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MASTER'S THESIS

JANE AUSTEN IN TURKISH CONTEXT: A CRITICAL STUDY OF RE/TRANSLATIONS AND THEIR RECEPTION

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DECLARATION

I hereby declare that this master's thesis titled as **"Jane Austen in Turkish Context: A Critical Study of Re/Translations and Their Reception"** has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resourses in the reference list. I verify all these with my honour.

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ABSTRACT

Master's Thesis

Jane Austen in Turkish Context: A Critical Study on Re/translations and Their Reception

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This study aims to problematize the role of translations-retranslations in the reception of Jane Austen (1775-1817) in Turkey. For this purpose, a database of all translations-retranslations made from the Austen corpus into Turkish between 1900 and 2012 was created. A review of academic works on Austen and her works has revealed that although there was a substantial body of research on the literary aspects of Austen's works especially in the Anglo-Saxon world, the studies on the translations of the Austen oeuvre were limited. One common point these works on Austen translations into various languages agreed on was that especially the early translations of Austen's novels into these languages manipulated the original works, and the main effect was to contribute to the image of Austen as a "romance writer" rather than a significant literary figure. Additionally, there is discussion of the reasons that may have lead to the emergence of retranslations such as the release of new film/TV adaptations or the competing repertoires in Turkey offering different options. To explore how the translations and retranslations of Austen affected her reception in Turkey, a paratextual analysis of the advertisements, introductory texts/reviews and book covers was carried out and the first five translation-retranslations of *Pride and Prejudice* (1813) were analyzed comparatively in the case study. These analyses are used to present the argument that the reception of Jane Austen has been shaped by the multiple planning efforts of the Translation Bureau and the

private publishing houses through translations-retranslations and their presentations.

Keywords: Jane Austen, Turkey, *Pride and Prejudice*, Retranslation, Reception, Culture Repertoire, Paratextual Analysis

ÖZET

Yüksek Lisans Tezi

Türkiye'de Jane Austen: Çeviri, Yeniden Çeviri ve Alımlama Üzerine Eleştirel Bir İnceleme

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Bu çalışma Jane Austen'ın (1775-1817) alımlanmasında çeviri-yeniden çevirilerin oynadığı rolü sorunsallaştırmayı amaçlamaktadır. Bu amaçla, Austen külliyatından Türkçeye 1900 ile 2012 arasında yapılan tüm çeviri-yeniden çevirilerin veri tabanı hazırlanmıştır. Austen ve eserleri hakkındaki akademik çalışmalar üzerine yapılan inceleme, Austen'ın eserlerinin edebi yönleri üzerine, özellikle de Anglo-Sakson dünyasında çok sayıda çalışma olsa da Austen çevirileri üzerine olan çalışmaların sınırlı sayıda olduğunu göstermiştir. Austen'ın çeşitli dillere çevirileri üzerine yapılan bu çalışmaların üzerinde fikir birliğine vardığı bir nokta, Austen'ın romanlarının bu dillere yapılan özellikle en eski çevirilerinin orijinal eserleri manipüle ettiği ve bunun Austen'ın önemli bir edebi figür imajına değil de "aşk kitapları yazarı" imajına katkıda bulunduğudur. Ayrıca, yeniden çevirilerin ortaya çıkmasına yol açan, yeni film/TV adaptasyonları veya Türkiye'de farklı seçenekler sunan rakip repertuarlar gibi nedenler tartışılmıştır. Çeviri-yeniden çevirilerin Austen'ın Türkiye'de alımlanmasını nasıl etkilediğini araştırmak için, reklamlar, tanıtıcı metinler/incelemeler ve ön kapaklar üzerine bir yan-metinsel çalışma yürütülmüş ve *Pride and Prejudice* (1813)'ın ilk beş çeviri-yeniden çevirisi karşılaştırmalı olarak analiz edilmiştir. Bu analizler, Türkiye'de Austen alımlanmasının, Tercüme Bürosu ve özel yayınevlerinin çeşitli planlama çabalarıyla, çeviriler-yeniden çeviriler ve bunların sunuş şekilleri yoluyla biçimlendiğini öne sürmekte kullanılmıştır.

Anahtar kelimeler: Jane Austen, Türkiye, *Pride and Prejudice,* Yeniden çeviri, Alımlama, Kültür Repertuarı, Kültür Planlama, Yan-metinsel Analiz

JANE AUSTEN IN TURKISH CONTEXT: A CRITICAL STUDY ON RE/TRANSLATIONS AND THEIR RECEPTION

CONTENTS

ABBREVIATIONS

RH	Retranslation Hypothesis
DTS	Descriptive Translation Studies
FID	Free İndirect Discourse

LIST OF TABLE

LIST OF FIGURES

LIST OF APPENDICES

INTRODUCTION

> I could no more write a [historic] romance than an epic poem. I could not sit seriously down to write a serious romance under any other motive than to save my life; and if it were indispensable for me to keep it up and never relax into laughing at myself or other people, I am sure I should be hung before I had finished the first chapter. No, I must keep to my own style and go on in my own way; and though I may never succeed again in that, I am convinced that I should totally fail in any other. (Jane Austen in a letter to Mr.Clarke in Austen-Leigh, 1871:117)

In her short life, Jane Austen (1775-1817), wrote six complete novels, namely *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816), *Persuasion* (1818) and *Northanger Abbey* (1818) and this small oeuvre has enjoyed an increasing popularity over the years. Her novels are considered to be among the most frequently read books in English (Jenkyns, 2007: preface; Steward, 1968: 128). Being such a popular author, numerous academic studies on Austen and her works have been produced by scholars of literature throughout the world (e.g. Babb, 1962; Mudrick, 1952; Babb, 1962; Lascelles, 1968; Butler, 1975; Craik 1986; Tanner, 1986; Cossy and Saglia, 2005; Jenkyns, 2007; Hogan and Brodey, 2008; Romero Sanchez, 2008 and Cossy, 2010). These works demonstrate that there has been a general dichotomy regarding Austen's literary status: one being the popular authoress of love stories and the other being a canonical writer. Some of these works explore the role of translations and retranslations in producing this dichotomy and in enhancing the former (e.g. Cossy and Saglia, 2005; Cossy, 2010).

Although more limited in number and in the range of topics, various scholarly studies on Austen and on her works have also been carried out in Turkey beginning from the 1980s. Most of these studies focus on the literary aspects of Austen's novels (e.g. Taner, 1988; Ungan, 1991; Toplu, 1995; Tarba Ceylan, 2004) and there are also a small number of studies[1] on the translations of Austen into Turkish. In one of these studies, Hale Bilek Kaya analyzes the translational norms for three different retranslations of *Pride and Prejudice* in her MA thesis entitled *A Source Text Analysis and Translator Decisions through Three Different Turkish Translations of*

[1] To my knowledge there are 3 studies on translations of Austen in Turkey as will be discussed in detail in Chapter I.

Jane Austen`s Pride and Prejudice (2006). On the other hand, Rana Tekcan problematizes the reception of Austen in Turkey and the role of translations and their paratexts in this reception in two articles entitled "Jane Austen in.Turkey" and "Notes on a Turkish edition of *Pride and Prejudice*: an Editor's Perspective" (Tekcan, 2008a & 2008b). Tekcan argues that Nihal Yeğinobalı's translation-retranslations were influential in presenting Austen as a writer of romances to Turkish readers (ibid.).

The present thesis also aims to problematize the role of translation-retranslations in the reception of Austen in Turkey from 1900 until 2012. It includes a paratextual analysis of Austen translation-retranslations in Turkey and a textual analysis covering all translation-retranslations of *Pride and Prejudice* until 2000 in order to explore the role of translations-retranslations in the reception of Austen. The paratextual analysis, which includes the titles, front covers, advertisements and introductory texts/ reviews of these translations-retranslations, aims to problematize the way in which Austen is presented to the Turkish audience by publishers and how they shaped the reception of Austen in Turkey in different time periods. As will be discussed in Chapter Two, this study claims that these paratexts may have been influential in the reception of Austen as a writer of romantic stories until the 1980s, when the emphasis changed and they started to portray her as an important realist author[2].

Similarly, the comparative textual analysis of translation-retranslations of *Pride and Prejudice* into Turkish until 2000 will be carried out with the aim of exploring the strategies of the translator-retranslators and the role of these strategies in the reception of Austen in Turkey. It will be argued in Chapter Three that the first translation and to a lesser degree the first retranslation emphasized the romantic aspects of the novel, thus contributing to the reception of Austen as a "romance writer", whereas the later retranslations aimed to convey at least some of the Austen's stylistic features.

When analyzing the retranslations of the novels and their reception in Turkey, some more general questions on the "retranslation hypothesis" (RH) (Berman, 1990: 1-7, Gambier, 1994: 415, Paloposki and Koskinen, 2004: 1), which regards

[2] The introductory texts/reviews, which seem to acknowledge the canonical status of Austen beginning from the at least 1950s, are an exception to this trend as will be discussed in Chapter II.

retranslations as works that are in a linear improvement trend from the domesticating first translations towards foreignizing retranslations, will also be problematized for Austen's retranslations.

Translations and retranslations of Austen's works into various other languages have been produced from the early 19th century[3], and the translations and retranslations of Austen's works into Turkish have been introduced to the Turkish "culture repertoire" (Even-Zohar, 2002b: 166) since 1900. The first translation I could find was an incomplete version of *Sense and Sensibility* (1811) by Elif Rasime and was serialized in *Hanımlara Mahsus Gazete* (1895-1908), which was a gazette for female readers. The second Turkish translation from Austen into Turkish was published 45 years later in 1945. Şehnaz Tahir Gürçağlar argues that the 1940s was a period in which there began "a rise in the number of works translated from English and American literatures" (Tahir Gürçağlar, 2008: 168), whereas "the preferred source literature and language for translation was French" in the previous decades (ibid.: 153). This trend may have been influential in the production of the second translation from Austen's novels in 1945, and from this time on, every decade witnessed at least one new translation, retranslation or reedition. Between 1900 and 2012, 85 translations/retranslations/reeditions of the Austen oeuvre were published in Turkey, 58 of them being produced after the 2000s. This study has revealed that an important reason for the increase in the number of translations-retranslations-reeditions during this time is the increasing TV and film adaptations in this period.

Pride and Prejudice is the novel for which the greatest number of translation-retranslations-reeditions has been produced in Turkey, a total of 47 retranslations-reeditions were produced for *Pride and Prejudice*. 28 translators in total have produced translations or retranslations of Austen's novels into Turkish and the number of translators who worked on *Pride and Prejudice* is 18. Since this novel is the most frequently translated among Austen's novels, it was chosen as the case study in this thesis.

In Chapter One, a review on the scholarly studies on Austen and her works in the world and in Turkey will be carried out. The social context of Austen's novels and reasons for the choice of love and marriage as main themes will be discussed.

[3] The earliest translation of a novel of Austen I encountered, is a translation of *Pride and Prejudice* into French in 1813 (Cossy and Saglia 2005:169).

The reception of Austen in the Anglo-Saxon world and in other parts of the world based on academic studies made on her will be explicated in detail in order to provide a general context for Austen's reception in the world. Additionally, a list of all translations-retranslations-reeditions of the Austen corpus translated into Turkish between 1900 and 2012 and a separate list for all *Pride and Prejudice* translations into Turkish published between 1945 and 2012 will be presented in this chapter. The lists will be analyzed according to the frequency of translations within different time periods, their translators, book titles, publishers and series under which they were published. I will argue that certain Turkish book and series titles were effective in promoting the reception of Austen as a writer of simple love stories in Turkey. Reasons for the increased frequency of translations-retranslations-reeditions in certain periods will also be sought. A list of TV and film adaptations of Austen's works in English between 1940 and 2012 will be analyzed in order to show the parallelism between the filmography and the translations-retranslations-reeditions of Austen's novels.

The theoretical and methodological framework of the present study will also be described in the last part of Chapter One. The theoretical framemork will comprise of concepts concerning "retranslations" and "culture repertoire" (Even-Zohar, 2002b). There will be a discussion of issues including the reasons for and the impact of the retranslations, the reasons for variations in frequency and periodicity of retranslations, and the causes of the increase in the receptivity of a culture for retranslations in certain periods. "Culture planning", "culture repertoire", "options" and "agents" are concepts that will be included in the theoretical framework. In the course of this study, the role played by various activities of culture planning and by competing (and sometimes conflicting) repertoires in Turkey, in which different agents offer different options, will also be explored.

In Chapter Two and Three, paratexts (Genette, 1997:1), norms (Toury, 1995:53-72) and interviews will be employed as methods of the present thesis. The reception of Austen in Turkey through the selected paratexts of translations will be problematized in Chapter 2. Three different sets of paratexts will be analyzed in this chapter and these are: 1) The advertisements of the translations-retranslations-reeditions of Austen's novels into Turkish beginning from the year of the publication

of the first Austen translation in 1900, 2) Introductory texts and reviews of the Austen translations-retranslations-reeditions in Turkish, 3) Front covers of *Pride and Prejudice* translation-retranslations into Turkish. The first two sets of paratexts will form the epitextual analysis of the reception of Austen in Turkey while the third set will constitute the peritextual analysis. With these analyses, it is aimed to discover how Austen and her works are presented to the Turkish audience by the publishers and by the critics. The images of Austen as a writer of love stories created by these paratexts will be considered in comparison with her status as a canonical writer in the contemporary academic works.

The first translation and the first four retranslations of *Pride and Prejudice* have been chosen as the case study of this thesis and the textual analysis on these five translations will be carried out in Chapter Three. These five were chosen because although there was an increase in retranslations after the 2000s, these were the only translation-retranslations made between 1945 and 2000. The translation-retranslations in the case study are *Altın Halka* (1945, by Şencan Kitabevi) translated by G. Suveren, *Aşk mı Gurur mu?* (1947, by Rafet Zaimler Kitabevi) translated by Güzin Güral, *Gurur ve Aşk* (1950, by MEB) translated by Beria Okan Özoran, *Aşk ve Gurur* (1968, by Altın Kitaplar) translated by Nihal Yeğinobalı and *Aşk ve Gurur* (1972, by Hayat Neşriyat) translated by Suna Asımgil. In Chapter Three, first, the features of the literary style of Austen will be explored. These features, which are use of irony, ways of addressing people indicative of good manners, use of passive voice and free indirect discourse, will be employed to compare the translators' and retranslators' strategies and the reasons for and the effects of these strategies will be discussed.

CHAPTER ONE

COLLECTING THE BITS OF IVORY

In a famous letter, Austen describes her work as "the little bit (two inches wide) of ivory on which I work with so fine a brush, as produces little effect after much labour" (Austen-Leigh, 1871: 155). She refers to the confined social context in her novels by this "little bit of ivory". Did her work really produce so little effect and lead to a small number of academic works? In which ways and to what extent have her works been studied in the world and in Turkey? This chapter will first attempt to present an answer to these questions. Secondly, the list of Austen's translations into Turkish, which I have compiled from various sources, will be analyzed critically including the Austen translators and publishers in Turkey. A separate part will be devoted to *Pride and Prejudice* (1813), because this study aims to analyze this novel's first translation into Turkish and the succeeding four retranslations as a case study. The final part of this chapter will describe the theoretical and methodological framework of the thesis.

1.1. LITERATURE REVIEW FOR AUSTEN OEUVRE

1.1.1. Academic Works on Austen Oeuvre

Jane Austen's novels have served as an important subject mainly for many scholars of literature in the world. There have also been academic studies carried out by scholars of translation, but these are significantly fewer than those by scholars of literature. I have employed the web sites of Library of Congress and British Library in researching the academic works on Austen Oeuvre in the world, mainly in the Anglo-American countries. For the studies in Turkey, I have compiled a list of graduate works as a result of my research in the catalogues of the National Dissertation Center of the Council for Higher Education and by researching the web sites of the universities and libraries. The list includes scholarly studies carried out both on Jane Austen as a writer, and on her novels. (See Appendix 1)

1.1.1.1. Literary Studies on Austen Oeuvre

A list of 1652 entries is found for "Jane Austen" in the web site of Library of Congress.[4] Of these entries, 1537 are books, 72 are web pages, 19 are audio sources, 17 are films/videos, 5 are periodicals, 2 are manuscripts/mixed materials, 2 are music scores, 1 is in the category photograph/prints/drawings, 1 is in the category software/e-music and 1 is a map. Of the 1537 books listed, Jane Austen is the author of 452, which consist of her juvenilia, her novels, her letters, and compilations of her sayings on certain issues. The remaining 1085 books come from 660 different contributors, although there are some reprints among them. Of these 1085 books, the earliest is *A Memoir of Jane Austen* by James Edward Austen-Leigh, her nephew published in 1870.

Similarly, a search for "Jane Austen" in the on-line catalogues of the British Library returns 642 entries[5]. 594 entries among these are books; 60 are by Austen herself, the remaining 534 are by 18 different contributors. The oldest book in this list is also Austen-Leigh's *A Memoir of Jane Austen* (1871), a reprint of the same book in the Library of Congress catalogue. There is one study from a Turkish author, Murat Seçkin, entitled *Reading Texts in Jane Austen's Northanger Abbey, Pride and Prejudice and Persuasion* (2002). There are also 7 articles (the oldest article is an anonymous article extracted from the "Atlantic Monthly" of Feb. 1863), 4 journals and 3 theses in the catalogue of the British Library.

Most of the books found in The Library of Congress and The British Library appear to be books on Austen as an author, and on her literary style. The topic range of these works is vast but to give some examples, it can be said that these numerous studies range from guidebooks for reading Jane Austen[6] to studies on her literary style[7], from her novels' relations with the social context[8] to collections of critical essays[9]. This research in the on-line catalogues of The Library of Congress and The

[4] Search date was 27th February ,2012.
[5] Search date was 27th February, 2012.
[6] For example, *Jane Austen for Dummies* (Hoboken, N.J. : John Wiley, c2006) by Joan Klingel Ray
[7] For example, *Jane Austen's novels: The fabric of Dialogue* (Ohio State University Press, 1962) by Howard Babb
[8] For example, *Jane Austen: her concept of Social Life* (New Delhi: S.Chand 1981) by Sushila Singh
[9] For example, *Critical Essays on Jane Austen* (London: Routledge and Kegan Paul, 1968) edited by B.C. Southam

British Library has revealed that Austen has been the subject of many studies in Anglo-American countries.

The number and range of studies on Austen in the Anglo-Saxon world is summarized by Jack Lynch in his introduction to Bonnie Blackwell's article entitled "Jane Austen: The Critical Reception" as follows:

> *Although Austen was little known in her lifetime, shortly after her death her critical ascent began: in 1830 the Edinburgh Review acknowledged that "Miss Austen has never been so popular as she deserved to be," and each succeeding generation has worked to compensate for that early oversight. Today an entire critical industry is devoted to explicating Austen's small canon. A typical year now sees the publication of more than 150 articles and fifteen critical books on Austen's life and works, and every critic who discusses the English novel as a genre has to account for her achievement. She has therefore played a part in virtually every wave of literary criticism. She has been subjected to New Critical investigations of irony; she has been put on the couch by Freudians; she has been critiqued for her class consciousness by Marxists; she has been interrogated by disciples of feminism, queer studies, and gender studies. (Lynch in Blackwell, 2010:37).*

In the Anglo-Saxon world, by 1975 her place as a significant author of English literature appears to be well-established; Bonnie Blackwell notes that "by the date of publication of Marilyn Butler's *Jane Austen and the War of Ideas* (1975), Austen's ascension to the great pantheon of British writers, once contentious, was no longer controversial" (Blackwell, 2010: 44). Similarly, Wendy Ann Craik argued in 1986 that Jane Austen had been accepted by then as a writer who made her artistic choices deliberately and it was "no longer necessary to defend Jane Austen from the charge that she achieved her art unconsciously and that in Henry James's celebrated phrase she was not much more than "intrinsic and charming" (Craik, 1986:1).

Beginning with her contemporary critics, Austen's works seem to be criticized mainly for the limitations of the environment and subject matter, and the absence of any political or historical events of the time in her novels (Blackwell, 2010: 38, Marilyn Butler quoted in Blackwell, 2010: 44, Esmé Wingfield-Stratford quoted in Tanner, 1986: 4; David Aers quoted in Tanner 1986: 5, Ralph Waldo Emerson quoted in Tanner 1986: 9, Ian Watt 1963: 2). On the other hand, this limited environment and subject matter have been defended by others. For example, Ian Watt states "that Jane Austen chose limited subjects does not, of course, mean that she did not take her art very seriously; and a good many of her contemporary writers were well aware how she mastered it." (Watt 1963: 3)

Similarly, Richard Jenkyns, in his book entitled *A Fine Brush on Ivory: An Appreciation of Jane Austen,* argues that Austen is usually considered to be "a conservative genius, a writer who brought unusual refinement and perception to conventional forms and themes" (Jenkyns, 2007: 34). He furthers his argument by saying that despite the simple the theme of her novels, which is a girl meeting a boy, and their marriage,

> *Part of her effect lies in the counterpoint between the archetypal simplicity of the underlying pattern and the sophistication of what is built upon it. A sense of the archetype's simplicity may also help us to appreciate the subtlety with which she varies the basic pattern. These are variations of both form and ethos, indeed part of her art, at its most assured, is to use formal variation as a means of making ethos. (ibid. 34)*

In a similar vein, Tony Tanner, in his book entitled *Jane Austen,* rejects the idea that there is a need to broaden the social context of a novel to make it more successful, and justifies his argument by giving an example from another famous author, Charlotte Bronte as follows: "It is generally agreed that Charlotte Brontë's attempt to broaden the landscape of her novel, to provide a larger social context for the love stories, in many ways did not succeed nor did it make the novel more successful than, say Jane Eyre." (Tanner, 1986: 7)

Tanner asserts that Austen's novels do more than simply accept the social status quo without questioning it, and states that, "Jane Austen's novels do not 'perennialise society: they problematise it" (ibid. 12). Blackwell names other critics challenging the view that Austen's novels are not concerned with the social realities of her time, such as Raymond Williams' Marxist reading of Austen's novels, drawing attention to the parallelism "between the personal world of Austen's courtship novels and the real-life concerns of Regency England" (Blackwell, 2010: 45).

As stated before, the studies on Austen's novels are numerous in the Anglo-Saxon world. As a result, Austen appears to be accepted today as a canonical writer for the Anglophone readers. In her article entitled "Why Austen cannot be a "classique" in French: New Directions in the French Reception of Austen" (2010), Valery Cossy explains the current status of Austen for the Anglophone readers, stating that "In the English-speaking world, Austen is simultaneously a canonical and a popular author, a master ironist and an innovative novelist, something like a national monument with a global recognition" (Cossy, 2010).

In Turkey, the studies on Jane Austen seem to be confined to graduate studies and book chapters. My research has shown that the number of graduate studies made on Jane Austen amounts to twenty[10], the majority, thirteen, by scholars of literature[11]. The first two studies were carried out in 1988. The number of studies on Austen in Turkey is lower than the number of studies in the Anglo American countries. Also, the beginning date of the studies in Turkey is about a century later than that in the Anglo-American countries. This may be due to the rather late foundation of English and American Literature Departments in the universities in Turkey.[12]

After reading some of these studies whose titles suggested that they would offer information on the social context of Austen's novels, I found that the common point is that they point out the causes of the misconceptions about Austen's works; they argue that although 'marriage' seems to be the main theme in Austen's novels, they are not simple love stories. These studies argue that Austen uses this theme because marriage was an important concept in the lives of women at the time; and Austen is critical of society, demonstrating the faulty conception of marriage that existed in her time.

One of the studies that problematizes Austen's works in the social context of the time she lived in, is entitled " 'Sıradan' Kadınların Yazarı Jane Austen" [The Author of "Ordinary" Women] by Deniz Tarba Ceylan in *Kadınlar Dile Düşünce* (2004). In this study, Tarba Ceylan argues that, on one hand, Austen fulfils all the fictional and literary necessities of the period, such as rewarding the good and punishing the rebels, but on the other hand, she demonstrates an objective and critical point of view colored by irony. Tarba Ceylan claims that Austen is distinguished

[10] The graduate studies were found in the website of the Dissertation Center of the Council for Higher Education http://tez2.yok.gov.tr on September 23rd, 2012.

[11] *Control of the Readers in Jane Austen's Novels Emma and Sense and Sensibility*(2003) by Gökçen Erdoğan, *A Bahtinian Analysis of the Author-heroine Relationship in Jane Austen's Pride and Prejudice and Kate Chopin's The Awakening* (2000) by Nil Korkut and *An Analysis of Appropriateness of Couples through Conversation in Jane Austen's Pride and Prejudice*(2002) by İlkay Yatağan are the titles of some of these studies. For the complete list see Appendix 1.

[12] The date of the foundation of the English Literature Department of İstanbul University is given as late 1930s and that of the Ankara University is given as 1936 in their websites. It is also told in the website of Ankara University that it is the second department after that of İstanbul University. I was not able to find the foundation date of the American Literature Department of İstanbul University but the foundation date of the American Literature Department of Ankara University is given as 1957 in its website and it is also told that the first faculty members specialized in this field were educated in this department.

among her contemporaries because she both represents the tradition, and carries a creative and transformative novelty (Tarba Ceylan, 2004: 105).

Similar to Tarba Ceylan, in her book *İngiliz Edebiyatı Tarihi III* (1991), Mina Urgan states that Jane Austen writes about the ordinary lives of ordinary people. Urgan asserts that the reason for this restriction is the desire to deal only with people she knew well and could observe very closely. However, according to Urgan, this limited environment is processed with so much efficiency in her novels that these bits of ivory were turned into masterpieces (Urgan, 1991: 152). Urgan asserts that rather than the passionate, it is the logical relationships between men and women which are desired in Austen's novels, and so seductive young men are shown to be dangerous in these works (ibid. 142). Urgan also says that Austen is not against the established order of her time, however, she uses irony whenever she wants to make a criticism (ibid. 140). According to Urgan, Austen points this irony even against herself in *Northanger Abbey* (1817), by saying that "we are all hastening together towards perfect happiness", and thus ridiculing happy endings.

The criticism in Austen's novels is also problematized in the doctoral thesis of B. Şebnem Toplu titled *Cultural materialism: Text and Context Relation in Jane Austen's Works* (1995). This study aims to interpret the novels of Austen from a "cultural materialist"[13] perspective by seeking a relationship between text and context. In the study, Toplu explains that Jane Austen's novels' contexts, although they do not deal with important issues of the time, such as the Napoleonic Wars, French Revolution and industrialization, are significant in the reconstruction of her work by the critic (Toplu, 1995: 1-2). Hence, Toplu's study makes a dissident reading of Austen's novels, and seeks to make a judgement about the degree to which the text was or was not complicit with the powers of the state. Toplu tackles dissidence against "the rich", "the more powerful" (i.e "the power elite), "the parental authority" and "arranged marriages" in the novels of Jane Austen. She also draws attention to Jane Austen's explicit dissent against writers of novels who despise novel as a genre, but nevertheless continue to write, in *Northanger Abbey*

[13] The cultural materialists are described in Toplu's thesis as those who consider a culture and its literary products as influenced by the material forces and relations of production in its own historical period, and are concerned with the subversive aspects of the literary texts when placed in the context of ideology of that particular era. (Toplu 1995:2)

(ibid.: 225). Hence, Toplu finds elements (especially in the evolution of the female characters in the later novels) that do not conform to the norms of the society of the time in Austen's novels.

In *Feminism and Social Scene in Jane Austen* (2007), Amina Yarar regards Austen as one of the few writers who adopted an irreverent attitude to the Romantic movement, a movement which expressed its passionate involvement with the landscape, in particular, the melancholic aspects of gothic ruins and the natural world in general, and she argues that Austen's detached, ironic style was an anti-thesis of the Romantic ideal (Yarar, 2007: 5-6). Yarar gives the reason why marriage was so important in Austen's novels as: "The aim of every young woman, it would seem, is to marry and marry well. The laws of primogeniture[14] effectively excluded women from inheriting property." (ibid.: 71). Thus marriage, which is also the main theme of simple romances, appeared to have a very significant role in the lives of women in Austen's time.

Similarly, in the *The Role Expectations of Women in Jane Austen's Time* (1988), Fatma Taner defends the materialistic aspect of Austen's novels against the critics who call these novels as 'novels of marriageableness'. Like Yarar, Taner asserts that marriage was the only option for women's self-definition (Taner, 1988: 105). A similar argument is presented by Arzu Baysal Karaduman in her MA thesis titled *The Reformed Heroine Tradition in Elizabeth Inchbald's "A Simple Story", Fanny Burney's "Evelina", Mary Wollstonecraft's "Mary: A Fiction and "The Wrongs of Women or, Maria: A Fragment" and Jane Austen's "Emma"* (1996). In this study, Baysal Karaduman argues that in the repressive and patriarchal society of Austen's time, "it would not be wrong to state that marriage which socially, legally, and economically forces women towards an unquestioning dependence on men, is the only accepted career for women of that time" (ibid.: 103). According to Baysal Akduman, female writers'[15] aim in highlighting the difficulties a woman may face if she does not conform to the rules of the society is "to teach the young generation how to get accustomed to society without totally abandoning genuine identity; and to

[14] "The right of primogeniture meant that all the land in the family was left only to the eldest son." (Yarar, 2007: 71)

[15] These are the female writers whose works she explores in her study: Elizabeth Inchbald, Fanny Burney, Mary Wollstonecraft and Jane Austen.

show them ways of life to which they are going to be introduced." (ibid.: 104). Thus, Baysal Karaduman acknowledges that the choice of marriage as a theme has an educative purpose, too.

Yet another graduate study is Elif Yeşilgül Akdeniz's MA thesis thesis entitled *Jane Austen'ın Pride and Prejudice ve Emma adlı Eserlerinde Kadın ve Evlilik Anlayışı* [*Comprehension of Woman and Marriage in Jane Austen's Pride and Prejudice and Emma*] (2007). Yeşilgül Akdeniz asserts that Austen chooses as her subject the perspectives of the laws and the society towards women and marriage, and the conditions which led women to marry (Yeşilgül Akdeniz, 2007: 53), and concludes that these conditions include economic conditions, the desire to improve one's social status in society, coherence in social status, and genuine love (ibid.: 54).

