity between the source speech act and all the three translations.

Lexical Mismatches: The translations all have the same procedure of expressing the order in the source text and there happens no semantic or pragmatic loophole created by lexical parsing or wording.

Textual Mismatches: Putting prohibitions and boundaries for the addressee at the beginning of the conversation, the addresser adopts a commanding style and does not bother herself to redress her want so much in order to sound more formal and serious. There happens no deviation in the social dimension of language use when the translations are decoded.

Table 4.32. Register 18-19 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
18-19) Ann: How is he? George: He got smaller. Ann: Smaller? George: Yeah, little. (holds out his hand to measure) He's a little man. That's what happens to suckers, you know. It's good I want to him in time... another year there'd be nothing left but his smell. Chris: What's the matter, George, what's the trouble? George: The trouble? The trouble is when you make suckers out of people once, you shouldn't try to do it twice. Chris: What does that mean? George: (to Ann) You're not married yet, are you? Ann: George, will you sit down and stop...? George: Are you married yet? Ann: No, I'm not married yet. George: You're not going to marry him. Ann: Why am I not going to marry him? George: Because his father destroyed your family.	Field: Symmetrical-Distant-Intimate-Advice-Order Mode: Written to be Spoken Tenor: Brother to a Future-Brother in law and Sister Off-Record The speaker addresses the hearers covertly and indirectly even though he uses the pronoun 'you' as the subject of the sentence, it is not quite clear whether he refers to the hearers (Chris's family) directly or states a quote-like statement the subject of which can be anyone. Bald on Record The speaker uses his authority over his sister by going bald on record and orders her to act in a certain way.	Ann: Nasıl? George: Zayıflamış. Ann: Zayıflamış mı? George: Hmm, biraz. (belirtmek için elleriyle gösterir) Küçük bir adam olmuş. Akılsızlar, öyle olur tabii. İyi ki zamanında gittim, yoksa seneye kokusundan başka bir şey kalmazdı. Chris: Ne oldu, George? Mesele ne? George: Mesele mi? İnsanları aptal yerine yalnız bir kere koymalı, iki kere değil, işte mesele bu. Chris: Ne demek istiyorsun? George: (Ann'e) Daha evlenmedin, değil mi? Ann: George, oturup... George: Evlendin mi? Ann: Evlenmedim. George: Onunla evlenmeyeceksin. Ann: Niye evlenmeyecekmişim? George: Babası senin aileni mahvetti de ondan.	Field: Symmetrical-Distant-Intimate-Advice-Order Mode: Written to be Spoken Tenor: Brother to a Future-Brother in law and Sister Off-Record The speaker addresses the hearers covertly and indirectly and does not use any subject pronouns like 'you', used in the source register. It is quite not clear whether he refers to the hearers (Chris's family) directly or states a quote-like statement the subject of which can be anyone. Bald on Record The speaker uses his authority over his sister by going bald on record and orders her to act in a certain way.	Ann: Nasıl? George: Zayıflamış. Ann: Zayıflamış mı? George: Hmm, biraz. (belirtmek için elleriyle gösterir) Küçük bir adam olmuş. İyi ki zamanında gittim, yoksa seneye kokusundan başka bir şey kalmazdı. Chris: Ne oldu, George? Mesele ne? George: Mesele mi? İnsanları akılsız yerine yalnız bir kere koymalı, iki kere değil, işte mesele bu. Chris: Ne demek istiyorsun? George: (Ann'e) Daha evlenmedin, değil mi? Ann: George, oturup... George: Evlendin mi? Ann: Evlenmedim. George: Onunla evlenmeyeceksin. Ann: Niye evlenmeyecekmişim? George: Babası senin aileni mahvetti de ondan.	Field: Symmetrical-Distant-Intimate-Advice-Order Mode: Written to be Spoken Tenor: Brother to a Future-Brother in law and Sister Off-Record The speaker addresses the hearers covertly and indirectly and does not use any subject pronouns like 'you', used in the source register. It is quite not clear whether he refers to the hearers (Chris's family) directly or states a quote-like statement the subject of which can be anyone. Bald on Record The speaker uses his authority over his sister by going bald on record and orders her to act in a certain way.	Ann: Nasıl? George: Ufalımış. Ann: Ufalımış mı? George: Evet, küçülmüş. (Elini uzatıp parmaklarıyla gösterir) Küçük bir adam olmuş. Akılsızlara öyle olur tabii. Tam zamanında gitmişim... yoksa önümüzdeki sene kokusu kalacaktı sadece. Chris: Ne oldu, George, Nedir mesele? George: Mesele mi? Mesele şu: Karşıdakini bir kere akılsız yerine koyacaksın, iki kere olmaz. Chris: Ne demek istiyorsun? George: Daha evlenmedin, değil mi? Ann: Hayır, daha evlenmedim. George: Onunla evlenmeyeceksin. Ann: Onunla niye evlenmeyecekmişim? George: Babası aileni mahvetti de ondan.	Field: Symmetrical-Distant-Intimate-Advice-Order Mode: Written to be Spoken Tenor: Brother to a Future-Brother in law and Sister Off-Record The speaker addresses the hearers covertly and indirectly even though he uses the pronoun 'you' as the subject of the sentence, it is not quite clear whether he refers to the hearers (Chris's family) directly or states a quote-like statement the subject of which can be anyone. Bald on Record The speaker uses his authority over his sister by going bald on record and orders her to act in a certain way.

Translational Mismatches

Syntactic Mismatches: In the first case, the addresser seems to send a covert message to the addressee regardless of the subject pronoun “you” as the subject of the sentence, which is also syntactically available in the third example. However, the first and second translations seem to use an indefinite pronoun as the subject. In the second case, it can be observed that the speech acts syntactically resemble each other as all of them impose a duty on the addressees with a direct commanding sentence targeted towards “you” in the source and its equivalent “sen” in translations.

Lexical Mismatches: The advice meaning added by the imaginary scenario created by the addresser is recreated in all the translations with no quite different approaches. Lexical parsing does not seem to be an issue, only to note that that the first and second translations express the advice as if it is a kind of must while the third one expresses it with a sentence in future tense. The source and all the translations in the second speech act follow the same pattern of giving command, in a sentence.

Textual Mismatches: Addressing the addressees in a covert and indirect way, the textual field of the first speech event is giving advice. The strategy used in that context is the off-record strategy, which turns to be useful since the addressee wants to lessen the risk to his own face and sound less and less imposing. The translations follow the same strategy, so there happens no deviation in the social dimension of language use. The second case is also another example of a speech act in which the strategy of politeness is clearly bald on record both in the source and the translations and also there happens no mitigating or effect maximizing elements. Therefore, the social dimension of language use in the second speech event seems to correspond with each other.

Table 4.33. Register 20 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>20) Keller: Now you're talkin', Bert. Now you're on the ball. First thing you know I'm liable to make you a detective.</p> <p>Bert: {pulling him down by the lapel and whispering in his ear} Can I see the jail now?</p> <p>Keller: Seein' the jail ain't allowed, Bert. You know that.</p> <p>Bert: Aw, I betcha there isn't even a jail. I don't see any bars on the cellar windows.</p> <p>Keller: Bert, on my word of honor there's a jail in the basement. I showed you my gun, didn't I?</p> <p>Bert: But that's a hunting gun.</p>	<p>Field: Asymmetrical – Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: One neighboring child to one adult neighbor</p> <p>Negative Politeness</p> <p>The child wants to get permission to do something. The use of 'can' as a modal is the symbol of an asymmetrical relationship; one side wanting to make something happen but not facing direct risk to his own face. The 'can' question shows the already established authority of the hearer.</p>	<p>Keller: Şimdi iyi söyledin Bert. Artık seni polis hafiyesi yapabilirim.</p> <p>Bert: (Ceketinin yakasına yapışıp, kulağına fısıldayarak) Hapishaneyi görebilir miyim artık?</p> <p>Keller: Hapishaneyi görmene izin yok, Bert? Sende biliyorsun bunu.</p> <p>Bert: Hapishane filan yok anlaşılan. Zaten bodrum pencerelerine baktım, çubuk mubuk göremedim.</p> <p>Keller: İnan sözüme, Bert, bodrumda bir hapishane var. Sana silahımı göstermedim mi?</p> <p>Bert: Ama o bir av silahı.</p>	<p>Field: Asymmetrical - Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: One neighboring child to one adult neighbor</p> <p>Negative Politeness</p> <p>The child wants to get permission to do something. The use of 'ebilmek' as a modal is the symbol of an asymmetrical relationship; one side wanting to make something happen but not facing direct risk to his own face. The 'ebilmek' question shows the already established authority of the hearer.</p>	<p>Keller: İşte şimdi oldu, Bert. Artık seni polis hafiyesi yapabilirim.</p> <p>Bert: (Ceketinin yakasına yapışıp, kulağına fısıldayarak) Hapishaneyi görebilir miyim artık?</p> <p>Keller: Hapishaneyi görmene izin yok. Sen de biliyorsun bunu.</p> <p>Bert: Hapishane filan yok anlaşılan. Zaten bodrum pencerelerine baktım, çubuk mubuk göremedim.</p> <p>Keller: İnan sözüme, Bert, bodrumda bir hapishane var. Sana silahımı göstermedim mi?</p> <p>Bert: Ama bir av silahı o.</p>	<p>Field: Asymmetrical - Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: One neighboring child to one adult neighbor</p> <p>Negative Politeness</p> <p>The child wants to get permission to do something. The use of 'ebilmek' as a modal is the symbol of an asymmetrical relationship; one side wanting to make something happen but not facing direct risk to his own face. The 'ebilmek' question shows the already established authority of the hearer.</p>	<p>Keller: İşte şimdi oldu, Bert. Piştin sayılır. Artık seni dedektif yapabilirim.</p> <p>Bert: (Ceketinin yakasına yapışıp Keller'ı kendine çeker; kulağına fısıldayarak) Cezaevini görebilir miyim artık?</p> <p>Keller: Cezaevini görmek yasaktır, Bert. Sen de biliyorsun bunu.</p> <p>Bert: Cezaevi filan yok anlaşılan. Bodrum pencerelerinde parmaklık da görmüyorum.</p> <p>Keller: İnan bana, Bert, bodrumda cezaevi var. Silahımı göstermedim mi sana?</p> <p>Bert: Bir av tüfeği o.</p>	<p>Field: Asymmetrical - Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: One neighboring child to one adult neighbor</p> <p>Negative Politeness</p> <p>The child wants to get permission to do something. The use of 'ebilmek' as a modal is the symbol of an asymmetrical relationship; one side wanting to make something happen but not facing direct risk to his own face. The 'ebilmek' question shows the already established authority of the hearer.</p>

Translational Mismatches

Syntactic Mismatches: The speech act in the source text is a question with “*can*” asked by a child in order to get permission to do something, which is syntactically observed in all the translations with the corresponding modal “*-ebilmek*” in Turkish.

Lexical Mismatches: There happens no deviation in the semantic and pragmatic use of language in that context as the search for permission still continues to exist in the translations.

Textual Mismatches: There is an asymmetrical relationship between the addresser and the addressee as the former is a child that wants to get permission to do something. The use of “*can*” shows that the addressee has the authority, and the addresser does not want to risk his face directly but wants to lessen the cost of the activity by reminding his lower position with the way he asks for the permission. This fact is felt through the translations, so there happens no deviation in the social dimension of language use and the politeness strategy is the negative one in all of them.

Table 4.34. Register 21 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>21) Mother: Joe?</p> <p>Chris: {going toward porch} Hello, Mom.</p> <p>Mother: {indicating house behind her. To Keller} Did you take a bag from under the sink?</p> <p>Keller: Yeah, I put it in the pail.</p> <p>Mother: Well, get it out of the pail. That's my potatoes.</p> <p>Chris bursts out laughing. Goes up into alley.</p> <p>Keller: {laughing} I thought it was garbage.</p> <p>Mother: Will you do me a favor, Joe? Don't be helpful.</p>	<p>Field: Symmetrical-Intimate-Ironic-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Negative Politeness-Bald on Record</p> <p>The speaker ironically scolds her husband and starts with a negatively redressed question and ends with an order by facing him directly.</p> <p>The question increases the imposition and the illocutionary power of the order.</p>	<p>Mother: Joe?</p> <p>Chris: (Sundurmaya doğru giderek) Merhaba, anne.</p> <p>Mother: (Arkasında kalan evi Keller'a göstererek) Musluğun ordaki torbayı sen mi aldın?</p> <p>Keller: Evet, kovaya attım.</p> <p>Mother: Öyleyse git kovadan çıkar onu. İçinde patates vardı.</p> <p>Chris kahkahadan kırılır, sokağa çıkar.</p> <p>Keller: (Gülerek) Çerçöp olduğunu sanmıştım.</p> <p>Mother: Bana bir iyilik yapar mısın Joe? Fazla bir şey değil.</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Negative Politeness</p> <p>The speaker ironically scolds her husband but does not express what she wants.</p> <p>Hedging words following the question just redresses the negative face of the speaker and terminates her imposing and threatening tone as there exists no cost to the hearer.</p>	<p>Mother: Joe?</p> <p>Chris: (Sundurmaya doğru giderek) Merhaba, anne.</p> <p>Mother: (Arkasında kalan evi Keller'a göstererek) Musluğun oradaki torbayı sen mi aldın?</p> <p>Keller: Evet, kovaya attım.</p> <p>Mother: Öyleyse git kovadan çıkar onu. İçinde patates vardı.</p> <p>Chris kahkahadan kırılarak sokağa çıkar.</p> <p>Keller: (Gülerek) Çerçöp olduğunu sanmıştım.</p> <p>Mother: Bir iyilik yapar mısın, Joe? Pek fazla bir şey değil, senden istediğim.</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Negative Politeness</p> <p>The speaker ironically scolds her husband but does not express what she wants.</p> <p>Hedging words following the question just redresses the negative face of the speaker and terminates her imposing and threatening tone as there exists no cost to the hearer.</p>	<p>Mother: Joe?</p> <p>Chris: (Sundurmaya doğru giderek) Merhaba, anne.</p> <p>Mother: (Arkasındaki evi göstererek. Keller'a) Musluğun altındaki torbayı sen mi aldın?</p> <p>Keller: Evet, kovaya attım.</p> <p>Mother: Git de kovadan çıkar onu. İçinde patates vardı.</p> <p>Chris kahkaha atarak sokağa çıkar.</p> <p>Keller: (Gülerek) Çöp sanmıştım.</p> <p>Mother: Bana bir iyilik eder misin, Joe. Yardımcı olmaya çalışma.</p>	<p>Field: Symmetrical-Intimate-Ironic-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Wife to Husband</p> <p>Negative Politeness-Bald on Record</p> <p>The speaker ironically scolds her husband and starts with a negatively redressed question and ends with an order by facing him directly.</p> <p>The question increases the imposition and the illocutionary power of the order.</p>

Translational Mismatches

Syntactic Mismatches: The question form in the source text is seen to exist syntactically in all the translations. However, the second part of the speech act, which is an imperative, is not replaced with a corresponding expression in the first and second translations, but only in the third translation.

Lexical Mismatches: The question that forms the core of the negative attitude of the wife toward her husband seems to resemble lexically both in the choice of words and the order of importance of the items in the sentences. Despite this, the negative imperative in the source is not recreated by the first and second translators, who go free and change the core of the message existing in there. The third translation, though, uses the imperative form and the expression “*don't be helpful*” is used, which is important because this negative imperative proves the addresser's ironic style of talking at that context.

Textual Mismatches: When the context of situation is decoded with the register analysis, it is observed that the field according to which the addresser sets her language is an ironic message that is decorated with negative politeness strategy. This is wholly recreated in the third translation unlike the first and the second ones which lack the ironic tone of the addresser as they exclude the humor factor out of the context. Even though the overall strategy of politeness does not change, there happens a slight deviation in the social dimension of language use as to the first and second translations.