Finally, Özlem Baykara's MA thesis *Pride and Prejudice: A Guidebook for Marriage* (2004) argues that Austen criticizes society through the subject matter she chose, which is marriage. Baykara says that Austen's aim in *Pride and Prejudice* is to guide her readers to an "ideal matrimony", in which both spouses undergo a reformation and mature (Baykara, 2004: 2). She asserts that Austen demonstrates that the marriage for physical attraction, marriage for money status and marriage for love are dysfunctional when compared with "ideal matrimony" (ibid.). Baykara states that until recent years, Austen's novels were regarded as simply romantic stories, and she claims that Austen actually reveals her own concept of marriage through criticizing deficient marriages (ibid: 50).

The works discussed above argue that the marriage theme is employed as an important social reality, and a virtual necessity for women of the time. These studies demonstrate that marriage and female characters were used in Austen's novels as significant parts of the social context (the parts of the social context with which she was most familiar and could observe in detail) to criticize society through her use of irony or to educate the younger generation; her main purpose was not simply to tell love stories. According to these studies, on the one hand, there have been misunderstandings over the purpose of Austen's works, and on the other, she paved the way for a new literary era.

It can therefore be suggested that these studies in the Anglophone world and in Turkey demonstrate that there have been disagreement over the reasons regarding Austen's choice of subject. Furthmore, there are parallels between Turkey and the English-speaking world regarding her motives foer her subject matter and the mastery with which she processed this subject matter.

1.1.1.2. Studies on Translations of Austen Oeuvre

In the British Library catalogues, I found seven studies on translations of Austen's novels[16] (See Appendix 2). This is a small number compared to the number of general literary works on Jane Austen. Also, my research in the catalogues of the Library of Congress has revealed that there are six books which can also be grouped as studies on Austen's translations[17](See Appendix 2). Three of the entries in Library of Congress and British Library are common, so I found only ten different works on translations of Austen's novels.

It is clearly seen therefore that translations of Austen's novels have been neglected in comparison with literary studies on Austen and her novels. The works on Austen's translations include studies focused on French, German, Spanish and Dutch. The first study in the list was published in 1981, but all the other studies were published in or after 2005. The dates of these studies are much later those of the studies on Austen in the literature. Thus it wouldn't be wrong to suggest that the translations of Austen's novels have attracted the attention of scholars only recently. There are also some articles on translations of Austen into various languages that I have compiled, which will also be discussed below.

[16] The search was made in the on-line catalogues of British Library: http://explore.bl.uk/primo_library/libweb/action/search.do?dscnt=0&vl(10130439UI0)=sub&scp.scps=scope%3A%28BLCONTENT%29&tab=local_tab&dstmp=1330344172209&srt=rank&mode=Advanced&vl(1UIStartWith1)=contains&indx=1&tb=t&vl(41497491UI2)=any&vl(freeText0)=jane+austen&vid=BLVU1&fn=search&vl(freeText2)=&title2=2&frbg=&vl(10130438UI1)=title&ct=search&vl(1UIStartWith2)=contains&dum=true&vl(1UIStartWith0)=contains&vl(46690061UI3)=all_items&Submit=Search&vl(freeText1)= on February 27th, 2012.

[17] The search was made in the on-line catalogues of Library of Congress: http://www.loc.gov/search/?q=jane+austen&all=true on February 27th, 2012.

The comprehensive study about Austen translations by Valerie Cossy[18] and Diego Saglia is an article entitled "Translations" published as a chapter of the book *Jane Austen in Context* (2005). In this study, Cossy and Saglia describe how and when Austen translations emerged in Continental Europe. They note that translations into different languages on the continent took place at different times. While the first French translation of Austen's novels was published as early as 1813[19], the first Russian translation was not published until much later, 1967. Cossy and Saglia analyze translations of Austen's novels into French and German that were published in Switzerland. They draw attention to the "misapprehension and underestimation" (Cossy and Saglia, 2005: 170) of Austen, which still prevailed in the 2000s in France, and suggest that a significant reason for this is the influence of nineteenth century French translations of Austen. Cossy and Saglia argue that such translations were highly domesticated, and while a local variety of sentimentalism was introduced, Austen's characteristic humor was lost in the translations (ibid.).

Additionally, Cossy and Saglia claim that the earliest translations appearing in the *Bibliotheque Britanique*[20] were abridged (representing one third of the original) and the translators' aim in the translations seemed to be to form a didactic text. Cossy and Saglia state that in the translations, these first translators into French effaced some qualities which they thought were inappropriate for women, and their translations appeared to be essentially constructed from a male perspective (ibid.: 172). Moreover, Cossy and Saglia claim that the *Sense and Sensibility* translation by a very prolific Swiss novelist, Isabelle de Montelieu manipulated the original and transformed it into a sentimental novel[21], and inserted binary oppositions, which were either present to a much lesser degree or not at all in the original (ibid.: 174-175). According to Cossy and Saglia, Montelieu also added an "idyllic closure", which was a common characteristic of the Swiss sentimental novel at the time and which resolved all the moral and aesthetic elements of the plot by making additions

[18] Valerie Cossy also is the author of the book entitled *Jane Austen in Switzerland:a Study of the Early French Translations*(2006)
[19] This was a translation of *Pride and Prejudice* into French.
[20] A monthly journal of the sciences and the arts published in Geneva created at 1796, directed by Marc-Auguste Pictet and his brother Charles Pictet de Rochemont
[21] Cossy and Saglia note that there were vast differences between Montelieu's and Austen's conceptions of the sentimental novel. "Within the French context, the sentimental novel is in conflict with and is superseded by the realist novel" (Cossy and Saglia 2005:174), which was not the case with Austen, who combined a liberal sentimentalism and realism (ibid.: 174).

and changes to the original (ibid.: 176). Cossy and Saglia demonstrate that the first translations of Austen into German in Switzerland underwent similar processes such as domestication, omissions or manipulation into sentimental novel, and they argue that it is possible to detect the same trend in the early translations of Austen into other European languages such as Swedish and Danish (ibid.: 178-179).

The study on the reception of Austen in the French speaking world is furthered by Valerie Cossy in her article entitled "Why Austen cannot be a "classique" in French: New Directions in French Reception of Austen". In this article, Cossy reasserts that "the reception of Jane Austen's novels in the French-speaking world is that of a misunderstanding", by also making reference to the doctoral thesis of Lucile Trunel (Cossy, 2010). Cossy repeats that "the early and influential translations" could be at the root of this misunderstanding (ibid.). She notes that the critical reception of Austen's work in the nineteenth century can be grouped into two types of discourse: one being that of Philarète Chasles, who regards her works as novels of sentimentality for women, and the other being that of Leon Boucher, which evaluate these novels as "deserving notice", but ignores their sentimentality or the fact that they were written by a woman (ibid.). Cossy draws attention to the similarity of the dual-aspect of the early French reception to the current reception of Austen's works in the French-speaking world. According to Cossy, Austen is either presented as a popular, "trivial" sentimentalist in paperback, or as a "serious" but "dull" writer to the French-speaking readers (ibid.). The novels of Austen published by *La Pléiade*[22] constitute an example to the latter. Cossy argues that the translations and paratextual material (the introduction, the footnotes) of Austen's novels in La Pléiade, attempt to depict a canonical Austen by omitting gender, irony and humor, and by describing a conservative Austen presenting no challenges or criticism to the society in which she lived (ibid.).

The other two articles I want to discuss are published in *The Jane Austen Journal On-Line* (with the title *Persuasions*) published by the Jane Austen Society of North America. This journal has dedicated its Spring 2008 edition to "Global Jane

[22] Each volume of La Pléiade is published with supplementary materials provided by academics. "In the French-speaking world, a publication in La Pléiade constitutes the ultimate form of recognition for an author and a no less significant recognition for the academic specialists entrusted with his/her inclusion within the collection" (Cossy 2010).

Austen" and contains some articles on Austen translations[23]. The first article I will discuss is entitled "Jane Austen in Japan: "Good Mother" and "New Mother""[24]. In this study, Eleanor J. Hogan and Inger Sigrun Brodey elaborate on essays and fiction on Austen written by of two Japanese literary figures, namely Natsume Sōseki and Nagomi Yaeko. Sōseki is a Japanese scholar and novelist who was the "first ever to publish on Jane Austen in Japan" in 1907 (Hogan and Brodey, 2008)[25]. He was influential in making Austen known to the literary circles in Japan through his essays and through his "Thursday Night Meetings", in which he discussed literature with his disciples; some of his disciples later produced translations and adaptations of Austen's novels. The other figure discussed in Hogan and Brodey's article is Nagomi Yaeko. Nagomi was an intellectual, translator and writer representing the "new woman" of her time. Her husband was a frequenter of the "Thurday Night Meetings" and he translated the first part of the *Pride and Prejudice* into Japanese in 1926. Nagomi Yaeko was the proof-reader of this translation. She later wrote an adaptation of *Pride and Prejudice,* which was serialized in a popular women's magazine from 1935 to 1936 (ibid.). According to Hogan and Brodey, "while much of the specific irony is lost, Nogami maintains the humor and the social criticism implicit in the narrator's tone" in this adaptation (ibid.). Hogan and Brodey argue that these two, with Söseki were active in introducing Austen into Japan, and thus influenced the reception of Austen there. Hogan and Brodey conclude that the early reception of Austen in Japan was a combination of the discourse of Söseki introducing Austen as a Confucian "good mother", and that of Nagomi presenting Austen as a proto-feminist "new woman" (ibid.).

The second article under the same sub-chapter is by Mari Carmen Romero Sanchez entitled "A la Senorita Austen: an Overview of Spanish Adaptations"[26] . In this study, Sanchez mainly analyzes the Spanish television adaptations of Austen's novels in the second half of the twentieth century and asserts that these novels, which

[23] Turkish scholar Rana Tekcan's article entitled "Jane Austen in Turkey" is also in this edition; however, it will not be discussed here, but in section 1.2.1. with another article by the same author on *Pride and Prejudice.*

[24] The article can be found on http://www.jasna.org/persuasions/on-line/vol28no2/brodey-hogan.htm, date of search was February 28th, 2012.

[25] His first references to Austen appear in the collected published lectures that would become one of the most influential Japanese works on English literature: *A Discourse on Literature*(*Bungakuron*),

[26] This article can be found on http://www.jasna.org/persuasions/on-line/vol28no2/sanchez.htm The date of search was February 28th, 2012.

were chosen because they "were thought to fit in the moral code of Spanish society, where women's destiny was marriage, and where values were based on a traditional Roman Catholic morality" (Romero Sanchez, 2008), were influential in making Austen known to a wider public. Romero Sanchez asserts that these adaptations made from famous novels lost their popularity after 1972, when the tastes of the Spanish audience changed, and some critics "pled for accuracy in translations and realisms in plots." (ibid.) She also touches upon the translations of Austen's novels into Spanish, and while not going into great detail, she quotes from Bild Diaz's article in *The Reception of Austen in Europe*[27] that most of the early translations into Spanish, "tended to distort and even impoverish the original: there were archaisms, incorrect expressions, awkward syntax, word omissions, distortions of the original meanings, and even unnecessary changes" (quoted in Romero Sanchez, 2008)

Romero Sanchez writes that although the first translation of Austen's novels dates back to 1919, there have not been many academic studies on works of Austen and on their influence in Spain by Spanish scholars, who "follow the main trends in Anglo-American criticism" (ibid.). Romero Sanchez states that the publications and translations of Austen in the Spanish-speaking world increased after 1990s with the influence of the Hollywood adaptations, but she notes the presence of one drawback: "sometimes the common reader confuses her works with romance novels, something that should be avoided" (ibid.). This shows that the Spanish audience's reception of Austen is still ambiguous today.

It appears from the four studies (the articles of Cossy and Saglia, Hogan and Brodey, and Sanchez) above, that the early translations of Austen's novels into the French, Japanese, and Spanish speaking cultures were somehow manipulated by critics or translators. However, Cossy and Saglia carry their claim a step further by arguing that these translations lead to a misunderstanding and underestimation of Austen, still prevalent in France today (Cossy and Saglia, 2005: 170, Cossy, 2010). These studies all claim that the early translations into French, German, Danish, Swedish, Spanish and Japanese were radically different from the originals. With

[27] Díaz Bild, Aida. "Still the Great Forgotten? The Reception of Jane Austen in Spain." *The Reception of Jane Austen in Europe*. Ed. Anthony Mandal and Brian Southam. London: Continuum, 2007. 188-204.

these early translations and adaptations into these languages, the reception of Austen in the corresponding countries seems to have been influenced in such a way that she was received simply as a writer of romances in these countries.

As discussed at the beginning of this section, the number and the scope of studies on Austen translations appear to be far fewer than literary studies. Also, the first studies on translations appeared much later than the literary studies. Studies on Turkish translations of Austen are no exception to this trend. I could find only one graduate work and two articles on translations of Austen into Turkish. In the MA thesis entitled *A Source Text Analysis and Translator Decisions through Three Different Turkish Translations of Jane Austen's Pride and Prejudice* (2006), Hale Bilek Kaya makes a comparative analysis on three different translations of *Pride and Prejudice.* The two articles are by Rana Tekcan. In one, entitled "Jane Austen in Turkey" (2008), Tekcan traces the way Austen's original and translated works have been introduced to the Turkish audience. In the other, entitled "Notes on a Turkish Edition of *Pride and Prejudice*: an Editor's Perspective" (2008), she discusses the reasons for the emergence of a recent retranslation of *Pride and Prejudice* published by İş Kültür in 2006, for which she herself was the editor, and explains her role as editor. I will discuss these studies in detail in section 1.2.1.

1.1.2. Analysis of Austen Translations into Turkish

As a first step in the research on Austen translations, I have set out to compile a complete list of Austen translations, retranslations and reeditions in Turkey. My main source in this research was the on-line catalogues of both the National Library and Talat Öncü Library[28]. I also made a general internet search of online bookshops to check for any translations not included in library catalogues. In this internet search I found, for example, the translation of *Northanger Abbey* [*Northanger Manastırı*] (2009), which I had not come across in library catalogues. The National Library in Ankara has an on-line bibliography of the works in Arabic script published before the alphabet reform[29], I also made a research in this bibliography for Turkish

[28] Talat Öncü Library is an on-line library offering catalogue cards for more than 70,000 books
[29] The web addresse of the search is http://eyayinlar.mkutup.gov.tr/cgi-bin/WebObjects/EHT.woa/1/wo/CM17xQlKPZNZzbKxbwhf4g/49.69.0.7.1

translations of Austen's novels which may have been published before the alphabet reform, and I carried out a similar search with the same purpose in the "Catalogue of Indigenous and Translated Novels Published Between 1840 and 1940"[30] prepared by Selin Erkul Yağcı. I have found no Austen translations published in book form between 1840 and 1940 in Turkey. However, knowing that a novel does not always have to be presented in the form of a book and publishing novels in serialized form had been a popular practice before the alphabet reform, I consulted the bibliography of a women's gazzette[31] published in Turkey before the alphabet reform, namely *Hanımlara Mahsus Gazete* (1895-1908) and I found that some translated chapters of Austen's *Sense and Sensibility* (1811) were published, so this was also added to the list. I have also examined several issues[32] of the journal *Kadınlar Dünyası* (1913-1921), a journal for women, but I found no Austen translation. The final list containing the translations-retranslations-reeditions of Austen's novels published between 1900 and 2012 that I have collected is given in Appendix 3.

Of course, I am far from a standpoint of claiming that this is the final complete list. There may be missing publications in the catalogues of the National Library and Talat Öncü Library or a new Austen retranslation or a new edition may be currently in the process of publication.

1.1.2.1. Austen's Novels and Their Translations into Turkish

Jane Austen has written six complete novels, *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816), *Persuasion* (1818) and *Northanger Abbey* (1818). All of these novels have been translated into Turkish. My findings reveal that the first novel to be translated into Turkish was *Sense and Sensibility*. This translation was not in the form of a book, but in a serialized form. This translation, which was titled *Kuvvet-i Akıl ve Hassasiyet-i Kalp*

The date of the search is August 1st, 2011.

[30] This catalogue can be found on: http://kisi.deu.edu.tr/selin.erkul/Erkul_Catalogue_July_2011.pdf The date of the search is August 1st,2011.

[31] Toska, Zehra [et al.](1992) İstanbul Kutuphanelerindeki Eski Harfli Turkce Kadın Dergileri Bibliyografyasi (1869-1927). Kadin Eserleri Kutuphanesi ve Bilgi Merkezi Vakfi. İstanbul: Metis Yayinlari.

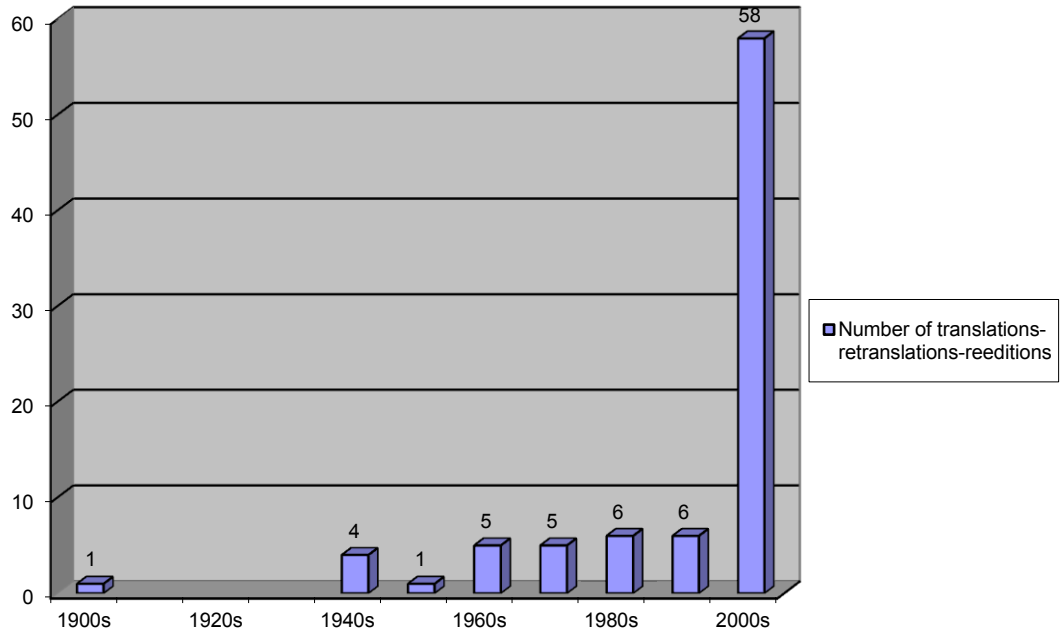
[32] Issues between the dates July 20th, 1913 and July 26th,1914, numbered 100 to 153 were checked with this purpose.

[Strength of Sense and Sensibility of Heart] was published as a serial in a gazette for female readers named *Hanımlara Mahsus Gazete* [Newspaper for Ladies] in 1900. The name of the translator appeared as Elif Rasime Hanım[33], but actually this was a pseudonym that Ahmet Rasim[34] used for articles he wrote in *Hanımlara Mahsus Gazete* (Bekiroğlu, 2011: 262). Only the first 7 chapters of the book were serialized in the gazette due to the resignation of translator Elif Rasime Hanım/Ahmet Rasim from his work[35]. It seems that the translation was presented as if done by a female translator. The reason might have been to create a sense of familiarity in the readers because this was a gazette for female readers.

As can be seen in Figure 1, after this first serialized translation in 1900, there were no more Turkish translations of Austen until the 1940s, but after this time there was never a decade without at least one translation, reedition or retranslation. There were a total of 85 translations-retranslations-reeditions between 1900 and 2012, and the 2000s have witnessed the greatest number of Austen translations-retranslations-reeditions.

[33] Elif Rasime is a female name and "Hanım" is a word for addressing women politely.
[34] Ahmet Rasim (1864-1932) was prolific writer, translator, poet and composer. He wrote colums in numerous newspapers and journals and he was the founder of some of these newspapers and journals.
[35] I learned about the resignation of Elif Rasime Hanım / Ahmet Rasim in a later issue of the same gazette in an article by Fatma Şadiye (Şadiye 1316:1-2).

Figure 1: Number of translations, retranslations and reeditions of Jane Austen novels published with respect to different time periods



Source: Prepared by the writer

I would argue that the most important reason for the dramatic increase in the 2000s was the effect of the films and mini TV-series shot in recent years. I have compiled a list of adaptations in English from Austen novels to cinema and television (see Appendix 4). The major part of this list is taken from Sue Parrill's book *Jane Austen on Film and Television* (Mc Farland and Company Inc., Publishers, 2002). Since Parrill's book did not contain data for adaptations made after 2002, I have completed the list with data taken from the international movie data base website (www.imdb.com). As can be seen in Appendix 4, after the second half of the 1990s, there have been new TV-series, TV films or feature films in English for every novel of Austen. This appears to be an important factor leading to the increase in the translations, retranslations and reeditions of Austen novels into Turkish after the 2000s. As Sue Parrill points out in the book:

> *One of the best results of the new films is that they have inspired discussion of both the novels and the film, and discussion keeps a novelist alive. After the release of these films, the membership of the Jane Austen Society of North America almost doubled. Since heritage mansions were not within easy reach, American Janeites*[36]

[36] The term "Janeites" or "Janites" refers to the enthusiasts of Jane Austen and her works, which appears to have been invented by the literary critic and professor George Saintsbury (1845-1933) in

> *visited the Republic of Pemberley on-line. They participated in dialogues and arguments online; they posted information about all facets of eighteenth century customs, fashions and music. Another happy result is that with the release of every new film, new editions of the novels appear and are scarfed up by new readers of the novel. During the week of January 15, 1996i the Signet paperback edition of Sense and Sensibility was No.3 on the UPI's best seller list (Winship)(Parrill 2002: 8).*

New films must have created a renewed popularity for Jane Austen and a curiosity about her novels, so that many retranslations were made during the 2000s. One can argue that there have always been Austen TV adaptations in every decade, but these were mostly mini TV series and in those decades, those TV channels were not available to Turkish audience, whereas in the 2000s many Turkish viewers have access to these channels. The BBC TV-series of *Pride and Prejudice* (1995), *Sense and Sensibility* (2008) and *Emma* (2009) must have been available to Turkish televiewers through cable-tv and some satellite broadcasts; also, *Sense and Sensibility* (1995), *Emma* (1996) and *Pride and Prejudice* (2005) were released in Turkey in 1996, 1997 and 2006 respectively.

Another interesting issue about the dates of these publications is that the order of the translated novels is the same as the order in which the original novels were published, with the exception of *Emma,* which was translated into Turkish before *Mansfield Park. Sense and Sensibility* was the first Austen novel published in 1811 and the first to be translated into Turkish in 1900. The first *Pride and Prejudice* translation appeared in 1945, then *Emma* in 1963, *Mansfield Park* in 1968, *Persuasion* in 1976 and finally *Northanger Abbey* in 2009.

When the number of published translation-retranslations-reeditions is considered (see Figure 2), *Pride and Prejudice* tops the list with 47, followed by *Sense and Sensibility* and *Emma* with 12 translation-retranslations-reeditions followed by *Mansfield Park* with 9, *Persuasion* with 4 and *Northanger Abbey* with 1.

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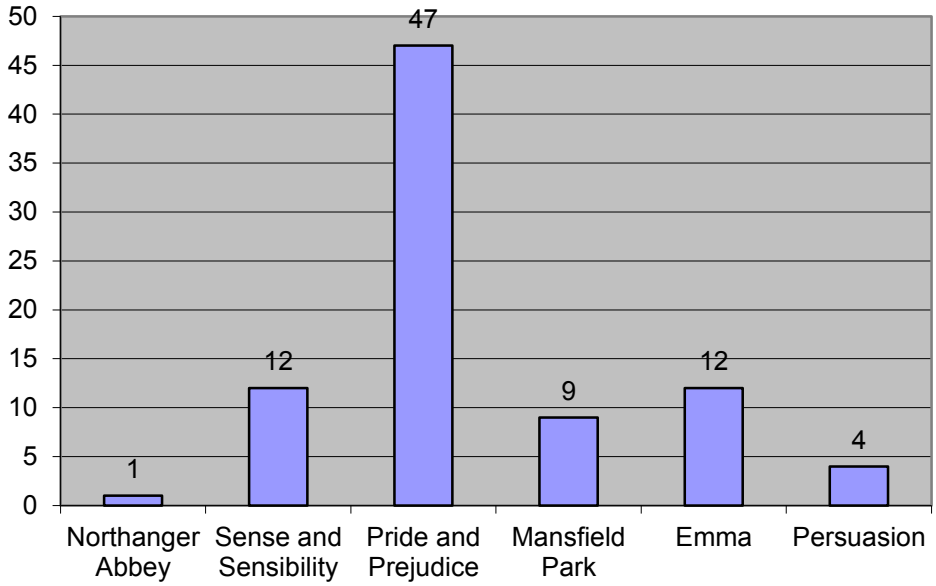
his *Historyof Nineteenth-Century Literature (1896)* and preface to *Pride and Prejudice* published in 1894 (Baker 2008: 547)

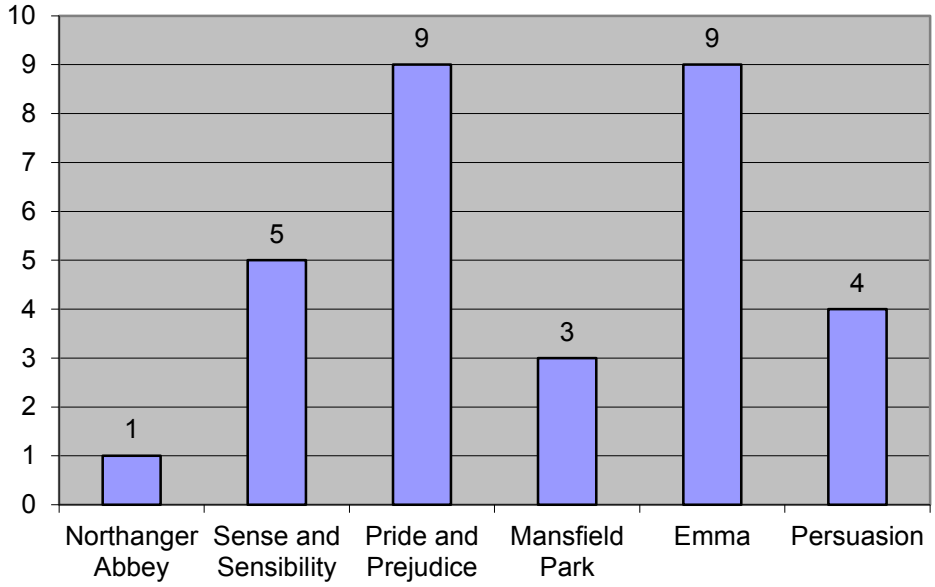
Figure 2: Number of translations, retranslations and reeditions of Austen's novels.



Source: Prepared by the writer

The list of TV/motion picture adaptations and readaptations in English from Austen's novels given in Appendix 4 shows a similar trend as the one in Figure 2. The greatest number of film and TV adaptations and readaptations were from *Pride and Prejudice* (also from *Emma*), and the novel with the least number of adaptations was *Northanger Abbey* (See Figure 3). This similar trend in the number of retranslations-reeditions and TV-film adaptations-readaptations made from Austen's novels gives a hint about the popularity of the novels. It seems that while more popular Austen novels are retranslated-reedited and adapted-readapted to filming more, the less popular ones undergo fewer retranslations-reeditions and TV/motion picture adaptations-readaptations. For example *Mansfield Park* (1814) is one of these less popular novels. Richard Jenkyns says that "*Mansfield Park* is the book which divides Jane Austen's readers most. It is reputed to be the least popular of her novels, and some people dislike it quite strongly" (Jenkyns, 2007: 93). Similarly, when I asked Nihal Yeğinobalı, the translator of four Austen translations in Turkey, why *Northanger Abbey* and *Persuasion* translations were not published by Altın Kitaplar, she told me that these books were not considered to be attractive and interesting enough for Turkish readers (Yeğinobalı, e-mail message, April 22nd, 2012).

Figure 3: Number of TV/motion picture adaptations-readaptations from Austen's novels



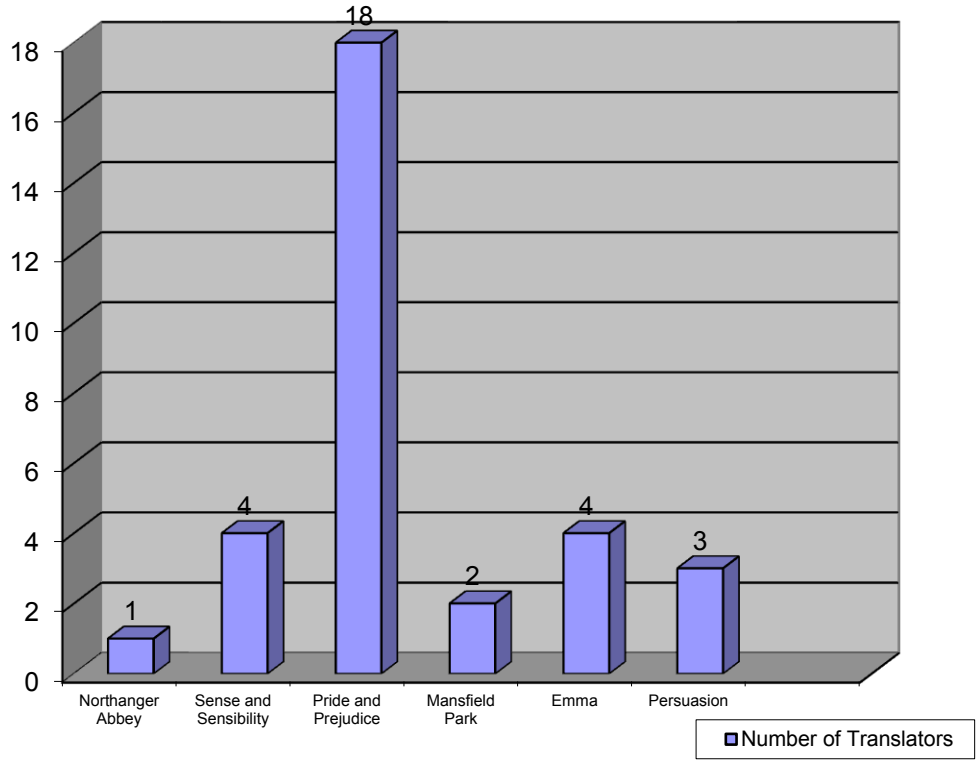
Source: Prepared by the writer

1.1.2.2. Translators

The corpus of Austen novels in Turkish (Appendix 3) demonstrates that 28 different translators have translated Austen's novels into Turkish between 1900 and 2012. Figure 4 reveals that the greatest number of translators has worked on the translation of *Pride and Prejudice* (18 translator and retranslators have worked on this novel). 4 have worked on *Sense and Sensibility* and *Emma*, 3 on *Persuasion*, 2 on *Mansfield Park*, and only 1 on *Northanger Abbey*. Figure 4 is significant because it demonstrates the number of retranslations[37]. Thus, *Pride and Prejudice* is shown to experience the greatest number of retranslations.

[37] Number of translators-1(the first translator) = number of retranslations. For example, for *Pride and Prejudice*, there are 18-1=17 retranslations

Figure 4: Number of translators who worked on each Jane Austen novel



Source: Prepared by the writer

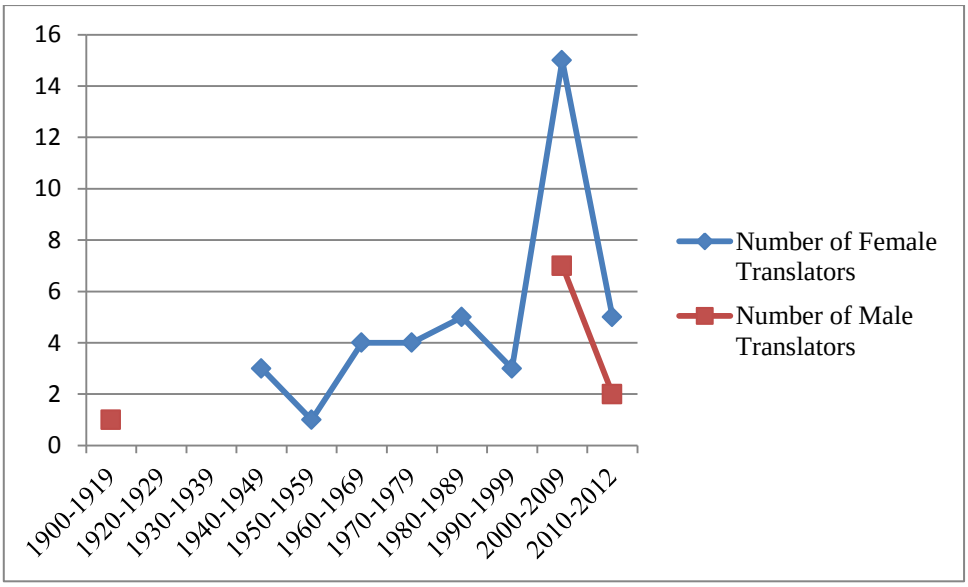
From the corpus of Austen translations, it can clearly be seen that Nihal Yeğinobalı is the dominant translator of the Austen oeuvre (see Appendix 3). Yeğinobalı is an influential figure in Turkish translation. Born in 1927, she has translated more than 100 books from English, among which there are many canonized works from world literature. She has made translations from other well-known female writers, such as Pearl S. Buck, Charlotte Bronte, Simone de Beauvoir, Isabel Allende. Yeğinobalı is an author herself, and her works include a very famous pseudo-translation, *Genç Kızlar* (1950)[38]. In the corpus of Austen translations, Yeğinobalı is the most visible name[39]; appearing as the translator of 33 of the 85 published Austen translations-retranslations-reeditions. She is also the translator of 4

[38] For a detailed study on this pseudotranslation, see Bengi-Öner, I. (1999). *Çeviri Bir Süreçtir... Ya Çeviribilim?* İstanbul: Sel Yayıncılık.
[39] More information on Nihal Yeğinobalı is given in Appendix 5, with the biographies and the works of the five translators of *Pride and Prejudice* whose translations will form the case study of my study.

Austen novels, namely *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park* and *Emma*. Yeğinobalı is the first translator of *Mansfield Park* and *Emma* and she is one of the retranslators of *Sense and Sensibility* and *Pride and Prejudice*. The only other translator who has worked on more than one Austen novel is Hamdi Koç, who has translated *Sense and Sensibility* and *Pride and Prejudice*. The other 26 translators have translated or retranslated only one Austen novel each.

When the gender of the translators/retranslators is considered, the number of female retranslators is more than twice that of the male translators (See Figure 5).

Figure 5. Gender of the translator-retranslators of first editions of Austen's novels published by different publishing houses within each 10 years between 1900 and 2012.



Source: Prepared by the writer

1.1.2.3. Publishers

The list in Appendix 3 reveals that 34 different publishing houses published translations, retranslations and/or reeditions of Austen's novels in the form of books, 32 of them being private publishers and two of them being state-owned publishing houses, namely the Ministry of Culture and Ministry of Education. Publishing houses

in İstanbul dominate the market; of the 34 publishing houses, 28 are in İstanbul, 5 are in Ankara and only one is from İzmir.

Two of Austen's novels, *Sense and Sensibility* and *Pride and Prejudice* were among the works of the Translation Bureau, published by the Ministry of Education under the titles *Sağduyu ve Duyarlık* (1946) [*Sense and Sensibility*] and *Gurur ve Aşk* (1950[40]) [Love and Pride]. The Translation Bureau, which was founded under the auspices of The Ministry of Education, was active between 1940 and 1966. Şehnaz Tahir Gürçağlar states that the Translation Bureau was established to contribute to the cultural modernization in the newly founded Turkish Republic, and to the formation of a new Turkish Literature, and additionally to the creation of a "canon", which was considered to be lacking in Turkey in the 1940s (Tahir Gürçağlar 2005:70). The Translation Bureau continued its activities until 1966 and produced a total of 1247 works, of which 973 were first editions, between 1940 and 1966 (Tahir Gürçağlar 2008:71)[41].

It appears that Austen's two novels were selected and published by the Bureau. While the first translation of *Sense and Sensibility* in book form was carried out by the Translation Bureau, the *Pride and Prejudice* translation of the Bureau published in 1950 was a second retranslation, after the first translation by a private publishing house in 1945 and a retranslation in 1947 by another private publishing house. This could be explained as *Pride and Prejudice* being a more popular novel than *Sense and Sensibility* or by the influence of the Hollywood film *Pride and Prejudice* (1940)[42] and so being preferred by the private publishing houses earlier than the other novels.

Among the private publishing houses of Austen's novels, Altın Kitaplar has a remarkable place because Nihal Yeğinobalı's translations of Austen's novels, which

[40] The publication date of this retranslation is given as 1951 in the website of the National Library and it is given as 1950 for the 1st volume and 1951 for the 2nd volume by Rana Tekcan in her article entitled "Jane Austen in Turkey". I have both volumes of *Gurur ve Aşk* and their publication dates are both 1950.

[41] For more information on the Translation Bureau, see:
Tahir Gürçağlar, Ş. (2008). *The Politics and Poetics of Translation in Turkey.* Amsterdam-New York: Rodopi and Tahir Gürçağlar, Ş. (2003)The Translation Bureau Revisited: Translation as Symbol. Editor Maria Callada Perez *Apropos of Ideology*, Manchester: St. Jerome Publishing, 113-130
Tahir Gürçağlar, Ş. (2005). *Kapılar. Çeviri Tarihine Yaklaşımlar,* İstanbul: Skala Yayıncılık,39-82

[42] *Pride and Prejudice* (1940) MGM: feature film (114 min, black and white); *Directed by:* Robert Z. Leonard; Players: Greer Garson, Laurence Olivier

would later be published/reedited by other publishing houses, were initiated in this publishing house. Another significance of Altın Kitaplar in the context of this study is that it has published the greatest number of translations of Austen's novels, namely *Sense and Sensibility, Pride and Prejudice, Mansfield Park* and *Emma.* In an interview with Şehnaz Tahir Gürçağlar, the editorial director of this publishing house asserted that Altın Kitaplar has concentrated on translated literature, and in particular on best-sellers, since its establishment in 1956 (Batu qtd. in Tahir Gürçağlar, 2005: 134). Tahir Gürçağlar regards Altın Kitaplar as a doorway to popular literature, both in the past and today, in the sense that it publishes best-selling translated novels as popular literature products and they are received as such by the Turkish audience. (Tahir Gürçağlar, 2005: 133).

My findings on the titles of Austen translations published by Altın Kitaplar complement Tahir Gürçağlar's arguments. A paratextual analysis between the source and target titles of the translations published by Altın Kitaplar has revealed that the target titles have been transformed in such a way that they have more romantic/sentimental connotations. "Pride and Prejudice" for example, is introduced as *Aşk ve Gurur* (1968) [Love and Pride], "Sense and Sensibility" is transferred as *Kül ve Ateş* (1969) [Ash and Fire], "Mansfield Park" became *Umut Parkı* (1968) [Hope Park], while *Emma* goes through the most striking transformation of all to become *Kalbimdeki Kadın* (1972) [Woman in my heart]. In my e-mail interview with Nihal Yeğinobalı, I asked how these translated titles were chosen. Yeğinobalı replied:

> *Yazık ki bunlara yayın evleri (daha çok ticari kaygılarla) karar verirdi. Önceleri, çevirilen bir eserin özgün adının değiştirilmesinde hiç bir sakınca da görülmezdi. Sanırım bunun nedeni yabancı dil bilen, söz konusu eserlerin özgün isimlerine aşina olan okur sayısının epey az olmasıydı. Belirttiğim gibi esas kaygı konulan ismin okur için albenili olmasıydı.*
> *Nitekim ben de Jane Austen'in "Sense and Sensibility" romanının çevirisine "Kül ve Ateş" adını taktığımda ayni amacı güdüyordum. "Sağduyu ve Duyarlık" gibi bir adın okura hiç cazip gelmeyeceği kanısıyla...Romandaki iki genç kız kardeşten birinin her zaman heyecan ve tutkularına yenilen, öbürünün ise ateşli duygularını sağ duyusuyla küllendirmeye çalışan mizaçlarına gönderme yaparak... (Nihal Yeğinobalı, e-mail message, 22nd April, 2012)*

> [*Unfortunately the publishing houses decided on these(usually with financial concerns). In the past, the change of the original title in the translations was not considered as a problem, either. I think the reason for this was the rather low number of the readers familiar with the original titles of the works concerned. As I have specified, the basic concern was the title's being attractive.*

So I had the same purpose when I put the title "Kül ve Ateş" to the "Sense and Sensibility" translation. With the conviction that a title like "Sağduyu ve Duyarlık" ["Sense and Sensibility"] would not be attractive at all to the reader... With reference to the nature of the two sisters in the novel, one of them being always defeated by her excitements and passions, and the other trying to put her passionate feelings into ashes with her sense…]

This transformation in the titles is significant, because my research has revealed that it affected the subsequent retranslations. Other retranslations and reeditions of Austen's novels published by various publishing houses have also used the same titles. Especially the title of *Pride and Prejudice* published by Altın Kitaplar, *Aşk ve Gurur* has served as the title of 33 retranslations-reeditions after the first edition of this translation in 1968, while the literal translation of the title has only been used in 11. *Aşk ve Gurur* has also been used as the title of the motion picture *Pride and Prejudice* (2005)[43](See Figure 6).

Figure 6: Banner of the Film *Aşk ve Gurur,* Released in 2006 in Turkey

Source: Website of Idefix. http://www.idefix.com/video/pride-and-prejudice-ask-ve-gurur-keira-kinghtley/tanim.asp?sid=I3P0KCK1GP4P7AURSW8R (23.4.2012)

[43] Universal Pictures: feature film (127min); *Directed by:* Joe Wright

Another important publishing house in the publication of Austen's novels is Can Sanat Yayınları, which did not publish translations of Austen's novels until the 2000s, and this publisher has presented three of Austen's novels to the readers already, namely *Pride and Prejudice*, *Mansfield Park* and *Emma.* Can Sanat Yayınları chose to publish Nihal Yeğinobalı's translations. The only other publishing house to publish more than one translation of Austen, is İş Kültür; this publisher has published *Sense and Sensibility* and *Pride and Prejudice.* Of these two, The *Pride and Prejudice* translation has the greatest number of reeditions (with a total of 10 editions in total).

1.1.2.4. Series

Most of the translations-retranslations-reeditions of Austen's novels into Turkish were published as part of a series. The Translation Bureau's translations of *Sense and Sensibility* and *Pride and Prejudice* were published under "Dünya Edebiyatı'ndan Tercümeler-İngiliz Klasikleri" [Translations from World Literature-English Classics]. *Sense and Sensibility* was published as the 50th book in this series, and *Pride and Prejudice* was published as the 58th. Another major publisher, Altın Kitaplar has published the novels under different series titles. Translations of *Sense and Sensibility* and *Mansfield Park* were published as part of the series "Altın Klasikler" [Golden Classics]. Translation of *Emma* was published in the series "Altın Dizi-Pembe Seri" [Golden Sequel-Pink Series] and the translation of *Pride and Prejudice* was published in the "Altın Dizi-Meşhur Romanlar Serisi" [Golden Sequel-Famous Novels Series]. Güven Yayınevi published the translation of *Emma* in the series "Şaheser Romanlar" [Magnificent Novels] in 1963. It appears that these translations published from the 1940s to the 1970s were published as parts of series with generic titles except for the Translation Bureau publications in 1940s. In a similar vein, Tahir Gürçağlar claims that,

> *One interesting difference between series of canonical and semi- and non-canonical literature lay in their titles. Throughout the 1940s and 1950s, series with a claim to canonical literature adopted names that identified them with "world literature"[…] Series in popular translated literature adopted a different approach in their selection of title. Some of them chose titles that underscored the popularity of their books […] A more common approach was to use a generic designation in the title."(Tahir Gürçağlar, 2008: 172-173)*

Tahir Gürçağlar's claim is justified in this case by the difference between the titles of the series of Ministry of Education and of Altın Kitaplar and Güven Yayınevi. Whereas the Translation Bureau underscored the source culture and identified/placed the novel within world literature by publishing it under the series "Dünya Edebiyatı'ndan Tercümeler-İngiliz Klasikleri" [Translations from World Literature-English Classics], private publishing houses adopted "series titles" that identified the novels within them as non-canonical[44] or semi-canonical until the 1970s. When the Austen translations-retranslations-reeditions are considered, this naming of the series employed by publishing houses appears to have changed after the 1970s. For example, Hayat Neşriyat published *Pride and Prejudice* and Halk El Sanatları ve Neşriyat published *Persuasion* under the same series titled "Altın Kalem Klasik Romanlar İngiliz Klasikleri" [Golden Pen Classical Novels English Classics] in 1972 and 1976 respectively. The first Austen novel published after 1980 (a reedition of Nihal Yeğinobalı's *Pride and Prejudice* published by Bilge Yayıncılık in 1985) placed the novel within the classics of the world literature by publishing it under the series entitled "Dünya Klasikleri Dizisi" [World Classics Sequel].

More recent Austen translations-retranslations-reeditions of Austen's novels into Turkish have also placed the novels in world classics and canonical literature with their "series titles". For example, İş Kültür has published *Sense and Sensibility* and *Pride and Prejudice* under the series "Hasan Ali Yücel Klasikleri Dizisi" [Hasan Ali Yücel Classics Series], giving the name of the founder of the Translation Bureau, Minister of Education of the time, Hasan Ali Yücel to the series. "Dünya Klasikleri" [World Classics] and "Batı Klasikleri" [West Classics] are among the other titles of series under which Austen translations have been published in recent years.

It might be suggested here that while the series titles under which the translations of Austen's works were published have placed her in a noncanonical or semi-canonical status (with the exception of the series titles of the Translation Bureau) before the 1970s, they have shown an increasing trend in presenting Austen as a canonical writer from the 1970s onwards.

[44] For example, the novels under [Golden Sequel-Pink Series]

1.2. LITERATURE REVIEW FOR *PRIDE AND PREJUDICE*

Pride and Prejudice is usually regarded as the most popular Austen novel[45]. Jane Austen herself ironically commented on the novel in a famous letter to her sister Cassandra in February 1813 :

> *The work is rather too light and bright and sparkling; - it wants shade; it wants to be stretched here and there with a long Chapter – of sense if it could be had; if not of solemn specious nonsense – about something unconnected with the story; an Essay on Writing, a critique on Walter Scott, or the history of Buonaparte – or anything that would form a contrast and bring the reader with increased delight to the playfulness and Epigrammatism of the general stile. (Austen-Leigh, 1871:99)*

The work must have really been found to be very vibrant because it is the novel for which the greatest number of film and TV adaptations-readaptations has been made (See Appendix 4) and it accounts for 47 of the published 85 Turkish translations-retranslations-reeditions of Austen's novels.

1.2.1. Academic Works on *Pride and Prejudice* and Its Translations

A search in the on-line catalogue of Library of Congress for Jane Austen's *Pride and Prejudice* (1813) excluding the novels themselves[46], returns 156 entries, of which 127 are books, 19 are web pages, 5 are audio sources and 5 are films-videos. A similar search in the on-line catalogue of British Library[47] returns 38 entries; 36 of these are books, and 1 is a thesis. Among these works, those which are literary

[45] For example, in the BBC's country-wide survey on best-loved books *Pride and Prejudice* was ranked as the second among all books of all times, following J.R. Tolkien's *The Lord of the Rings* http://www.bbc.co.uk/arts/bigread/vote/ Date of the search is June 24th, 2013.

[46] Web adress of the search is: http://www.loc.gov/search/?q=jane+austen&fa=all%3Apride+and+prejudice|Contributor%21%3Aausten%2C+jane%2C Date of the search is October 29th, 2011

[47] Web adress of the search is: http://explore.bl.uk/primo_library/libweb/action/search.do?ct=Next+Page&pag=nxt&dscnt=0&vl(10130439UI0)=sub&scp.scps=scope%3A(BLCONTENT)&tab=local_tab&dstmp=1320181818145&srt=rank&mode=Advanced&vl(1UIStartWith1)=contains&indx=21&tb=t&vl(41497491UI2)=any&vl(freeText0)=pride%20and%20prejudice&vid=BLVU1&fn=search&vl(freeText2)=&frbg=&ct=Next%20Page&vl(10130438UI1)=any&vl(1UIStartWith2)=contains&dum=true&vl(1UIStartWith0)=contains&vl(46690061UI3)=all_items&Submit=Search&vl(freeText1)= Date of the search is October 29th, 2011

studies tackle issues such as the novel's artistic economy, dialogism and reception. There are also collections of critical essays, guidebooks and literary interpretations.

In Turkey, 9 graduate studies of the total 20 studies on Jane Austen's novels are directly about *Pride and Prejudice* (See Appendix 1). The list I compiled on Austen translation of the studies on Austen translations in the world, which is given in Appendix 2, reveals that not all the works have *Pride and Prejudice* in their titles, but it is very likely that some of these studies have information inside on translations of *Pride and Prejudice.*

One of these studies, the article by John Milton entitled "Translating Classic Fiction for Mass Markets" (2001) that I have encountered when going through the bibliography of articles on "retranslations", discusses the translations of *Pride and Prejudice* as well as the translations of other classic fiction to Portuguese in Brazil. He states that many classic works went through overt condensation (abridged or adapted) during translation in Brazil and these translations were aimed at specific markets such as children, female readers etc. He claims that *Pride and Prejudice* was one of the victims and it was generally on the list of novels targeting female readers. Moreover, he argues that some novels (including *Pride and Prejudice)* "may appear in different editions aimed at different market groups, such as readers of literary works, monthly subscribers of economical book clubs, readers of cheap romances, and children" (Milton, 2001: 59). He proposes that "the complexity of a classic work may be reduced in translation. *Wuthering Heights* and *Pride and Prejudice* become no more than the 'love stories' of Catherine and Heathcliff, and Elizabeth and Darcy" (ibid.). He also mentions the paratexts of the novels, noting that "adaptations of *Pride and Prejudice* and *Dombey and Son* were packaged as Mills&Boon type romances, using photos of North American 1950s glamour girls" (ibid.: 62). Milton states that Brazil translations of classical novels have only recently begun to "respect the stylistic features of the original" (ibid.: 53).

The findings of Milton on early translations of *Pride and Prejudice* into Portuguese are parallel to the findings of Valerie Cossy and Diego Saglia in their article entitled "Translations" in *Jane Austen in Context* (2005), on the early translations of Austen's novels into French and German, discussed in Section 1.1.1.2, in the sense that these early translations changed the original by abridging or

adapting it and emphasizing the sentimental content. Cossy and Saglia argue that the abridged-domesticated-manipulated early translations of Austen's novels into French in the nineteenth century were influential in the creation of the "general misapprehension and underestimation of Jane Austen" still prevalent today in the French speaking world (Cossy and Saglia, 2005: 170). In this article, Cossy and Saglia analyze the entrance of Austen's novels into France and Switzerland and the entrance of *Pride and Prejudice is* also discussed. *Pride and Prejudice* was the first Austen novel translated into French in 1813 (the same year in which the original novel was published). According to Cossy and Saglia, this translation, which appeared in the *Bibliothèque Britannique,* effaced Elizabeth's "liveliness of mind" and trimmed the text to turn it into "suitable reading for dutiful daughters" (Cossy and Saglia, 2005: 171). The first *Pride and Prejudice* translation into German in 1830 by Louise Marezoll (second Austen novel translated into German after *Persuasion*) is also discussed by Cossy and Saglia in this article. They argue that there is "desire to Germanise Austen's novel" in this translation (ibid.: 177) and the translator "rewrites *Pride and Prejudice* as a sentimental, 'love-and-marriage' novel and intensifies its pathos by greatly reducing the scope of Austen's pervasively ironic outlook" (ibid.: 178). Thus, it can be deduced here that the first *Pride and Prejudice* translations into French and German were significantly manipulated. It might be suggested here that there may be a similarity between all the early translations of *Pride and Prejudice* into different languages of the world. The findings of Cossy and Saglia as well as those of Milton claim that these early translations of *Pride and Prejudice* into French, German and Portuguese emphasized the romantic aspects, limited to the target audience to female readers, and was not concerned about the stylistic features.

As stated previously, I was able to find three Turkish studies on *Pride and Prejudice* translations. The first one is an MA thesis entitled *A Source Text Analysis and Translator Decisions through Three Different Turkish Translations of Jane Austen's Pride and Prejudice* (2006) by Hale Bilek Kaya, who is also a retranslator of *Pride and Prejudice*; the other studies are two articles by Rana Tekcan: "Jane Austen in Turkey" (2008) and "Notes on a Turkish Edition of *Pride and Prejudice*: an Editor's Perspective" (2008).

In her study, Hale Bilek Kaya first makes a literary analysis of *Pride and Prejudice,* and then proceeds to make a comparative study on the translational norms[48] of three different retranslations of *Pride and Prejudice* (1813), namely three different versions of "*Aşk ve Gurur*", translated by Nihal Yeğinobalı, Suna Güler Asımgil and Ali Ateşoğlu. Her work does not contain information about other translation-retranslations of Austen's novels or about their receptions. When discussing the preliminary norms[49] of the translators, Bilek Kaya makes a "paratextual analysis"[50] of the three target texts by comparing their front covers, back covers and introductions, and argues that the publishers of Yeğinobalı's translation and Ateşoğlu's translation were concerned about marketing their product while the paratexts of Asımgil's translation presented the novel as a more solemn work (Bilek Kaya, 2006: 42-43). Bilek Kaya analyses the target texts with regard to other translational norms, and as a result, she finds that the earlier translations (translations of Yeğinobalı and Asımgil) are closer in their decisions to the target culture, and the later translation (translation of Ateşoğlu) is closer to the source culture (ibid.: 108).

Rana Tekcan also uses paratexts in her article entitled "Jane Austen in Turkey". These paratexts include book covers, book titles and comments. She also problematizes the receptions of these translations. Tekcan mentions two of the early retranslations of Austen's *Pride and Prejudice,* namely the version by the Translation Bureau in 1950 by Beria Okan Özoran (Gurur ve Aşk) [Pride and Love] and that of Altın Kitaplar in 1968 by Nihal Yeğinobalı (Aşk ve Gurur) [Pride and Prejudice], and states that it was not the Translation Bureau's but, "rather Nihal Yeğinobalı's Aşk ve Gurur [Love and Pride] that made its mark on Turkish popular culture, with the inversion of the nouns in the title suggesting a new emphasis on romance." (Tekcan, 2008a) I would argue, however, that this emphasis on romance was not first seen Yeğinobalı's titles. The translations of *Pride and Prejudice* produced before Yeğinobalı had the titles *Altın Halka* (1945) [Golden Ring] and *Aşk*

[48] Translational norm is a term introduced into Translation Studies by Gideon Toury; it involves the decisions that the people involved (like the translators, publisher etc.) have to make for each translation. For further information, see Section 1.3.2.
[49] Preliminary norms govern decisions of the translators, publisher, comissioners etc. about the translation policy. For further information, see Section 1.3.2.
[50]For further information on paratexts see Section 1.3.

mı Gurur mu? (1947) [Love or Pride?]. The emphasis on "love" [aşk] as the first word in title thus, originates in 1947 with Güzin Güral.

Tekcan also draws attention to the similarity between the book covers of Yeğinobalı's translations and those of the famous Turkish romance writers of the time[51] and argues that this was a marketing strategy for the novels. In addition to the paratextual analysis, Tekcan gives three examples from Yeğinobalı's translation and argues that many of Yeğinobalı's choices, "create a watered-down, somewhat vulgarized text. Thus, through Yeğinobalı's translation, Pride and Prejudice takes its place in the Turkish readers' imagination as a novel with a poor-girl-marries-rich-man plot geared towards the expectations of romance readers." (Tekcan, 2008a)

Tekcan claims that also the other Austen translations by Yeğinobalı "popularize through simplification and avoidance of ivory." (Tekcan, 2008a) Thus, although Tekcan's study is confined to only one of the early translations of Austen, her findings about the reception of this translation (reception of the novel as a romance for female readers) is similar to that of the early translations of Austen in Switzerland and France, as discussed by Cossy and Saglia, and in Brazil, as discussed by Milton. Tekcan also states that the other translations of Austen by other translators into Turkish are not without problems because of the difficulties of this translation (for example, the difficulty in translating irony because of the difference in the sentence structures in Turkish and English and because of the cultural differences) (ibid.). She makes a comparison on the translations of the first sentence of *Pride and Prejudice* in three target texts, namely the first sentences of *Aşk ve Gurur* (1968) by Nihal Yeğinobalı, of *Aşk ve Gurur* (2004) by Ali Ateşoğlu and of *Gurur ve Önyargı* (2006) by Hamdi Koç; and she argues that "although Koç's translation does not read as smoothly and effortlessly as Yeğinobalı's "easy" version, it is certainly truer to the original" (ibid.) and that Koç's translation "tries to keep as close to the structure and punctuation as possible" (ibid.). Tekcan argues that Austen appeals to Turkish readers at different levels, saying that some readers read Austen's novels as love stories, others for their plots, others for their style and still others for

[51] There writers are Muazzez Tahsin Berkant and Kerime Nadir. Muazzez Tahsin Berkand (1900-1984) wrote about 60 love stories. She only wrote about platonic love and some of her works were filmed. Kerime Nadir (1917-1984) wrote more than 40 love stories, about 30 of her stories were filmed.

the characters; thus Tekcan asserts that Austen's novels meet diverse expectations (Tekcan, 2008a). I would argue that this property of Austen's novels (that they can meet or be manipulated to meet diverse expectations) might have been an important motive in the production of retranslations.

The other article by Rana Tekcan is entitled "Notes on a Turkish edition of *Pride and Prejudice*: an Editor's Perspective" (2008). In this article she repeats that this novel is known in Turkey as *Aşk ve Gurur,* a title first used by Yeğinobalı in her translation of *Pride and Prejudice* in 1968, and argues that "the interest in Austen awakened in a new generation of readers, especially through film and television, however, begged for a more accurate, thoughtful, and informed translation, preferably titled as the author intended" (Tekcan, 2008b). She explains the decisions taken up by the translator (Hamdi Koç) and the editor (Tekcan) in this process and how these decisions were different from those made in the preceding translations (like the translator's adherence to the accuracy of the translation) (ibid.). These findings are in compliance with Bilek Kaya's arguments about the difference between the older and more recent translations of *Pride and Prejudice.* It can be inferred from Tekcan's articles that the Hamdi Koç's retranslation was produced to meet the need for a translation close to the original, and the film and television versions were influential in creating this need.

Tekcan also states that her editorial work did not include producing an annotated text (e.g. writing an introduction and providing notes), but points out the lack of scholarly editions of books in Turkey and argues that an annotated, scholarly edition could enrich the text for a Turkish reader (ibid.). She does not mention that there is a clear need for such an edition at this moment in Turkey, but it might be suggested that this lack may lead to the production of new retranslations in the future.

1.2.2. Analysis of Lists on *Pride and Prejudice* Translations into Turkish

1.2.2.1 *Pride and Prejudice* Translations

The first *Pride and Prejudice* translation into Turkish dates back to 1945. This translation was carried out by G. Suveren[52] for Şencan Kitabevi and its title was *Altın Halka* [Golden Ring] in Turkish. The change in the Turkish title appears to be associated with the Hollywood film *Pride and Prejudice* (1940), which was also presented under the name *Altın Halka* to the Turkish audience. Additionally, both on the back cover and in the preface of the translated text, this film and its leading actor and actress are mentioned, and a woman resembling a Hollywood star is depicted on the front cover.

The first retranslation followed in 1947 by Güzin Güral with the title *Aşk mı Gurur mu* [Love or Pride?]; this retranslation also refers to the film in its inside cover as follows: "The film of this magnificent book has been shot by Greer Garson and Laurence Olivier" (Austen 1947: inside cover). Also, the front cover of the book makes reference to the film, as it has the picture of the Greer Garson on it (see Figure 17 in Section 2.3). Thus, it could be suggested that this retranslation, produced by the publishing house Rafet Zaimler Kitabevi, was due to the success of the film and financial concerns might have been influential in the production of this first retranslation, which appeared only two years after the first translation.