Table 4.35. Register 22 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>22) Chris: George is just a damn fool, Mother. How can you take him seriously?</p> <p>Mother: That family hates us. Maybe even Annie...</p> <p>Chris: Oh, now, Mother...</p> <p>Mother: You think just because you like everybody, they like you!</p> <p>Chris: All right, stop working yourself up. Just leave everything to me.</p> <p>Mother: When George goes home tell her to go with him.</p> <p>Chris: (noncommittally) Don't worry about Annie.</p> <p>Mother: Steve is her father, too.</p> <p>Chris: Are you going to cut it out? Now, come.</p> <p>Mother: (going upstage with him) You don't realize how people can hate, Chris...</p>	<p>Field: Symmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Mother</p>	<p>Chris: George, sersemim biri anne. Onu nasıl ciddiye alıyorsun?</p> <p>Mother: O aile nefret ediyor bizden. Belki Annie de...</p> <p>Chris: Aman anne, şimdi...</p> <p>Mother: Herkesi seviyorsun, o yüzden de herkes seni sever sanıyorsun!</p> <p>Chris: Pekala, herşeyi büyütme ve bana bırak.</p> <p>Mother: George dönerken, söyle Annie de gitsin.</p> <p>Chris: (tarafsızca) Annie'yi merak etme sen.</p> <p>Mother: Steve onun da babası.</p> <p>Chris: Keser misin artık şunu? Gel hadi.</p> <p>Mother: (Onunla sahnenin arkalarına doğru giderek) İnsanların nasıl nefret edebileceklerini bilmiyorsun, Chris...</p>	<p>Field: Symmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Mother</p>	<p>Chris: George, sersemim biri, anne. Nasıl ciddiye alırsın onu?</p> <p>Mother: O aile nefret ediyor bizden. Belki Annie de...</p> <p>Chris: Aman anne, şimdi...</p> <p>Mother: Herkesi seviyorsun, o yüzden de herkes seni sever sanıyorsun!</p> <p>Chris: Kendi kendine büyütme bu işi. Her şeyi bana bırak.</p> <p>Mother: George geri dönerken, söyle Annie de gitsin.</p> <p>Chris: (tarafsızca) Annie'yi merak etme sen.</p> <p>Mother: Steve onun da babası.</p> <p>Chris: Keser misin artık şunu? Hadi, gel.</p> <p>Mother: (Onunla sahnenin arkalarına doğru giderek) İnsanların nasıl nefret edebileceklerini bilmiyorsun, Chris...</p>	<p>Field: Symmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Mother</p>	<p>Chris: George sersemim teki, anne. Nasıl olur da onu ciddiye alırsın?</p> <p>Mother: O aile nefret ediyor bizden. Belki Annie bile...</p> <p>Chris: Yapma, anne...</p> <p>Mother: Sen herkesi sevdiğin için herkes de seni sever sanıyorsun!</p> <p>Chris: Tamam, sen kafanı yorma artık. Her şeyi bana bırak.</p> <p>Mother: George dönerken söyle Annie'ye, o da onunla gitsin.</p> <p>Chris: (Söz vermez) Annie'yi merak etme sen.</p> <p>Mother: Steve onun da babası.</p> <p>Chris: Keser misin artık şunu? Hadi, gel.</p> <p>Mother: (Onunla sahne arkasına doğru giderek) İnsanların nasıl nefret edebileceklerini bilmiyorsun, Chris...</p>	<p>Field: Symmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Mother</p>
	<p>Bald on Record (Redressed)</p> <p>By going on record a few times before, the son, as the speaker, tries to calm his mother down and redresses his order this time. As there is no exclamation mark at the end of the question, it can be inferred that the son is not commanding but requesting.</p> <p>'To cut out' sounds like a threatening speech act, but its imposing power is redressed by the future time question.</p>	<p>Bald on Record (Redressed)</p> <p>By going on record a few times before, the son, as the speaker, tries to calm his mother down and redresses his order this time. As there is no exclamation mark at the end of the question, it can be inferred that the son is not commanding but requesting.</p> <p>'Kesmek' sounds like a threatening speech act, but its imposing power is redressed by the question.</p>	<p>Bald on Record (Redressed)</p> <p>By going on record a few times before, the son, as the speaker, tries to calm his mother down and redresses his order this time. As there is no exclamation mark at the end of the question, it can be inferred that the son is not commanding but requesting.</p> <p>'Kesmek' sounds like a threatening speech act, but its imposing power is redressed by the question.</p>	<p>Bald on Record (Redressed)</p> <p>By going on record a few times before, the son, as the speaker, tries to calm his mother down and redresses his order this time. As there is no exclamation mark at the end of the question, it can be inferred that the son is not commanding but requesting.</p> <p>'Kesmek' sounds like a threatening speech act, but its imposing power is redressed by the question.</p>			

Translational Mismatches

Syntactic Mismatches: The speech act in the source text is a question formed in future tense, while the questions in the translations are formed in present simple tense in Turkish.

Lexical Mismatches: The variation in the tense of the questions does not make a significant lexical difference as the type of the directive remains stable. The word “*cut out*” seems to add an imposing tone to the speech, which is semantically recreated with the verb “*kesmek*” in Turkish.

Textual Mismatches: It is seen that the addresser has gone bald on record a few times before and continues to relieve his mother with another directive, but this time redresses it a bit with a question form, which is all observed in the translations. Therefore, there happens no deviation in the social dimension of language use as the bald on record strategy of politeness remains the same.

Table 4.36. Register 23 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
<p>23) Ann: Oh, George has his own office now!</p> <p>Frank: Don't say! {funereally} And your dad? Is he ...?</p> <p>Ann: {abruptly} Fine. I'll be in to see Lydia.</p> <p>Frank: {sympathetically} How about it, does Dad expect a parole soon?</p> <p>Ann: {with growing ill-ease} I really don't know, I ...</p> <p>Frank: {staunchly defending her father for her sake} I mean because I feel, y'know, that if an intelligent man like your father is put in prison, there ought to be a law that says either you execute him, or let him go after a year.</p> <p>Chris: {interrupting} Want a hand with that ladder, Frank?</p> <p>Frank: {taking cue} That's all right, I'll ... {picks up ladder}</p>	<p>Field: Symmetrical-Intimate (Neighborhood)-Offering help</p> <p>Mode: Written to be Spoken</p> <p>Tenor: One Neighbor to Another</p> <p>Positive Politeness</p> <p>The speaker applies a positive face towards the hearer offering him help in a casual way not in a typical question format.</p> <p>Also addressing him with the first name, the speaker seems to intensify interest to hearer.</p>	<p>Ann: Ooo, George şimdi kendi ofisine sahip.</p> <p>Frank: Deme! (Üzgün bir tavırla) Ya baban? O da-</p> <p>Ann: (Hemen) İyi. Lydia'yı da görmeye geleceğim.</p> <p>Frank: (Kaderini paylaşmışçasına) Nasıl, yakında beraat edecek mi dersin?</p> <p>Ann: (Artan bir huysuzlukla) Aslında bende pek bilmiyorum, yalnız...</p> <p>Frank: (Babasını ona karşı koruyarak) Yani, demek istiyorum ki, onun gibi aydın bir adam hapse atılsın da... Bir adamı hapse atınca ya ceza vermeli, ya da bir yıl sonra koyuvermeli, böyle bir kanun olacaktı galiba.</p> <p>Chris: (Söze karışarak) Merdivene yardım edeyim mi, Frank?</p> <p>Frank: (Fırsattan yararlanır) Yok, ben yaparım. (Merdiveni kaldırır)</p>	<p>Field: Symmetrical-Intimate (Neighborhood)-Offering help</p> <p>Mode: Written to be Spoken</p> <p>Tenor: One Neighbor to Another</p> <p>Positive Politeness</p> <p>The speaker applies a positive face towards the hearer offering him help casually in question format.</p> <p>Also addressing him with the first name, the speaker seems to intensify interest to hearer.</p>	<p>Ann: Oh, George hayatını kazanmaya başladı bile.</p> <p>Frank: Deme! (Üzgün bir tavırla) Ya baban? O da-</p> <p>Ann: (Hemen) İyi. Lydia'yı da görmeye geleceğim.</p> <p>Frank: (Kederini paylaşmışçasına) Nasıl, yakında beraat edecek mi dersin?</p> <p>Ann: (Artan bir huysuzlukla) Aslında ben de pek bilmiyorum, yalnız-</p> <p>Frank: (Babasını ona karşı koruyarak) Yani, demek istiyorum ki, onun gibi aydın bir adam hapse atılsın da... Bir adamı hapse atınca ya ceza vermeli, ya da bir yıl sonra koyuvermeli, böyle bir kanun olacaktı galiba.</p> <p>Chris: (Lafa karışarak) Merdivene yardım edeyim mi, Frank?</p> <p>Frank: (Fırsattan istifade eder) Yok, yok, ben yaparım (Merdiveni kaldırır)</p>	<p>Field: Symmetrical-Intimate (Neighborhood)-Offering help</p> <p>Mode: Written to be Spoken</p> <p>Tenor: One Neighbor to Another</p> <p>Positive Politeness</p> <p>The speaker applies a positive face towards the hearer offering him help casually in question format.</p> <p>Also addressing him with the first name, the speaker seems to intensify interest to hearer.</p>	<p>Ann: George kendi işini kurdu bile!</p> <p>Frank: Sahi mi? (Üzgün) Ya baban? O?..</p> <p>Ann: (Hemen) İyi. Lydia'yı da görmeye geleceğim.</p> <p>Frank: (Sevecen) ne dersin, babanı salıverecekler mi yakında?</p> <p>Ann: (Artan tedirginlikle) Bilemiyorum, ben...</p> <p>Frank: (Babasını koruyarak) Yani, bana kalırsa, baban gibi aydın bir adamı hapse atarlarsa, yasalar öyle olmalı ki, ya idam etmeliler onu, ya da bir yıl sonra serbest bırakmalılar.</p> <p>Chris: (Araya girerek) Merdivene yardım edeyim mi, Frank?</p> <p>Frank: (Anlar) Yok yok, ben yaparım... (Merdiveni alır)</p>	<p>Field: Symmetrical-Intimate (Neighborhood)-Offering help</p> <p>Mode: Written to be Spoken</p> <p>Tenor: One Neighbor to Another</p> <p>Positive Politeness</p> <p>The speaker applies a positive face towards the hearer offering him help casually in question format.</p> <p>Also addressing him with the first name, the speaker seems to intensify interest to hearer.</p>

Translational Mismatches

Syntactic Mismatches: The question in the source speech act lacks the formal question procedure that uses an auxiliary verb at the beginning preceded by a subject and a verb at last. The translations, though, do not use any tactics to redress the question and make it more informal and casual, stemming perhaps from the linguistic boundaries of Turkish in that sense.

Lexical Mismatches: Apart from the natural variation of asking questions in a casual way between English and Turkish, the speech act in the source and its three translations correspond to each other lexically.

Textual Mismatches: The speech act in the source text stands to be a typical example of positive politeness as its casual style indicates the intimate atmosphere of the conversation, which is also true for the translations because the addresser seems to prioritize the benefit of the addressee and makes an offer for help. Therefore, there happens no deviation in the social dimension of language use.

Table 4.37. Register 24-25-26-27 *All My Sons*

Source	Register Analysis	TÜLİN YERDELEN 1996	Register Analysis	ÜLKÜ-AYKUT TAMER 1963	Register Analysis	ÜLKÜ TAMER 2010	Register Analysis
24-25-26-27) Jim: Where's your mother? Chris: Upstairs, dressing. Ann: (crossing to them rapidly) What happened to George? Jim: I asked him to wait in the car. Listen to me now. Can you take some advice? (they wait) Don't bring him in here. Ann: Why? Jim: Kate is in bad shape, you can't explode this in front of her. Ann: Explode what? Jim: You know why he's here, don't try to kit it away. There's blood in his eye; drive him somewhere and talk to him alone. Ann turns to go up drive, takes a couple of steps, sees Keller, and stops. He goes quietly on into house. Chris: (shaken, and therefore angered) Don't be an old lady. Jim: He's come to take her home. What does that mean? (to Ann) You know what that means. Fight it out with him some place else. Ann: (comes back down toward Chris) I'll drive... him somewhere. Chris: (goes to her) No. Jim: Will you stop being an idiot? Chris: Nobody's afraid of him here. Cut that out!	Field: Asymmetrical-Distant-Direct Orders Mode: Written to be Spoken Tenor: Neighbor to Neighbor 1) Negative-Bald on Record The speaker, half commanding half requesting, initially adopts a negative face when he sets out to give the hearers a set of instructions. The question starting with 'can you', negatively redressed speech event, stresses the urgency of the situation aiming to get the hearers ready for the directives. 2) Bald on Record The speaker gives advice to the hearers going on record thinking it is urgent to take action at that context. The speech act sounds threatening but the benefit it will create compensates the imposition it brings alongside. 3) Bald on Record The speaker gives advice to the hearers going on record thinking it is urgent to take action at that context. The speech act sounds threatening but the benefit it will create compensates the imposition it brings alongside. 4) Bald on Record (Redressed) The speaker scoldingly aims a question-formed directive, redressed order indeed, at the hearer as he continues to focus on the benefit of the speech act, ignoring its imposition.	Jim: Annen nerede? Chris: Yukarda, giyiniyor. Ann: (Hızla yanlarına gelerek) Ne oldu George'a? Jim: Arabada beklemesini söyledim. Dinleyin beni şimdi. Biraz öğüt vereyim size. (Beklerler) Buraya getirmeyin onu. Ann: Niye? Jim: Kate pek iyi değil zaten; bu meseleyi onun önünde çıkarmayın ortaya. Ann: Ne meselesini! Jim: Buraya niçin geldiğinizi biliyorsunuz. Bilmelizlikten gelmeyin. Gözlerini kan bürümüş; başka bir yere götürüp yalnız konuşun. Ann, araba yoluna doğru dönüp bir iki adım atar; Kelleri görür durur. Keller sessizce eve girer. Chris: (Sarsılmış, o yüzden de kızmış) Lafı çevirme ağzında. Jim: Ann'i eve götürmeye gelmiş. Ne demek bu? (Ann'e) Ne demek olduğunu biliyorsun. Gidin de başka bir yerde kavga edin. Ann: (Chris'in yanına gelerek) Başka... Başka bir yere götürüreyim onu. Chris: (Ona doğru gider) Olmaz. Jim: Aptallığı bıraksana sen! Chris: Kimse korkmuyor ondan. Kesin artık!	Field: Asymmetrical-Distant-Direct Orders Mode: Written to be Spoken Tenor: Neighbor to Neighbor 1) Bald on Record The speaker sets out to give a set of instructions to the hearers and he applies a commanding style. 2) Bald on Record The speaker gives advice to the hearers going on record for it would be for their best interest. 3) Bald on Record The speaker gives advice to the hearers going on record thinking it is urgent to take action at that context. The speech act sounds threatening but the benefit it will create compensates the imposition it brings alongside. 4) Bald on Record (Non-redressed) The speaker scoldingly goes on record and directly uses a face threatening act without any redress. By the maximization of the imposition, the speaker increases the risk to his own face.	Jim: Annen nerede? Chris: Yukarda, giyiniyor. Ann: (Hızla yanlarına gelerek) Ne oldu George'a? Jim: Arabada beklemesini söyledim. Dinleyin beni şimdi. Biraz öğüt vereyim size. (Beklerler) Buraya getirmeyin onu. Ann: Niye? Jim: Kate pek iyi değil zaten; bu meseleyi onun önünde çıkarmayın ortaya. Ann: Ne meselesini! Jim: Buraya niçin geldiğinizi biliyorsunuz. Bilmemezliğe gelmeyin. Gözlerini kan bürümüş; başka bir yere götürüp yalnız konuşun. Ann, araba yoluna doğru dönüp bir iki adım atar; Kelleri görür durur. Keller sessizce eve girer. Chris: (Sarsılmış, o yüzden de kızmış) Lafı çevirme ağzında. Jim: Ann'i eve götürmeye gelmiş. Ne demek bu? (Ann'e) Ne demek olduğunu biliyorsun. Gidin de başka bir yerde kavga edin. Ann: (Chris'in yanına gelerek) Başka... Başka bir yere götürüreyim onu. Chris: (Ona doğru gider) Olmaz. Jim: Aptallığı bıraksana sen! Chris: Kimse korkmuyor ondan. Kesin artık!	Field: Asymmetrical-Distant-Direct Orders Mode: Written to be Spoken Tenor: Neighbor to Neighbor 1) Bald on Record The speaker sets out to give a set of instructions to the hearers and he applies a commanding style. 2) Bald on Record The speaker gives advice to the hearers going on record for it would be for their best interest. 3) Bald on Record The speaker gives advice to the hearers going on record thinking it is urgent to take action at that context. The speech act sounds threatening but the benefit it will create compensates the imposition it brings alongside. 4) Bald on Record (Non-redressed) The speaker scoldingly goes on record and directly uses a face threatening act without any redress. By the maximization of the imposition, the speaker increases the risk to his own face.	Jim: Annen nerede? Chris: Yukarda, giyiniyor. Ann: (Hızla yanlarına gelerek) Ne oldu George'a? Jim: Arabada beklemesini söyledim. Dinleyin beni şimdi. Size bir öğüt vereyim mi? (Beklerler) Buraya getirmeyin onu. Ann: Niye? Jim: Kate kötü durumda, bu konuyu onun önünde konuşmayın. Ann: Ne konusu? Jim: Buraya niçin geldiğinizi biliyorsunuz. Bilmelizlikten gelmeyin. Gözünü kan bürümüş; başka bir yere götürüp orada yalnız başınıza konuşun. Ann, araba yoluna doğru yönelip bir iki adım atar; Kelleri görür durur. Keller sessizce eve girer. Chris: (Sarsılmış, o yüzden öfkeli) Lafı geveleyip durma. Jim: Ann'i götürmeye gelmiş. Ne demek bu? (Ann'e) Ne demek olduğunu biliyorsun. Gidin kavganızı başka yerde yapın. Ann: (Chris'in yanına gelip) Onu... başka bir yere götürüreyim öyleyse. Chris: (Ann'e yaklaşır) Olmaz. Jim: Salaklığı bıraksana sen! Chris: Kimse korkmuyor ondan. Kesin artık!	Field: Asymmetrical-Distant-Direct Orders Mode: Written to be Spoken Tenor: Neighbor to Neighbor 1) Negative-Bald on Record The speaker, half commanding half requesting, initially adopts a negative face when he sets out to give the hearers a set of instructions. The question 'öğüt vereyim mi' negatively redressed speech event, stresses the urgency of the situation aiming to get the hearers ready for the directives. 2) Bald on Record The speaker gives advice to the hearers going on record for it would be for their best interest. 3) Bald on Record The speaker gives advice to the hearers going on record thinking it is urgent to take action at that context. The speech act sounds threatening but the benefit it will create compensates the imposition it brings alongside. 4) Bald on Record (Non-redressed) The speaker scoldingly goes on record and directly uses a face threatening act without any redress. By the maximization of the imposition, the speaker increases the risk to his own face.