The second retranslation, by Beria Okan Özoran, was published by the Ministry of Education in 1950 under the title "Gurur ve Aşk" [Pride and Love]. This retranslation was presented as the product of the Translation Bureau. As indicated in Section 1.1.2.3, the aims of the Translation Bureau, which was established in 1940, were to contribute to the cultural modernization and to the formation of a new Turkish literature in the newly founded Turkish Republic, and to help in the creation of a "canon", which was considered to be lacking in Turkey in the 1940s (Tahir Gürçağlar, 2005: 70). According to Tahir Gürçağlar, the Translation Bureau "assumed a pivotal role in the canon formation process in early republican Turkey.

[52] There are two translators with the name G. Suveren, I was not able to find out which translator carried out this translation or whether it was done by both. This will be discussed further in section 1.2.2.2

By defining canonicity in terms of the lists it prepared and its translations, the Bureau distinguished high literature from low, or popular." (Tahir Gürçağlar, 2008: 72) Similarly, Suat Karantay writes that the authors and the works to be translated were not determined by subjective preferences, but the lists of books to be translated were formed from the various canonic examples of the world literature. (Karantay,1999: 340). Thus, by incorporating *Pride and Prejudice* in its works to be translated, Translation Bureau appears to have recognized the novel's canonical status. It is also remarkable that the Translation Bureau produced this translation, even though two translations of *Pride and Prejudice* had already been published. For the reasons leading to this retranslation, it may be suggested that the previous translations of the novel were not found to meet the norms of the Translation Bureau. For example, the use of a modern, intelligible Turkish (Paker quoted in Karantay, 1999: 341) and the production of "complete" translations were important for the Bureau (ibid.: 341); the previous translations may have been seen as deficient or lacking in these features.

The third translation was from Nihal Yeğinobalı in 1968, and its title *Aşk ve Gurur* [Love and Pride] would become the title for the majority the prospective translations. The literal equivalent of "Pride and Prejudice" is "Gurur ve Önyargı" but *Gurur ve Önyargı* is employed as the title of the translated text by only two translators, Hamdi Koç and Barlas Çevikus[53](See Appendix 5).

Beginning from the 1940s, there have been at least one retranslation and/or reedition of *Pride and Prejudice* published in every decade, except 1955-1965 and 1975-1985 (See Appendix 5) and no new retranslations were published between 1985 and 2000, only reeditions of Yeğinobalı's and Asımgil's retranslations were published. The 1955-1965 and 1975-1985 are time periods just before and after the military coups in Turkey, and there seems to be fluctuations in the number of books published in these periods, as demonstrated in the doctoral thesis of Özlem Berk by the graph on Books Published by Year (1940-1994) (Berk, 1990: 200), the lack of retranslations-reeditions in the time periods described above could be a result of this.

[53] The complete list of *Pride and Prejudice* translations, which was compiled from the data in National Library's and Talat Öncü Library's on line catalogues, with their dates, publishers and cities, translators and number of pages, is given in Appendix 6.

Table 1: *Pride and Prejudice* Translation/Retranslations and/or Reeditions Published Within Each 5 Years Between 1940 and 2012

TIME PERIOD	TITLE	PUBLISHING HOUSE	TRANSLATOR
2010-2012	Aşk ve Gurur	İstanbul: Martı Yayınları,	Zeynep Yeşiltuna
	Aşk ve Gurur	İstanbul: Dionis yayınları	Tuba Öztunç
	Aşk ve Gurur	İstanbul: Yakamoz Yayınları (Sonsuz Kitap),	Erdener Tunalı
	Aşk ve Gurur	İstanbul: Alter Yayınları:	Hasan İlhan
	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2 editions	Nihal Yeğinobalı
	Gurur ve Önyargı.	İstanbul : İş Kültür Yayınları, 6 editions	Hamdi Koç
	Aşk ve Gurur	İstanbul: Antik Kitap, 2 editions	Betül Gökçek
	Aşk ve Gurur	İstanbul :Bordo Siyah Klasik Yay.,2 editions	Osman Çakmakçı
2005-2009	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 4 editions	Hamdi Koç
	Aşk ve Gurur/	İstanbul: Sonsuz Kitap	Erdener Tunalı
	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 3 editions	Nihal Yeğinobalı
	Aşk ve Gurur	İstanbul : Lacivert Yayıncılık,	Betül Gökçek
	Aşk ve Gurur	İstanbul: Engin, 2008,2 editions	Nihal Yeğinobalı
	Aşk ve Gurur	İstanbul : Oda Yayınları,	Mehmet Tayak
	Aşk ve Gurur	İstanbul: Amfora Yayınları	Sema Yeşilköy
	Aşk ve Gurur	İstanbul: Bilge Kültür Sanat	?
	Aşk ve Gurur	Ankara : Ankara Yıldırım Dağıtım.	Esra Özkan
	Aşk ve Gurur	İzmir : İlya	Hale Bilek Kaya
2000-2004	Aşk ve Gurur	İstanbul : Bordo Siyah Klasik Yayınlar	Ali Ateşoğlu
	Aşk ve Gurur	İzmir : İlya	Hale Bilek Kaya
	Gurur ve Önyargı /	İstanbul : Remzi Kitabevi,	Barlas Çevikus
1995-1999	Aşk ve Gurur /	İstanbul: Engin	Nihal Yeğinobalı
1990-1994	Aşk ve Gurur /	İstanbul : Engin	Nihal Yeğinobalı
1985-1989	Aşk ve Gurur :	[İstanbul?] : Amaç Temel Yayınları	Suna Güler Asımgil
	Aşk ve Gurur /	İstanbul : Engin	Nihal Yeğinobalı
	Aşk ve Gurur /	İstanbul : Bilge Yayıncılık ; E Yayınları,	Nihal Yeğinobalı

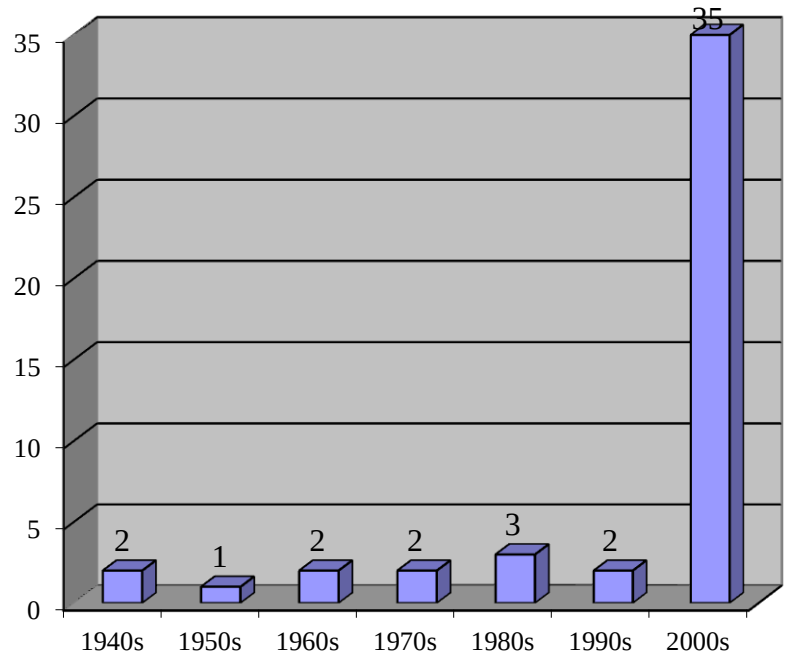
1980-1985			
1975-1979			
1970-1974	Aşk ve Gurur /	[İstanbul] : Hayat Neşriyat A.Ş.	Suna Güler Asımgil
	Aşk ve Gurur /	[İstanbul] : Altın Kitaplar:	Nihal Yeğinobalı
1965-1969	Aşk ve Gurur /	[İstanbul] : Altın Kitaplar, 2 editions	Nihal Yeğinobalı
1960-1964			
1955-1959			
1950-1954	Gurur ve Aşk /	[Ankara] : MEB	Beria Okan Özoran
1945-1949	Aşk mı Gurur mu /	İstanbul : Rafet Zaimler Kitabevi	Güzin Güral
	Altın Halka /	Ankara : Şencan kitabevi	G. Suveren

Source: Prepared by the writer using the National Library. http://mksun.mkutup.gov.tr, (06.05.2012) and Talat Öncü Library. www.oncu.com, (03.09.2011).

The number of translations-retranslations-reeditions for each 5-year intervals is shown in Table 1, the totals are as follows: 2 for 1945-1949, 1 for 1950-54, 1 for 1965-1969, 2 for 1970-1974, 3 for 1985-1989, 1 for 1990-1994, 1 for 1995-1999, 3 for 2000-2004, 16 for 2005-2009 and 16 for 2010-2012.

As is the case with the total number of Austen's translated novels, there has also been a steep increase in *Pride and Prejudice* retranslations-reeditions in the 2000s (see Table 1 and Figure 7). While there were only 12 translation-retranslations-reeditions between 1940 and 2000, the number increased to 35 after 2000, 32 of them being produced after 2005. As discussed in Section 1.2.1.1 in the analysis of all Austen's novels and their translations, the film/TV adaptations (especially the film adaptations in 1940 and 2005) must have created a demand for these novels, because the first translation and the first retranslation just two years after it were probably due to the influence of the 1940 film, and there was a similar boom in the number of translations after the feature film in 2005.

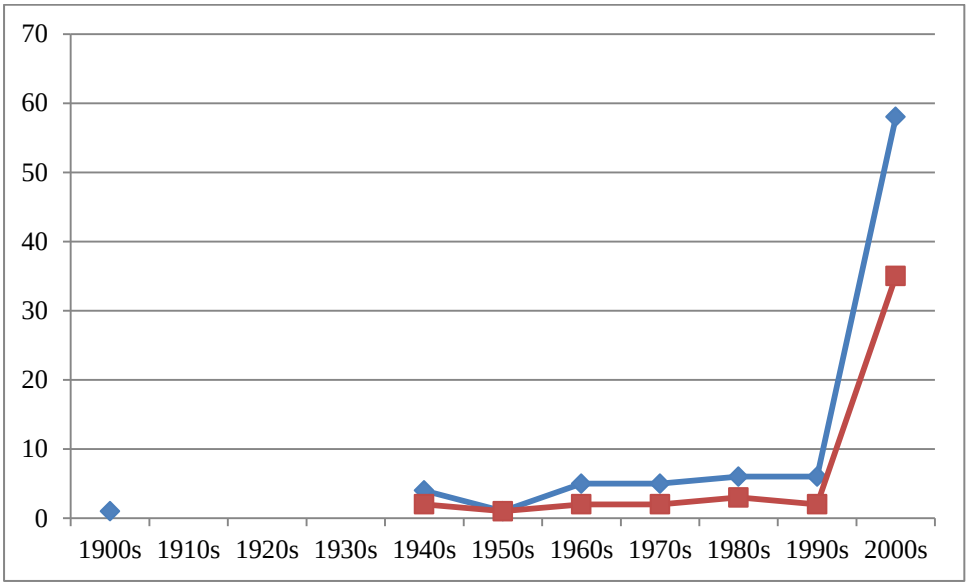
Figure 7: Number of *Pride and Prejudice* Translation, Retranslations and/or Reeditions Published With Respect to Different Time Periods.



Source: Prepared by the writer

The number of published *Pride and Prejudice* retranslations-reeditions is parallel with the total number of published Austen oeuvre retranslations-reeditions in every decade (See Figure 8).

Figure 8: A Visual Comparison of the Numbers of Translation-retranslations-reeditions Published from Austen Oeuvre and *Pride and Prejudice.*



Source: Prepared by the writer

There are fluctuations beginning from the 1940s until the 2000s, in the retranslations-reeditions of both the Austen oeuvre and *Pride and Prejudice* (never dropping to level zero between these dates). However, the steep increase in the retranslations-reeditions in 2000s of both the Austen oeuvre and *Pride and Prejudice* is clear in the graph. The 2005 film might have been influential in the production of retranslations-reeditions in this decade.

1.2.2.2. Translators

As mentioned in Section 1.1.2.2, among Austen's novels, *Pride and Prejudice* has been the subject of the greatest number of translators, 18 in total, which means that the novel has undergone 17 retranslations.

The name of the first translator of this novel into Turkish is ambiguous. In *Altın Halka* (1945), the name of the translator is given as G. Suveren. The Suveren sisters were famous translators of the time[54]; and the first name of the older sister

[54] For further information on Suveren sisters see Appendix 6.

was Gönül and the first name of the other sister was Gülten; so G. could be an abbreviation of either. In an interview for the website of a translators' association (çevbir), Gülten Suveren tells that she made her first translation probably in 1968[55] and that her older sister Gönül Suveren started earlier (Serper and Gürses, 2006). Thus, the translator of the first *Pride and Prejudice* translation was most probably Gönül Suveren. However, in the same interview, Suveren also tells that she and her sister made some translations together (ibid.) so this translation could also be the product of such a cooperation.

Suveren also gives important clues in this interview on the types of books that she and her sister translated and on the way they worked on these translations. She reports making translations of numerous adventure and criminal stories, bestsellers, romance books, children classics and "a few classics" [bir iki tane klasik] (ibid.)[56]. Gülten Suveren also notes two important points in the way they worked on their translations. The first one is that paper was expensive at the time when they were active as translators, and the translators were asked by the publishing houses to fit their translations into a pre-determined number of pages, which sometimes required a shortening of the original, and therefore omissions were made[57] (ibid.). This is an important point in the current study because it indicates that there may be reductions and omissions in some parts of the translation of G.Suveren's translation *Altın Halka* (1945). The second interesting point that Suveren makes in the interview is that some parts of the source texts were lost, and she and her sister "wrote" these parts of the source text instead of "translating" it (ibid.). Thus, there may be also be such parts in their translation of *Pride and Prejudice,* and this would indicate severe deviation from the source text, and these deviations could have caused a need to the production of retranslations closer to the original.

The translator of the first retranslation of *Pride and Prejudice* is Güzin Güral. I was not able to find any information on this translator except that she translated

[55] In the interview, when the date of her first translation was asked, she answers by saying, " 68'di galiba" [I think it was 1968] (Serper and Gürses, 2006). However in the website of the National Library I was able to find translations of hers beginning from 1963.
[56] This expression is used for the books which Gülten Suveren translated for Altın Kitaplar. How many classics she translated for other publishers or how many classics Gönül Suveren has translated is not given in the interview (Serper and Gürses, 2006).
[57] She says, "mesela bir sayfayı dört satırda geçebilirim" ["for example, I can pass over a page in four lines] (Serper and Gürses", 2006)

Howard Springs' *My Son, My Son!* (1937) in 1942 with the title *Oğlum Oğlum!* [My Son, My Son!][58]. Similarly, my research on the second retranslator Beria Okan Özoran has revealed little information except that she was a journalist and writer, it is not known whether she made other translations[59].

It is the third translator Nihal Yeğinobalı who dominates Table 1. Similar to her visibility in translations of Austen oeuvre, she is the most visible name in this translation-retranslations-reeditions list for *Pride and Prejudice*. There are a total of 47 translation-retranslations-reeditions in Table 1, 13 of which are reeditions of Yeğinobalı's retranslation first published in 1968. 4 different publishing houses have published her retranslation. 7 reeditions of her *Aşk ve Gurur* were published in the 2000s, the latest in 2011. This demonstrates that the retranslation of *Nihal Yeğinobalı* is still popular and in demand.

Hamdi Koç is the other visible name in Table 1 in the 2000s, with 9 reeditions of his retranslation, first published in 2006. The visibility of this retranslation might be explained by a demand "for a more accurate, thoughtful, and informed translation" as Rana Tekcan puts it (Tekcan, 2008b).

The 2000s have also seen a boost in the number of translators. There are 14 translators in the 2000s (which means there are 14 retranslations), compared to only 5 between 1940 and 2000. The translations by these five translators will be analyzed as the case study of this thesis, and additional information about these translators is given in Appendix 6.

1.2.2.3. Publishers

The list of the translation-retranslations-reeditions of *Pride and Prejudice* (See Appendix 5) reveals that 22 publishing houses published translation-retranslations-reeditions of *Pride and Prejudice*. 21 are private publishers and one is a state-governed publisher, the Ministry of Education. İstanbul is dominant over İzmir and Ankara; there are three publishers from Ankara and only one from İzmir. Three retranslators produced translations for Ankara publishing houses (one of them is the first translation of *Pride and Prejudice*, there are also two retranslations). One

[58] This book was a bestseller in America and a film adaptation was produced in 1940.
[59] For further information on Beria Okan Özoran see Appendix 6.

retranslator produced a retranslation for the publishing house in İzmir. For the 18 publishing houses in İstanbul, 14 translators have retranslated the novel.

I have also analyzed the number of pages for the translation/retranslations of *Pride and Prejudice,* finding that the number of total pages is higher than 300 for most of the translation-retranslations. There are only three translation-retranslations (other than the overtly abridged versions of the novel) of less than 300 pages: G. Suveren's translation *Altın Halka* (1945) with 279 pages for Şencan Kitabevi, Güzin Güral's retranslation *Aşk mı Gurur mu?* (1947) with 272 pages for Rafet Zaimler Kitabevi and Esra Özkan's *Aşk ve Gurur* (2005) with 200 pages for Ankara Yıldırım Dağıtım. There may be reductions in the text in these three translation-retranslations. On the other hand, only two of the translations are overtly abridged versions. These are *Gurur ve Önyargı* (2001) by Remzi Publishing House and *Aşk ve Gurur* (2005) by Bilge Kültür Sanat; the intended target audience is indicated to be children in the series names. This demonstrates that in Turkey, *Pride and Prejudice* is not generally regarded as a classic appropriate for children, in contrast to many other classics, such as Daniel Defoe's Robinson Crusoe, for which most of the existing translations were abridged for children (Ekmekçi, 2008: 77). Thus, it may be suggested that *Pride and Prejudice* has been presented in Turkey primarily as a novel for adults. The same argument may be expanded to other novels of Austen in Turkish because they do not seem to have undergone severe abridgement regarding their number of pages (See Appendix 3).

1.2.2.4. Series

An important feature of the *Pride and Prejudice* translations into Turkish is that they are mostly published as a part of a series, although the first translation *Altın Halka* (1945) and the first retranslation *Aşk mı Gurur mu?* (1947) are exceptions. The 1950 translation of MEB (Ministry of Education) was published under Dünya Edebiyatından Tercümeler – İngiliz Klasikleri – [Translations from the World Literature – English Classics] series. This first series title gives the novel a canonical status. The 1968 translation of Yeğinobalı from the Altın Kitaplar Publishing house was published under Altın Dizi – Meşhur Romanlar Serisi [Golden Sequel – Famous

Novels Series] title. Altın Kitaplar entered the world of publication with this series in 1956. According to Tahir Gürçağlar, most of the books published in this series in the 1950s were translations of the novels of popular authors of the time with titles that indicated that they were "love stories", a widespread and popular genre in that period; another strategy of this publishing house was to publish novels that were adapted to cinema (Tahir Gürçağlar, 2005: 134-135). Beginning from 1962, canonical works from world literature started to be published in series. Among the books published by Altın Kitaplar in this series, were canonical works from world literature, such as Charlotte Bronte's *Jane Eyre* (1847) and John Steinbeck's *The Winter of Our Discontent* (1961), and there are international best-sellers like Pamela Moore's *Chocolates for Breakfast* (1956) and Barbara Cartland's romances. Thus, the series published by Altın Kitaplar, of which *Pride and Prejudice* was a part, consists of a wide variety of works.

More recent publications of *Pride and Prejudice* are also published within series headings, most of which indicate the canonical status of the novel. For example, İş Kültür in 2006 and Can Publishing House in 2007 published translations under the series Dünya Klasikleri [World Classics] and Hasan Ali Yücel Klasikleri Dizisi [Hasan Ali Yücel Classics Series], respectively. Nihal Yeğinobalı's *Aşk ve Gurur* was published under the series Dünya Klasikleri [World Classics] by three publishing houses (Bilge Yayıncılık, Engin and Can Sanat Yayınları) after Altın Kitaplar. However, it cannot be asserted that the canonical status of the novel is visible in all series headings. For example, Martı Yayınları published *Aşk ve Gurur* (2012) under the World Romance Classics. This implies that even in the 2000s, not all publishing underline the canonical status of the novel and they can still present it as a romance.

1.3. THEORETICAL AND METHODOLOGICAL FRAMEWORK

1.3.1. Theoretical Framework

What role do the translations and retranslations play in the reception of Austen's novels in the Turkish culture? As this is the main question my study intends

to address, the theoretical framework is constructed with theories and concepts about "retranslations" and "culture repertoire".

Retranslations

My study aims to explore the impact of the translations-retranslations in the reception of Jane Austen and her novels (particularly *Pride and Prejudice*) in the Turkish receiving system. Hence, the concept of "retranslation" becomes crucial for the purposes of this study. As was seen in the previous sections of Chapter 1, all Austen novels except one (namely *Northanger Abbey*) have been retranslated and *Pride and Prejudice* was the subject of the greatest number of retranslations.

In the *Routledge Encyclopedia of Translation Studies* (2009), Şehnaz Tahir Gürçağlar describes retranslation as "the act of translating a work that has previously been translated into the same language, or the result of such an act, i.e. the retranslated text itself" (Tahir Gürçağlar, 2009: 233). She also notes that "retranslation is sometimes also used to refer to an 'indirect', 'intermediate' or 'relay' translation, i.e. a text that is translated through a mediating source language" (ibid) by making reference to Shuttleworth and Cowie, and Gambier (quoted in Tahir Gürçağlar, 2009: 233). Retranslation, in this thesis, refers to the first definition, by Tahir Gürçağlar.

Retranslations can elucidate important areas in translation studies. Previous studies show that the motives leading to retranslations can shed light on the translational norms at certain points of the receiving culture in time, they can demonstrate how "culture planning" was carried out and "culture repertoire" was formed, and how new "options" were introduced by "agents".[60] Research on retranslations can also serve to increase understanding of the translation process itself. As Antoine Berman puts it, "Because no translation can pretend to be 'the' translation, the possibility and necessity of retranslation are inscribed in the structure of translation act itself" [Comme aucune traduction ne peut prétendre être 'la' traduction, la possibilité et la nécessité de la retraduction sont inscrites dans la structure meme de l'acte de traduire] (Berman, 1990:1, emphasis Berman's) [61]. Thus,

[60] "Culture planning", "culture repertoire", "options" and "agents", which are important concepts in studying the cultural history of translation, will be examined in detail in the course of this section.
[61] All translations from French and Turkish into English and all transcriptions from Ottoman Turkish are mine unless otherwise specified.

starting from the 1990s, various translation scholars have worked on the consept of retranslation concept.

A special edition of *Palimpsestes*[62] (1990, No.4) in 1990 contained articles on retranslation including an article by Berman, which regard retranslations as a linear progress towards accomplishment in the translation (Berman, 1990: 1-7). By calling first translations "blind and hesitating" [aveugle et hesitant] and by referring to Goethe's dialectical German idealism, which sees every beginning as a deficient act, Berman says that "in this view of Goethe, there is something very profound: to know that all human action needs repetition for accomplishment" (Berman, 1990: 6) [dans cette vision de Goethe, il y a quelque chose de trés profond: à savoir que toute action humaine, pour s'accomplir a besoin de la répétition]. The editor Paul Bensimon's introduction to the same issue of *Palimpsestes* asserts that the first translations usually naturalize foreign works, domesticating them to decrease the distance of the work from the target culture (Bensimon, 1990: ix). Berman and Bensimon's views, the views that regard the first translations as domesticating works and retranslations as works in a linear improvement trend leading to foreignization, led to the emergence of the retranslation hypothesis (Paloposki and Koskinen, 2004: 1). Berman also sets forth the concept of "great translators-translations" [grandes traducteurs-traductions] in his article and argues that "Even if all retranslations are not great translations (!), all great translations are retranslations," [si toute retraduction n'est pas une grande traduction (!), toute grande traduction, elle, est une retraduction] (Berman, 1990:3, exclamation mark Berman's), which is in accordance with his view of the linear development of translations through retranslations.

Yves Gambier, in his tribute article to Berman, regards retranslations as a return to the source text as there are deviations from the source text in the first translations (Gambier, 1994: 415). He asserts that by delving into retranslations, one can answer questions about:

> *-the periodicity and the frequency of the retranslations,*
> *-the significant moments in the revival of the text, of the authors –that is the least resistance or greatest receptivity of the target language-culture,*

[62] *Palimpsestes* is a journal devoted to the study of the theoretical and practical problems involved in the process of translation. The journal primarily focuses on the translation from French into English, and English into French (http://yves-lefevre.nuxit.net/palimpsestes/?lng=en).

-the motives, the decisions to retranslate and the transformations of the language, of the culture, of the receiving literature (with the theories of discourse induced by these transformations,)
-the strategies, the aims and the effects of these new translations,
-their common characteristics, if there are any – especially with regard to conceptions of equivalence, of fidelity, of freedom in translation

[-sur la périodicité et la fréquence des retraductions;
-sur les moments aigus de reprise des texts, d'auteurs – c'est-ā-dire de moindre résistance ou de plus grande grande ouverture de la langue-culture accueil;
-sur les motifs, les decisions de retraduire at les transformations de a langue, da la culture, de la literature réceptrices (avec les theories du discours induites parces transformations);
-sur les strategies, les enjeux et les effets de ces nouvelles traductions;
-sur leurs charactéristiques communes, s'il en est – notamment au regard des conceptions de l'équivalence, de la fidélité, de la liberté en traduction] (Gambier, 1994: 416).

In my thesis, I will discuss some of the items listed by Gambier for Turkish Jane Austen retranslations, in particular, for *Pride and Prejudice.* Especially, among the intentions of this study are the exploration the significant moments leading to retranslations of *Pride and Prejudice,* when there is least resistance-greatest receptivity, and also the problematization of the strategies, the aims, the effects and the common characteristics of the retranslations.

Another important scholar who made a study on the concept of retranslation is Anthony Pym. He divides retranslations into two: "active and passive retranslations". Pym distinguishes between those retranslations which are separated by wide expanses of time and or geography, which "seem to respond to long-term processes of linguistic and or cultural change in the target community" (Pym, 1998: 82) and those "retranslations sharing virtually the same cultural location or generation" (ibid.). He names the former as passive retranslations as he argues that there are no active rivalries between these retranslations and no mutual influences exerted; he calls the latter as active retranslations (ibid.). He draws attention to the importance of comparative analysis of active retranslations because he asserts that such studies could yield causes regarding the interactions between the translators and the "patrons, publishers, readers and intercultural politics" (ibid.: 83). He also argues that such studies could provide "insights into the nature and workings of translation itself" (ibid.). I will be dealing with active translations in my study; the first five translations of *Pride and Prejudice*, which will constitute the case study of my thesis

were published between 1945 and 1972 and they are neither widely separated by time nor geography, nor by synchronic boundaries (geopolitical or dialectological).

Other studies carried out on retranslations by translation scholars include case studies from various cultures. Miryam Du Nour, for instance, in her article entitled "Retranslation of Children's Books as Evidence of Changes of Norms"[63] (1995) notes the difference between the intentions of the first translations of children's books in Israel and the intentions of the later retranslators of these books. Du Nour claims that the intentions of the translations in the late 19th-early 20th century were ideological, didactic and aimed at enriching the language of the children, while the intentions of the retranslations in later years were to enhance the readability of the books and enable commercial success. She states that also the changes in the target language and grammar were influential in the emergence of these retranslations in the Hebrew polysystem (Du Nour, 1995: 45-70). Similarly, Pekka Kujamäki, in his article titled "Finnish Comet in German Skies"[64] (2001), regards retranslation as "a comet's tail", quoting the term from Armin Paul Frank and his team (Frank qtd. in Kujamäki, 2001: 46) and by analyzing the retranslations of Aleksis Kivi's *Seitsemän veljestä* into German, he concludes that the drive to acquire "a more faithful or complete translation than the earlier ones" is not sufficient to explain the reasons for the production of these translations; rather, the differing social situations and environments influencing the functions and the modalities of the translation lead to retranslations (Kujamäki, 2001: 65). A similar reason for the emergence of retranslation is given by Şebnem Susam-Sarajevo in her book *Theories on the Move* (2006). Susam-Sarajevo asserts that retranslations do not simply emerge as an evolution with time towards accomplishment, but they occur because of the "needs, expectations and attitudes prevalent in the receiving systems". She comes to this conclusion by problematizing Roland Barthes retranslations into Turkish, and the rarity of Helen Cixous retranslations in the Anglo-American culture (Susam-Sarajevo, 2006: 167). In a similar way, the differences in the intentions of

[63] Du Nour , Miryam (1995) "Retranslation of Children's Books as Evidence of Changes of Norms" *Target* 7 (2):327-346

[64] Kujamaki, Pekka (2001)"Finnish Comet in German Skies. Translation, Retranslation and Norms", *Target* 13(1): 45-70.

retranslators and the functions of the retranslations will be highlighted in the case study of my research.

Another comprehensive study involving retranslations was carried out by John Milton on retranslations of classic fiction for mass markets in Brazil. In his article "Translating Classic Fiction for Mass Markets"[65] (2001), Milton classifies three types of translations of classic fiction in Brazil. There are retranslations of some classical works produced under all three types of translations. The first type is complete translations targeting literary market; the second type is "covert condensations" for which the changes and abridgements done remain concealed and their aim usually is to decrease the production costs; and the third type is "overt condensations", which are adaptations or abridgements targeting a specific market such as children or women (Milton, 2001: 58-59). By noting also that these three types are distinguished from each other also by their handling of the theme, language, style, size, weight and paratextual elements, he deduces that the reasons for retranslations are their differing target audiences (ibid.).

Problematizing the retranslation hypothesis has been another area of study on retranslations. For example, Outi Paloposki and Kaisa Koskinen, in their article "A Thousand and One Translations" (2004) argue that "RH may apply during an initial stage in the development of a literature, but not to all individual first translations: domesticating first translations may be a feature of a *phase* in a literature, not of translation in general" (Paloposki and Koskinen, 2004: 29, emphasis in the original). They analyze the retranslations of Oliver Smith's *The Vicar of Wakefield,* of the *Thousand and One Nights,* of *Alice's Adventures in Wonderland* and of the Gospel into Finnish. They also a present a new hypothesis, which is "[…] that domestication may be a feature of a first phase in ltiterature, not of first translations as such." (ibid.: 31). My work, with its case study on retranslations of *Pride and Prejudice* (1813) will present a challenge to the RH, demonstrating that it is not possible to speak of a linear progress, or a move from domesticating strategies to foreignizing strategies in these retranslations.

Lawrence Venuti, in his article "Retranslation: the Creation of Value", furthers our understanding on how retranslations can affect a culture by arguing that

[65] Milton, John (2001) "Translating Classic Fiction for Mass Markets", *The Translator* 7(1):43-69.

> *Retranslations are designed deliberately to form particular identities and to have particular institutional effects.[…]Retranslations can thus maintain and strengthen the authority of a social institution by reaffirming the institutionalized interpretation of a canonical text. Alternatively, retranslations can challenge that interpretation in an effort to change the institution or found a new one." (Venuti, 2003: 26)*

Venuti gives the example of Thomas Mann's English retranslations becoming a site of competition between two institutions, "the academic discipline and the commercial publisher." (ibid.: 26-27). My research shows that *Pride and Prejudice* retranslations have gone through a similar process, as translations were produced by both a state institution (the Translation Bureau, which will be discussed further in this chapter) and commercial institutions. Venuti defines the retranslator's intention as the selection and interpretation of "the foreign text according to a set of values so as to bring about a new and different reception for that text in the translating culture" (ibid.: 29). He asserts that the study of retranslations can be useful in elucidating issues such as the translator's agency, motivations, conditions and consequences in the translation act, in understanding the "translator's intentionality because they are designed to make an appreciable difference" (ibid.: 28) and in calling attention to the roles of commissioning institutions (ibid.: 25-38). He also notes the significance of paratexts in studying retranslations because he argues that they can demonstrate the retranslator's "competing interpretation" (ibid.: 31).

There have also been various academic works on retranslations in Turkey. Alev Balcı's MA thesis *A Comparative Analysis of Different Turkish Translations of Alice in Wonderland by Lewis Carroll on Pun Translation* (2005) analyzes the pun translations in different Turkish translations of *Alice in Wonderland* (1865) from different decades since the 1930s. Although it does not question or analyze the concept of "retranslation", this study makes use of retranslations of *Alice in Wonderland* to explore the translational norms active in the pun translations into Turkish. Aslı Ekmekçi's MA thesis *The Shaping Role of Retranslations in Turkey: The Case of Robinson Crusoe* (2008) problematizes the role played by the retranslations of *Robinson Crusoe* (1719) in the Turkish culture repertoire. In Ekmekçi's study, a case study with active retranslations was carried out, and the ambivalent status of the book was demonstrated to be a consequence of the differing purposes of retranslations. Another piece of research, Esra Birkan Baydan's MA

thesis entitled *Visibility of Translation through Conflicting Ideologies: the "Islamic" Retranslations of "100 Essential Readings"* (2008) discusses the role of translation in the cultural planning activities of opposing or conflicting groups/ideologies and how translations can gain visibility through the cultural planning activities of these groups, by problematizing the islamic retranslations of "100 Essential readings". Ceyda Elgül's MA thesis, *A Utopian Journey in Turkish: From Non-translation to Retranslation* (2007), classifies three existential forms for translation, namely (1) non-translation, (2) initial translation, and (3) retranslation. By making use of Thomas Moore's *Utopia,* which provides an example of all three existential forms in the Turkish culture, Elgül argues that each of these forms possesses a different translational context. Elgül's study analyzes the retranslations of *Utopia* in the light of concepts such as ideology, agency and readership, and reveals that, through translation, several contexts may appear for a single work.

The works on retranslations discussed above demonstrate that the ideologies, strategies, reasons, aims and effects of retranslations have been studied in various cultures, especially after the 1990s. Problematizing the RH has also been a field of study. Similarly, the current study addresses these issues for the translations-retranslations of Austen's novels through a textual and a paretextual analysis of Austen translations-retranslations, and problematizes how these translations-retranslations and their paratexts shaped the reception of Austen in Turkey in different time periods.

Culture Planning, Culture Repertoire, Options and Agents

One of the most significant concepts in translation history, "culture repertoire", was formulated by Itamar Even-Zohar. Key concepts from the systemic approach to be employed in the theoretical framework of this thesis are Even-Zohar's "culture planning", "options" and "agents". Even-Zohar describes culture planning as "a deliberate act of intervention, either by power holders or by 'free agents,' into an extant or a crystallizing repertoire," (Even-Zohar, 2002a: 45) and culture repertoire as "the aggregate of 'options' utilized by a group of people, and by the individual members of the group, for the organization of life." (Even-Zohar, 2002b: 166). Gideon Toury asserts that, "the word options also implies that, at any situation choices have to be made, which are, strongly constrained" (Toury 2002: 150-151) by

the different circumstances in the culture. Toury furthers our understanding of planning by describing it as "any act of (more or less deliberate) *intervention in a current state of affairs within a social group,* i.e., making decisions for others to follow, whether the impetus for intervening originates within the group itself or outside it" (ibid.: 151, emphasis Toury's). Furthermore, Toury defines "agents of change" as the either appointed or voluntary producers of new options for the repertoire (ibid.).

According to Even-Zohar, culture consists of two major concepts: "culture as goods" and "culture as tools". He explains culture as goods "as a set and stock of evaluable goods, the possession of which signifies wealth, high status and prestige" (Even Zohar, 2000: 390); and culture as tools "as a set of operating tools for the organization of life, both on the collective and individual levels" (ibid.: 392). He distinguishes between two types of "tools": passive tools and active tools. While passive tools are "procedures with the help of which 'reality' is analyzed, explained, and made sense for and by humans" (ibid. : 392); active tools are "procedures with the help of which both an individual and a collective entity may handle any situation encountered, as well as produce any such situation" (ibid.). Thus, while passive tools can be thought of as the intellectual aspect of the culture, active tools can be regarded as the performance aspect. Even-Zohar argues that both passive and active tools are "a complex set, an array of interrelated components" (ibid.: 395) and states that the word "repertoire" has been suggested for this array by various scholars from different disciplines (ibid.).

For the making of repertoires, Even-Zohar desribes two procedures: one is "invention" and the other is "import". He explains these procedures and notes the significance of import by saying:

> *These are not opposed procedures, because inventing may be carried out via import, but may relate to the labor involved in the making, within the confines of the home system without any link to some other system. Thus "invention" may have to be based more on analogies and opposition, while import may necessitate organization skills and marketing. Even in cases of seemingly conspicuous "originality," i.e., inventiveness which cannot be traced back to a simple source, import may be present. In short, import has played a much more crucial role in the making of repertoire, and hence in the organization of groups, and the interaction between them, than is normally admitted. (Even-Zohar, 2002b: 169)*

Even-Zohar argues that if the imported goods are successful in the home market, they may be integrated into the home repertoire and he calls such imports "transfers" (ibid.) According to Even-Zohar, the significance of the role played by different transfers is not always the same; they differ "from one period to the other in the history of the groups, as well as in the various fields of activities held by the group" (ibid.: 171). He also suggests that "the images projected into society by the people engaged in the making of repertoire, who are in the particular case of transfer agents of transfer" (ibid.: 172) should also be included in the concept of "goods".

Even-Zohar gives the most obvious reason for import as a need to fill in some gap in the functions of the home repertoire and a willingness in the target culture for that consumption (ibid. 2002b: 170). He argues that in some cases, for various reasons, there is resistance to import, and so to transfer; and he defines the circumstances in which this resistance may become weaker. The first circumstance is, "when new situations are introduced (which may in themselves be instances of import) and there is no, or a slight, home repertoire to handle them (ibid: 171); and the second one is, "when some home repertoire becomes undesired. When this occurs, there may be no time to gradually make replacements, and therefore an extant alternative is reached and transferred." (ibid.) Translation, of course can be thought of as an import. Therefore, it becomes easier for translations to enter the home repertoire when new situations are introduced and home repertoires are insufficient to accommodate them. The first years after the Turkish Republic was established (1923) and the alphabet reform (1928) was realized can be thought of as such a situation. The Translation Bureau, established in 1940 under the auspices of Ministry of Education, acted as the culture planner in Turkey between 1940 and 1966 and as an agent of change in introducing new options. Tahir Gürçağlar states that it was founded to be one of the bases of cultural modernization (Tahir-Gürçağlar, 2005:70). She suggests that the functions of the Translation Bureau would be to contribute to the formation of a new Turkish language, to act as a bridge between politics and literature in Turkey to embed humanism, which was seen as the ideological basis of Westernization, and to form a literary canon, which was thought to be lacking in the Turkish literary system (ibid.)[66]. As such, the Translation Bureau was to fill in some

[66] For more information on the Translation Bureau, see:

gap in the home repertoire under the culture planning activities of the state. The reason for imports described in Even-Zohar's systematic approach, clearly seems to be relevant in this case.

Tahir-Gürçağlar argues that culture planning is not strictly restricted to official institutions, it can also be carried out by "free agents" (these free agents are also taken from the discussions on culture planning of Even-Zohar) in the society[67](Tahir-Gürçağlar, 2008: 38). She views "the field of translation as a site shaped by multiple planning efforts" (ibid.) and asserts that although the Translation Bureau occupied central position in culture planning during the years in which it was active, those groups resisting the views of the center and remaining on the periphery were also engaged in culture planning in Turkey (ibid.: 55). A similar view is presented by Even-Zohar on repertoires in his article, "Factors and Dependencies in Culture: A Revised Outline for Polysystem Culture Research" (1997). He argues that "there is never a situation where only one repertoire may function for each set of circumstances in society. Concurrently, different options constitute competing and conflicting repertoires." (Even-Zohar, 1997: 21). Similar to Şehnaz Tahir Gürçağlar, in my study, I will argue that differing activities of culture planning and competing (and sometimes conflicting) repertoires in Turkey, offering different options produced by different agents, have also been influential in the emergence of the retranslations of *Pride and Prejudice* (1813).

Even-Zohar elaborates on the agents further in his article "Idea Makers, Culture Entrepreneurs, Makers of Life Images, and the Prospects of Success" (2010) and highlights the relationship between the people in these roles and the success of

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Tahir Gürçağlar, Ş. (2008). *The Politics and Poetics of Translation in Turkey.* Amsterdam-New York: Rodopi and Tahir Gürçağlar, Ş. (2003)The Translation Bureau Revisited: Translation as Symbol. Editor Maria Callada Perez *Apropos of Ideology*, Manchester: St. Jerome Publishing, 113-130 Tahir Gürçağlar, Ş. (2005). *Kapılar. Çeviri Tarihine Yaklaşımlar,* İstanbul: Skala Yayıncılık,39-82

[67] Many studies in Turkeyhave employed Even Zohar's culture repertoire and systemic approach. For example Saliha Paker problematizes the position of translations in the Late Ottoman period as a system under the late Ottoman Literaty polysystem in her article entitled "Translated European Literature in the Late Ottoman Literaray Polysystem" (1986). Tahir Gürçağlar in her doctoral dissertation *The Politics and Poetics of Translations in Turkey 1923-1960*(2001) and in her book under the same title (2008, Amsterdam-New York) employs culture planning, culture repertoire, options, resistance and agents to tackle the socio-cultural context of translation in the specified era. Similarly Müge Işıklar Koçak uses the concepts "culture repertoire" and "culture planning" as the theoretical framework of her doctoral dissertation *Problematizing Translated Popular Texts on Women's Sexuality: A New Perspective on the Modernization Project in Turkey from 1931 to 1959* (2007) in order to discuss translated and indigenous non-literary texts published for/on women in Turkey

the groups. Here, he summarizes the meaning of the success as "the ability of groups to provide, or generate – with the help of any accessible means – new or alternative options." (Even-Zohar, 2010: 189) He argues that in reaching this success, there is the need for some people who are able to think about and proliferate new options. He uses the term "idea makers" to designate the "particular brand of people who are capable of designing new options by brainwork" (ibid.: 194). He describes those idea makers who are also engaged in the implementation of these options as the "culture entrepreneurs." The third type of agents is "makers of life images". Unlike idea makers and culture entrepreneurs, these do not explicitly offer new options but "through images, metaphors and the depiction of alternative, different, or new models of life" (ibid.: 198-199) such as literature and cinema. In her MA thesis entitled *From Movie/Script to Novel: Translated Popular Cinema Novels in Turkey From 1944 to 1957* (2010), Ceyda Özmen states "that the repertoire of cinema was mainly shaped by the imported films from other countries" (Özmen, 2010: 48) in Turkey, in the period depicted and asserts that "it was not only the repertoire of cinema which was influenced from these foreign films, but also the whole cultural repertoire" (ibid.). She then proceeds to call the "importer companies, exhibitors, censorship organizations, which were in a kind of 'planning' activity in the repertoire of cinema, as 'makers of life images' " (ibid.: 49). From my corpus, the first translation of *Pride and Prejudice* was produced under the influence of the Hollywood film of the novel, and the translation was intended to produce the effect of a Hollywood film with its cover depicting a woman as a Hollywood star (although completely irrelevant with the novel) and with the reference to the film on the back cover. It can be suggested that the translators of the novels adapted to films were also "makers of life images", and that the "making of life images" can lead to retranslations. Thus, one significant reason for the retranslations of *Pride and Prejudice* entering the Turkish culture repertoire in the 1940s and again in the 2000s is likely to be the life images produced by the motion pictures and television adaptations of the novel.

1.3.2. Methodological Framework:

I will employ paratexts (Genette, 1997:1), norms (Toury, 1995: 53-72) and interviews as the methodological framework of my thesis.

Paratexts:

In his influential work on paratexts entitled *Paratexts Thresholds of Interpretation* (1997), Gérard Genette defines paratext as "what enables a text to become a book and to be offered as such to its readers and more generally, to the public" (Genette 1997:1). He categorizes paratexts around spatial, temporal, substantial status and pragmatic status axes. In the spatial category, he distinguishes between peritexts (paratexts which are right around the text or within the same volume like the titles, chapter titles and prefaces) and epitexts (paratexts which are farther away from the text in location like interviews in the media, book reviews etc.). Around the temporal axis, he divides paratexts into four categories, which are prior paratexts (paratexts that appear before the text like advertisements), original paratexts (paratexts that appear at the same time with the text like the prefaces), later paratexts (paratexts that appear later than the text like a preface in the second edition of a text) and delayed texts (paratexts that appear in a more remote time to the original text like a preface in a more remote new edition). He describes four types of paratexts according to the substantial status: verbal paratexts, iconic paratexts (egs. Illustrations), material paratexts (paratexts concerning the typographical choices in the production of a book) and factual paratexts (paratexts about the implicit messages of the texts like the age or sex of the author). Finally, he classifies paratexts according to their pragmatic status as (1) the nature of the sender and the addressee, (2) the sender's degree of authority and responsibility, (3) the illocutionary force of the sender's message (ibid.: 3-8).

Genette explains the significance of the paratexts by saying that:

> *More than a boundary or a sealed border, the paratext is, rather, a threshold, or – a word Borges used apropos of a preface – a "vestibule" that offers the world at large the possibility of either stepping inside or turning back. It is an "undefined zone" between the inside and outside, a zone without any hard and fast boundary on either the inward side (turned toward the text) or the outward side(turned toward the world's discourse about the text)…Indeed, this fringe, always the conveyor of a commentary that is authorial or more or less legitimated by the author, constitutes a zone not only of transition but also of*

> *transaction: a privileged place of a pragmatics and a strategy, of an influence on the public, an influence that –whether well or poorly understood and achieved – is at the service of a better reception for the text and a more pertinent reading of it (more pertinent, of course, in the eyes of the author and his allies)(ibid.:2).*

I will conduct a paratextual analysis on the advertisements of Jane Austen's translations, book covers of the translations, titles of the translations, book reviews and critics on the novels to increase understanding of the reception of Jane Austen's novels in Turkey, and to critically elucidate the reasons for and the consequences of the retranslations of these novels.

Translational Norms in Descriptive Translation Studies (DTS):

"Norm" concept is introduced to translation studies by Gideon Toury in the late 1970s. Influenced by the systemic approach of Even-Zohar, which treats translations in their socio-cultural context as a sub-division under the target literary system, Toury has described the norms and the research methodology that made up the DTS. He discusses three types of translational norms: (1) initial norm: the basic choice between "adequacy" and "acceptability", that is adherence to source norms and subscription to the norms originating in the target culture respectively, (2) preliminary norms: norms about the existence and actual nature of a definite translation policy (the factors that govern the choice of text-types or even of individual texts to be translated) and directness of translation (threshold of tolerance for translating from languages other than the ultimate source language), and (3) operational norms: norms which may be conceived of as directing the decisions made during the act of translation itself. Operational norms have two subcategories, namely the matricial norms (these may govern the very existence of target-language material intended as a substitute for the corresponding source-language material, its location in the text, the extent to which omissions, additions, changes of location and manipulations of segmentation are referred to in the translated texts) and textual-linguistic norms (norms which govern the selection of material to formulate the target text in, or replace the original textual and linguistic material with) (Toury, 1995: 53-72).

For the comparative textual case study of my thesis, which is the analysis of the five translations (i.e. first translation and four retranslations), I will employ the

matricial norms and textual-linguistic norms, and explore the possible aims and consequences of these norms in each *Pride and Prejudice* translation.

1.4. CONCLUSIONS

This chapter has surveyed a selected list of studies in the fields of literary studies and translation studies on Jane Austen and her novels, and it has presented an analysis on the comprehensive lists I have compiled on Turkish translations of Austen's novels, and *Pride and Prejudice* in particular. As a result of my findings, three significant points are revealed:

1. The number of existing academic works in translation studies of an author of the status of Jane Austen whose novels have been read, translated, retranslated and reprinted for more than a century in Turkey, seem less than adequate. Actually, in Turkey, as in other countries, the studies on translations of Jane Austen are far fewer than the literary studies on her.
2. The number of *Pride and Prejudice* retranslations (17 retranslations in total) means that it is important to analyze this novel to explore the motives that led to these retranslations, and also the effects and reception of these retranslations.
3. *Pride and Prejudice,* which is presented both as a popular literature and as a canonical literature product according to the book titles and series titles used by different publishing houses, is ideal for a reception study because of this variability in its presentation.

This chapter also shows that, although there have been Austen translations-retranslations and reeditions made in every decade since the 1940s, there has been a steep increase in the publication of both retranslations-reeditions of *Pride and Prejudice* and other novels after 2000, and suggests the correlation between the TV-film adaptations in English of Jane Austen novels and the publication of her novels. One reason for the retranslations of *Pride and Prejudice* entering the Turkish culture repertoire in the 1940s and 2000s can be suggested as the life images produced by the motion pictures and television adaptations of the novel.

A list of all translations-retranslations-reeditions of Austen's novels in Turkish, published between 1900-2012, was collected in this chapter with their translator names, publishers and publishing dates-cities. A similar list was collected for *Pride and Prejudice*, and this novel was found to have the greatest number of retranslations-reeditions.

CHAPTER TWO

RECEPTION OF JANE AUSTEN IN TURKEY

In this chapter, reception of Jane Austen in Turkey through translations-retranslations will be analyzed by the use of selected paratexts[68]. My intention here is to explore how Jane Austen translations-retranslations are introduced to the Turkish audience by the media and by different publishers, and what reactions they received from the media.

The paratexts will be analyzed in three groups, two of which can be classified under epitexts (paratexts which are spatially far from the translated text), while the other can be classified under peritexts (within the same volume with the text). The first group of paratexts contains the advertisements of Jane Austen translations in the selected newspapers, journals, magazines and web sites of newspapers[69]. The second group, which is also an epitext group, comprises of introductory texts and reviews on Jane Austen's works and the translations of her novels in the selected sources above. I have chosen the selected newspapers, journals and magazines either because their target audience was female readers, or because they contained a considerable amount

[68] See the methodological framework of this study in section 1.3.2 for detailed information on paratexts.

[69] These selected newspapers, journals,magazines and web sites include: (A detailed list on the selected corpus of Newspapers and Journals for Resarch is given in Appendix 7)
Hanımlara Mahsus Gazete (1900, numbers 255-262)
Yedigün (1944,1945)
Hayat (1967,1968, 1969, 1971, 1972, 1973)
Yarım Ay (1943, 1944, 1945)
Vakit (1945, 1946, 147, 1950, 1951)
Hürriyet(1950, 1951, 1693, 1968, 1969, 1972)
Varlık (1945, 1946, 1948, 1950, 1951, 1952, 1957, 1968, 1969, 1970, 1971, 1972, 1975, 1976, 1981, 1985, 1986, 1987, 1991, 1992, 1993, 2006, 2007, 2008, 2009, 2010)
Cumhuriyet (1935, 1945, 1946, 1947, 1948)
Cumhuriyet Kitap (2006, 2007, 2008, 2009, 2010)
Vatan Kitap (2006, 2007, 2008, 2009, 2010)
Kadın Gazetesi (1947, 1948, 1949, 1950, 1951, 1952)
Salon(1947, 1948, 1949)
Türk Kadını (1944, 1945, 1946)
Ev Kadın (1945, 1946, 1947, 1948, 1949, 1950)
Hanımeli (1948, 1949, 1950, 1951)
Yıldız (1945, 1946, 1947, 1948, 1949, 1950)
Resimli Hayat (1952, 1953, 1954)
Resimli Romans (1952, 1953)
Kadın Ansiklopedisi (1961)
On-line archives of the daily newspapers *Milliyet*, *Cumhuriyet* and *Radikal*

of paratexts on the literary products published. I have examined mainly the period between the 1930s and the 2000s but not each month of each year in this period was included. The newspapers, journals and magazines used were selected on the basis of the years of publication of the *Pride and Prejudice* translation-retranslations, which will form the case study of this thesis. However, because the retranslations have been and are still in process, a search for the subject "Jane Austen" was conducted in the on-line archives of newspapers in all available years to create a holistic approach to the analysis of the paratexts. Also some literary supplements of newspapers, including *Cumhuriyet Kitap* and *Vatan Kitap*, were scanned between the dates 2006 and 2010. The third group of paratexts (the peritext group) consists of the book covers of all *Pride and Prejudice* translation-retranslations-reeditions by different publishing houses[70].

2.1. PARATEXTUAL ANALYSIS

2.1.1. Epitextual Analysis

Gerard Genette describes epitexts as "distanced elements", which "are located outside the book, generally with the help of the media (interviews, conversations) or under cover of private communications (letters, diaries, etc) (Genette 1997: 5). In this section, epitextual analysis on the advertisements of Austen translations-retranslations-reeditions and introductory texts/reviews will be carried out.

2.1.1.1. Advertisements of Austen Translations-Retranslations-Reeditions

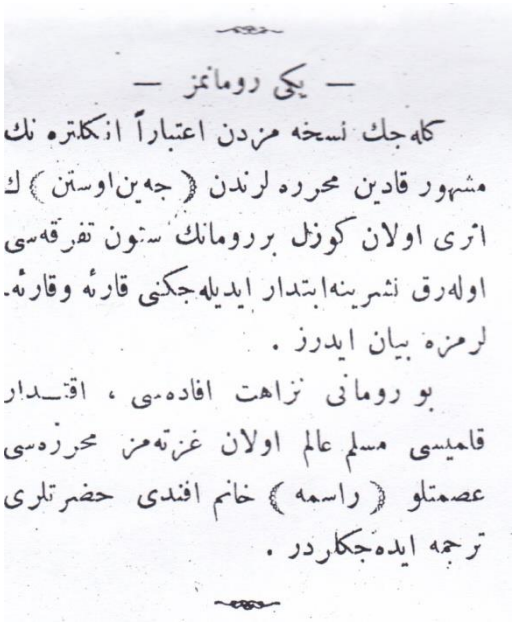
The advertisements of Austen oeuvre in Turkish appear to have followed a rather low-key pattern. There seems to be no major advertising campaigns for her novels (campaigns which appear on many consecutive issues of a newspaper or a magazine with large advertisements), such as the ones encountered for the translations of *Forever Amber* (1944) by Kathleen Winsor, and *Jane Eyre* (1847) by

[70] *Pride and Prejudice* has been published by 22 different publishing houses in Turkey. The peritextual analysis will be carried out onthe book covers of these 22 publishing houses , which will form the paratexts in this group.

Charlotte Bronte, or for the pseudo-translation of Nihal Yeğinobalı, *Genç Kızlar* (1950)[71]. Despite a wide-ranging search, I could not find any advertisements or introductory material for certain Austen translations-retranslations-reeditions, and for those works for which advertising existed, it was either rather short or in the form of small notes.

I have found the first advertisement of Austen's novels in Turkish in *Hanımlara Mahsus Gazete*. In this gazette, where the first seven chapters of *Sense and Sensibility* were serialized in Ottoman Turkish in 1900, some introductory information is given about this novel and its translation in the preceding issue of the translation (See Figure 9).

Figure 9: The Announcement/Advertisement of the Serialized Translation of *Sense and Sensibility*



— یکی رومانمز —

کله‌جك نسخه مزدن اعتباراً انکلتره نك
مشهور قادین محرره لردن (جه‌ین‌اوستن) ك
اثری اولان کوزل برروماننك ستون تفرقه‌سی
اوله‌رق نشرینه‌ابتدار ایدیله‌جکنی قارئه وقارئه‌
لرمزه بیان ایدرز .

بو رومانی نزاهت افاده‌سی ، اقتدار
قامیسی مسلم عالم اولان غزته‌مز محرره‌سی
عصمتلو (راسمه) خانم افندی حضرتلری
ترجمه ایده‌جکلردر .

Source: *Hanımlara Mahsus Gazete* .(11th May,1316). 60-262:6

The advertisement, entitled "Yeni Romanımız"[Our New Novel], is two sentences long (*Hanımlara Mahsus Gazete*, 11th May, 1316: 6)[72]. In the first

[71] For a detailed study on this pseudotranslation, see Bengi-Öner, I. (1999). *Çeviri Bir Süreçtir... Ya Çeviribilim?* İstanbul: Sel Yayıncılık

[72] The date here is given according to Rumi calendar, which was a calendar used in Turkey until 1925. The given date corresponds to 24th May,1900.

sentence, it is reported to the men and women readers of the gazette that a beautiful novel by one of England's famous women writers, Jane Austen, was to be serialized in the gazette beginning from the next issue (ibid.). In the second, we are told that Rasime Hanımefendi was to carry out the translation and that she was one of the woman writers[73] of the gazette, and her writing power was influential in the Muslim world (ibid.). From this presentation, it seems that the target audience of the translation would be both men and women in the Muslim world.

I was not able to find any advertisements for the first translation of *Pride and Prejudice* [Altın Halka(1945)], but the 1940 *Pride and Prejudice* film from which it gets its title, is advertised in *Cumhuriyet*[74] in November 1941 (see Appendix 8) as a film which concerns all young girls and its subject is described as sentimental and passionate (*Cumhuriyet*, November 19th, 1941: 2). The names of the leading actor and actress of the film, and the titles of their previous famous films are given in the advertisement. Two questions are asked in the advertisement: "How should poor girls without a dowry marry, and also how should heiresses marry?" [Fakir ve çeyizsiz kızlar nasıl evlenmeli? Milyoner kızları da nasıl evlenmeli"] (ibid.). In another advertisement of the same film, it was mentioned that the film was adapted from the novel of Jane Austen, and it was a film to be seen by all women (*Cumhuriyet*, November 20th, 1941: 2). Different from the presentation of the translation of *Sense and Sensibility* in 1900, in 1941 the *Pride and Prejudice* film was presented exclusively as a film for a female audience, and also it was introduced as a sentimental and passionate film.

Although I could find no advertisements of the first translation of *Pride and Prejudice* into Turkish, i.e. the 1945 translation *Altın Halka,* its first retranslation, *Aşk mı Gurur mu?* (1947) was advertised in *Cumhuriyet* on the 16th of October in 1947 as follows:

[73] Actually, Ahmet Rasim, who was a prolific male writer of the time, was the translator of the novel writing under the pseudonym Elif Rasime (or Rasime) Hanımefendi.
[74] *Cumhuriyet* is a daily newspaper in Turkey, published since 1924.

Figure 10: Advertisement of *Aşk mı Gurur mu* (1947)

Source: *Cumhuriyet*, October 16th, 1947:2

In this advertisement, the name of the translator, Güzin Güral, and the price of the book (250 kurus) are given and it advertises the publication of "a novel of a woman, whose life is weaved with love and prejudice" (ibid.)[75]. Two days after this advertisement, the novel entered the "Yeni Eserler" [New Works] list of *Cumhuriyet* (October 18th, 1947:4). In this presentation, *Cumhuriyet* depicts it as a magnificent novel, which has "broken the records of novels and cinema in 1947" (ibid.), and gives the names of the leading actor and actress of the film of *Pride and Prejudice* produced in 1940 (ibid.). *Cumhuriyet* describes *Aşk mı Gurur mu?* as "the novel of a woman who floats on the steep rocks of pride and the divine tranquility of love" [Gururun yalçın kayalarında ve aşkın ilahi sessizliğinde yüzen bir kadının romanı], and recommends it to the readers (ibid.). Here again, not only the women, but all readers are invited to read the novel.