Translational Mismatches

Syntactic Mismatches: In the first case, the addresser in the source forms a question with “*can*” to draw the attention of the addressees, which has a similar format of question in third translation but the first and second translations use an imperative form of sentence. The second and third cases are pure examples of imperative sentences which directly begin with the verbs. All the translations follow the same principles as used in the source text. The fourth example, though, seems to display syntactic mismatch as the source speech act is actually in the form of question “*will you..*” but that structure changes into the imperative form of sentence in all of the translations

Lexical Mismatches: The speech acts are actually similar to each other in all the examples, but the changes of forms in the first and fourth translations, from question to imperative, makes difference in terms of parsing, which causes shift in the form of the sentences. The wording also seems to correspond to each other in all the speech events, which are all imperatives.

Textual Mismatches: The first case seems to show the negative face of the addresser in the source text before he starts giving a series of directives to the addressees. The addresser initially wants to highlight the urgency of the situation as he directly calls his speech act is originally an advice, perhaps not to offend the addressees, and then he goes bald on record in the rest of his instructions. However, the first and second translations skip the addresser’s effort in highlighting the urgency of the situation where the addresser deliberately makes a question to name the following set of instructions as advice disguised in imperative form. By this way, the addressees become prepared for the field of the speech event that they are just about to carry out, which is all about direct orders targeted for the addressees’ highest benefits. The last translation, though, seems to abide by the field of the first case. Therefore, there happens a deviation in the social dimension of language use in the first and second translations as the strategy of negative politeness deviates into bald on record. The second and third cases of speech events are in imperative forms of sentences, which is the same in all the three translations. The fourth case, though, seems to display a slight deviation in

the social dimension of language use as the source speech act is originally a question with the function of scolding the addressees. Even though the function of the speech act is the same, the translations, ignoring the question form of the source, uses imperative form of sentence, a bit more increase in the threat to the addressees. Therefore, a slight deviation happens with the skipping of the non-redressive factor in the source speech act.



5. DISCUSSION

House (2009) states that there are some features of the source text that must be conveyed intact to the target text as they are considered to be 'the invariant features'. A sociologically rooted subject, linguistic politeness is subjected to questions whether it is an invariant feature that must put source first or a mere cultural manifestation that can be dealt with functional approaches that put target first. The study in question reveals that linguistic politeness is more than its name suggests. The illocutionary force of each speech act is observed to add certain degree to the already existing sum of the force of the speech act. A slight or major deviation from the source degree of illocutionary force inescapably results in the evolution of the source speech event into different forms built in different systems. The whole sociological structure, i.e., symmetrical and asymmetrical relations, social hierarchy, class rankings and the requirements of various contexts of situations are all apt to change in the same way. It is also seen that politeness strategies vary in some cases and remain the same in others. However, the study reveals that in some other cases, the third case, the politeness strategies do not change but the use of redressive elements like hedging words places them at different levels inside the same category of politeness.

The analysis of the subject puts forth the following primary sources of discussion that stand as concrete empirical research data implementing pragmatic analysis.

1. General deviations seen across linguistic politeness strategies: The analysis model used in the study encompasses not only a linguistic point of view but also its derivatives like sociolinguistics and psycholinguistics given the fact that politeness is a desperate act meant to represent a 'mood' so to say. In this sense, as House (2009) suggests about the invariant features of texts, linguistic politeness may be regarded as one of them because it bears certain psychological background. The overt translational mismatches, specifically the syntactic ones, occur in the fields of operation where linguistics functions as the main analysis mechanism while lexical mismatches are oriented towards the field of semantics. On the other hand, the textual mismatches cover both the textual and extra-textual features that determine the overall type of the speech events, which requires a

pragmatic evaluation. Therefore, linguistic politeness is firstly identified at the basis of linguistics, i.e., the structures of the sentences, the active-passive variations, and the use of modals.

Then it is put into a semantic contrastive analysis which takes lexical parsing and wording to the front of the analysis and some other specific wordplays. Finally, the pragmatic criticism is developed upon the belief that politeness is a cultural and social phenomenon as well, which, above all, proves the primary use of register-based analysis.

Depending on the register analysis, there happened both major and slight deviations in the politeness strategies and these are caused by syntactic, lexical and textual translational mismatches. The graphic below demonstrates the major deviations seen across the four-super strategies in the play *Death of a Salesman*:

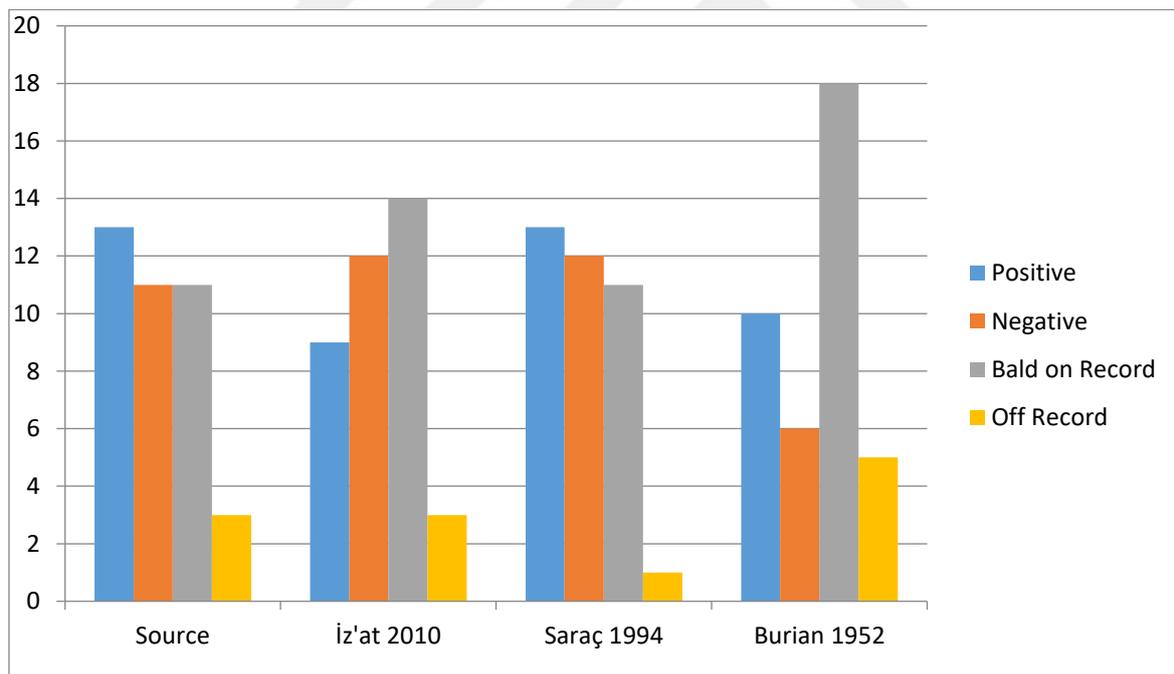


Figure 5.1. The variations in the use of four-super strategies of politeness, *Death of a Salesman*

The number of examples that are extracted from the play *Death of a Salesman* is thirty-six, but the graphic may reveal some numbers more than that. It is because in some cases, there is more than one strategy applied by the addressers, which is claimed to be a possible and an ordinary situation by Brown and Levinson

(1978). In the first instance, the study shows that evaluating translations with a chronological reading may not yield to coherent deductions about the transference of linguistic politeness. The reason for that, the translation by Saraç (1994) seems to be the most compatible one with the source strategies when the contexts of situations are separately decoded; whereas the latest translation by İz'at (2010) appears to differ more than Saraç (1994) as the numbers of deviations are many. However, it is quite eye-catching that the oldest translated version of the play by Burian (1952) seems to present many more deviations from the source text.

The greatest number of deviations is seen at the use of bald on record strategy, which evidently shows that Turkish translations favor bald on record strategy much more from the English version of the play. It is seen from the analysis of the translations that Turkish addressers often adopt more explicit ways of addressing unlike English ones. Seeing the exceptional case of the oldest translation, the formality level may be argued to have shattered and informality speech events to have replaced the formal ones. As a result of that, it could be assumed that social distance is subjected to translator manipulation at some degrees. In addition, the positive politeness seems to change through translation to a notable extent as well. The positive face is seen to have derived from the use of in-group identity markers and the informal ways of addressing that indicate the intimacy among the participants of the conversation. The omission of one id-group marker or substituting it with a local word that may not offer the necessary positive level leads to the deviation in this sense.

The graphic below demonstrates the major deviations seen across the four-super strategies in the play *All My Sons*:

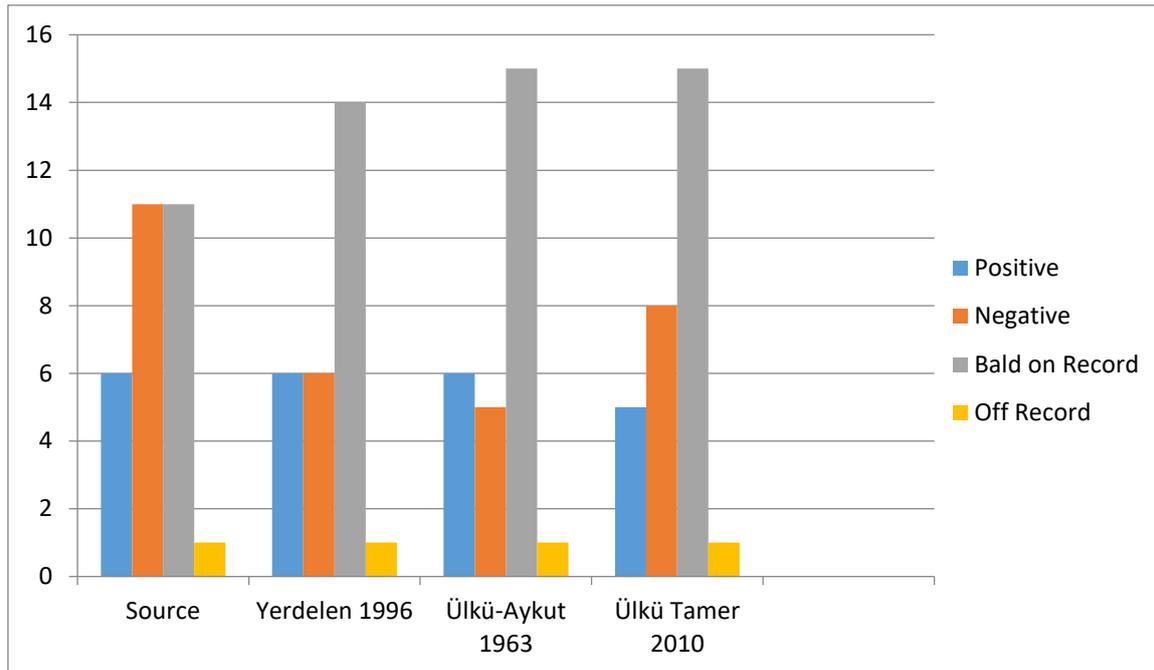


Figure 5.2. The variations in the use of four-super strategies of politeness, *All My Sons*

The number of examples that are extracted from the play *All My Sons* is twenty-seven, but the graphic may reveal some numbers more than that because of the use of two strategies for one speech act. The latest translation by Tamer (2010) seems to offer as many deviations as the translation made by Yerdelen (1996) while the earliest translation appears to present more deviations. However, evaluating translations depending on a finite number of examples, as is given here, may not prove to be scientific enough to make clear-cut definitions of translation norms within the scope of linguistic politeness. However, it may be argued that in both plays, the oldest versions of the plays include more deviations than the ones following. One of the two translators that made the oldest translation of the play, *All My Sons*, Tamer translated the play once more (2010) and apparently abandoned some of his early preferences especially in the politeness transfer process. It is seen that he cared more about the formality level among the participants of social interactions and kept the negatively formed politeness strategy as intact as possible, only to note some exceptions. This fact shows that he got closer to the source text in this version. Another significant reading is about the bald on record strategy, which is seen to have increased in numbers when compared to the source text. Like the outcomes concerning the analysis of *Death*

of *a Salesman*, it is seen that the addressers in Turkish versions of the plays address to each other using less numbers of linguistic hedges that might add certain politeness effect to the speech acts. Instead, the direct form of uttering speech acts is favored. The purpose in doing that may be partly about the genre of the translation. As previously discussed about the characteristics of drama translation, the main concern of the translated plays is to be understandable and clear so that the audience in the theater should not be confused by long and embellished sentences. Or it may partly be about the translators' own varying decisions that may stem from their translation approach, which favors trying to be comprehended by target readers at first. Nevertheless, these assumptions demonstrate that bald on record strategy is favored in all the translations of the plays both. The off-record strategy, though, seems to remain unchanged through translation contrary to the first play where off record strategies are replaced with definite addressees with direct acts of addressing. Therefore, it cannot be claimed that there is a specific tendency of the translators to translate off record strategy in certain manner.

2. *The 'afterlife' of face-work*: Suggesting that translation is basically an act of "transformation and renewal of something" (Benjamin: 17, in Venuti: 2000), Benjamin claims that the original text is doomed to change. The face-work as suggested by Goffman (1967) stands to raise questions about face and politeness in the afterlife of the source text. The verbal or non-verbal acts as pointed out by Goffman (1967) help people preserve their faces and keep social distance at required level in accordance with the social norms of the society, thus searching for correspondence for those acts automatically leads to transformation of the source social norms in translated texts. The main question in this study is how far translators go from these original social norms. The register-based analysis in the study makes it possible to see the deviations in the social dimension of language use, which is realized through face-saving acts and face-threatening acts upon which certain strategy of politeness is implemented by the participants.

Given the analysis results of the play *Death of a Salesman*, it is seen that the translation made by İz'at (2010) reflects a smaller number of positively redressed speech acts but more in negative and bald on record strategy. The translator

seems to have saved the formality level caring about the face-saving acts within the source text but at the same time preferred more imperatives and direct forms of addressing than the author of the source text. On the other hand, he saved the off-record strategy and developed corresponding approaches. The translation made by Saraç (1994) seems to reflect the most 'matching' contexts of situations in which the strategies of politeness do not seriously shift to a great extent. However, he does not seem to use as many implicatures or hints as the source text, which lessens the negativity effect of those speech acts as it is taken for granted that off record strategy is considered the most negative form of negative politeness (Brown, Levinson: 1978). The translated version of Burian (1952) seems to have varied significantly from the other translations. It could be argued that all the source strategies are shattered and subjected to changes. Specifically, the excessive application of bald on record strategy and few instances of preserving negative face comes to mean direct impact on the interpersonal relations inside the source text. The addressers becoming more explicit and direct toward each other in requests, advice, suggestions, offers and orders actually cause the birth of a totally different social balance in the Turkish version. However, it is necessary to note that not all the deviations from negative or positive strategies to bald on record change the type of the original speech act. The translator is seen to make an effort in keeping the type of the source speech act with the adding of some cultural addressing terms like "ne olur", "allah aşkına", "yahu" etc. This situation where cultural filtering is applied, though, risks more threat to both the addresser's face and that of the addressee because it potentially leads to direct confrontation eliminating social distance.

According to the results of the register analysis obtained from the play *All My Sons*, the most frequent strategy of politeness seems to be bald on record as is the case with the translations of *Death of a Salesman*. Depending on this fact, it could be argued that the addressers in Turkish versions develop a tendency to be direct in their wants. Concerning the decrease in the number of the negatively redressed speech events, which categorically requires some language work to form, the translators seem to ignore the purposefulness of keeping a negative face that makes a want a request indeed. Therefore, it is possible to say that there happens another type of speech act at this point as some of the requests in the

source text turn into pure wants in the target texts. Even if there occur exchanges of strategies in the other forms of politeness too, the situation between the negative politeness and the bald on record strategy is what it is all about the face-saving acts and face-threatening acts. It is evident that no translations make use of a smaller number of bald on record strategy, but more and even much more in some of them. Therefore, it may be claimed that the concept of face is not linguistically preserved in Turkish versions of the play, thereby maximizing risk to the faces of the participants of the speech events and increasing the imposition. The cost of the speech acts is also observed to have increased putting more pressure on the addressees, which eventually threatens face. On the other hand, the off-record strategy seems to remain unchanged through translation. The register analysis also shows that there happen changes within the positive strategy. In some of the examples, it is seen that the positive face of addressers turns into negative face in the target texts or maintains to be positive, but the politeness strategy deviates into bald on record. As Brown and Levinson (1978) suggests about the primary types of faces as positive and negative, Turkish versions of the plays seem to create positive face by changing the strategy of expressing it, that is to say, in some instances, they leave hedging strategies of positive face and go bald but keep the positive face thanks to their extra use of in-group identity markers or address terms of intimacy. Despite causing slight deviation, such instances display that the translators intend to preserve the concept of face and politeness within the source social system.

3. Translational mismatches in illocutionary force: The functional-pragmatic view of translation handles pieces of source texts with more flexibility than other conventional modules of evaluation such as syntactic and semantic approaches. Targeted towards the author's intention, such functionally and pragmatically oriented translations try to get into the depth of the meaning implied by the authors. However, such flexibility of evaluating things, as conducted from this very study, may reveal varying outcomes especially when the subject is linguistic politeness. The search for the hidden meaning or the implied meaning may jeopardize the existence of linguistic features that adjust the specific tone inside the polite utterance. The study reveals that bald on record strategy is generally preferred by the translators with the intention of getting to the core of the meaning.

On the other hand, it is also seen that such shortcuts to the real meaning cause bared utterances to come out lacking the right tone and force of speech acts and overall aesthetics of each politeness strategy. Such mismatches are seen to result from the application of overt translation.

The deviations caused by translational mismatches are basically rooted in translators' overt attitude. To give some examples from the outcomes of the analysis, the modality markers, especially epistemic modals and alethic modals such as *can, cannot, may, might, must, must not, ought to, should and perhaps* seem to get lost or change form in several situations. This kind of omitting or substitution actually means a lot for the illocutionary force of speech acts because linguistic politeness is originally realized through linguistic acts. The differentiation between the source and the target texts specifically concerning the deviations seen in the positive, negative and bald on record strategy is seen to be partly because of the use of modality markers and non-redressing them in target texts.

The other primary factor is about the hedging words that function to mitigate or redress the illocutionary force of speech acts. The prosodic sounds like *ts, ts, eee, tkk, tkk*, the use of *if conditional*, the expressions like *I mean, I wonder, you know*, or expressions of indirectness like *want to ask you to* are all significant elements in terms of the force of acts. Such redressive expressions are seen to make contribution either to the positive face or negative face of the addressers. Therefore, it could be said that hedges function more to mitigate and lessen the illocutionary force of speech acts but in some instances they are observed to help maximize the negative face of addressers. However, figures of speech such as omitting or substituting, which are basic sources of overt mismatches, are seen to have caused deviation into bald on record strategy. At the same, the type of the speech acts is also affected as the analysis reveals a transition tendency from request, advice and suggestions towards order. In the analysis of thirty-six examples of registers in the play *Death of a Salesman*, it is seen that four requests, three advices and one suggestion are converted into orders in specific translations. Also, the translations of the second play *All My Sons* manifest two requests, one advice and one suggestion being converted into orders. It should also be noted that it is not always the source requests or wants becoming the

orders in the target texts, even if the number is much less, the reverse situation happens as well in some occasions. For example, in the second play, the register number nine manifests that one order in the form of bald on record strategy turns into a negatively redressed request in the first and second translations. In conclusion, these kinds of deviations stemming from overtly erroneous translational mismatches directly affect the aesthetics of politeness in the source text and give birth to different form of aesthetics of politeness in target texts.

The function that the source text has in the source register is clearly and overtly deviated into different functions in the target text/register. Because of the overt type of translation, which is seen to have been implemented in certain contexts of situations, the source semantic and syntactic properties have apparently been replaced with added extensions, deletions and substitutions of the items mentioned above. Indeed, these properties form what makes a function of a text distinct. When approached with overt type of translation, it has been made evident from the registers that illocutionary speech acts lose the critical illocutionary force indicating devices. Due to this situation, deviations occur in various dimensions of language use. Also, the force of utterances is distorted, transformed or even lost. Consequently, the linguistically and semantically driven overt translational mismatches cause the target texts to establish an intratextual autonomy, which gives birth to intertextual incoherence toward the source texts.

4. Resurrection of cooperative principle: Given the fact that the author of the source text can freely designate his own intertextual and extratextual features inside a source text, the question is necessarily to be asked whether the translators have such freedom in their target texts. Such a discussion would bring about the subject of cooperative principle, classified by Grice (1975: 26, 27) as maxims of quantity, quality, relation and manner, to the agenda of translation studies. Apart from the aesthetics of politeness, the study in question reveals that the concept of cooperative principle is seen to have deviated into different forms where the cooperation among the participants of social interaction is relayed on different lexicon, grammar and field. Deviations seen across politeness strategies, especially from negative to bald on record, are observed to violate the maxim of quantity that adjusts the exact number of words the addresser regards necessary

to utter. The negative strategy requires specific hedging strategies and linguistic work, so there emerges a loophole in cases where translators do not produce that exact amount of linguistic work in translated texts. In addition to that, the maxim of manner is also subjected to deviations as it manages how something is said. Because politeness strategies basically differ from each other in terms of the techniques of saying things, i.e., the manner matters most in this sense. Therefore, any violation of maxim of manner seems to negatively affect the social cooperation agreed by source people and resurrects with different existence of cooperation agreed by target people. This fact is evidently exhibited in the study.

5. Cognitive processing of translators: In Gutt's terms, deviations in the politeness strategies can be labeled as the outcomes of translators' irrelevant interpretations and descriptions of source contextual effects. Semantic representations, syntactic properties, prosodic features and other hedging strategies are all contributors to the cognitive environment of translators' idiosyncratic cognitive processing. Linguistic and semantic substructures that form texts are essentially the reasons of the nuance between the source and the target texts. However, it is beyond a sole linguistic evaluation of an equivalence search because the speech acts are known to pose actions which take power from the inside and the outside of the text, the context. Therefore, translators' aim to realize cognitive environment of the source texts have caused originality and peculiarity mismatches in target texts on some occasions. On the other hand, in cases where there are no mismatches of any kind, be they syntactic or semantic, it is observed that textual representations of source texts are also preserved predominantly as they are.

Translators' direct approach of translation seems to have fit more into the source registers, whereas indirect translation has caused more instances of addition, deletion and substitution. To give an example, the sentence extracted from the play *Death of a Salesman* (no:1 register) "*I want you to return that*" does not contain any complicated features for translators and is easy to form syntactically and semantically yet is translated in different forms in two translations which are as "*onu geri vereceksin*" and "*onu götürüp geri vereceksin*". It is seen from this example that translators force their descriptive interpretation about the context of the source and use different way of addressing where indirectness, the main

mitigating effect for the illocutionary force of the speech act in question is deviated into directness, a clear indication of an order. However, the direct form of translation of the speech act, "*onu geri götürmeni istiyorum*" projects equivalent cognitive environment and remains mutually manifest. The question why the two translators follow indirect form of translation while direct translation is simply possible is because of their cognitive interpreting of the situation that it would take less effort for the target audience in grabbing the urgency of the want and getting to the point immediately. However, the way they become invisible in the translation causes the loss of the right tone and stress of the original utterance, which was a want, but then an order.

This example is a clear evidence for the existence of discrepant cognitive processing of the author and the translators. Due to a transformation like this, new contexts are created out of a chain reaction which is led by deviations seen in tiny contexts of situations, which consequently leads to the creation of different sociologies in target texts. Apparently, relevance-theoretic approach raises exclusive awareness of inferencing and interpretation in translators and provides them with the opportunity to think like authors and offer solutions to translation problems even if some tricky situations may come across on the way like linguistic politeness.



6. CONCLUSION

This study has aimed to analyze the translation processes of directive speech acts within the scope of linguistic politeness. It is meant to stand for a multiaspectual analysis in the field where translation is connected to the science of linguistics and pragmatics, in particular. The speech acts that perform actions in their essence pose potential risks for translators who might see the act of translation only as a mere act of equating source elements to target elements with the worries of producing 'sameness'. This open risk causes deviations within the force that every speech act bears, by birth. While deviations occur at the level of speech acts, the interpersonal relations are deviated, remolded and distorted as the social dimension of language use is shattered. The study in question has proven that such deviations cause risks to people's face, the social image in public, and harm the cooperative principle, the undeclared social contract, agreed by the social participants of speech events. The cooperative principle together with the face-work, a constant struggle of preserving face by not initiating face-threatening acts, like going too direct at their wants, comprise the backbone of the study. Even if the address terms stand to be critical for creating politeness effect, the study puts the main focus on the force of illocutionary speech acts and their reflections in translation.

For that purpose, two dramas, written by Arthur Miller, have been selected to collect certain numbers of examples in order to make a register analysis, the main analysis tool, soon after the directive speech acts have been identified. Register analysis which examines the field, mode and tenor inside a text is purposefully chosen because it helps to get into the context and provide a thorough understanding about who is talking to who with what degree of formality, what the conversation is about and what the medium of transmitting is. In this sense, this study has used the format used by Juliane House in the evaluation of register outcomes, who has suggested the analysis of translated texts in terms of syntactic, lexical and textual mismatches. As a necessity of functional-pragmatic approach, she used register analysis to make a source text profile and then do the same work for the target text believing that register equivalence is to be reached firstly above all other functions of translating exercise. This study has also followed

the same procedure, but unlike House, it has not set out to qualify the quality or accuracy of translated texts through an assessment of translation performance. Instead, going back to the first phase of the analysis, the study has analyzed the face saving and face threatening exercises of people by comparing the politeness strategies that the addressers apply to address to addressees in certain contexts. In order to realize this aim, the study has revealed several overtly made translational mismatches centered upon syntactic structure, lexicon and the intertextual – extratextual features of texts, all of which have led to the shift of original politeness strategies classified as positive, negative, bald on record and off record.

The main question of the research was: “How is the concept of linguistic politeness in directive speech acts evaluated in translation studies?”

Through register analysis, the study has revealed that translators have made the overtly erroneous syntactic, lexical and textual translational mismatches that have caused deviations in the social dimension of language use that is very much connected to the politeness strategies applied. Syntactic mismatches are observed to cover the following areas of grammar interpretation; non-correspondent tense uses, shifts in the use of modality markers, conversion from active to passive or passive to active sentence forms, differential use of subject pronouns and some other language-specific syntactic differences between English and Turkish. Such grammar-based mismatches are seen to trigger mismatches in other fields like lexicon-based ones. Lexical mismatches are seen to cover the style of wording, lexical parsing inside speech acts, use of hedging expressions, use of address terms, prosodic features of intonation, stress and rhythm, use of diminutives, the plurality and singularity of imperatives and the T- V distinction between English and Turkish. The final category of mismatches is about the textual structure of speech acts used in specific contexts of situations. The study has manifested that textual mismatches, derived from syntactic and lexical mismatches, have caused major and slight deviations such as:

a) Major deviations in politeness strategies in total:

Positive	—————→	Negative: 4 instances
Positive	—————→	Bald on record: 7 instances
Positive	—————→	Off record: 1 instance
Negative	—————→	Positive: 5 instances
Negative	—————→	Bald on record: 18 instances
Negative	—————→	Off record: 0 instances
Bald on record	—————→	Positive: 0 instances
Bald on record	—————→	Negative: 2 instances
Bald on record	—————→	Off record: 0 instances
Off record	—————→	Positive: 0 instances
Off record	—————→	Negative: 0 instances
Off record	—————→	Bald on record: 0 instances

b) Slight deviations inside the same politeness strategies due to the use of redressive and non-redressive factors:

Positive	—————→	Positive redressed: 2 instances (address terms added)
		Positive non-redressed: 4 instances (order of wording, omitting diminutives words and less hedging strategies)
Negative	—————→	Negative redressed: 0 instances
		Negative non-redressed: 3 instances (use of informal subject pronoun, lessening hedging strategies and diminutive words)

Bald on record	→	Bald on record redressed (More threatening): 8 instances (syntactic shifts, place of pronouns, choice of modals, omitting address terms)
		Bald on record non-redressed (Less threatening): 3 instances (adding intimate address terms, use of imperative to beg for permission)
Off record strategy	→	Off record redressed: 0 instances
		Off record non-redressed: 0 instances

Given the outcomes of slight and major deviations, it could be stated that translators more or less affect the politeness strategies either by redressing them with specific language work or undressing them by omitting specific items. At the end of every single non-correspondence, a slight or major deviation has occurred in the social dimension of language use in the transferred text, which, after the whole process of translation, necessitates evaluating it once again.

It could also be understood that Turkish translations develop a tendency to go from indirectness to directness in expressing requests, advices and suggestions. It is seen that going direct may functionally work to maintain positive face, as it is taken for granted that going direct is a conventionalized way of speech in intimate relations, but it may cause negative face to disappear as negative politeness undoubtedly requires specific language work. As could be seen from the numbers of deviations, negative politeness is the most-frequently deviated politeness strategy, which proves that Turkish translators generally choose not the formality features but the informality ones. Given all these major and slight deviations, it may well be argued that the concept of politeness, specifically speech acts, is not dealt with special care by translators. The overt attitude of translators misses out the force factor of every single speech event and the idiosyncrasy of politeness strategies.

The first sub-question was: What kind of transformation occurs in the types of speech acts after the translation process?