For the translations of Jane Austen published by the Translation Bureau, I could only find brief advertisements of the translations in the column entitled "Bize Gelen Kitaplar" [The Books That Came to Us] in *Varlık*[76] and in the column entitled "Neşriyat"[Publications] in *Milliyet*[77]. In 1948, the publication of the second volume

[75] Interestingly, the publisher of this novel (Rafet Zaimler Yayınevi) made an advertisement for *Bir Noel Şarkısı*(1947)[*A Christmas Carol*(1843)] by Charles Dickens in December, 1947, with the same illustration as the one used in *Aşk mı Gurur Mu?*'s advertisement.
[76] *Varlık* is a literature journal in Turkey, published since 1933.
[77] *Milliyet* is a daily newpaper in Turkey, published since 1950.

of *Sağduyu ve Duyarlık* (1948) [*Sense and Sensibility*] was announced in *Varlık* (*Varlık,* September 1st, 1948, 338: 16). It is advertised as the 50th work in the "English Classics Series" published by the Ministry of Education and its price is given. Similarly, in 1951, publication of *Gurur ve Aşk* (1951)'s first volume as the 58th work in the "English Classics Series" is announced in *Varlık,* giving the name of the translator, number of pages and price (*Varlık,* February 1st, 1951, 367: 16). *Milliyet* announces the publication of the first volume of *Gurur ve Aşk* in 1950 (*Milliyet*, December 18th, 1950: 4) and both volumes of it in 1951 (*Milliyet*, February 6th, 1951: 4) and this advertisement describes the novel as the basis of a new era, the era of realist novels in English literature[78]. These advertisements are in the form of short announcements to readers that new books were published. However, in this case, it appears that Austen's works were listed among the "English Classics Series" and accepted as a representative of the realist novels by the Ministry of Education.

In contrast, Güven Yayınevi's advertisement for *Emma* (1963) describes it as a great romantic work of the English literature and restricts the target audience again to young girls and women (*Milliyet*, January 2nd, 1964: 1)[79]. This advertisement has appeared weekly in *Milliyet* for three weeks. The publication of *Emma* is also announced in the "Yeni Yayınlar" [New Publications] page of *Milliyet* and is presented here as a novel of "noble feelings" (Acaroğlu, 1964: 6)[80].

[78] http://gazetearsivi.milliyet.com.tr/Ara.aspx?araKelime=jane%20austen&isAdv=false (Date of search: May 1st, 2012)
[79] http://gazetearsivi.milliyet.com.tr/Ara.aspx?araKelime=jane%20austen&isAdv=false (Date of search: May1st, 2012)
[80] http://gazetearsivi.milliyet.com.tr/Ara.aspx?araKelime=jane%20austen&isAdv=false (Date of search: May1st, 2012)

Figure 11: Advertisement of *Emma* (1963)

Source: *Milliyet*, January 2nd, 1964: 1

The "Magnificent Novels" series, under which *Emma* (1963) was published, was also advertised under a list among other books by Güven Yayınevi in the succeeding years.

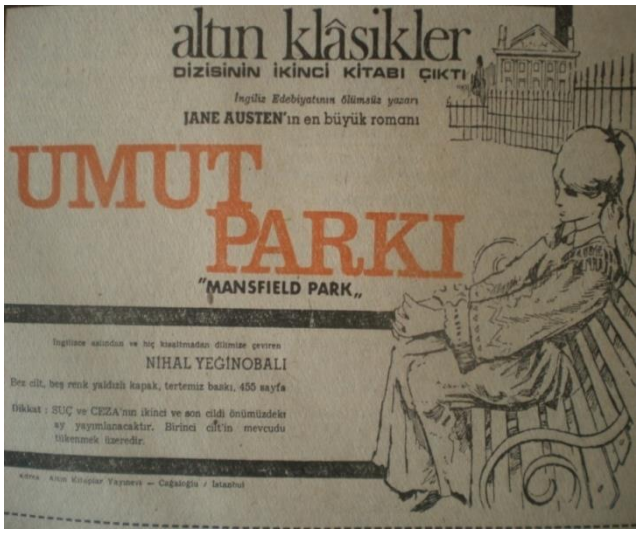
Altın Kitaplar is another publisher that advertised Austen's novels. Just as it put each Austen novel under a different series, this publisher's advertisements introduce each Jane Austen novel in a different way. For example, the advertisement for *Aşk ve Gurur* (1968) [Pride and Prejudice] states that this masterpiece of Jane Austen is considered as one of the greatest ten classical works in the world, and it is the 5th novel in the "Golden Sequel Series" (*Hürriyet,* February 12th, 1968: 3). The advertisement also gives the translator's name and describes the translation as being made from the English original without abridgement (ibid.).

Figure 12: Advertisement of *Aşk ve Gurur* (1968)

Source: *Hürriyet,* February 12th, 1968: 3

In the same year, Altın Kitaplar advertised the publication of *Umut Parkı* (1968) [Mansfield Park], saying that this novel is Austen's greatest novel and it was published as the second novel in the series "Golden Classics" (*Hürriyet,* December 9th, 1968: 3). (Again the translator's name and translation's being made from the English original and without abridgement is given in this advertisement.)

Figure 13: Advertisement of *Umut Parkı* (1968)



Source: *Hürriyet,* December 9th, 1968: 3

Altın Kitaplar seemed to present *Kalbimdeki Kadın* (1972) (*Emma*) not as a canonical, but a sentimental novel for the Turkish woman readers (*Hürriyet İlavesi Haftasonu* [81], July 16th, 1972: 1). Besides its being part of the "Pink Series", it is described in the advertisement as, "Jane Austen bu romanıyla zirveye ulaştı. Mutlu bir dünyanın anahtarını aramayın, bu romanda bulacaksınız. Kalbinizdeki kadının fısıldadıkları hayatınızın en değerli sırlarıdır. Sevimli, güzel, aşk dolu dünyanın bütün güzelliklerini burada bulacaksınız."] ["Jane Austen has reached the peak with this novel. Don't look for the key of a happy world, you will find it in this novel. Whatever the woman in your heart whispers to you, they are the most precious secrets of your life. Here, you will find all the beauties of a pretty and beautiful world full of love."] (ibid.).

Among all advertisements of Altın Kitaplar for Austen's novels, Nihal Yeğinobalı's name as the translator is visible and this seems to be an important element of the advertisements.

[81] *Hürriyet İlavesi Haftasonu* was a weekly supplement of *Hürriyet* published on Saturdays

Figure 14: Advertisement of *Kalbimdeki Kadın* (1972)

Source: *Hürriyet İlavesi Haftasonu,* July 16th,1972: 1

Unlike Altın Kitaplar, Hayat Neşriyat does not use illustrations in its advertisement of *Aşk ve Gurur* (1972). I could find two advertisements of this retranslation. The first one, in *Cumhuriyet*, describes the translation as being made from the original text without abridgements (*Cumhuriyet*, October 2nd, 1972: 6)[82]. The second one is in *Hayat*[83] showing the book covers:

[82] http://www.cumhuriyetarsivi.com/monitor/index.xhtml (Date of search: April 23rd, 2013)
[83] *Hayat* was a weekly magazine in Turkey published between 1956 and 1978

Figure 15: Advertisement of *Aşk ve Gurur* (1972)

Source: *Hayat*, February 8th, 1973: 38

Hayat has also advertised the "Golden Pen Classics" as a list of which *Aşk ve Gurur* (1972) was one item (*Hayat,* February 8th, 1973:38). Although some of the novels in the list were advertised separately with illustrations and descriptions, following their publication[84], I could find no such advertisements for *Aşk ve Gurur* (1972).

As a byproduct of my research in the media, I found that a Turkish radio play adaptation was made for *Sense and Sensibility* in 1972[85]. It was also revealed that

[84] *İlk Aşk*(1972)(*First Love*) by Ivan Turgenev and *İki Şehrin Hikayesi*(1972)(*A Tale of Two Cities)* by Charles Dickens are novels for which this type of advertisements were made.
[85] The adaptation , which was carried out by Meral Çelen, was performed on TRT1 radio channel as a series in *Arkası Yarın*[*To be Continued Tomorrow*], the program in which radio-plays were serialized.

BBC series of *Emma* appeared on TRT[86] in 1976 and that the film *Pride and Prejudice* (1940) was shown on TRT in 1981. The film's title was translated as *Gurur* [*Pride*]. The presentation of the film on the "Television-Radio Program Page" of *Milliyet* is especially interesting because the writer of the presentation seems to have little actual knowledge of either the novel or the film (*Milliyet,* June 2nd, 1981: 10). In this presentation, it is stated that according to some sources the story occurs in the 18th century and according to others, in the 19th century. There is also confusion over the number of daughters, it is told that according to some sources the family has four, and according to others, five. The writer says that one thing the sources agree on is that this film is a successful romantic comedy. Thus, the film based on Austen's book was introduced as a romantic comedy.

After the 80s, Austen's novels are usually advertised under a series heading of the publisher along with other books. The examples of such lists are given in Appendix 9. Some of the advertisements have the pictures, and others, descriptions of the books in them. For example, *Gurur ve Önyargı* (2006) is advertised in *Cunhuriyet Kitap*[87] under the subheading, "Aşkını Kendi mi Seçer Kadın, Yoksa Gelenekler mi?" [Does a Woman Choose Her Own Love or Do the Traditions Do It for Her?] by Iş Kültür, along with another novel *Kerem ile Aslı* [*Kerem and Aslı*][88], and is described as being the "number one" novel for readers for two centuries (*Cumhuriyet Kitap,* April 13th, 2006, 843: 7). Iş Kültür's advertisement is interesting because although it sets out to present the novel as a classical work[89], the advertisement heading seems to emphasize the love theme, as does advertising it simultaneously with *Kerem ile Aslı,* which is a famous love story.

With the exception of the implication of the love theme in the advertisement of Iş Kültür, discussed above, there seems to be shift in the 2000s in the advertisements of Austen's novels. In the advertisements of the 2000s, Austen is not presented as a writer of romantic stories but as a realist artist. For example, *İkna* (2007) [*Persuasion*] is advertised in *Cumhuriyet Kitap* by Merkez Kitaplar along with other classics, and in this advertisement, the publisher states its purpose in the

[86] TRT is the official Turkish Radio and Television Institution.
[87] *Cumhuriyet Kitap* is the weekly book journal of *Cumhuriyet*
[88] *Kerem ile Aslı* is a love story of the Turkish folk culture from the 16th century
[89] See Rana Tekcan's discussion on this retranslation in section 1.2.1.

publication of these classics is to present the less renown works of prominent writers of classical literature to the readers (*Cumhuriyet Kitap,* September 27th, 2007, 919: 15). The publisher states that, to accomplish its purpose, it has either chosen works which were not previously translated into Turkish or were translated a long time ago (ibid.)[90]. The advertisement of *Northanger Abbey* in *Varlık* describes the novel as a successful classic, focusing on and criticizing marriage and men-women relationships by adopting an ironic style (*Varlık Kitap Eki,* 207:9 in *Varlık,* August 2009 No: 1223). Thus, it might be suggested that Austen was again introduced as a classical writer in the advertisements in 2000s.

I would also like to discuss two recent advertisements of Austen's novels, which appeared in the "Vitrindekiler" [On display] column of *Cumhuriyet Kitap* in 2007. The first one is *İkna* (2007)'s [Persuasion] advertisement (*Cumhuriyet Kitap,* November 1st, 2007, 924: 37). In this advertisement, Austen is described as a novelist who reflects the tension between her heroines and their social environment while observing the private lives of the English gentry and subjects such as marriage, family and heritage (ibid.). *Persuasion* is described as the last novel before the death of the author (ibid.). Similarly, in the advertisement of *Aşk ve Gurur* (2006) [*Pride and Prejudice]*, it is stated that this novel describes the relationships between the English aristocracy and people from lower classes in a very delimited environment (*Cumhuriyet Kitap, Çocuk ve Gençlik,* November 22nd, 2007, 927: 32). It is also explained that this novel is considered as the forerunner of an era in which the end of romanticism and the beginning of realism in the English literature were signalled (ibid.).

The advertisements of the Austen oeuvre in Turkey which are discussed in this section seem to reflect Austen in various ways, differing according to time periods and publishers. The earlier advertisements before the 1980s emphasize the romantic aspect of Austen's novels, and in some cases restrict the target audience to women and girls. However, more recent ones, especially the ones after the 2000s, underscore the innovative style and the text-context relationships. The style and the

[90] Actually, *Persuasion* had first been translated in 1976 and a retranslation was produced in 2003 (See Appendix 3), so although *Persuasion* is an Austen novel for which fewer translation-retranslations-reeditions were produced (See Figure 2 in Chapter 1), it was translated earlier than other novels and the last translation was produced reletively recently.

use of marriage as a theme in Austen's novels are described accordance with the academic works on the Austen oeuvre in these recent advertisements (See Section 1.1.1 for academic works on Austen oeuvre). Both the recent advertisements and the academic works agree that Austen's works can be seen as keen observations and criticism of the society in which she lived.

The advertisements of *Gurur ve Aşk* (1950) and *Sağduyu ve Duyarlık* (1946-1948) published by the Ministry of Education are exceptions among the earlier translations of Austen's novels. Like the more recent translations-retranslations-reeditions of the Austen oeuvre, the Ministry of Education's advertisements of the translations of *Pride and Prejudice* and *Sense and Sensibility* are presented in the newspapers and journals as the works of a significant artist in the realist movement of English literature.

As for the presentation of translations and translators, it appears that most of the advertisements emphasize that the translation is from the original language and without abridgements, but none mention the quality of translation. Most also give the translator names, but only Nihal Yeğinobalı's name is emphasized through expressions such as "with Nihal Yeğinobalı's Turkish". I argue that this should be considered part of a marketing strategy, because Yeğinobalı seems to be a preferred translator by the readers. Yeğinobalı explains this popularity as a response to my question about the endurance of her *Pride and Prejudice* translation until today, in the e-mail interview (Nihal Yeğinobalı, e-mail message, 22nd April, 2012) with her as: "Çok iyi okur olan bir dostum bir gün, "çeviren Nihal Yeğinobalı" diyen kitapları almayı yeğlememde üç neden var," demişti bana: "Bir- Yeğinobalı çevirmeyi seçtiyse eser İYİDİR. İki- Çeviri, aslına mümkün mertebe sadık, İYİ BİR ÇEVİRİDİR. Üç- Türkçesi iyidir." [One of my friends, who is a very good reader, told me once that, "I have three reasons for preferring to purchase books saying "translated by Nihal Yeğinobalı" :"One-if Yeğinobalı has chosen to translate it, that work IS GOOD. Two-the translation is A GOOD TRANSLATION, loyal as much as possible to the original. Three-its Turkish is good.] (Nihal Yeğinobalı, e-mail message, 22nd April, 2012) (The capital letters are Yeğinobalı's.)

2.1.1.2. Introductory Texts and Reviews

In this section, the introductory texts that I have found on Austen and Austen oeuvre in the selected media[91] will be analyzed. Most of the material to be analyzed here are articles in the newspapers and journals, but there are also other materials, such as lists, competitions, interviews etc. As will be seen in the course of this section, the amount and scope of these materials are limited, and seem to demonstrate an increase only in recent years.

The earliest discourse I have encountered on Austen in the introductory texts is in 1935 in *Cumhuriyet*. In that year, *Cumhuriyet* organized a competition involving quotations of men and women of letters in the world, and asked its readers to choose the best male writer with regard to his words on women, and the best female writer with regard to her words on men. Jane Austen was among the candidates of women of letters and was introduced to the readers through her quotations on men, and a brief biography. This biography contained some errors[92]; nevertheless, it described Austen in accordance with the generally accepted views on her[93]. This biography reported that Austen described the people of her time and their lives with a very clear language, and that the portrayal of the regency and the commons is interesting for all ages, and it stated that her novels are far from sensationalism in style (*Cumhuriyet,* June 26th, 1935: 2). At the end of the competition, Austen was ranked fourth by the readers of *Cumhuriyet* with regard to her quotations and opinions on men. (*Cumhuriyet,* September 5th, 1935: 7).

The article of Kadıoğlu in *Vakit*[94] on July 24th in 1946 is an example of the silence which prevails over the works of Austen. In the article entitled "Dilimize Çevrilen Romanlara Dair" [About the Novels Translated to Our Language], Kadıoğlu discusses the novels translated from the Anglo-American cultures into Turkish, and mentions some women writers such as the Bronte sisters but ignores Austen and her

[91] For the selected newspapers, journals and magazines see Appendix 7.
[92] In the biography, her death date was given as 1819 although it actually is 1917. The titles of her novels were translated as *Miss Austen'ın Hisleri ve Hassasiyeti* [*Miss Austen's Feelings and Sensibility*] for *Sense and Sensibility, Gurur ve Sabit Fikir*[*Pride and Idée Fixe*] for *Pride and Prejudice, Mansfield Parkı* [*Mansfield Park*] for *Mansfield Park, Emma*[*Emma*] for *Emma*, *Morthanger Papazı* [*Morthanger Priest*] for *Northanger Abbey*, *Kandırma*[*Persuasion*] for *Persuasion.*
[93] See Section 3.1 for Austen's style.
[94] *Vakit* is a daily newspaper published between 1917 and 1959

works, although Austen's *Pride and Prejudice* was already translated into Turkish at that time (Kadıoğlu, 1946: 3).

As will be explored in the course of this chapter, translation criticism of Austen's works published in Turkish is rare. The earliest translation critical work that I could find for a work of Austen dates back to 1948, a critical review by Kemal Salih Sel of Güzin Güral's translation on *Pride and Prejudice* in *Cumhuriyet*. In his article entitled "Telif ve Tercüme Birkaç Kitap" [Some Indigenous and Translated Novels], Sel reviews some indigenous and translated novels and writes that,

> *İkinci tercüme kitap, Güzin Güral'ın tercüme ettiği "Aşk mı Gurur mu?" isimli romandır. Bu hanımın ismine ilk defa tesadüf ediyorum, başka eserleri var mı bilmiyorum. Fakat Jane Austen'dan yaptığı tercüme hiç de fena değil. Eserin tahlil kıymeti yüksektir. Romanın aşk ve gurura galebe ederek neticelendiğini söylemeye gerek yok tabii. (Sel, 1948: 2)*
>
> *[The second translated book is a novel entitled "Aşk mı Gurur mu?" translated by Güzin Güral. This is the first time I encounter the name of this lady, I don't know if she has other works. However, the translation she has made from Jane Austen is not bad at all. The analysis value of the work is high. Of course, it is needless to say that the novel ends by winning a victory over love and prejudice]*

In this short and ambiguous critical review, it is not clear what Sel means by a "not bad at all" translation and "the analysis value of the work", but it might be suggested that Güzin Güral was not a renown translator at that time.

The silence on Austen seems to prevail in the 1950s. Austen's name is found only within selected lists of books in *Varlık* in 1952 and 1957, under the titles "En Güzel 40 Kitap" [The Best 40 Books] and "Okunacak Romanlar" [Novels to Be Read] respectively. In the former, a list of forty books selected by a poll of *Britain Today* is given. It is explained that the readers of *Britain Today* from all over the world have voted for the best book written since 100 A.D. Austen's *Pride and Prejudice* is the 9th book in the list. In *Varlık,* the name of the author, the original title and the translated title in Turkish (if there is any translation of that work into Turkish) of each book are given; it is also noted that if there is more than one translation for a novel, the title of the translation of the Translation Bureau is given (*Varlık,* April 1st, 1952, 381: 15). In 1957, Baha Dürder presents the lists of novels selected by famous authors such as André Gide, Somerset Maugham and Thomas Mann, and also by researchers such as Will Durant, Carl Carmer, Morley Callagan

and William Lyan Phelps (Dürder, 1957: 5-6). *Pride and Prejudice* and *Mansfield Park* appear in the lists of Somerset Maugham, and *Emma* is in the list chosen by Cornelle Otis Skinner. Dürder names Güzin Güral and Beria Özoran as the translators of *Pride and Prejudice* but does not mention G. Suveren as another translator of the same novel. Another error in this article is the spelling of Austen as *Anstin* in Skinner's list. Despite Austen's name appearing in such lists chosen by internationally acknowledged novelists, I was not able to find any other introductory material on Austen in the journals and newspapers in the 1950s.

The 1960s, 1970s and 1980s do not appear to be rich in introductory materials on Austen either. In 1961, Austen was an entry in *Kadın Ansiklopedisi*[95] [Women Encyclopedia] under the heading "Tarihte Meşhur Kadınlar" [Famous Women in History]. The entry states that there were many women writers in England and that Austen, who lived between 1775 and 1817, wrote various novels with very fine analyses (*Kadın Ansiklopedisi,* May 23rd, 1961: 293-294). In 1968, in the "Sizin için Okuduk" [We Have Read it For You] column of *Milliyet Müzik ve Gençlik Eki*[96], *Pride and Prejudice* is presented as one of the ten best novels in the world according to Somerset Maugham, and Austen is described as a novelist who aptly puts the world of women and young girls into words (*Milliyet Müzik ve Gençlik Eki,* September 21st, 1968: 3). It is reported that this is a novel that must be read by those interested in classical literature, and the novel is given four stars, indicating that it is recommended reading (ibid.). Yet, the *Pride and Prejudice* translation discussed here, by Yeğinobalı, is described as the second translation of the novel into Turkish, whereas it is actually the fourth. It seems that the information about retranslations was not collected systematically. Nevertheless, the works of Jane Austen seem to be acknowledged as classical works in the introductory texts in 1960s, unlike the advertisements of Austen books in the same time period, which introduce her books mainly as love stories.

Austen's place among the best novelists of the world continues to be demonstrated in the 1970s, too. In 1972, Baha Dürder wrote an article entitled "Üç

[95] *Kadın Ansiklopedisi* is an encyclopedia for girls and women published weekly in fascicules in 1961.
[96] A Music-Youth supplement of *Milliyet*

Ünlü Yazara Göre Okunacak Romanlar"[97] [Novels to Be Read According to Three Famous Authors] similar to the one he wrote in 1957, discussed above (Dürder, 1972). In this later article, the lists of books selected by André Gide, Somerset Maugham, Thomas Mann and two journals (*Britany To-day* and *Le Figaro Littéraire*) are given; Jane Austen's *Pride and Prejudice* is in the lists chosen by Maugham and *Britany To-day* in this article (ibid.). Similarly, the Turkish writer Selim İleri states that Austen was one of his favorite authors along with other English writers like George Eliot, Conrad, Forster and Huxley, in an interview with Doğan Hızlan in 1979 (Hızlan, 1979: 8)[98].

Meanwhile, in 1976, the beginning of the TV series *Emma* was announced in *Cumhuriyet* as the beginning of a satirical comedy adapted from Austen. In this introductory text about *Emma,* Austen is described as a novelist who analyzed and satirized the English bourgeoisie through an insightful analysis (*Cumhuriyet,* April 19th, 1976: 10). The series that was shown on TV before *Emma* was a TV adaptation of *Jack* (1876) of Alphonse Daudet and the presentation of *Emma* ends by saying that the selection of a "light" work such as *Emma* may be appropriate after *Jack* (ibid.). This method of introducing *Emma* can be considered as an example contributing to both receptions of Austen in Turkey; on the one hand, she is presented as a classical writer, but on the other, she is presented as a writer of "light works".

In the 1990s, discourse on Austen and her works seems to increase in the selected media due to the publication of Mina Urgan's *İngiliz Edebiyatı Tarihi III* [*History of English Literature III*] in 1991, and the film adaptations of *Sense and Sensibility* in 1995 and *Emma* in 1996. In 1991, Selim İleri reviewes Urgan's work in *Milliyet,* and states that this work enhances our understanding of Austen by giving details of her private life. He argued that some of Austen's novels, whose story was concerned with the static life of the countryside, have been translated into Turkish and introduced in the Turkish society as "love stories" (İleri, 1991:12). İleri ended his article with a quotation from *Emma,* "A single woman, with a very narrow income, must be a ridiculous, disagreeable old maid ... but a single woman, of good

[97] http://gazetearsivi.milliyet.com.tr/Ara.aspx?araKelime=jane%20austen&isAdv=false (Date of Search: April 30th, 2013)

[98] http://www.cumhuriyetarsivi.com/monitor/index.xhtml (Date of search: April 23rd, 2013)

fortune, is always respectable" (Austen qtd. in İleri, 1991:12) and states that he had repressed his urge to say that this is an "analysis between classes" (ibid.). The film of *Sense and Sensibility* (1995)[99] is reviewed on the cinema page of *Milliyet* in 1996 and was described as a very good adaptation (Taşçıyan, 1996: 23). The Turkish title of the film, *Aşk ve Yaşam* [*Love and Life*], is criticized and described as a title that could be given to any film, rather than a clear reflection of what Austen had in mind in choosing the title *Sense and Sensibility* (ibid.). The conservation of the novel's irony in the film is praised and it is pointed out that Marianne was the only real romantic character Austen created (ibid.). In the review of the *Emma* adaptation (1996)[100] in *Milliyet*, Austen is described as a good observer of her limited surroundings and a popular novelist with an ironic style and insightful analyses (Taşçıyan, 1997: 21). It might be suggested that in the 1990s, the reviews introduced Austen as an important novelist, rather than as an author of love stories.

I was able to find a greater number of introductory materials on Austen for the 2000s than for previous decades. Lists putting Austen among the best writers and her novels among the best books of all times continue to be published in the media. For example, *Radikal*[101] published a list of the best books of all times[102] (*Radikal*, May 31st, 2002), which included *Pride and Prejudice*, and *Guardian Observer*'s list of best 100 novels[103] (*Radikal*, October 18th, 2003), contains *Emma*. Ümran Kartal reports the results of a survey among 400 women from the academy, art and publication world in England on the books that change your life [Hayat Değiştiren Kitaplar][104] and which includes *Pride and Prejudice* (Kartal, 2004). Similarly, *Pride and Prejudice* is the 9th in the list of "Best 100 Books of All Times" compiled by *Newsweek*, reported in *Radikal*[105](*Radikal*, July 7th, 2009).

In some of the introductory materials in the 2000s, there is still evidence that indifference to Austen and her works continues. For example, Alin Taşçıyan writes

[99] Director: Ang Lee, Writers: Jane Austen (novel), Emma Thompson (screenplay) Stars: Emma Thompson, Kate Winslet and James Fleet
[100] Director: Douglas McGrath Writers: Jane Austen (novel), Douglas McGrath (screenplay) Stars: Gwyneth Paltrow, James Cosmo and Greta Scacchi
[101] *Radikal* is a daily newspaper published since 1996 in Turkey
[102]"Tüm Zamanların En İyi Kitapları". http://www.radikal.com.tr/ Date of search:29th April, 2012
[103] "En Büyük Yüz Roman Açıklanıyor" http://www.radikal.com.tr/ Date of search: 29th April,2012
[104] http://www.radikal.com.tr/ Date of search:30th April, 2012
[105]"Newsweek 'Tüm Zamanların En İyi Yüz Kitabı'nı Seçti ama" http://www.radikal.com.tr/ Date of search:30th April, 2012

that the story of the 1997 film *Firelight*[106] reminds the viewers of Austen's love stories (Taşçıyan, 2003: 14). However, whereas this film tells about a passionate and forbidden love, Austen's love stories are usually conservative and not passionate (See Section 1.1.1.1 for Urgan's assertion on love in Austen's novels). Another example is Zeynep Alaz's review of Azer Nefisi's *Reading Lolita in Tehran* (2003, Agora Kitaplığı) in *Radikal*[107] (Alaz, 2004). In this review, Alaz states that the book makes a different reading of *Lolita*, Scott Fitzgerald's *The Great Gatsby* and Jane Austen's *Daisy Miller* (ibid.). However, *Daisy Miller* is not Austen's but Henry James' work, which constitutes another chapter in *Reading Lolita in Tehran.* Similarly in the review of the film entitled *Becoming Jane* and inspired by Austen's life and in *Milliyet*[108], Austen is spelled erroneously as Austin on several occasions (*Milliyet,* September 7th, 2007).

There is a greater range of the introductory texts and reviews on Austen after the release of the film of *Pride and Prejudice* in 2005. This can be seen when a key word search is carried out in the on-line archive of *Milliyet*[109]. The key word search results in just 5 entries before 2005, while there are 58 entries between January 1st, 2005 and May 4th, 2013. The years 2007 and 2008 are especially productive, with 15 and 13 entries respectively.

Some of the discursive materials after 2005 are film reviews. Uğur Vardan, in his review in *Radikal* of the film *Pride and Prejudice*, which was released in 2006 in Turkey, states that it was a conscious choice of Austen to write about what she could observe directly, instead of portraying the turbulent Europe of the time[110] (Vardan, 2006). An anonymous review translated by Ilgın Sezer in *Radikal* gives a detailed biography of the writer, and argues that the emphasis is on the romantic love relationship rather than the social comedy in the film[111] (*Radikal,* February 4th, 2006). Similarly, in her review of the book and the film of *Pride and Prejudice* in *Cumhuriyet Kitap,* Asuman Kafaoğlu-Büke asserts that irony is a very important feature of Austen's works and argues that

[106] Director:William Nicholson, Writer: William Nicholson, Stars: Sophie Marceau, Stephen Dillane
[107] http://www.radikal.com.tr/ Date of search: 1st May, 2012
[108] "Aynı Aşk İkinci Kere"http://www.milliyet.com.tr/ayni-ask-ikinci-kere/cafe/haberdetayarsiv/07.09.2007/212471/default.htm Date of search:4th May,2012
[109] http://www.milliyet.com.tr/ Date of search: 4th May,2012
[110] http://www.radikal.com.tr/ Date of search:3rd May,2012
[111]" 'Aykırı Yazar'ın Sırları". http://www.radikal.com.tr/ Date of search:3rd May, 2012

Edebiyatın bu ince alaycılığı nadiren uyarlama eserlerde kendini gösterir. Austen'ın romanlarındaki ironi çıkartıldığında, geriye Barbara Cartland romanlarından daha fazlası kalmaz, özellikle "Aşk ve Gurur," evlenerek sosyal sınıf atlayan kadınların hikayesini anlatıyor görünür.
Oysa Jane Austen kahramanları zeki ve bilgilidirler. (Kafaoğlu-Büke, 2006: 3)

[*This irony of literature rarely shows itself in adaptations. When irony is taken out of Austen's novels, what is left is no more than Barbara Cartland novels, especially "Pride and Prejudice" appears to tell the story of women who go up into a higher class.*
However, Jane Austen protagonists are intelligent and intellectual.]

Kafaoğlu-Büke also argues that while classics can reach only a limited number of readers, their film adaptations reach the general public because they are stripped of subtle nuances (ibid.). Thus, it can be suggested that the film adaptations of Austen novels have had an effect on the presentation of Austen as a love story writer.