Another significant issue is that the types of directives have changed losing their aesthetic features and gaining more message-oriented shapes instead. Concerning mostly about the major deviations seen across politeness strategies; speech acts have evolved from:

- *Transformation of the types of directive speech acts;*

Request	—————→	Order: 6 instances
Advice	—————→	Order: 4 instances
Suggestion	—————→	Order: 2 instances
Order	—————→	Request: 1 instance

Regarding the variations seen above, a general differentiation is seen to take place in handling of the speech acts. All in all, the comparison between the source plays in English and their versions in Turkish shows the move predominantly from:

<i>English</i>		<i>Turkish</i>
Indirectness	—————→	Directness
Formality	—————→	Informality
Redressed speech acts	—————→	Non-redressed speech acts
Politeness aesthetics	—————→	Message centeredness

Another sub-question was: What most evident consequences are caused by ignoring the linguistic politeness strategies adopted in the source texts?

The speech acts undressed from the aesthetic features of politeness are seen to have turned to create more explicit forms of addressing. This fact has dominated almost the entire translation processes of the plays, which leads to the birth of different social dimensions of language use, that is, the new social norms. In most of the cases, remolding the source social dimension is seen to have resulted in the general tendency for:

- More risk to the faces of the addresser and the addressee both
- Increased cost of the action on the addressee

- More threatening speech exercised
- Increased imposition poisoning tenor relationships

These results reveal tangible data about translation sociology and call for a sociolinguistic bond across texts of different language and culture systems. The overt translational mismatches seen across various dimensions of language use have led to significant transformations in several context of situations. However, it cannot be alleged that translators have adopted complete acts of cultural filtering which would give birth to a 'second original' because the bond with the source is observed to be kept alive even if distorted by overt mismatches.

The other sub-question was: What kinds of translational mismatches occur in the transfer process of politeness strategies?

The study has revealed that mismatches are intensely about syntactic, lexical and textual features. These mismatches have been due to the translators' non-corresponding preferences in re-contextualization of the source registers. It turns out that re-contextualization is an inevitable part of functional-pragmatic aspect of translation, whereas, translators specifically creating more of an overt translation, miss out the interpersonal relations factor. This study has manifested that adding, omitting, substituting and grammatical inconsistency have been the primary translational sources of syntactic, lexical and textual mismatches.

Previous studies done within the field have dealt with the concept of politeness from various perspectives. Having been discussed for a long time, politeness has yet to be identified whether it is a universal concept that can be recreated with the same effects in target languages, or a production of a different system of sociology hard to be equated in translation process. This fact seems to pose several challenges for the field of translation, therefore, many scholars, who have studied on the subject, have contributed to the field with various empirical researches. In these researches, many languages have been compared and respective results have been formulated in order to come up with effective ways for translators to handle the subject on a sound basis. However, no fixed methodology has been invented yet, to be applied for all instances of politeness translation.

Compared to the previous studies, this study has developed a wider perspective of the subject, expanding into the illocutionary side of speech acts and their projections at interpersonal relations, instead of the narrowly politeness marker-centered field of assessment. The concepts of face-work, face-threatening and face-saving acts, cooperative principle, felicity conditions have been discussed. It has been witnessed that linguistic politeness could be regarded as one of the invariant features in translation given the purposefulness of every speech event performing an act decorated with a certain predetermined degree of politeness. Therefore, only functionally motivated approaches would not suffice to the relaying of politeness in target language because of the potential deviations in strategies of expressing politeness. Cases of non-correspondence in terms of politeness have been seen to create new social dimensions of language use, which is, new relations, new characters, new patterns of attitudes, new patterns of uttering remarks, new social distance and intimacy. As to the claims made by House, register analysis turned out to be effective in creating profiles not only for the overall identity of texts, but also for the specific individual parts inside texts in order to parallel the source dimensions of language use with those of target texts. It has also been observed that trilateral evaluation of politeness in syntactic, lexical and textual subheadings would provide translators a solid basis to guarantee pragmatic comprehension of the subject matter.

Suggestions

In recent years, studies aiming to make bridges among languages and cultures have multiplied in academic circles. In this sense, politeness theory has begun drawing more attention from multidisciplinary fields of social sciences, including translation studies. This study has included three branches of art inside the field of its operation, literature, linguistics and translation. The purpose has been to handle the concept of politeness in lifelike conversations in theatre plays and evaluate the 'translational mismatches'.

However, studies that utterly reflect real conversations from real-life documents or talks among people would be of high significance in identifying cognitive processing of people in returning remarks redressed with certain tactics of

politeness. Cognitive side of the research needs more empirical emphasis to reveal precise hypotheses as to the behavioral analysis of people's remarks and actions. Regarding the need to include cognitive linguistics in translation studies more and more, the relevance theory would necessarily provide more expansion to the behavioral explanations of novel communication trends in the world. In addition, studies that focus on machine-based translation would need to pay more attention to the illocutionary force of speech acts and politeness strategies as the fields extends its scope toward the unforeseeable horizons. Creating more corpus-based studies specific to the subject in question would help add more to the already exhaustive use of artificial intelligence within the field.

If such more studies were put into action, then it would be possible to revise the long-standing theories of cooperative principle and felicity conditions with newer social conventions. The constant globalization of the world, transformation of languages and mingling of cultures into hybridity require latest scientific research to shed light on the connection between communication and translation studies. By this way, it would be possible to talk more confidently about small groups or societies' indigenous applications of politeness expressions free from social conventions long-supposed to be universal-like. Thus, translators would be more aware of the specificity of the subject and be able to provide encompassing approaches in coping with transferring politeness from one language to another.

REFERENCES

- Aaltonen, S. (1997). Translating Plays or Baking Apple Pies: A Functional Approach to the Study of Drama Translation. in M. S. Hornby, Z. Jettmarova and K. Kaindl (eds) *Translation as Intercultural Communication*. Amsterdam/Philadelphia: John Benjamins Publishing.
- Aaltonen, S. (2000). *Time-sharing on stage: drama translation in theatre and society*. Clevedon, England; Buffalo, NY: Multilingual Matters.
- Akbari, A. (2014). The Perks of Politeness Translation Strategies. *Theory and Practice in Language Studies*, 4(6), 1193-1200.
- Akbari, A., and Shahnazari, M. (2017). Revisited Strategies of Politeness Translation in 'The Simpsons' Sitcom. *Khazar Journal of Humanities and Social Sciences*, 20(3), 5-25. DOI: 10.5782/2223-2621.2017.20.3.5
- Akbari, Z. (2002). The realization of politeness principles in Persian. *Karen Linguistics Issues*, 12, 120-135. Retrieved October 12, <http://www.telus.net/linguisticsissues/>
- Ardi, H., Nababan, M. R., Santosa, R., Djatmika. (2018). The Impact of Translation Techniques on Politeness Strategies in Giving Advice. *Advances in Social Science, Education and Humanities Research*, 166, 483-488.
- Austin, J. L. (1962). *How to do Things with Words*. London, UK: Cambridge University Press
- Bach, K. (2006). *Speech Acts and Pragmatics: Chapter 8 in the Blackwell Guide to the Philosophy of Language*. Malden, MA, USA: Blackwell Publishing Ltd
- Bach, K. and Harnish, R. (1979). *Linguistic Communication and Speech Acts*, Cambridge Mass.: MIT Press.
- Baker, M. (1992). *In Other Words: A Course Book on Translation*. London, UK: Routledge
- Bardovi-Harlig, K. and Griffin, R. (2005). "L2 Pragmatic Awareness: Evidence from the ESL Classroom." *System*, 33, 401–415.
- Bassnett, S. (2002). *Translation Studies*. New York, USA: Routledge
- Bassnett, S. (2003). *Becoming a Translator An Introduction to the Theory and Practice of Translation*. Second Edition by Douglas Robinson. Oxford, UK: Routledge
- Beekman, J., Callow, J. (1974) *Translating the Word of God*. Grand Rapids, Michigan: Zondervan.

- Benjamin, W. (1968). The Task of the Translator. In *Illuminations*, trans. Harry Zohn, New York: Schocken, pp. 69-82 in Lawrence Venuti (2000) (ed.), *The Translation Studies Reader* (pp. 15-26). London: Routledge.
- Blum-Kulka, S. (1987). Indirectness and Politeness in Requests: Same or Different? *Journal of Pragmatics*, 11, 131-146.
- Bourdieu, P. (1982). *Ce Que Parler Veut Dire*. Paris: Fayard.
- Brown, P., Levinson, S. (1978). *Politeness Some Universals in Language Usage*: Cambridge, UK: Cambridge University Press.
- Catford, J. (1965). *A Linguistic Theory of Translation*. Oxford: Oxford University Press.
- Çelik, M. (2009). *Linguistics for Students of English: Lecture Notes Volume I-II*. Ankara, Turkey: Hacettepe Üniversitesi Kütüphane ve Dökümantasyon Daire Başkanlığı.
- Clark, H.H. (1979). Responding to Indirect Speech Acts. *Cognitive Psychology*, 11(4), 430-477.
- Crystal, David and Davy, D. (1969). *Investigating English Style*. London: Longman.
- Dinçkan, Y. S. (2004). *The Linguistic Analysis of "T" and "V" Forms: Describing the Systematicity of the Interpretations of the Translators in Translating Address Terms from English to Turkish*. Doctoral Dissertation. Hacettepe University Institute of Social Sciences, Ankara.
- Eggs, S. (2004). *An Introduction to Systemic Functional Linguistics* (2nd ed). London, UK: Continuum International Publishing Group.
- Ersözlü, E. (2018). Paratextuality in the Context of Drama and Theatre: A Case Study on the Ballad of Ali of Keshan by Haldun Taner. In book: *From Diversity to Synergy: New Perspectives in English Literature, Linguistics and Translation Studies* (pp.205) Publisher: Lambert Academic Publishing <https://www.researchgate.net/publication/329423443>
- Even-Zohar, I. (1990). The Position of Translated Literature within the Literary Polysystem. *Poetics Today*. 11(1), 45-51.
- Fawcett, P. (1997). *Translation and language: Linguistic theories explained*. Manchester: St. Jerome.
- Firth, J. R. (1951). Modes of meaning. *Papers in linguistics: 1934-1951*, Oxford University Press, pp. 190–215.
- Firth, J. R. (1959) *Papers in Linguistics 1934–1951*. Oxford: Oxford University Press.
- Genette, G., & Lewin, J. E. (1997). *Paratexts: thresholds of interpretation*. Cambridge [etc.]: Cambridge University Press.

- Goffman, E. (1967). "On Face-Work, An Analysis of Ritual Elements in Social Interaction". *Interaction Ritual: Essays in Face-to-Face Behavior*. New York: Doubleday.
- Gostand, R. (1980). Verbal and Non-Verbal Communication: Drama as Translation, in Ortrun Zuber (Ed) *The Languages of Theatre Problems in the Translation and Transposition of Drama*. Pergamon Press, Oxford, pp.1-9.
- Gregory, M. J. (1967) 'Aspects of Varieties Differentiation', *Journal of Linguistics*, 3, 177–198.
- Gregory, M. J. (1980) Perspectives on Translation from the Firthian Tradition. *Meta*, 25(4), 455-466.
- Grice, H.P. (1975). 'Logic and Conversation' In Cole, P. & Morgan, J. (eds.) *Syntax and Semantics*, 3, 41-58. New York: Academic Press.
- Gutt, E., A. (1989). *Translation and Relevance*. Doctoral Dissertation. Department of Phonetics and Linguistics. University College London.
- Gutt, E., A. (1991). *Translation and Relevance: Cognition and Context*, Oxford: Blackwell
- Halliday, M. A. K. (1978). *Language as Social Semiotic*. London, UK: Edward Arnold.
- Halliday, M. A. K. (1989). *Spoken and Written Language*. Oxford, UK: Oxford University Press.
- Halliday, M. A. K., Hasan, R. (1985). *Language, Context and Text: Aspects of Language in a Social- Semiotic Perspective*. Oxford, UK: Oxford University Press.
- Hatim, B. and I. Mason. (1997). "Politeness in Screen Translating", in: Lawrence Venuti (2000) (ed.), *The Translation Studies Reader*. London: Routledge. 430–446.
- Hatim, B. and I. Mason. (1997). *The Translator as Communicator*. London, UK: Routledge
- Hatim, B. (2013). *Teaching and Researching Translation*. New York, USA: Routledge
- Hatim, B. Munday, J. (2004). *Translation an Advance Resource Book*. New York, NY: Routledge.
- Hatim, B. and I. Mason. (1990). *Discourse and the Translator*. London, UK: Longman.
- Hatipoğlu, Ç. (2008). Analysis of the Social Meanings of the Second Person Pronoun SEN in Turkish. *Dilbilim Araştırmaları*, 15-29.

- Hermans, T. (1985). *The manipulation of Literature: Studies in Literary Translation* (2nd ed.). London and Sydney: Croom Helm.
- Hermans, T. (2009). Translation, Ethics and Politics. *The Routledge companion to Translation Studies*. Revised edition ed. by Jeremy Munday, 93-105.
- Holmes, J. (1995). New Zealand Women are good to talk to: An analysis of politeness strategies interaction. *Journal of Pragmatics*, 20, 91-116.
- Holmes, J. (2006). Politeness Strategies as Linguistic Variables. *Encyclopedia of Language and Linguistics*. 2nd Edition by Keith Brown. Elsevier Ltd. 684-697.
- Horn, L. R. and Ward, G. (2004). *The Handbook of Pragmatics*. Oxford, UK: Blackwell Publishing.
- Hornby, M. S. (1988). *Translation Studies An Integrated Approach*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Hornby, M. S. (2006). *The Turns of Translation Studies*. Amsterdam/Philadelphia: John Benjamins Publishing Company
- House, J. (1981), *A Model for Translation Quality Assessment*. Narr, Tübingen.
- House, J. (1987). *Translation Quality Assessment, A Model Revisited*. Germany: Gunter Narr Verlag Tübingen.
- House, J. (2001). Translation Quality Assessment: Linguistic Description versus Social Evaluation, *Meta*, 46, 2, June, 243-257.
- House, J. (2009). *Translation*. Oxford, UK: Oxford University Press.
- House, J. (2015). *Translation Quality Assessment, Past and Present*. New York, USA: Routledge.
- House, J. (2016). *Translation as Communication across Languages and Cultures*. New York, USA: Routledge.
- House, J. (2018). *Translation The Basics*. New York, USA: Routledge.
- Hymes, D. H. (1967). Models of the Interaction of Language and Social Setting. *Journal of Social Issues*, 23(2), 8-28.
- Ide, S. (1989). Formal forms and discernment: two neglected aspects of universals of linguistic politeness. *Multilingua* 8, 2(3), 223-248.
- Ifantidou, E. (2014). *Pragmatic Competence and Relevance*. Amsterdam, the Netherlands: John Benjamins Publishing Co.
- Internet: Turkish Language Society (TDK) (October, 2018). Retrieved from http://www.tdk.gov.tr/index.php?option=com_gts&arama=gts&guid=TDK.GT.S.5be9e2f0383283.42609711

- İşisağ, K. U. (2017). *Implicatures and Inferences in Communication*. Ankara, Turkey: Pegem Akademi.
- Jakobson, R. (1959). 'On Linguistic Aspects of Translation', in R. A. Brower (ed.) *On Translation* (pp. 232-39), Cambridge, MA: Harvard University Press.
- Jakobson, R. (1987). *Language in Literature*. Cambridge, Massachusetts: The Belknap Press of Harvard University.
- Joos, M. (1961) *The Five Clocks*. New York: Harcourt, Brace and World.
- Kansu-Yetkiner, N. (2008). İncelik Kuramı ve Yüz Olgusu Bağlamında Çeviri Çalışmalarında İşlevsel-Edimbilimsel Eleştiri Yöntemi Uygulaması. *Dilbilim Araştırmaları Dergisi*, 19, 31-50.
- Kasper G. (1990). 'Linguistic Politeness: Current Research Issues.' *Journal of Pragmatics* 14, 193–218.
- Kasper, G. (1997). "Can Pragmatic Competence Be Taught?" (Net Work #6) [HTML document]. Honolulu: University of Hawaii, *Second Language Teaching and Curriculum Center*. <http://nflrc.hawaii.edu/NetWorks/NW06/> (accessed 17 September 2018).
- Katan, D. (2009). Translation and intercultural communication. *In The Routledge companion to Translation Studies*. Revised edition ed. by Jeremy Munday, 74-92.
- Katz, M. (2015). Politeness theory and the classification of speech acts. *Working Papers of the Linguistics Circle of the University of Victoria*, 25(2), 45-55.
- Kolbe, R. H. & Burnett, M. S. (1991). Content-analysis research: An examination of applications with directives for improving research reliability and objectivity. *Journal of Consumer Research*, 18, 243-250.
- Koller, W. 1972. *Grundprobleme der Übersetzungstheorie. Unter besonderer Berücksichtigung schwedisch-deutscher Übersetzungsfälle*. Bern: Francke.
- Lakoff, R. (1973). Language and Woman's Place. *Language in Society*, 2(1), 45-80.
- Lakoff, R. (1973). The Logic of Politeness: Or, minding your p's and q's. In C. Corum, T. Cedric Smith-Stark, & A. Weiser (Eds.), *Papers from the 9th Regional Meeting of the Chicago Linguistic Society* (pp. 292-305). Chicago Linguistic Society.
- Larose, R. (1998) 'Méthodologie de l'évaluation des traductions', *Meta*, 43, 163–86.
- Leech, G. N. (1983). *Principles of Pragmatics*. New York, USA: Longman Group Limited.