Becoming Jane (2007)[112], which is an adaptation of Jane Austen's life, has also led to the production of various introductory materials on Austen and her works. For example, Nilay Ulusoy Önbayrak, in her review of the film in ***Radikal***[113], draws attention to the similarity between Austen's novels and romantic Yeşilçam[114] films, which were simple and always ended happily; however, similar to Kafaoğlu Büke, Ulusoy Önbayrak notes the difference between the attitudes towards heroines in Austen's novels and these films, and argues that this attitude is feminist in Austen's novels (according to the time and circumstances in which she lived) (Ulusoy Önbayrak, 2007).

The increasing number of Austen books published in the 2000s in Turkey seems to have also resulted in an increase in the introductory materials written on Austen and her works. For example, Esin Coşkun states in *Radikal* that Austen's works have inspired many books, films and serials because their plots and characters are still relevant today[115] (Coşkun, 2007). Coşkun argues that Austen has been described by many as a writer of love stories, when in fact she was a critic of the

[112] Director: Julian Jarrold Writers: Jane Austen (letters), Kevin Hood, Srah Williams, Stars: Anne Hathaway, James McAvoy and Julie Walters

[113] http://www.radikal.com.tr/ Date of search: 4th May 2012

[114] Yeşilçam is a street in Beyoğlu, İstanbul where the offices of most of the Turkish film companies were located before the 1980s. Thus, the name Yeşilçam was a symbol of the Turkish Film industry in those years.

[115] http://www.radikal.com.tr/ Date of search: 4th May 2012

society in which she lived (ibid.). Saadet Özen argues in *Vatan Kitap* that there is an increase in the publication of classics in Turkey because "maybe the publishers find it safer to publish classics than to follow the contemporary literature and to invest in writers unknown in Turkey."[Belki editörlerin çağdaş edebiyatı takip edip Türkiye'de tanınmayan yazarlara yatırım yapmaktansa klasik yayınlamayı daha güvenli bulmasıdır sebep] (Özen, 2008: 12). Like Coşkun, Özen states that there are people who belittle Austen as a writer of ordinary love stories, but Özen claims that Austen's contribution to literature comes from her recording of this ordinary world through her sense of humour and observation (ibid.). Müge Karahan takes a similar stance on Austen's works in her review of *Northanger Abbey* in *Cumhuriyet Kitap.* Karahan asserts that although it may not be possible to make a feminist reading of Austen in the contemporary sense, it is true that Austen has broken some ground through her use of irony, and opened the way for the women writers of the next generation (ibid.).

Selim İleri discusses Austen again in two successive weeks in *Radikal* in 2009[116], the content of these texts are almost the same as the article he wrote in 1991 after the publication of Mina Urgan's *İngiliz Edebiyatı Tarihi,* but with some additions to this previous text (İleri, 2009a and 2009b). He reports reading Hamdi Koç's translation of *Pride and Prejudice* and evaluates it as assiduous (İleri, 2009a). İleri questions whether the translations of Austen's novels by the Translation Bureau were read and how these works were received in that period (İleri, 2009b) and this demonstrates that there is a lack of research in this area. He quotes from an article of Halide Edip Adıvar in the 1940s that Austen was popular in England in the Second World War period and reports that Adıvar relates this popularity to the needs of people living in a chaotic time to read novels about a civilized world (Adıvar qtd. in İleri, 2009b). İleri also argues that Austen's novels were presented to Turkish society as love stories in the 1970s (ibid.) but does not elaborate on how they were presented or what the role of translation in this presentation was. He ends his article with the same quotation from *Emma* that he used in his 1991 article, but this time evaluates it as an indication of the dark nature of Austen's irony (ibid.).

[116] http://www.radikal.com.tr. Date of search: 2nd May, 2012

Introductory material about Austen also appeared in the reviews of various other books or in the interviews with literary figures. For example, Asuman Kafaoğlu-Büke, in her review of Edith Wharton's *Keyif Evi*[117](2010, Kırmızı Kedi Yayınları) in *Radikal*[118] asserts that Jane Austen's novels can be regarded as ground-breaking in the category of "Novels of Manners"[119] (Kafaoğlu-Büke, 2010). In Filiz Aygündüz' interview with Orhan Pamuk in *Milliyet Pazar*, Pamuk argues that in the Western literature, it is customary to regard the subject of love as always leading to the issue of marriage in the end[120] (Aygündüz, 2008). He claims that Austen approaches this subject by questioning the values that surround this choice, and he, himself approaches it by "drawing the panorama of the society" (ibid.). Pamuk mentions Austen again in his PhD acceptance (from the Rouen University) speech, which was published in *Milliyet*[121] (Pamuk, 2009). In his speech focusing on Flaubert, he asserts that Flaubert developed the "free indirect discourse"[122] after Austen and Goethe (ibid.). In another interview, this time conducted by Oylum Çağan with scriptwriter and author Neşe Cehiz, Cehiz explains that the characters of the Turkish serial *Asi*, of which she was the scriptwriter, were inspired by the characters in *Pride and Prejudice*[123] (Çağan, 2008).

My research on introductory materials and reviews on Austen demonstrate that although the first translation from Austen dates back to 1900, Austen was not introduced to the Turkish readers until the 1930s. Also, the amount of introductory materials before the 1990s were very limited, and they were given in the form of lists, in which Austen's novels were distinguished by appearing in the lists of books selected by important literary figures, critics and readers.

My research has revealed that film and TV serial adaptations of Austen's novels seem to increase the introductory texts, presentations and reviews on Austen

[117] *House of Mirth* (1905)
[118] http://www.radikal.com.tr/ Date of search: 2nd May 2012
[119] According to Kafaoğlu-Büke, the subject of "Novels of Manners" consists of an individual's efforts to accommodate with the society and to find a suitable partner in this process http://www.radikal.com.tr/ Date of search: May 2nd , 2012
[120] http://www.milliyet.com.tr/ Date of search: May 3rd,2012
[121] http://sanat.milliyet.com.tr/ Date of search: May 3rd, 2012
[122] Free İndirect speech will be delved into in Section 3.1 in Jane Austen's style.
[123] http://sanat.milliyet.com.tr/ Date of search: May 3rd, 2012

in media. In some of these materials, both the film and the book are reviewed[124]. In some of the reviews of the films, the selection of the Turkish title of the film and the loss in the irony and the stylistic features of the novels are criticized.

This research has shown that although there was indifference on Austen and her works in the reviews by the critics before the 1990s, she seems to be introduced as a classical writer in the introductory texts and reviews at least since 1935, with the exception of the discourse on the television series *Emma*. Especially in the 2000s, Austen was introduced as an artist of irony, and as an important realist and classical writer. This presentation of Austen in the introductive texts and reviews differs from the advertisements of Austen's works. Unlike the advertisements, the reviewers and critics appreciated Austen's elaborate style, and introduced her as an important female writer.

My research has also disclosed that there is almost no discourse on the translations and translators in the introductory materials and reviews. Sel's assessment of the 1947 retranslation of *Pride and Prejudice* by Güzin Güral as a "not bad at all" translation (Sel, 1948:2) and İleri's evaluation of 2006 retranslation of the same novel by Hamdi Koç as an "assiduous translation" (İleri, 2009a) seem to be the only critical comments about the translations-retranslations-reeditions of the Austen Oeuvre in the media. Although some of the introductory materials and reviews mention the conception on Austen's novels as love stories, they do not consider the translation's role in this conception (For examples see Coşkun, 2007; Özen, 2008: 12 and İleri, December 25th, 2009b).

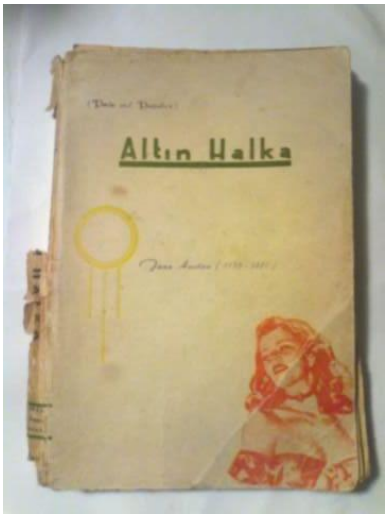
2.1.2. Peritextual Analysis

In this section, the front covers of *Pride and Prejudice* translation-retranslations-reeditions will be analyzed in order to explore the role of these paratexts in the reception of Austen in Turkey. As will be seen in the course of this section, most of these front covers have illustrations of either (1) a woman, (2) a woman and a man or (3) two women. References to the films of these novels are also visible on some of the front covers.

[124] Kafaoğlu-Büke's article entitled "Aşk ve Gurur"[Love and Pride] in 2006 in *Cumhuriyet Kitap* is an example to this.

The front cover of the first translation in 1945 has the illustration of a woman resembling a Hollywood star. Also a figure which looks like a golden ring is depicted on the cover, in accordance with the title of the 1940 film and 1945 translation, *Altın Halka* [*Golden Ring*]. The original name of the novel and Jane Austen's birth and death dates are also given on the front cover.

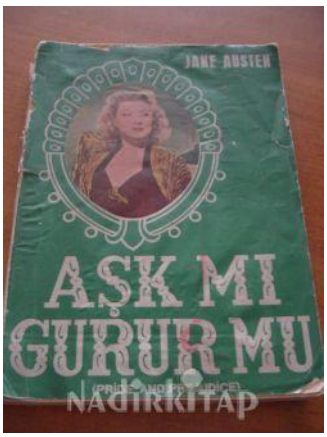
Figure 16: The Front Cover of *Altın Halka* (1945)



Source: Austen, 1945: front cover

Similarly, the first retranslation of the novel in 1947 has a picture of Greer Garson, who played the heroine in the 1940 film, and the original name of the novel on its front cover.

Figure 17: The Front Cover of *Aşk mı Gurur mu* (1947)



Source: Website of Nadir Kitap[125]. http://www.nadirkitap.com/ (29.4. 2012)

Unlike these first two *Pride and Prejudice* translations, the retranslation of the novel by Beria Okan Özoran published by the Ministry of Education has no illustrations on its front cover. Only the title of the novel, its author, its translator and its publisher can be seen, as with the other publications of the Translation Bureau[126].

Figure 18: The Front Cover of *Gurur ve Aşk* (1950)

Source: Austen, 1950a: front cover and Austen 1950b: front cover

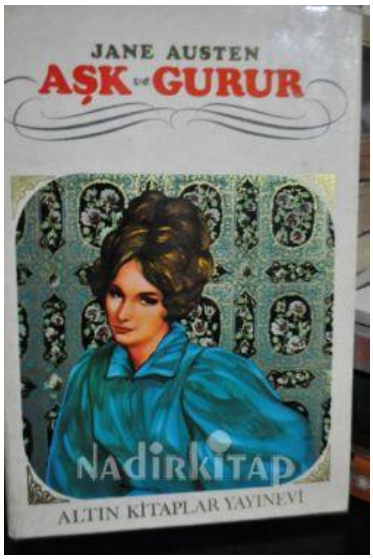
[125] Nadir Kitap is an on-line bookshop
[126]The format of the front cover was the same for all publications of the Translation Bureau. See Chapter 1 for further information on the Translation Bureau.

After the solemn front cover of the *Gurur ve Aşk* [*Pride and Prejudice*] by Ministry of Education, translations have begun to carry illustrations again. *Aşk ve Gurur* (1968), published by Altın Kitaplar, has a colourful cover (see Figure 19). Rana Tekcan, in her article entitled "Jane Austen in Turkey" draws attention to the similarity between the front cover of this *Aşk ve Gurur* and the popular romances of the Turkish romance writers of the time, namely of Muazzez Tahsin and Kerime Nadir. Tekcan asserts that,

> *Nadir's and Tahsin's novels had a certain look that helped readers to distinguish them on bookstore shelves. The covers showed either a young woman, or a young woman and a young man in pastel colors; they all were very similar in style, with catchy and dramatic titles like Kalp Ağrısı (The Heartache), Son Hıçkırık (The Final Sob) or Dağların Esrarı (The Mystery of the Mountains.*
> *As a marketing strategy—and in contrast to the serious, even austere, cover designs of the earlier volumes published by the Translation Bureau—Yeğinobalı's Aşk ve Gurur was made to look very similar to a Nadir or a Tahsin novel. (Tekcan 2008 a)*

Tekcan does not mention the front covers of two earlier translations of *Pride and Prejudice* in 1945 and 1947, but as revelead above, the front covers of the first translation and of the first retranslation of the novel seem to follow a similar marketing strategy, with pictures of attractive women (See Figure 16 and Figure 17).

Figure 19: The Front Cover of *Aşk ve Gurur* (1968)

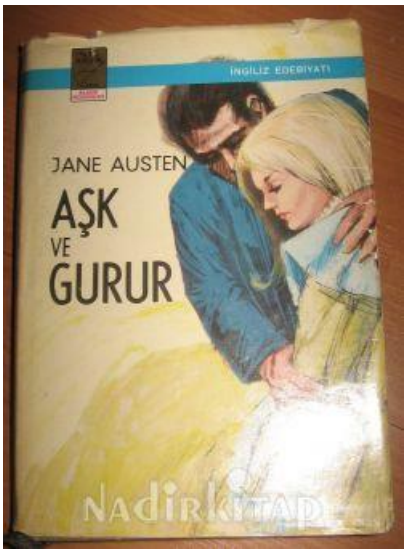


Source: Website of Nadir Kitap http://www.nadirkitap.com/ (29.4. 2012)

These types of front covers, especially the ones depicting a man and a woman, seem to be preferred by romance readers. In her book *Reading the Romance* (1991), Janice A. Radway discusses the expectations and preferences of a group of romance readers. Radway has contacted this group through a book seller (Dot), who also wrote a review newsletter for bookstores and editors, recommending books to readers "trying to select romance fiction" (Radway 1991: 47). Radway describes this group's preferred front cover for romances by explaining that "Dot's customers almost unanimously prefer covers that depict a tender caress between a fully clothed hero and heroine or one that includes small vignettes portraying key scenes in the novel." (ibid.:104).

This preference voiced by the romance readers is relected not only in the retranslation published by Altın Kitaplar, but also in several other front covers of *Pride and Prejudice* retranslations in Turkish. *Aşk ve Gurur,* published in 1972 by Hayat Neşriyat, is an example to a front cover depicting a tender caress between the hero and the heroine.

Figure 20: The Front Cover of *Aşk ve Gurur* (1972) Published by Hayat Neşriyat



Source: Website of Nadir Kitap. http://www.nadirkitap.com/ (29.4. 2012)

A change in the front cover illustrations began in the 1980s. Depiction of two women appeared on the front cover of *Pride and Prejudice* published by Bilge

Yayıncılık in 1985. These two women refer most probably to the two sisters whose stories are central in *Pride and Prejudice.* It seems that the cover was chosen from the story. This type of front cover could be considered as a deviation from the presentation of the novel as a romance, because as Tekcan and Radway point out in their studies, this is not a type of front cover preferred by the romance readers.

Figure 21. The Front Cover of *Aşk ve Gurur* (1985) Published by Bilge Yayıncılık

Source: Website of Idefix. http://www.idefix.com/vitrin (23.4.2012)

I was not able to find the front cover jacket of the *Aşk ve Gurur* (1986) published by Amaç Temel Yayıncılık, but I found the hard cover. The spelling mistake in the author's name is visible on this cover; Austen is spelled as Austin, showing the indifference of the publishing house.

Figure 22: The Hard Cover of *Aşk ve Gurur* (1986) Published by Amaç Temel Yayıncılık

Source: Website of Nadir Kitap. http://www.nadirkitap.com/ (29.4. 2012)

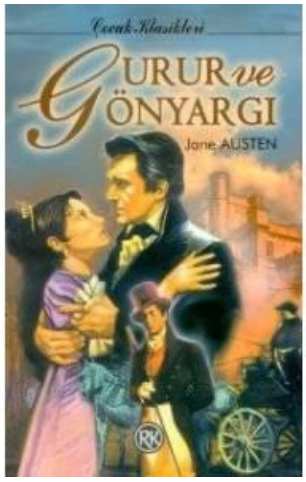
Engin Yayıncılık published *Aşk ve Gurur* in 1991 and 1999. The front covers of the two editions are different, but both show an illustration of a young lady.

Figure 23: The Front Covers of *Aşk ve Gurur* (1991)(the picture on the left) and *Aşk ve Gurur* (1999) (the picture on the right) Published by Engin Yayıncılık

Source: Website of Nadir Kitap. http://www.nadirkitap.com/ (29.4. 2012)

The front covers of two *Pride and Prejudice* translations for children seem to be no exception to the general trend in the front covers of the retranslations and reeditions. They also depict a man and woman who are obviously in love (See Figure 24). However, the front cover of *Aşk ve Gurur* (2005) published by Bilge Kültür Sanat for children seems to be a simpler drawing.

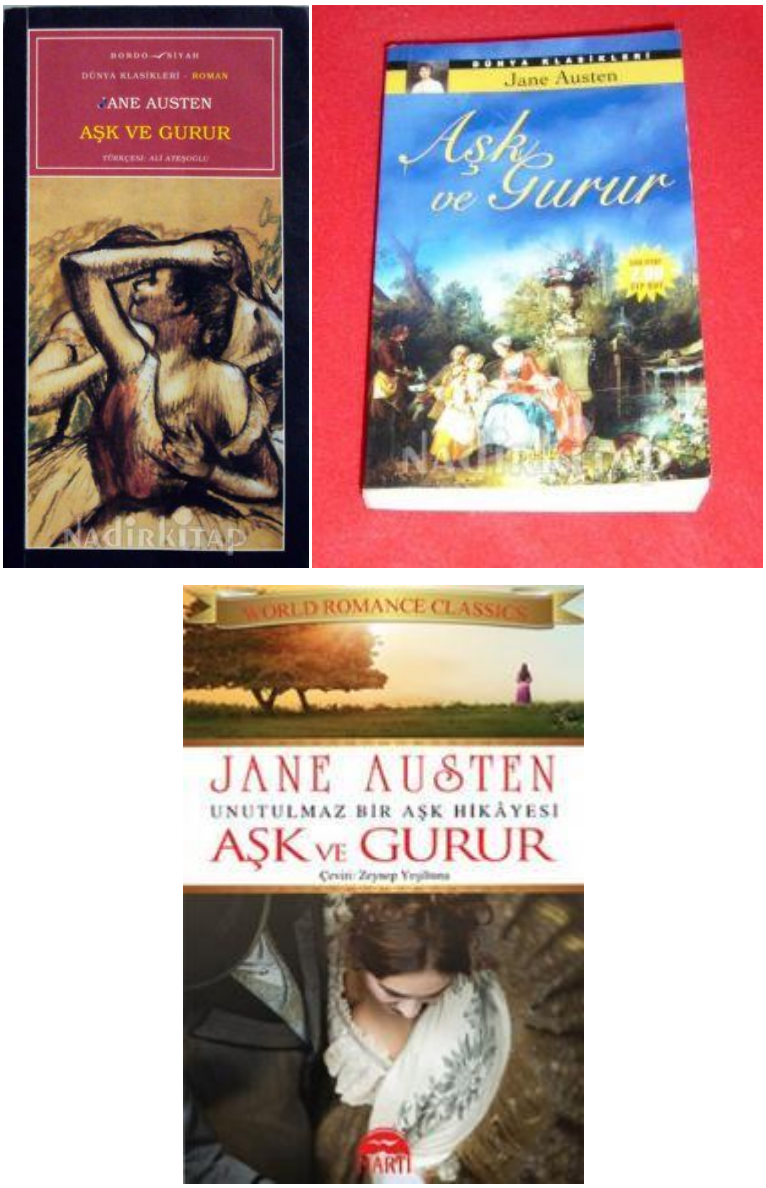
Figure 24: The Front Covers of *Gurur ve Önyargı* (2001) Published by Remzi Kitabevi and *Aşk ve Gurur*(2005) Published by Bilge Kültür Sanat for Children



Source: Website of Idefix. http://www.idefix.com/vitrin (23.4.2012)

Most of the other recent retranslations-reeditions of *Pride and Prejudice* follow the pattern of one woman, a woman and a man, or two women in their front covers (See Appendix 9); but some others seem to depict period illustrations of the social scene; for example, as seen in Figure 25, there are front covers depicting dressing, outdoor entertainment and dancing scenes.

Figure 25: The Front Covers of 1. *Aşk ve Gurur* (2004) (the cover at the top on the left) by Bordo Siyah Yayınları 2. *Aşk ve Gurur* (2009) (the cover at the top on the right) by Sonsuz Kitap 3. *Aşk ve Gurur* (2011) (the cover at the bottom) by Martı Yayınları



Source: Website of Nadir Kitap. http://www.nadirkitap.com/ (29.4. 2012) and Website of Idefix. http://www.idefix.com/vitrin (23.4.2012)

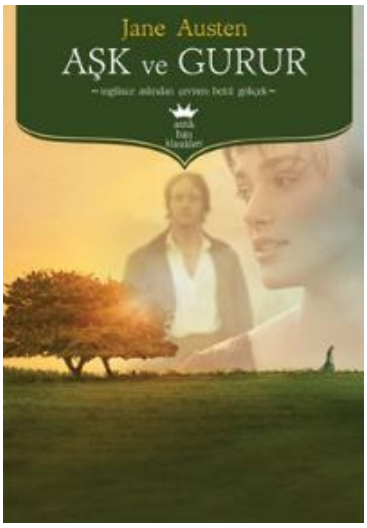
The effect of the 2005 *Pride and Prejudice* film is clearly visible on some of the front covers of this novel's retranslations-reeditions in Turkish. For example, Martı Yayınları has a landscape with a tree and a girl on the top part of its front cover

(see Figure 25) like the one used in the banner of the film (see Figure 26). The picture on the front cover of *Aşk ve Gurur* (2010), published by Antik Kitaplar, is almost the same as the film banner.

Figure 26: The Banner of the Film *Pride and Prejudice* (2005)

Source: Website of Idefix. http://www.idefix.com/video/pride-and-prejudice-ask-ve-gurur-keira-kinghtley/tanim.asp?sid=I3P0KCK1GP4P7AURSW8R (23.4.2012)

Figure 27: **The Front Cover of *Aşk ve Gurur* (2010) Published by Antik Kitap**



Source: Website of Idefix. http://www.idefix.com/vitrin (23.4.2012)

The most serious looking front cover of the *Pride and Prejudice* retranslations-reeditions in the 2000s is found on *Gurur ve Önyargı* (2006), published by İş Kültür. Different from the other retranslations-reeditions, this retranslation's cover does not have any illustrations or reference to the film. This book was the first book published under the series Hasan Ali Yücel Klasikler Serisi [Hasan Ali Yücel Classics Series]. This series, named after the founder of the Translation Bureau, was inaugurated to publish works which were previously published by the Translation Bureau, and a front cover design reminiscent of the front covers of the Translation Bureau was chosen.

Figure 28: The Front Cover of *Gurur ve Önyargı* (2006) Published by İş Kültür

Source: Website of İş Kültür Yayınları. www.iskulturyayinlari.com.tr (21.7. 2013)

Of the 21 front covers of *Pride and Prejudice* translation-retranslations-reeditions only 8 have the name of the translators. On 3 of these, translator Nihal Yeğinobalı's name appears. Her name on the book covers, like her appearance in the advertisements seem to be a market strategy by the publishers. On 3 of the front covers, it is explained that the original was in English. Some of the front covers of *Pride and Prejudice* retranslations-reeditions also have the name of the series in which the book was published, and only two of the front covers show the price of the

book[127]. This analysis on the front covers of the *Pride and Prejudice* translation-retranslations-reeditions has revealed that especially in the earlier translations, the covers contained either romantic connotations or references to the 1940 film (with the exception of the translation of the Translation Bureau). This finding is compatible with my findings about the advertisements in section 2.1.1. Beginning from the 1980s, front covers with two women or scenes from the social context of Austen's time began to appear, there was even a front cover with no illustrations at all (the translation of İş Kültür) but the earlier trend on the front covers also continued. The 2005 *Pride and Prejudice* film was influential on the production of some front covers just as it was influential in the production of these retranslations-reeditions in the first place (See Section 1.1.2.1).

2.2. CONCLUSIONS

In this chapter, paratextual analysis of the translation-retranslations-reeditions of the Austen oeuvre has been analyzed in order to explore their role in the reception of Austen in Turkey. These paratexts included the advertisements, introductory texts and reviews in the selected media, and the book covers of all *Pride and Prejudice* translation-retranslations-reeditions.

The advertisements that I have analyzed demonstrate that the Austen oeuvre has not been the subject of major advertisement campaigns. For some of the *Pride and Prejudice* translation-retranslations-reeditions, I was able to find no advertisements at all. Some earlier advertisements restricted the target audience to girls and women, and most of these earlier advertisements until the 1980s emphasized the romantic aspect of the novels. However, the advertisements of the translation of the Translation Bureau in 1951 and recent advertisements after the 2000s describe Austen and her works in accordance with academic opinion. Earlier advertisements also underscore the translation's being from the original language and

[127] These prices are on the front covers of *Aşk ve Gurur* (2009) by Sonsuz Kitap, *Aşk ve Gurur* (2011) by Dionis Yayınclık, and are relatively low prices (2.90 TL) when compared with other retranslations-reeditions . For example the price of *Aşk ve Gurur*(2011) by Can Sanat Yayınları has a discounted price of 19.88 TL and *Aşk ve Gurur*(2011) by İs Kültür has a price of 12.00TL in the websites of the corresponding publishing houses (www.canyayinları.com and www.iskulturyayinlari.com.tr respectively. Date of Search: July 21st, 2013). Thus, the relatively low price was probably used as a marketing strategy on the front covers.

without abridgement. Although most of the advertisements give the translator's name, Nihal Yeğinobalı's name seems to be particularly emphasized through the letter size and central position in the advertisements.

The introductory texts and reviews are very rare before the 1990s, but lists that place Austen and her works among the best writers and best books respectively seem to have been published at least since 1952. Although very rare before the 1990s, the introductory text and reviews follow a different trend from the advertisements and front covers. They seem to acknowledge the status of Austen as a great artist beginning from as early as 1935., although there were some mistakes on information on Austen and her works in some of these texts, such as in the presentation for a competition in *Cumhuriyet* (*Cumhuriyet*, June 26th,1935: 2), in the presentation of *Emma* as a "light" work in 1976 (*Cumhuriyet*, April 19th, 1976: 10) in Alin Taşcıyan's review of *Firelight* (Taşçıyan, August 17th, 2003:14), and in Zeynep Alaz's review of *Reading Lolita in Tehran* (Alaz, 2004). In the 2000s, the number of introductory texts and reviews increased in parallel with the new film and TV adaptations, and new translations-retranslations-reeditions. These introductory texts and reviews comply with academic opinion in evaluating Austen and her works. Although there are criticisms of the film and TV adaptations, translation criticism is almost non-existent in the texts that I have analyzed.

The book covers of *Pride and Prejudice* have been found to have more romantic connotations in the earlier decades compared to the period after 1980. Early translation-retranslations-reeditions' illustrations of (1) a woman (sometimes completely irrelevant to the story, as in the case of *Altın Halka*'s (1945) book cover) and (2) a woman and a man, seems to have been be replaced by either two women or illustrations of the social scene on the book covers of the more recent retranslations-reeditions, but the previous trend of a lone female, or a male and female figure also continues. Only the book covers of the retranslations by the Translation Bureau and İş Kültür have no illustrations. The effect of the two *Pride and Prejudice* films in 1940 and 2006 is visible on the book covers.

Some critics have noted the reception of Austen's novels as a simple love story writer (See Coşkun, 2007; Özen, 2012: 8 and İleri, December 25th, 2009b) and my findings in this chapter indicate that the book covers and advertisements might

have been influential in this reception. With their romantic connations and intended female audience, at least until the 1980s, it could be argued that the advertisements and the book covers have been effective in producing a romance-writer image of Austen.

CHAPTER THREE

CASE STUDY: A COMPARATIVE ANALYSIS OF FIRST FIVE TRANSLATIONS OF *PRIDE AND PREJUDICE* INTO TURKISH

In the previous chapters, it was discussed that there was an increase in *Pride and Prejudice* Turkish retranslations in the 2000s, whereas only five different translations (one first translation and four retranslations) were produced before the 2000s. This chapter will analyze the first five translations into Turkish, which were published between 1945 and 1972. These translation-retranslations are *Altın Halka* (1945), *Aşk mı Gurur mu* (1947), *Gurur ve Aşk* (1950), *Aşk ve Gurur* (1968), *Aşk ve Gurur* (1972), which were translated by G.Suveren, Güzin Güral, Beria Okan Özoran, Nihal Yeğinobalı and Suna Güler Asımgil respectively.

3.1. JANE AUSTEN'S STYLE

This thesis aims to increase understanding of the reception of Austen in Turkey and the role of retranslations in the reception. In the previous chapters, answers to this question were sought using the statistical data and the paratextual elements of Austen translation-retranslations-reeditions. In this chapter, a comparative textual analysis with the same purpose will be carried out, and also RH will be tested. Gideon Toury notes that:

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

Thus, when conducting the comparative study between the five target texts, the retained, omitted or reconstructured features of the source text will be analyzed in

order to explore the "recipient vantage points" aimed at by the translator-retranslators. The main objective of this section is to introduce Austen's stylistic features and to choose and verify the criteria for the textual analysis in Section 3.2. The degree to which these stylistic features were carried to the translation-retranslations and the implications of this transmission (or non-transmission) can assist in evaluating the role/effect/function of these translations in the Turkish culture repertoire, and shed light on the reasons leading to retranslations. The way these stylistic features are translated in the target texts can help in testing the RH, because they may give hints on the domestication-foreignization strategies of the translators. The non-transmission of these stylistic features on the hand can mean that the translation becomes oversimplified; without these features what is left of the original text may be just a simple love story, rather than the work of a canonical writer, and this may lead to a reception of the author as a writer of "love and marriage" stories.