- Leech, G. N. (2005). Politeness: IS there an East and West Divide?. *Journal of Foreign Languages*, 6(3), 1-30.
- Leech, G. N. (2014). *The Pragmatics of Politeness*. Oxford, UK: Oxford University Press.
- Malinowski, B. (1923). 'The Problem of Meaning in Primitive Languages', in Charles K. Ogden and I.A. Richards (eds) *The Meaning of Meaning* (pp. 296–336). New York: Harcourt, Brace and World.
- Malmkjaer, K. (1992). The Relevance of Translation Studies. *Ilha do Desterro*, 28, pp. 25-36
- Mateo, M. (1997). Translation Strategies and the Reception of Drama Performances: a Mutual Influence. in M. S. Hornby, Z. Jettmarova and K. Kaindl (eds) *Translation as Intercultural Communication*. Amsterdam/Philadelphia: John Benjamins Publishing.
- Matsumoto, Y. (1988). Reexamination of the Universality of Face: Politeness Phenomena in Japanese. *Journal of Pragmatics* 12, 403–426.
- Miller, A. (1947/1961). *All My Sons*. London, UK: Penguin Books.
- Miller, A. (1949/1961). *Death of a Salesman*. London, UK: Penguin Books
- Miller, A. (1952). *Satıcının Ölümü*. (O. Burian, Trans.) İstanbul: Milli Eğitim Basımevi.
- Miller, A. (1963). *Bütün Oğullarım*. (Ü., A. Tamer, Trans.) İstanbul: Varlık Yayınları.
- Miller, A. (1994). *Satıcının Ölümü*. (M, A. Saraç, Trans.) Ankara: İlke Kitabevi Yayınları.
- Miller, A. (1996). *Bütün Oğullarım*. (T. Yerdelen, Trans.) Ankara: İlke Kitabevi Yayınları.
- Miller, A. (2010). *Hepsi Oğlumdu*. (Ü, Tamer, Trans.) İstanbul: Mitos Boyut Yayınları.
- Miller, A. (2010). *Satıcının Ölümü*. (A., Y, E., İz'at, Trans.) İstanbul: Mitos Boyut Yayınları.
- Mills, S. (2003). *Gender and Politeness*. Cambridge: Cambridge University Press.
- Morris, C. W. (1938). Foundations of the Theory of Signs. In *International encyclopedia of unified science* (pp. 1-59). Chicago University Press.
- Mullany, L. (1999). *Linguistic Politeness and Sex Differences in Broadcast Interviews*. Leeds working Papers in Linguistics and Phonetics. Leeds, UK.
- Munday, J. (2008). *Introducing Translation Studies: Theories and Applications*. London, UK: Routledge.

- Munday, J., Hatim, B. (2004). *Translation: An Advanced Resource Book*. London, UK: Routledge.
- Newmark, P. (1988). *A Textbook of Translation*. Hertfordshire, GB: Prentice Hall.
- Nida, E. A. (1964). *Toward a Science of Translation*. Leiden: Brill.
- Nida, E. A., and Taber, C. R. (1982). *The Theory and Practice of Translation*. Leiden: Published for the United Bible Societies by E.J. Brill.
- Nord, C. (1997). *Translating as Purposeful Activity. Functionalist Approaches Explained*, Manchester: St. Jerome Publication.
- O'Keefe, A., Clancy, B., and Adolph's, S. (2011). *Introducing Pragmatics in Use*. New York, USA: Routledge.
- Ogiermann, E. (2009). Politeness and In-directness across Cultures: A Comparison of English, German, Polish and Russian Requests. *Journal of Politeness Research Language Behaviour Culture* 5(2), 189-216.
- Papanek, V. (1973). *Turhaa vai Tarpeellista?* (orig. *Das Papanek Konzept* 1970, transi. Jyrki Saarikivi and Paula Leistén). Helsinki: Kirjayhtymä.
- Pellatt, V. I. (2016). Drama Translation, Performance and Language Enhancement. *Critical Reflections on Foreign Language Education: Globalization and Local Interventions*. Language Teaching and Testing Centre, National Taiwan University. 67-83
- Quirk, R. (1974). *The Linguist and the English Language*. London: Edward Arnold
- Reid, I. (1980) Hazards of Adaptation Anouilh's Antigone in English in Ortrun Zuber (Ed) *The Languages of Theatre Problems in the Translation and Transposition of Drama*. Pergamon Press, Oxford, pp. 78-88.
- Reiss, K. and Vermeer H. J. (1984). *General Foundations of Translation Theory*. Tübingen:Niemeyer
- Roberts, C. (2004). "Context in Dynamic Interpretation." *The Handbook of Pragmatics*. Horn, Laurence R. And Gregory Ward (eds). Blackwell Publishing.
- Sadock, J. (2004). "Speech Acts." *The Handbook of Pragmatics*. Horn, Laurence R. And Gregory Ward (eds). Oxford, UK: Blackwell Publishing.
- Searle J. R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge, UK: Cambridge University Press
- Searle J. R. (1976). A Classification of Illocutionary Acts. *Cambridge University Press Language in Society*, 5(1), 1-23.
- Searle J. R. (1979). *Expression and Meaning, Studies in the Theory of Speech Acts*. Cambridge, UK: Cambridge University Press.

- Senis, A. (2016). The contribution of John Rupert Firth to the History of Linguistics and the Rejection of the Phoneme Theory. *Proceedings of ConSOLE*, 23, 273-293.
- Sennrich, R., Haddow, B., and Birch, A. (2016). Controlling Politeness in Neural Machine Translation via Side Constraints. *Proceedings of NAACL-HLT, Association for Computational Linguistics*. 35-40.
- Smith, K. (2002). Translation as Secondary Communication. The Relevance Theory Perspective of Ernst-August Gutt. *Acta Theologica Supplementum 2* pp. 107-117.
- Sperber, D., and Wilson, D. (1986). *Relevance: Communication and Cognition*. Blackwell: Oxford.
- Stalnaker, R. C. (1972). Pragmatics. In Donald Davidson and Gilbert Harman (eds.), *Semantics of Natural Language*, 380–97. Dordrecht: Reidel.
- Steiner, E. (1998). A Register-based Translation Evaluation: An Advertisement as a Case in Point, *Target*, 10, 291-318.
- Taguchi, N. (2009). *Pragmatic Competence*. Berlin, Germany: Mouton de Gruyter
- Tretyakova, T. P. (2016). On Politeness in Translation. *Journal of Siberian Federal University. Humanities & Social Sciences*, 3(2016 9), 653-661.
- Venuti, L. (Ed.). (2000). *The Translation Studies Reader*. New York: Routledge.
- Vermeer, H. (1989). Skopos and Translation Commission. *Heidelberg: Universitat*
- Vermeer, H. (1992). Is Translation a Linguistic or a Cultural Process? *Ilha do, Desterro*, 28, 37-49.
- Vinay, J. P., and Darbelnet, J. (1995) *Comparative Stylistics of French and English: a Methodology for Translation*, translated by J. C. Sager and M. J. Hamel, Amsterdam / Philadelphia: John Benjamins.
- Wang, F. (2014). A Model of Translation of Politeness Based on Relevance Theory. *Open Journal of Social Science*, 2, 270-277.
- Watts, R. J. (2003). *Politeness*. Cambridge, UK: Cambridge University Press.
- Widarwati, N. (2014). Politeness Strategies and Linguistic Politeness Markers of Imperative in The Very Best of Donald Duck Comic Series and Their Translation in Indonesian. *UNS Journal of Language Studies*, 45(3), 45-55.
- Widdowson, H. G. (1979). *Explorations in Applied Linguistics*. Oxford, UK: Oxford University Press.
- Wierzbicka, A. (1991). *Cross-Cultural Pragmatics: The Semantics of Human Interaction*. Berlin: Mouton de Gruyter.

- Wittgenstein, L. (1953). *Philosophical Investigations*. Translated by G. E. M. Anscombe. Oxford, UK: Basil Blackwell.
- Yang, C. (2010). Translation of English and Chinese Addressing Terms from the Cultural Aspect. *Journal of Language Teaching and Research*, 1(5), 738-742.
- Yetkiner, N. K. (2008). İncelik Kuramı ve Yüz Olgusu Bağlamında Çeviri Çalışmalarında İşlevsel-Edimbilimsel Eleştiri Yöntemi Uygulaması. *Dilbilim Araştırmaları Dergisi*, 19, 31-50.
- Yule, G. (1996). *Pragmatics*. Oxford, UK: Oxford University Press.
- Zeyrek, D. (2001). Politeness in Turkish and its Linguistic Manifestations: A Socio-cultural Perspective. In Bayraktaroğlu, A. and Sifianou, M., editors, *Linguistic Politeness Across Boundaries. The Case of Greek and Turkey*, pages 44-73. Amsterdam/Philadelphia: John Benjamins.
- Zheng, W. (2017). Introduction of Functionalism and Functional Translation Theory. *Advances in Social Science, Education and Humanities Research*, volume 185, 623-627.
- Zhonggang, S. (2006). A Relevance Theory Perspective on Translating the Implicit Information in Literary Texts. *Journal of Translation, Volume 2, Number 2*. Pp.43-60.





APPENDICES

APPENDIX 1. Intercoder Reliability Form

SOURCE TEXT	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>1) Howard: I bought it for dictation, but you can do anything with it. Listen to this. I had it home last night. Listen to what I picked up. The first one is my daughter. Get this. [<i>He flicks the switch and "Roll out the Barrel" is heard being whistled.</i>] Listen to that kid whistle.</p> <p>Willy: That is lifelike, isn't it?</p> <p>Howard: Seven years old. Get that tone.</p> <p>Willy: Ts, ts. Like to ask a little favor if you . . . [<i>The whistling breaks off, and the voice of Howard's daughter is heard.</i>]</p> <p>His daughter: "Now you, Daddy."</p> <p>Howard: She's crazy for me! [<i>Again the same song is whistled.</i>] That's me! Ha! [<i>He winks.</i>]</p> <p>Willy: You're very good!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Howard: Talimatlarımı dikte ettirmek için aldım, ama istediğin her şeyi yapabilirsin. Bunu dinle. Dün gece eve götürdüm. Dinle bak ne yakaladım. İlki benim kızım. Bak şuna. (<i>Düğmeyi çevirir, ıslıkla çalman "Roll out the Barrell" duyulur</i>) Şu çocuğun nasıl ıslık çaldığına baksana.</p> <p>Willy: Tıpkı canlı gibi, değil mi?</p> <p>Howard: Yedi yaşında. Tonuna baksana.</p> <p>Willy: Eee... Senden küçük bir ricada bulunacaktım, eğer sen... (<i>Islık kesilir, Howard'ın kızının sesi duyulur</i>)</p> <p>Kızı: "Şimdi sen, baba..."</p> <p>Howard: Delicesine sever beni! (<i>Aynı şarkı tekrar ıslıkla çalınır</i>) Bu ben! Hı! (<i>Göz kırpar</i>)</p> <p>Willy: Çok iyisin!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Howard: Bunu dikte için aldım. Fakat bununla herşeyi yapabilirsin. Dün gece eve getirdim. Neler kaydettiğimi dinle. İlk duyacağın benim kızım. Şunu dinler misin? (<i>Düğmeye hafifçe basar ve Roll out the barrel'in ıslıkla çalınışı duyulur</i>) Şu çocuğun ıslık çalmasını dinler misin?</p> <p>Willy: Gerçek gibi değil mi?</p> <p>Howard: 7 yaşında. Sesi açar mısın?</p> <p>Willy: Senden bir iyilik yapmanı istiyorum, eğer sen... (<i>Islık sesi kesilir ve Howard'ın kızının sesi duyulur</i>)</p> <p>Howard'ın kızı: "Şimdi sen, babacığım"</p> <p>Howard: O bana deli olur! (<i>Tekrar aynı şarkının ıslıkla çalınışı duyulur</i>) İşte bu benim! Ya! (<i>gözlerini kırpar</i>)</p> <p>Willy: Çok iyisin!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Howard: Ben mektup filan yazdırmak için aldım. Ama ne için istersen kullanabilirsin. Şunu dinle bir. Dün akşam eve götürmüştüm. Dinle bak ne doldurdum. İlki küçük kızım. Bir bak! (<i>Düğmeyi çevirir. ıslıkla bir türkü söylendiği duyulur.</i>) Yumurcağın şu ıslık çalmasına bak.</p> <p>Willy: Bayağı yanında söylüyormuş gibi, değil mi?</p> <p>Howard: Yedi yaşında. Tonu nasıl ama?</p> <p>Willy: Tkk, tkk! Senden birşey rica edecektim... (<i>Islık kesilir, Howard'ın kızının sesi duyulur.</i>)</p> <p>Kızının Sesi: "Şimdi sıra senin baba."</p> <p>Howard: Beni deli gibi sever! (<i>Şarkı ıslıkla tekrar söylenir.</i>) Bu dab en! Nasıl? (<i>Göz kırpar.</i>)</p> <p>Willy: Bravo doğrusu!</p>	<p>Field: Asymmetrical-Distant, Social Status-Power Relation-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Employee to Employer</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>

SOURCE TEXT	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>2) Charley: Hey, you're going to miss that train. [<i>He waves the bottle.</i>]</p> <p>Bernard: Yeah, I'm going. [<i>He takes the bottle.</i>] Thanks, Pop. [<i>He picks up his rackets and bag.</i>] Good-bye, Willy, and don't worry about it. You know, "If at first you don't succeed . . ."</p> <p>Willy: Yes, I believe in that.</p> <p>Bernard: But sometimes, Willy, it's better for a man just to walk away.</p> <p>Willy: Walk away?</p> <p>Bernard: That's right.</p> <p>Willy: But if you can't walk away?</p> <p>Bernard [<i>after a slight pause</i>]: I guess that's when it's tough. [<i>Extending his hand</i>] Good-bye, Willy.</p> <p>Willy [<i>shaking Bernard's hand</i>]: Good-bye, boy.</p>	<p>Field: Symmetrical- Changing Social Status-Indirect Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Coder 1: Off-Record</p> <p>Coder 2: Off-Record</p> <p>Coder 3: Off-Record</p>	<p>Charley: Hey, treni kaçıracaksın. (<i>Şişeyi sallar</i>)</p> <p>Bernard: Hi, gidiyorum. (<i>Şişeyi alır</i>) Sağ ol baba. (<i>Raketlerini ve çantasını alır</i>) Allahısmarladık Willy, takma kafana. Bilirsin, "ilkinde başaramazsan..."</p> <p>Willy: Evet ben ona inanırım.</p> <p>Bernard: Fakat bazı zamanlar, Willy, çekip gitmek bir insan için daha hayırlıdır.</p> <p>Willy: Çekip gitmek?</p> <p>Bernard: Evet, doğru.</p> <p>Willy: Ya çekip gidemezsen?</p> <p>Bernard: (<i>Çok kısa bir sessizlikten sonra</i>) Sanırım, işte o zaman işler zorlaşır. (<i>Elini uzatır</i>) Elveda Willy.</p> <p>Willy: (<i>Bernard'ın elini sıkarak</i>) Elveda evlat.</p>	<p>Field: Symmetrical- Changing Social Status- Indirect Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Coder 1: Off-Record</p> <p>Coder 2: Off-Record</p> <p>Coder 3: Off-Record</p>	<p>Charley: Hey, treni kaçıracaksın. (<i>şişeyi sallar.</i>)</p> <p>Bernard: Tamam, gidiyorum. (<i>Şişeyi alır</i>) Teşekkürler baba (<i>Raketlerini ve çantasını alır.</i>) Hoşçakal, Willy ve o konuda kaygılanma. Biliyorsun "Eğer başlangıçta sen başarılı olmasaydın..."</p> <p>Willy: Evet, buna inanıyorum.</p> <p>Bernard: Ama, Willy, bazen kimisi için herşeyi bırakıp gitmek de iyidir.</p> <p>Willy: Herşeyi bırakıp gitmek mi?</p> <p>Bernard: Evet.</p> <p>Willy: Ama ya bırakıp gidemezsen?</p> <p>Bernard: (Kısa bir sessizlikten sonra) Sanırım herşeyin çok zor olduğu zaman demek istiyorsun. (Elini uzatarak) Hoşçakal Willy.</p> <p>Willy: (Bernard'la tokalaşarak) Güle güle, oğlum.</p>	<p>Field: Symmetrical- Changing Social Status- Indirect Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Coder 1: Off-Record</p> <p>Coder 2: Off-Record</p> <p>Coder 3: Off-Record</p>	<p>Charley: Bana bak, sen o treni kaçırıcaksın. (Elindeki şişeyi sallar.)</p> <p>Bernard: Evet, gidiyorum. (<i>Şişeyi alır.</i>) Sağol, baba. (<i>Raketleriyle çantasını alır.</i>) Allaha ısmarladık, Willy amca, üzülme. Bilirsin ya "Bir başaramazsan bir daha..."</p> <p>Willy: Evet, doğru söz.</p> <p>Bernard: Yalnız Willy amca, bazen insanın başını alıp gitmesi daha hayırlı olur.</p> <p>Willy: Başını alıp gitmesi mi?</p> <p>Bernard: Evet öyle.</p> <p>Willy: Ama ya başını alıp gidemezsen?</p> <p>Bernard: (Bir an durduktan sonra) O artık bahtsızlık olur. (Elini uzatır.) Allaha ısmarladık, Willy amca.</p> <p>Willy: (Bernard'ın elini sıkarak) Güle güle, oğlum.</p>	<p>Field: Symmetrical- Changing Social Status- Intimate-Indirect Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Socially Distant Neighbors</p> <p>Coder 1: Off-Record</p> <p>Coder 2: Off-Record</p> <p>Coder 3: Positive Politeness</p>

SOURCE TEXT	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müğe Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>3-4) Willy: I was wondering if he'd remember you. [To Happy] Imagine, man doesn't see him for ten, twelve years and gives him that kind of a welcome!</p> <p>Happy: Damn right!</p> <p>Biff [trying to return to the offensive]: Pop, look—</p> <p>Willy: You know why he remembered you, don't you? Because you impressed him in those days.</p> <p>Biff: Let's talk quietly and get this down to the facts, huh?</p> <p>Willy [as though Biff had been interrupting]: Well, what happened? It's great news, Biff. Did he take you into his office or'd you talk in the waiting-room?</p> <p>Biff: Well, he came in, see, and—</p> <p>Willy [with a big smile]: What'd he say? Betcha he threw his arm around you.</p> <p>Biff: Well, he kinda—</p> <p>Willy: He's a fine man. [to Happy] Very hard man to see, y'know.</p> <p>Happy [agreeing]: Oh, I know.</p> <p>Willy [to Biff]: Is that where you had the drinks?</p> <p>Biff: Yeah, he gave me a couple of—no, no!</p>	<p>Field: Asymmetrical-Intimate- Informal- Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Positive Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Positive Politeness</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Willy: Seni anımsayacak mı diye meraklanıyordum. (Happy'ye) Düşünsene, adam bizimkini on, oniki sene görmediği halde yine de öyle bir karşılaşmada bulunuyor ki!</p> <p>Happy: Çok doğru!</p> <p>Biff: (Saldırıya geçmeye çalışır) Baba, bak...</p> <p>Willy: Seni neden anımsadığını biliyorsun, değil mi? Çünkü geçmişte onu çok etkiledin de ondan.</p> <p>Biff: Haydi daha sakın konuşup, gerçeklere bir bakalım, ha?</p> <p>Willy: (Sanki Biff sözünü kesiyormuş gibi) Peki, n'oldu? Büyük bir haber bu, Biff. O seni odasına mı buyur etti, yoksa bekleme odasında mı görüştün?</p> <p>Biff: Şeyy, o içeri gelip, yani...</p> <p>Willy: (Yüzünde büyük bir gülümsemeyle) Ne dedi? Bahse girerim ki kolunu omuzuna attı.</p> <p>Biff: Yani, şey gibi...</p> <p>Willy: Kaliteli bir insan. (Happy'ye) Onu görmek çok zordur, bilirsin.</p> <p>Happy: (Onaylar) Ah, biliyorum.</p> <p>Willy: (Biff'e) Orda mı içki içtiniz?</p> <p>Biff: Evet, o bana birkaç...</p>	<p>Field: Asymmetrical-Intimate- Informal- Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Positive Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Positive Politeness</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Willy: Seni hatırlayacak mı diye merak ediyordum. (Happy'e) Düşünsene on, on iki yıl Biff'i görmesin sonra dab u şekilde karşılaşın.</p> <p>Happy: Çok doğru!</p> <p>Biff: (Saldırıya geçmeye çalışarak) Baba, bak-</p> <p>Willy: Seni niye hatırladı biliyorsun değil mi? Çünkü o yıllarda onu çok etkilemişin.</p> <p>Biff: Haydi daha sakın konuşup, gerçeklere bir bakalım, ha?</p> <p>Willy: (Sanki Biff sözünü kesiyormuş gibi) Peki, n'oldu? Büyük bir haber bu, Biff. O seni odasına mı buyur etti, yoksa bekleme odasında mı görüştün?</p> <p>Biff: Şeyy, o içeri gelip, yani...</p> <p>Willy: Yüzünde büyük bir gülümsemeyle) Ne dedi? Bahse girerim ki kolunu omuzuna attı.</p> <p>Biff: Yani, şey gibi...</p> <p>Willy: Kaliteli bir insan. (Happy'ye) Onu görmek çok zordur, bilirsin.</p> <p>Happy: (Onaylar) Ah, biliyorum.</p> <p>Willy: (Biff'e) Orda mı içki içtiniz?</p> <p>Biff: Evet, o bana birkaç... hayır, hayır!</p>	<p>Field: Asymmetrical-Intimate- Informal- Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Positive Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Positive Politeness</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Willy: Acaba seni hatırlayacak mı diyardum. (Happy'ye) Düşün bir kere, adam bunu on sene on iki sene görmüyor, yine de o türlü karşılıyor!</p> <p>Happy: Yaman değil mi?</p> <p>Biff: (Tekrar hücumu girişmek ister) Baba, buraya bak...</p> <p>Willy: Seni neden hatırladı biliyorsun, değil mi? Vaktiyle onun üzerinde iyi tesir bıraktındı da ondan.</p> <p>Biff: Bu işi sukunetle çözelim, gerçeklere bakalım bir, olmaz mı?</p> <p>Willy: (Biff sözünü kesiyormuş gibi) E, ne oldu? Büyük haber, sende, Biff. Seni içeri yazıhanesine mi aldı, yoksa dışarı bekleme odasında mı konuştunuz?</p> <p>Biff: Şey, içeri girdim, sonra...</p> <p>Willy: (Yüzünde geniş bir tebessümle) Ne dedi? Boynuna sarılmadıysa ben bir şey bilmiyorum.</p> <p>Biff: Şey, biraz...</p> <p>Willy: Bulunmaz adamdır. (Happy'ye) Herkes öyle kolay kolay göremez, anlıyor musun?</p> <p>Happy: (Tasdik yollu) Evet, biliyorum.</p> <p>Willy: (Biff'e) Birer kadeh içtik diyardun, onunla mı?</p> <p>Biff: Evet baba... Hayır hayır!</p>	<p>Field: Asymmetrical-Intimate- Informal- Informal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Positive Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Positive Politeness</p> <p>Coder 1: Bald on record</p> <p>Coder 2: Bald on record</p> <p>Coder 3: Bald on record</p>

<p>Happy [<i>cutting in</i>]: He told him my Florida idea.</p> <p>Willy: Don't interrupt. [<i>To Biff</i>] How'd he react to the Florida idea?</p> <p>Biff: Dad, will you give me a minute to explain?</p> <p>Willy: I've been waiting for you to explain since I sat down here!</p>		<p>hayır, hayır!</p> <p>Happy: (<i>Araya girer</i>) Ona benim Florida fikrimden bahsetmiş.</p> <p>Willy: Araya girme. (<i>Biff'e</i>) Florida fikrini nasıl karşıladı?</p> <p>Biff: Baba, bana açıklamam için bir dakika verebilir misin?</p> <p>Willy: Buraya oturduğumdan beri açıklaman için bekliyorum!</p>		<p>Happy: (<i>Araya girer</i>) Ona benim Florida fikrimden bahsetmiş.</p> <p>Willy: Araya girme. (<i>Biff'e</i>) Florida fikrini nasıl karşıladı?</p> <p>Biff: Baba, bana açıklamam için bir dakika verebilir misin?</p> <p>Willy: Buraya oturduğumdan beri açıklaman için bekliyorum!</p>		<p>Happy: (<i>Söze karışır</i>) Ona benim Florida fikrimi anlatmış.</p> <p>Willy: Lafı kesme. (<i>Biff'e</i>) Florida fikrini nasıl karşıladı?</p> <p>Biff: Baba, bir dakika izin ver de anlatayım Allah aşkına.</p> <p>Willy: Şuraya oturduğumdan beri anlat diye bekliyorum!</p>	
---	--	--	--	---	--	---	--

SOURCE TEXT	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>5) Bernard: Biff ! [<i>He gets away from happy.</i>] Listen, Biff, I heard Mr. Birnbaum say that if you don't start studyin' math he's gonna flunk you, and you won't graduate. I heard him!</p> <p>Willy: You better study with him, Biff. Go ahead now.</p> <p>Bernard: I heard him!</p> <p>Biff: Oh, Pop, you didn't see my sneakers! [<i>He holds up a foot for Willy to look at.</i>]</p> <p>Willy: Hey, that's a beautiful job of printing!</p> <p>Bernard [<i>wiping his glasses</i>]: Just because he printed University of Virginia on his sneakers doesn't mean they've got to graduate him, Uncle Willy!</p>	<p>Field: Asymmetrical-Intimate-Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father – Son-Neighbor</p> <p>Coder 1: Positive Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Positive Politeness</p>	<p>Bernard: Biff! (<i>Happy'den sıyrılır</i>) Dinle Biff, Bay Birnbaum birine anlatırken duydum, eğer oturup matematik çalışmazsan seni sınıfta bırakacakmış. Bırakırsa da mezun olamazsın, yani. Kendi kulaklarımla işittim!</p> <p>Willy: Öyleyse git de onunla ders çalış, hadi Biff, yallah!</p> <p>Bernard: Kendi kulaklarımla işittim!</p> <p>Biff: Baksana baba, sen daha spor ayakkabılarımı görmedin! (<i>Willy görebilsin diye ayağını kaldırır</i>)</p> <p>Willy: Hey, çok da güzel yapmışsın!</p> <p>Bernard: (<i>Gözlüklerini silerken</i>) Ama ayakkabılarının üzerine Virginia Üniversitesi amblemini yazdı diye onu mezun etmezler ki, VVilly Amca!</p>	<p>Field: Asymmetrical-Intimate- Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father – Son-Neighbor</p> <p>Coder 1: Bald on record</p> <p>Coder 2: Bald on record</p> <p>Coder 3: Positive Politeness</p>	<p>Bernard : Biff! [Happy'den kaçar.] Dinle, Biff, Mr. Birnboum'un eğer matematik çalışmaya başlamazsan sınıfta bırakacağını ve mezun olamayacağını söylerken duydum. Onu duydum!</p> <p>Willy: Onunla çalışsan iyi olur, Biff. Hadi başlayın.</p> <p>Bernard : Mr. Bimbaum'u duydum!</p> <p>Biff : Baba, lastik pabuçlarımı (spor ayakkabılarımı) görmedin! [Willy'e göstermek için bir ayagını kaldırır.]</p> <p>Willy: Hey, çok güzel bir baskı!</p> <p>Bernard: [gözlük/erini silerek] Pabuçlarına Virginia Üniversitesi yazdı diye onu mezun etmek zorunda değiller, Willy amca.</p>	<p>Field: Asymmetrical-Intimate-- Advice</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father – Son-Neighbor</p> <p>Coder 1: Positive Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Positive Politeness</p>	<p>Bernard: Biff! (Happy'den sıyrılır.) Biff! Bana bak, matematik hocası söylüyordu işittim: oturup çalışmazsan seni bırakacakmış. Bırakırsa mezun olamazsın tabii. Kendi kulağımla işittim!</p> <p>Willy: Öyleyse git de Bernard ile çalış, Biff. Hadi bakalım.</p> <p>Bernard: Kendi kulağımla işittim.</p> <p>Biff: Ha, baba, send aha lastik ayakkabılarımı görmedin! (Willy baksın diye bir ayağını kaldırır.)</p> <p>Willy: Tıpkı basılmış gibi, ne de güzel yazmışsın!</p> <p>Bernard: (Gözlük camlarını siler.) Lastiklerinin üstüne Virginia Üniversitesi güzel yazdı diye onu mezun etmezler, Willy amca!</p>	<p>Field: Asymmetrical-Intimate-Order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father – Son-Neighbor</p> <p>Coder 1: Bald on record</p> <p>Coder 2: Bald on record</p> <p>Coder 3: Positive Politeness</p>

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>6-7) Biff: I tried seven states and couldn't raise it. A buck an hour! Do you gather my meaning? I'm not bringing home any prizes any more, and you're going to stop waiting for me to bring them home!</p> <p>Willy [<i>directly to biff</i>]: You vengeful, spiteful mut! [<i>Biff breaks from Happy. Willy, in fright, starts up the stairs. Biff grabs him.</i>]</p> <p>Biff [<i>at the peak of his fury</i>]: Pop, I'm nothing! I'm nothing, Pop. Can't you understand that? There's no spite in it any more. I'm just what I am, that's all. [Biff's <i>fury has spent itself, and he breaks down, sobbing, holding on to Willy, who dumbly fumbles for Biff's face.</i>]</p> <p>Willy [<i>astonished</i>]: What're you doing? What're you doing? [To Linda] Why is he crying?</p> <p>Biff [<i>crying, broken</i>]: Will you let me go, for Christ's sake? Will you take that phony dream and burn it before something happens? [Struggling to contain himself, he pulls away and moves to the stairs.] I'll go in the morning.</p>	<p>Field: Asymmetrical-Intimate-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Bald on record</p> <p>Coder 2: Bald on record</p> <p>Coder 3: Bald on record</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Biff: Yedi eyalette denedim ama ücretimi yükseltmedim. Saatte bir papel! Mesajımı kavrayabiliyor musun? Eve artık ödüller getirmiyorum, sen de benden bunları getirmemi bekleme!</p> <p>Willy: (<i>Doğrudan Biff'e</i>) Seni gidi intikam dolu, inatçı pislik! (<i>Biff Happy'den kurtulur. Willy korkudan merdivenlere tırmanırken, Biff onu yakalar</i>)</p> <p>Biff: (<i>Hezeyanın zirvesindedir</i>) Baba, ben bir hiçim! Ben bir hiçim, baba. Bunu anlayamaz mısın? İnat falan kalmadı artık. Neysem oyum, hepsi bu. (<i>Biff'in hezeyanı geçmiştir, şimdi kendini koyverir, Willy'ye tutunarak hıçkırılmaya başlar. Willy şaşkın ve acemi hareketlerle Biff'in yüzünü elleriyle yoklamaya başlar</i>)</p> <p>Willy: (<i>Hayretten sersemlemiş</i>) Ne yapıyorsun? Ne yapıyorsun? (<i>Linda'ya</i>) Niye ağlıyor bu?</p> <p>BIFF: (<i>Ağlar, bitkindir</i>) Tanrı aşkına, gitmeme izin verir misin? Bir olay çıkmadan şu sahte rüyayı alıp yakar mısın? (Kendini kontrol etmeye çaba harcarken, uzaklaşıp merdivenlere gider) Sabahleyin giderim.</p>	<p>Field: Asymmetrical-Intimate-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Bald on record</p> <p>Coder 2: Bald on record</p> <p>Coder 3: Bald on record</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Biff: Yedi eyalette denedim ve bunu artıramadım. Saatte bir dolar! Ne demek istediğimi anladın mı? Artık eve ödüller getirmiyorum ve sen de benim eve onları getirmemi beklemeyi bırakacaksın!</p> <p>Willy: (Doğrudan Biff'e) Seni kinder,. İnatçı...! (Biff Happy'den kurtulur. Willy korku içinde, merdivenleri çıkmaya başlar. Biff onu yakalar.)</p> <p>Biff: (Öfkesi zirveye çıkmış olarak) Baba, ben hiçbir şeyim! Ben hiçbir şeyim, baba! Bunu anlayamıyor musun? Bunda hiçbir inat yok artık. Ben neysem oyum, hepsi bu. (Biff'in öfkesi kendi kendine geçmiştir ve asabı bozuktur, ağlarken Willy'e tutunmaktadır. Willy konuşmadan elleriyle Biff'in yüzüne dokunmaktadır.)</p> <p>Willy: (Şaşkın) Ne yapıyorsun? Ne yapıyorsun? (Linda'ya) Neden ağlıyor?</p> <p>Biff: (Bitkin, ağlamaklı) Allah aşkına, gitmeme izin verecek misin? Birşeyler olmadan şu sahte hayali de alıp yokedecek misin? (Kendini kontrol altına almaya çalışarak merdivenlere doğru gider.)</p>	<p>Field: Asymmetrical-Intimate-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Bald on record</p> <p>Coder 2: Bald on record</p> <p>Coder 3: Bald on record</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Biff: Yedi devlet dolaştım, piyasayı on para yükseltmedim! Saati bir kâğıt! Ne dediğimi anlıyorsun ya? Artık benden eve zaferlerle nişanlarla gelmek paso. Sen de benim o türlü gelmemi beklemekten vazgeçeceksin!...</p> <p>Willy: (Doğrudan doğruya Biff'e) Seni hain, inatçı mendebur! (Biff, Happy'nin elinden kurtulur, Willy korkup merdivenlerden yukarı çıkmaya davranır. Biff onu yakalar.)</p> <p>Biff: (Öfkesinin son haddine gelmiştir.) Baba ben bir hiçim! Hiçim, baba anlamıyor musun? Artık bunun inatlık tarafı kalmadı. Ne isem oyum ben, başka bir şey değil. (Biff'in öfkesi kendi kendini tüketmiştir. Kendine hâkim olamaz, Willy'ye sarılmış ağlamaktadır. Willy bir şey söylemeden, şaşkın, eliyle Biff'in yüzünü araştırmaktadır.)</p> <p>Willy: (Hayretle) Ne yapıyorsun? Ne yapıyorsun sen? (Linda'ya) Neden ağlıyor?</p> <p>Biff: (Ağlar, bitkindir.) Allahın aşkına, bırakacak mısın beni gideyim? O kaçık fikrinden vazgeçip başımıza bir şey gelmeden onu yakacak mısın? (Kendine hâkim olmaya çalışarak babasından sıyrılır, merdivenlere doğru gider.) Sabahleyin çıkacağım.</p>	<p>Field: Asymmetrical-Intimate-Order-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Bald on record</p> <p>Coder 2: Bald on record</p> <p>Coder 3: Bald on record</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>8) Willy: Well, I got on the road, and I went north to Providence. Met the Mayor.</p> <p>Biff: The Mayor of Providence!</p> <p>Willy: He was sitting in the hotel lobby.</p> <p>Biff: What'd he say?</p> <p>Willy: He said, "Morning!" And I said, "You got a fine city here, Mayor." And then he had coffee with me. And then I went to Waterbury. Waterbury is a fine city. Big clock city, the famous Waterbury clock. Sold a nice bill there. And then Boston— Boston is the cradle of the Revolution. A fine city. And a couple of other towns in Mass., and on to Portland and Bangor and straight home!</p> <p>Biff: Gee, I'd love to go with you sometime, Dad.</p> <p>Willy: Soon as summer comes.</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Positive Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Positive Politeness</p>	<p>Willy: Yola koyulduğumda Providence'a kadar uzandım. Belediye Başkanı ile tanıştım.</p> <p>Biff: Providence Belediye Başkanıyla ha?</p> <p>Willy: Otelin lobisinde oturuyordu.</p> <p>Biff: Ne dedi?</p> <p>Willy: "Günaydın," dedi. "Doğrusu güzel bir kentiniz var, başkan," dedim. Sonra birlikte kahve içtik. Oradan Waterbury'e gittim. Waterbury güzel bir yerdir, büyük bir saat kenti. Ünlü Waterbury saatleri orada üretilir. Epey mal sattım orada. Sonra ver elini Boston. Bilirsiniz. Boston Amerikan devriminin beşiğidir. Orası da güzeldir. Massachusetts'de bir iki yere daha uğradım. Sonrasında Portland ve Bangor'a geçtim ve sonra doğru eve!</p> <p>Biff: Amanın! Bir gün seninle ben de gelmek isterim, baba.</p> <p>Willy: Yaz gelince hemen.</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Positive Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Positive Politeness</p>	<p>Willy: Evet, yola çıktım ve kuzeye Providence'a gittim. Belediye başkanıyla karşılaştım.</p> <p>Biff: Providence'ın Belediye Başkanı!</p> <p>Willy: Otelin lobisinde oturuyordu.</p> <p>Biff: Ne dedi?</p> <p>Willy: "Günaydın" dedi. Ben, "Güzel bir şehre sahipsiniz, belediye başkanı" dedim. Sonra benimle kahve içti. Ardından ben Waterbury'e gittim. Waterbury hoş bir şehir. Büyük saat şehri, ünlü Waterbury saati. Orada iyi bir fiyata sattım. Sonra Boston – Boston ihtilalin beşiğidir. Güzel bir şehir. Massachusetts'de birkaç şehir ve Portland, Bangor sonra doğruca ev.</p> <p>Biff: Vay canına, bir gün seninle gelmek isterim, baba.</p> <p>Willy: Yaz gelince.</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Positive Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Positive Politeness</p>	<p>Willy: Bir defa yola çıkınca Providence'a kadar gittim. Belediye reisi ile tanıştım.</p> <p>Biff: Providence belediye reisi ile ha?</p> <p>Willy: Otelin salonunda oturuyordu.</p> <p>Biff: Ne dedi?</p> <p>Willy: "Merhaba" dedi. "Doğrusu şehrinize diyecek yok bay reis" dedim. Waterbury güzel şehirdir, büyük bir saat şehridir – meşhur Waterbury saatinin yapıldığı yer. Orada epeyce mal sattım. Sonra Boston'a – Boston Amerikan İhtilalinin beşiğidir. Orası da güzel şehirdir. Massachusetts'de bir iki şehre daha uğradım. Oradan Portland ile Bangor'a geçtim. Oradan da doğru buraya geldim.</p> <p>Biff: Ay, bir gün ben de seninle gidebilsem baba.</p> <p>Willy: Yaz gelir gelmez.</p>	<p>Field: Symmetrical-Intimate-Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Son to Father</p> <p>Coder 1: Positive Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Positive Politeness</p>

Source Text	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>9) Biff: Did you see the new football I got?</p> <p>Willy: (examining the ball) Where'd you get a new ball?</p> <p>Biff: The coach told me to practice my passing.</p> <p>Willy: That so? And he gave you the ball, heh?</p> <p>Biff: Well, I borrowed it from the locker room. (He laughs confidentially)</p> <p>Willy to Happy: (laughing with him at the theft) I want you to return that.</p> <p>Happy: I told you he wouldn't like it!</p> <p>Biff: (Angrily) Well, I'm bringing it back! (23)</p>	<p>Field: Asymmetrical-Intimate: Showing sympathy by laughing Redressed Want,</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son,</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Biff: Yeni topumu gördün mü?</p> <p>Willy: (Topu inceler) Yeni ha? Nereden buldun?</p> <p>Biff: Koçumuz pas çalışmalarını yapmamı istedi.</p> <p>Willy: Ya, demek öyle! Topu sana verdi ha?</p> <p>Biff: Şey, malzeme odasından ödünç aldım. (Sinsi sinsi güler)</p> <p>Willy: (Bu hırsızlık onu da güldürür) Onu geri vereceksin.</p> <p>Happy: Razi olmayacağını söylememiş miydin?</p> <p>Biff: (Kızgın) Ama geri götürüleceğim!</p>	<p>Field: Asymmetrical-Intimate, Showing sympathy by laughing Direct order,</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son</p> <p>Coder 1: Bald on record</p> <p>Coder 2: Bald on record</p> <p>Coder 3: Bald on record</p>	<p>Biff: Yeni aldığım futbol topunu gördün mü?</p> <p>Willy: (Topu kontrol eder) Nereden aldın onu?</p> <p>Biff: Koç paslara daha fazla çalışmamı söyledi.</p> <p>Willy: Öyle mi? Sana da topu verdi, ha?</p> <p>Biff: Tamam, soyunma odasından ödünç aldım. (Gizlice güler)</p> <p>Willy: (Biff'le birlikte hırsızlığa güler) Onu geri götürmeni istiyorum.</p> <p>Biff: (Sinirlice) Peki, geri götürüyorum.</p>	<p>Field: Asymmetrical-Intimate, Showing sympathy by laughing Redressed Want ,</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son,</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Biff: Yeni topumu gördün mü?</p> <p>Willy: (Topu gözden geçirir) Yeni top nerede buldun?</p> <p>Biff: Antrenör paslara çalışayım diye verdi.</p> <p>Willy: Öyle mi? Demek topu sana verdi?</p> <p>Biff: Öyle gibi bir şey; malzemenin durduğu odadan aldım. (Bir sır söylemiş gibi güler).</p> <p>Willy: (Bu hırsızlığa onunla güler) Onu götürüp geri vereceksin.</p> <p>Happy: Ben sana razı olmaz demedim mi?</p> <p>Biff: (Kızgın) Peki, geri götürüyorum işte.</p>	<p>Field: Asymmetrical-Intimate, Showing sympathy by laughing Direct order</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Father to Son</p> <p>Coder 1: Bald on record</p> <p>Coder 2: Bald on record</p> <p>Coder 3: Bald on record</p>

SOURCE TEXT	Register Analysis	Aytuğ İz'at – Y. Emre İz'at 2010	Register Analysis	Müge Ayşe Saraç 1994	Register Analysis	Orhan Burian 1952	Register Analysis
<p>10-11) Stanley: Geez, how'd ya know?</p> <p>Happy: I got radar or something. [Staring directly at her profile] Oooooooo . . . Stanley.</p> <p>Stanley: I think that's for you, Mr. Loman.</p> <p>Happy: Look at that mouth. Oh, God. And the binoculars.</p> <p>Stanley: Geez, you got a life, Mr. Loman.</p> <p>Happy: Wait on her.</p> <p>Stanley: (going to the girl's table) Would you like a menu, ma'am?</p> <p>Girl: I'm expecting someone, but I'd like a-</p> <p>Happy : Why don't you bring her- excuse me, miss, do you mind? I sell champagne, and I'd like you to try my brand.(79)</p> <p>Girl: That's awfully nice of you.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Stanley: Amanın, nasıl bildiniz?</p> <p>Happy: Radar gibi bir şeyim var. (Kızı profilden dikizlemektedir) Oooooo... Stanley.</p> <p>Stanley: Sanırım tam size göre Bay Loman.</p> <p>Happy: Şu ağza bak. Aman Tanrım. Ve şu dürbünler.</p> <p>Stanley: Amanın, yaşadınız Bay Loman.</p> <p>Happy: Ona servis yap.</p> <p>Stanley: (Kızın masasına gider) Menü ister miydiniz, hanımefendi?</p> <p>Kız: Birini bekliyorum, ama şey alabilirim...</p> <p>Happy: Neden ona şey getirmiyorsun.. Affedersiniz bayan, izin verir misiniz? Şampanya satarım da, sizin benim markamdan tatmanızı arzu ettim.</p> <p>Kız: Ne kadar naziksiniz.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Stanley: Vay be, nasıl bildiniz?</p> <p>Happy: Radarım veya onun gibi bir şeyim var. (Doğrudan gözlerini kıza dikerek) Ooooo Stanley.</p> <p>Stanley: Sanırım bu sizin için Mr. Loman.</p> <p>Happy: Şu ağza bak. Off, Allahım. Ve dürbün.</p> <p>Stanley: Vay be canlandınız, Mr. Loman.</p> <p>Happy: Ona servis yap.</p> <p>Stanley: (kızın masasına giderek) Menü ister misiniz, bayan?</p> <p>Kız: Birisini bekliyorum, ama şey isteyebilirim, bir-</p> <p>Happy: Neden ona şampanya getirmiyorsun? Özür dilerim bayan izin verir misiniz? Şampanya satıyorum ve benim sattığım markayı denemenizi rica edeceğim.</p> <p>Kız: Çok naziksiniz.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>	<p>Stanley: Vay canına, nasıl bildiniz?</p> <p>Happy: Ben de radar mı bir şey olacak! (Gözünü dikip kıza yandan bakar.) Ooooo0. Stanley!</p> <p>Stanley: Bu tam size göre. Mister Loman.</p> <p>Happy: Şu ağza bak! Öf bel! Ya o gözler!</p> <p>Stanley: Aman efendim aman, daha gençsin canına kıyma, Mister Loman!</p> <p>Happy: Hizmetine git, bakalım.</p> <p>Stanley: <i>kızın masasına gider.</i>- Tarifeyi getireyim mi Bayan!</p> <p>Kız: Birini bekliyorum, ama bir...</p> <p>Happy: Ne diye buraya getirmiyorsun. Affedersiniz, Bayan, itiraz etmezseniz? Ben şampanya satarım, bizim markayı denerseniz memnun olurum.</p> <p>Kız: Çok naziksiniz, teşekkür ederim.</p>	<p>Field: Symmetrical-Distant, Formal Request</p> <p>Mode: Written to be Spoken</p> <p>Tenor: Two Newly Met People</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Positive Politeness</p> <p>Coder 3: Negative Politeness</p> <p>Coder 1: Negative Politeness</p> <p>Coder 2: Negative Politeness</p> <p>Coder 3: Negative Politeness</p>

CURRICULUM VITAE

Personal Information

Surname, Name : Sariaslan, Kadir
Nationality : T.C.

Education

Degree	School	Graduation Date
Master's Degree	Çanakkale 18 Mart University	2015
Bachelor's Degree	Atatürk University	2008
High School	Cumhuriyet Foreign Language High School	2003

Work Experience

Year	Place	Position
2009-Halen	Yalova University	Lecturor

Foreign Languages

İngilizce, Almanca

Publications

- Sariaslan, K. (2018). Intertextual Relations Between Yevgeny Zamyatin's We and George Orwell's Nineteen Eighty-Four. *Researcher Social Science Studies*, 2(1), 288-301.
- Sariaslan, K. (2018). The Translation Process of Politeness Theory Strategies in Address Terms and Indirect Speech Acts within the Example of Ernest Hemingway's a Farewell to Arms. *The Journal of Academic Social Science*, 6(65), 566-577.
- Sariaslan, K., and İşisağ, K. U. (2020). An Expository Study on the Translation Processes of Politeness Strategies through Register Analysis. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, (21), 949-966. DOI: 10.29000/rumelide.843463.



GAZİLİ OLMAK AYRICALIKTIR..