Austen, writing at the turn of the eighteenth century, is considered to have a style closer to the eighteenth century than the nineteenth century (Urgan, 1991: 139-140, 147, Babb, 1962: 6-7). Howard S. Babb explains this affinity of Austen's style with the culture and stylistic modes of eighteenth century as follows: "Indeed many traits that I shall be finding in Jane Austen's style-such as her dependence on conceptual terms, her ways with a particularized diction, her generalizations, her limited use of figurative speech- have their analogues in verbal practices common during the eighteenth century." (Babb, 1962:6-7)

One prominent characteristic of her style is her use of irony. "The basic rhetorical definition of irony is a figure of speech in which the intended meaning is the antithesis of the literal meaning of the words used" (Macey, 2001: 206). Austen's novels, especially *Pride and Prejudice,* are marked by an ironic tone. As Theresa Weisensee puts it,

> *In contrast to the obtrusive morality of the majority of novels at that time, Austen's pieces of work are strongly marked by an ironic tone, a subtle humour and highly ambivalent statements. This ambivalence and high use of irony makes it, even today, difficult to determine Austen's attitudes toward society and the question whether her novels are to be interpreted as conservative, modern or feministic pieces of literature. Romantic novel, Bildungsroman, comedy of manners and comedy of character are some examples for the various terms Austen's novels have been labeled. In particular in Pride and Prejudice, an ironic tone is predominant throughout the novel. (Weisensee, 2009:2)*

Marvin Mudrick and Ruth Goode have also emphasized that her irony is used in a cold and penetrating way, without moral or emotional engagement, without softer sentimental alloying found in most irony, and they also note the use of incongruity in this irony (Mudrick, 1952: 1, Goode, 1984: 103, Burrows, 2006: 171, 178). Urgan also decribes irony as a prominent stylistic feature of Austen and gives examples of it (Urgan, 1991: 154-155). Thus, the first stylistic feature of Austen to be highlighted in my study is chosen as irony. It should be noted here that I shall be dealing with verbal irony although there are other types of irony used in literature[128].

Another important feature of Austen's style is her use of dialogues. Austen was considered as a master of dialogue and conversation in many of the works on her literary style (Urgan, 1991: 149, Jenkyns, 2007: 2-3, Tanner, 1986: 25). Tony Tanner states that "in her novels she can mark very clearly and subtly the uses and abuses of language" (Tanner, 1986:25). Similarly, in her article entitled "Light, Bright and Sparkling", Reuben A. Brower analyzes the dialogues in *Pride and Prejudice* and asserts that the dialogue is "dramatic in the sense of defining characters through the way they speak and are spoken about" (Brower, 1963: 65). So I have found it essential that one criteria selected for the textual analysis should be relevant to these dialogues and conversations. One interesting characteristic in these dialogues is the use of the modes of addressing indicating good manners. K.C. Phillips tells that in Austen's novels, "modes of address are a good deal more formal than they are today; and the dispensing with formality by characters in the novels is generally considered reprehensible" (Phillips, 1970: 208).

Thus, it seems that people in Austen's novels used a mode of addressing each other considerably different than today's modes. Tanner regards the good manners and morals in the Austen's time as being "essential to the preservation of order in society" (Tanner, 1986: 27) and that "there was a new emphasis on the need for good manners and morals among the propertied class" (ibid.: 17-18). Tanner explains the impact of society's need for good manners on Austen's novels:

> *Property was a necessary, but not sufficient, basis for a stable and orderly society. Decorum, morality and good manners –in a word,'propriety'- were equally indispensable. The one without the other could prove helpless to prevent a possible revolution in society. This is one reason why Jane Austen*

[128] Situational irony, attitudinal irony and dramatic irony are among the other types of irony used in literature.

> *constantly sought to establish and demonstrate what was the necessary proper conduct in all areas of social behavior, why she scrutinized so carefully any possible deviance from, or neglect of , true propriety – in her own writing as well as in the behavior and speech of the characters.(ibid.: 18)*

Hence, I choose the modes of address indicating good manners as my second criteria for the comparative analysis of the selected corpus of *Pride and Prejudice* translation-retranslations.

In my research, I have found that in Austen's style, passive voice and generalizations were employed frequently. Babb describes the world Austen creates in her novels as follows:

> *In place of physical event, the style records a series of intellectual, emotional, and moral states, implying that these- whether motives or consequences-make up the real importance of an action. The human mind and heart, in fact, are the major fields of activity in these novels. The passive voice, which insists on the static, is frequent, as is its equivalent, the impersonal construction. (Babb, 1962: 8)*

Babb also draws attention to the use of generalizations in Austen's style by stating that,

> *Another stylistic device with the same sort of reverberations is her use of general statements. No novelist can make these, unless in dialogue or perhaps in transcribing a character's private thoughts, without intruding-subtly or explicitly-into the fiction. In Jane Austen's novels the main purpose of such intrusions is clear: to remind the reader of common knowledge that he already shares or may share. For a generalization is a formula, presumably dependable because it applies to more than one case. (Babb, 1962: 13).*

Hence, passive voice in Austen seems to give a sense of generalization to what is being said and it seems to integrate a degree of formality into the text. I chose the use of passive voice as my third criteria in order to determine whether the passive voice was also employed in the translation-retranslations; and if not, whether the purpose of generalization was conveyed by other means.

When Jane Austen's style is concerned, it is essential to consider the concept of Free Indirect Discourse (FID). Anthony Mandal states that, "Perhaps Austen's most remarkable stylistic achievement is her subtle and and sustained use of free indirect discourse (or free indirect speech), a technique through which the speech or thought-processes of her characters are blended with the narrator's descriptions." (Mandal, 2005: 30).

FID is a mingling of the narrator's and character's voice, as opposed to pure direct or indirect speech. Victoria Alsina decribes FID and its function as, "free indirect discourse (FID), which by combining character's and narrator's voices in the same utterance, provides the reader with several points of view, and in doing so manages to convey the narrator's attitude to what is being related without making it explicit" (Alsina, 2011: 2).

Although there are examples of free indirect discourse in *Pride and Prejudice* and the translation of one such example was problematized in Tekcan's article (Tekcan, 2008a), this stylistic feature seems to be more prominent in the later novels of Austen (Burrows, 2006: 171, Blackwell, 2010: 49). Nevertheless, I am going to include free indirect discourse as the fourth criteria in my comparison.

3.2. STRATEGIES OF TRANSLATORS

The comparative analysis of the first five *Pride and Prejudice* translation-retranslations will be made in this section on the four criteria, namely the translation of verbal irony, of the ways of addressing people indicative of good manners, of the passive voice and of free indirect discourse. Three examples will be chosen for each of these stylistic features from the source text by random sampling, and the translations of these examples in each target text will be analyzed comparatively[129].

3.2.1. Use of Verbal Irony

The translation of irony in *Pride and Prejudice* will be tackled in this section through three examples:

Example 1:

Source text:

It is a truth universally acknowledged, that a single man in possession of good fortune must be in want of a wife.

[129] Of course, an analysis with three examples for each stylistic feature would not be sufficient to come to strong judgements and conclusions on the target texts. However, within the scope of this study, it would be sufficient that they offer hints. More detailed analyses of these texts in other studies could yield more compherensive results.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters. (Austen, 2004:1)

Austen's *Pride and Prejudice* begins with these two ironic sentences. The irony in the first sentence is that actually, it is the women who are in need of wealthy men, not the men who are in want of a wife. There is irony in the second sentence, too because it is actually the property of women that become their husband's property after their marriage, following the Married Women's Property Act of 1753 (Stafford in Austen 2004: 311). The translations of these two famous sentences have been carried out as follows in the target texts:

Suveren 1945[130]:

Servet sahibi bir bekarın muhakkak bir zevceye ihtiyacı vardır. Bu herkes tarafından bilinen bir hakikattir.
Semte yeni taşınmakta olan bir bekarın bu hususta ki kanaatı bilinmemekle beraber etrafdaki aileler yukarıdaki düşünceye o kadar inanmışlardı ki, ona kızlarının müstakbel kocası nazarıyla bakıyorlardı.(Austen, 1945:5)

[A single man in possession of good fortune certainly needs a wife. This is a truth known by everyone.
Although the views of the bachelor who was first entering the neighbourhood on this subject were unknown, the surrounding families believed so much in the opinion given above that they regarded him as the future husband of their daughters.]

Güral 1947:

Servet sahibi bir bekârın, bir zevceye her halde muhtaç olacağı, umumen kabul edilmiş bir hakikattir. Böyle bir adamın hisleri veya fikirleri, komşu havaliye ilk ayak bastığı zaman, her ne kadar az bilinirse de, bu hakikat, o muhitte yaşıyan ailelerin kafalarında o derece yerleşmiştir ki, bu erkeği kızlarından birinin meşru hakkı olarak görürler. (Austen, 1947:3)

[It is a truth generally acknowledged that a single man in possession of good fortune must be in need of a wife in any case. However little known the feelings or views of such a man on his first entering a neighbourhood, this truth is fixed at such a level in the minds of the families living in that neighbourhood, that they regard this man as the legal right of one of their daughters.]

Özoran 1950:

Zengin ve bekar bir adamın mutlaka bir eşe ihtiyacı olduğu dünyaca kabul edilmiş bir hakikattir.

[130] Henceforth, target texts in this case study will be named with the surname of the translator and the date of the translation.

Bu hakikat herkesin kafasına o kadar kuvvetle yerleşmiştir ki böyle bir adam bir semte yeni geldiği zaman, o semtteki aileler, adamın duygu ve görüşleri hakkındaki bilgileri ne kadar az olursa olsun, ona kızlarından birinin malı diye bakarlar. (Austen, 1950a:3)

[It is a truth world-wide acknowledged that a wealthy and single man in possession of good fortune must certainly be in need of a wife.
This truth is so well fixed in the minds of everyone that when such a man first arrives at a neighbourhood, families in that neighbourhood regard him as the property of one of their daughters however little they know about the feelings or views of the man.]

Yeğinobalı 1968:

Servet sahibi her bekar erkeğin kendine bir hayat arkadaşı seçmesinin kaçınılmaz bir şart olduğu, herkesce kabul edilen bir gerçektir.
Bir semte yeni taşınan bir bekarın duygu ve görüşleri ne kadaraz bilinirse bilinsin, bu gerçek (!) çevredeki ailelerin kafasına öyle bir yerleşmiştir ki zengin bekarı kendi kızlarının birinden birinin tapulu malı sayarlar. (Austen, 1968 :7)

[It is a truth acknowledged by everyone, that it is an inevitable condition for a single man in possession of good fortune to choose a partner for himself. However little known the feelings or views of a bachelor first entering a neighbourhood, this truth(!) is so well fixed in the minds of the surrounding families, that they consider this wealthy bachelor the rightful property of one of their daughters.]

Asımgil 1972:

Dünyaca bilinen bir gerçek varsa, o da varlıklı, bekâr bir adamın mutlaka evlenmek zorunda olduğudur. Bu gerçek ailelerin zihnine öylesine yerleşmiştir ki, böyle bir adam-duyguları, görüşleri ne kadar az bilinirse bilinsin-yeni bir çevreye girdi mi, ona kızlarından birinin malı gözüyle bakarlar (Austen, 1972: 13)

[If there is a truth world-wide acknowledged, it is that a wealthy, single man must certainly marry. This truth is so well fixed in the minds of the families that when such a man -however little known about his feelings, his views - enters a surrounding, they regard him as the property of one of their daughters.]

The verbal irony here is hard to understand for a twentieth century reader and it may not be understood by the readers of translations of Suveren, Güral, Özoran and Asımgil, but it can be seen that Yeğinobalı's translation in 1968 conveys the irony with a use of an exclamation mark (!). Rana Tekcan criticizes the use of exclamation marks for indication of irony by Yeğinobalı as "being distrustful of the reader's ability to recognize it on his or her own" (Tekcan, 2008a). However, especially in the 1960s, when Austen and her style were less familiar to the Turkish audience, this indication may have been helpful to alerting readers that something

wrong or important was occurring. The humour in the second sentence by the use of "rightful property" is best conveyed also in Yeğinobalı 1968 by the use of "tapulu mal", which can be considered an equivalent idiom in Turkish. Thus, it would seem that the verbal irony and humor in the source text is best conveyed by the translation of Yeğinobalı[131].

There are deviations from the source text in Suveren 1945. In this translation, past tense is used instead of present tense in the second sentence and the universal statement in the second sentence is understood as limited to the neighbourhood in the novel. The irony in the second sentence is lost because there is no mention of property in the translation. The lack of significance regarding which one of a family's daughters will marry the men is highlighted in the source text as "some one or other of their daughters", but Suveren translates this simply as "kızları" [their daughters]. Another omission in this translation is the omission of "feelings" from the second sentence. All these omissions have reduced the ironic effect in this example.

Güral 1947 can be considered as a literal translation although the second sentence was put into active form in this target text, while the original sentence uses passive voice. In this translation, these two sentences are given in the same paragraph although in the source text, the first sentence constitutes also the first paragraph of the novel. This segmentation change may reduce the ironic effect because both sentences are significant examples of verbal irony, and by reading each of them as a separate paragraph, the reader may give more attention to each sentence and the irony may be conveyed better.

Özoran 1950 and Yeğinobalı 1968 both translate verbal irony efficiently in this example. In Asımgil 1972, the structure of the first sentence is changed by adding an unnecessary if clause. There is also a segmentation change similar to the one made by Güral 1947; the first two sentences are given in the same paragraph and this may reduce the ironic effect as discussed for Güral 1947.

[131] When I asked Yeğinobalı about the points she had taken into consideration in translating Austen's novels, she told me that she was careful not to miss the English humour by being carried away by the intense romantism of the novel, and not to forget that the author is at the same time an efficient observer on human character and social affairs (Yeğinobalı, e-mail message, April 22nd , 2013).

Example 2:

Source text:

'Ah! You do not know what I suffer.'
'But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood.' (Austen, 2004:2- 3)

This is a dialogue between Mr. Bennet and Mrs. Bennet, who are the parents of the female protagonist. Mrs. Bennet is depicted in the novel as a foolish woman whose main purpose in life seems to be finding rich husbands for her daughters. Mr. Bennet, on the other hand is a clever man, who was once in love with his wife when she was young and beautiful, but now ridicules her. Here, Mrs. Bennet is complaining about her situation. Mr.Bennet actually thinks that there is nothing wrong in her situation except her foolishness, but says that he wishes her suffering will end, and makes fun of her by saying that he hopes she will live long enough to see many prospective husbands coming to their neighbourhood.

Suveren 1945:

— Ah neler çektiğimi bilmezsin.
— İyileşmelisin azizim her sene cıvara gelen dört yüz kadar genç adamları görmelisin." (Austen, 1945: 7)

[—Ah! You do not know what I suffer.
—You have to get over it dear, see about four hundred young men coming to the neighbourhood every year.]

Güral 1947:

—Ah… Her zaman ne ıstırap çektiğimi bilmiyorsun!
—İnşallah bundan kurtulur ve senede dört bin lira geliri olan daha nice delikanlıların muhitimize geldiğini görecek kadar çok yaşarsın… (Austen, 1947:4-5)

[—Ah… You do not know what I always suffer!
—I hope you will get over it, and live to see many young men of four thousand liras a year come into our neighbourhood."]

Özoran 1950:

—Ah neler çektiğimi bilmiyorsunuz.'
— İnşallah bu çektikleriniz de geçer ve uzun yıllar yaşıyarak senede dört bin sterling gelirli birçok gençlerin bu civara taşındıklarını görürsünüz. (Austen, 1950a: 6)

[—Ah you do not know what I suffer.'
— I hopewhat you suffer will pass, and you will live to see many young men of four thousand sterlings a year move into this neighbourhood.]

Yeğinobalı 1968:

—Ah!Benim neler çektiğimi sen nerden bileceksin!
— Ama inşallah bu dertten kurtulur, nine olursun da semtimize nice zengin bekarların taşındığını görmek nasip olur. (Austen, 1968:9-10)

[—Ah! How are you to know what I suffer!
—But I hope you will get rid of it to become a grandmother and be able to see many wealthy bachelors move into the neighbourhood.]

Asımgil 1972:

—Ah,neler çektiğimi bilseniz!
—İnşallah bu çektikleriniz geçer de, yılda dörtbin sterlin geliri olan daha nice genç adamların bu dolaylara geldiğini görecek kadar yaşarsınız. (Austen, 1972: 15)

[—Ah, if you knew what I suffer!
— I hope what you suffer will pass, and you live to see many more young men of four thousand sterlings a year move into the neighbourhood."]

Verbal irony in this example can be conveyed by giving the exact details of Mr.Bennet's wish (that Mrs.Bennet's suffering will pass and she will live long enough to see young men with large incomes moving to their neigbourhood). These are given in Özoran 1950, Yeğinobalı 1968 and Asımgil 1972, so it can be said that these target texts are successful in conveying the ironic style in this example.

There is an overt mistake in Suveren 1945, because it takes four hundred to be the number of young men coming to the neighbourhood, when it is actually the income of the young men in pounds. This translation also omits the "long enough" part of Mr. Bennet's wish; thus verbal irony is reduced in this example.

Güral 1947 makes a domestication in this example and gives the income in liras when it is actually in sterling, and this may not fully convey the greed of Mrs. Bennet. It also adds the phrase "her zaman" [always] to Mrs. Bennet's expression on her suffering.

Özoran 1950, Yeğinobalı 1968 and Asımgil 1972 convey the ironic style in this example, but there are some deviations from the source text in Yeğinobalı 1968. "To live long enough to see these men" is given as becoming a grandmother and "young men of four thousand a year" become "zengin bekarlar" [wealthy single men]. While the former change retains the same meaning as the source text in a

humorous way, the latter may not be as effective as the source text to in displaying Mrs. Bennet's greed for money.

Example 3:

Source text:

[…] Younger sons cannot marry where they like.'
'Unless where they like women of fortune, which I think they very often do.'
(Austen, 2004:141)

This is a dialogue between Colonel Fitzwilliam and the female protagonist of the novel, Elizabeth Bennet. According to the laws of the time, oldest sons of an earl inherited most of the family property. Thus, the younger sons chose to marry into rich families. Colonel Fitwilliam is not indifferent to the charm of Elizabeth, but explains here the impossibility of such a relationship. When Elizabeth says that they usually like women of fortune, what she really means is that they do not really fall in love with those women, but it is a decision based on material concerns.

Suveren 1945:

—[…]Küçük oğullar istedikleri zaman evlenemezler.
—Eğer evlenmek için zengin kadın seçmezlerse pekala evlenebilirler… Fakat ekseriya zenginleri seçtiklerinden eminim. (Austen, 1945: 144)

[—[…]Younger sons cannot marry when they like.
—They can get married if they do not choose a rich woman for marrying… But I am sure they mostly choose the rich..]

Güral 1947:

—[…]Meselâ benim gibi küçük oğullar istedikleri gibi evlenemezler.
—Sevilen kadın servet sahibi olunca mesele kalmaz… Ve izdivaçların çoğu da böyle oluyor sanırım. (Austen, 1947: 131)

[—[…]For example younger sons like me cannot marry as they like.
—There is no problem if the loved woman is in possession of wealth....And I think most of tharriages happen this way.]

Özoran 1950:

—[…]Mesela küçük oğlan istediği vakit evlenemez.
—Meğer ki zengin bir kadın beğensin; sanırsam çok kere de öyle oluyor. (Austen, 1950b: 6)

[—[…]For example the younger son cannot marry when he likes.
—Unless he likes a rich woman; I think this is what happens most of the time.]

Yeğinobalı 1968:

—[…]Mesela unvan sahibi babaların küçük oğulları gönüllerinin istedikleriyle evlenemezler.
—Meğer ki servet sahibi kızları sevsinler! Zannederim çoğu zaman da öylelerine akıyor gönüller. (Austen, 1968 :227)

[—[…]For example, the younger sons of men with noble titles cannot marry whoever their hearts want.
—Unless they like women of wealth! I think most of the time their hearts want such women.]

Asımgil 1972:

—[…]Bakın, meselâ bizim gibi ailelerde küçük oğul istediği kızı alamaz.
—Ama almak istediği kız zenginse, iş başka, değil mi? Çoğu kez de böylelerini almak istiyorlar sanırım!" (Austen, 1972 : 192)

[—[…]Look, for example,in families like ours, the younger son cannot marry the girl he wants.
—But if the girl he wants to marry is rich, then that is different, isn't it? I think most of the time they want to marry such girls!]

Both Özoran 1950 and Yeğinobalı 1968 convey the verbal irony in this example. The irony is furthermore emphasized in Yeğinobalı 1968 again with the exclamation mark and the use of a romantic expression for a marriage of convenience, which is "böylelerine akıyor gönüller" [their hearts want such women]. This way, the opposition between what is being said and the meaning is clear and the ironic and the humurous effect is efficiently translated.

There is an overt deviation from the meaning of the source text in Suveren 1945. The meaning of Elizabeth Bennet's first sentence is translated exactly as the opposite of the source text in this translation. There is a deviation in the second sentence, too. Elizabeth Bennet's "I think" in the second sentence is translated as "I am sure". These changes prevent irony to be transmitted to the target culture.

Güral 1947 seems to be partially efficient in translating the verbal irony. The irony is given successfully in the translation of Elizabeth's first sentence, by talking about the rich women as "sevilen kadın" [loved woman]. However, in Elizabeth's response, there is no mention of "men liking women", so the contrast between love and logic is not clearly made.

Asımgil 1972 translates the verbal irony partially. It uses an exclamation mark, most probably to convey the irony, but it is not so succesful because it uses the

verb “almak istemek” [want to marry], which is not strong enough to emphasize the love-logic opposition.

When the translations of the examples with ironic style in 3.2.1 are considered, it can be seen that Suveren 1945 does not seem to be efficient in producing the same ironic effect in Turkish. This loss in verbal irony in the selected examples was probably caused by the apparent omissions and deviations in meaning (in one case even the opposite meaning was given in the translation). The examples in 3.2.1 from Suveren 1945 are in accordance with Gülten Suveren’s description of the way that she and her sister worked on their translations[132]; that is they did not abstain from making omissions and changes. Güral 1947 was partially effective in translating the verbal irony in the examples. Özoran 1950 translated verbal irony efficiently in the examples, and the preservation of the fullness of the source text seems to have been effective in preserving irony. Yeğinobalı 1968 appears to be the most efficient in translating the verbal irony in the chosen examples. Although this translation does not seem to aim at a full translation (there were additions and omissions), the ironic and humorous aspect of the source text was conveyed in the examples. Asımgil 1972 appears to be partially efficient in translating the verbal irony; this target text had additions to the source text in all three examples, and this may be an effort to explain the source text better to the target culture; however this does not seem to improve the translation of irony in these examples.

Preservation of the verbal irony in the translations of Austen may strengthen the literary and canonical status of the writer, whereas effacing this stylistic element can lead to a plain text being presented as a simple romance. Kafaoğlu-Büke argues that “Austen’ın romanlarındaki ironi çıkartıldığında, geriye Barbara Cartland romanlarından daha fazlası kalmaz, özellikle ‘Aşk ve Gurur,’ evlenerek sosyal sınıf atlayan kadınların hikayesini anlatıyor görünür.” [When irony is taken out of Austen’s novels, what is left is no more than Barbara Cartland novels, especially “Pride and Prejudice” appears to tell the story of women who rise to a higher social class] (Kafaoğlu-Büke 2006: 3). Thus, when evaluated under this perspective, the selected examples suggest that verbal irony may not have been sufficiently conveyed

[132]See Section 1.2.2.2 for the working styles of the Suveren sisters on the translations they made.

in Suveren's translation, and this may have contributed to the reception of Austen as merely a romance writer.

3.2.2. Ways of Addressing People Indicative of Good Manners

In Jane Austen's England, the people she wrote about, that is the people from the land-owning gentry, the county middle class addressed each other very formally, even to members of their own family (Dalton in Austen, 1964: 355). This is seen clearly in the dialogues of *Pride and Prejudice.* Below, some examples to this way of addressing people and how they were translated in the translation-retranslations of my study will be discussed.

Example 1:

Source text:

'My dear Mr.Bennet, you must not expect such girls to have the sense of their father and mother' (Austen, 2004:21)

In this quotation from Mrs. Bennet, she is addressing her husband. In the text they usually address each other as "Dear Mr. Bennet" and "Dear Mrs. Bennet". This is translated in the target texts as such:

Suveren 1945:

—Azizim Mr. Bennet bu yaştaki kızlarda anne ve babalarının dirayetini arayamazsın. (Austen, 1945: 27)

[—My dear Mr. Bennet you cannot seek the sense of their mothers and fathers in the girls at this age.]

Güral 1947:

—Bu gibi kızların anneleri ve babaları kadar mâkûl olmalarını beklememelisin. (Austen, 1947:23)

[—You must not expect such girls to be as reasonable as their mothers and fathers.]

Özoran 1950:

—Mister Bennet, bu yaştaki kızlardan anne ve babaları kadar makul olmalarını beklememelisiniz. (Austen, 1950a: 42)

[—Mr. Bennet, you must not expect the girls at this age to be as reasonable as their mothers and fathers.]

Yeğinobalı 1968:

—Azizim Mr. Bennet, küçücük kızların ana, babaları gibi olgun olmalarını bekleme. (Austen, 1968: 37)

[—Dear Mr. Bennet, don't expect small girls to be mature like their mothers and fathers.]

Asımgil 1972:

—Azizim Bay Bennet, bacak kadar kızlardan da anneleri, babaları kadar akıllı olmalarını bekleyecek değilsiniz ya!. (Austen, 1972: 38)

[—Dear Mr. Bennet, you are not to expect such small girls to be as clever as their mothers and fathers!]

The use of second person plural[133] in Özoran 1950 and in Asımgil 1972 conveys the formality of address better than the other target texts, which use second person singular, which is the usual form of address between married couples in Turkey. However, the omission of the translation of "My dear" in Özoran 1950, which is translated as "Azizim" in Suveren 1945, Yeğinobalı 1968 and Asımgil 1972, leads to a decrease in the politeness of the translation. Güral 1947 seems to be the most deficient in conveying this formality, because it omits "My dear Mr. Bennet" totally.

Example 2:

Source text:

'May I hope, Madam, for your interest with your fair daughter Elizabeth, when I solicit for the honour of a private audience with her in the course of this morning?' (Austen, 2004: 80)

Mr. Collins is a character who tries to be excessively polite and whose expressions can thus become humourous. He is the cousin of Mr.Bennet and the property of Bennets is entailed to him since he is the oldest male in the family after Mr. Bennet, as Mr. and Mrs.Bennet do not have a son. He is the one talking in this example. He asks Mrs.Bennet if she could allow him some time to be alone with her daughter Elizabeth. He is exceedingly cautious about being respectful.

[133] Second person plural form is used in Turkish instead of second person singular in polite conversations.

Suveren 1945:

—Güzel kızınız Elizabeth ile hususi bir konuşma yapmak şerefine nail olabileceğimi ümit edebilir miyim madam? (Austen, 1945: 90)

[—May I hope to attain the honor of having a private conversation with your beautiful daughter Elizabeth madam?]

Güral 1947:

—Madam güzel kızınız Elizabeth'i alâkadar edecek olan mesele hakkında kendisile bu sabah hususî olarak görüşmeme müsaade eder misiniz? (Austen, 1947: 76)

[—Madam would you allow me to have a discussion privately with your beautiful daughter this morning on a subject which concerns her]

Özoran 1950:

—Sayın bayan, Güzel kızınız Elizabeth'e olan sevginiz namına, onunla bu sabah özel görüşmek şerefinin bana bağışlanmasını dilersem, bu dileğimin kabul edileceğini umabilir miyim? (Austen 1950a: 156)

[—Honourable Madam, for your love for your beautiful daughter Elizabeth, if I wish for the granting of the honour of a private discussion with her this morning, may I hope that my wish wil be accepted?]

Yeğinobalı 1968:

«*Hanımefendi, bu sabah güzel kızınız Elizabeth ile yalnız olarak görüşmek şerefini rica etsem, kendisine benim lehime olarak etki yapacağınızı umabilir miyim?» (Austen, 1968: 131)*

[«Madam, if I request the honour of a private discussion with your beautiful daughter Elizabeth this morning, may I hope that you will have an influence in favor of me?»]

Asımgil 1972:

—Güzel kızınız Elizabeth ile ilgili bir konuda bana bir lütuf bahşedebilir misiniz acaba, hanımefendiciğim? Bu sabah kendisiyle şöyle biraz baş başa görüşmek şerefini bağışlamanızı rica etsem, kabul edileceğini umabilir miyim? (Austen,1972: 114)

[—Can you grant me a favor on an issue related to your beautiful daughter Dear madam? If I request from you the honour of a private discussion with her this morning, may I hope that it will be accepted? (Austen, 1972: 114)]

In Suveren 1945, there is no mention of the time of the private audience and "for your interest with your daughter" is not translated either, so it becomes a more

general question than the one intended in the source text. In Güral 1947, "May I hope" is omitted and the question is turned into a simple request for permission without the over-polite words; thus, Suveren 1945 and Güral 1947 do not fully convey the formality in this example.

What is requested in the source text is actually not only permission, but also an endorsement (implied by "for your interest") from the side of Mrs Bennet on his suit for Elizabeth. This request is fully conveyed only in Yeğinobalı 1968. However, Özoran 1950 and Asımgil 1972 also convey the politeness used by Mr. Collins to the target culture, although Asımgil 1972 makes an unnecessary segmentation change by making a transition from a one sentence request into a two-sentence request in the translation.

Example 3:

Source text:

'May I take the liberty of asking your ladyship whether you left Mr. and Mrs. Collins well?' (Austen, 2004: 269)

In this example, Mrs. Bennet is asking Lady Catherine De Bourgh, who is the patron of Mr. Collins, how Mr. and Mrs. Collins were when she left them. Mrs. Bennet is in awe of Lady Catherine's wealth and social class, so she is very respectful.

Suveren 1945:

Lady hazretlerine Mr. ve Mrs. Collins'in nasıl olduklarını sorabilirmiyim? (Austen, 1945: 254)

[May I ask your ladyship how Mr. ve Mrs. Collins are?]

Güral 1947:

— Collins'lerin nasıl olduklarını sormama müsaade eder misiniz? (Austen, 1947: 246)

[—Would you allow me to ask how the Collins are?]

Özoran 1950:

—Mister ve misis Collins bıraktığınız zaman iyiler mi idi, sayın leydi? (Austen, 1950b: 244)

[—Were Mr. and Mrs. Collins fine when you left them, honorable lady?]

Yeğinobalı 1968:

«İzin verirseniz Leydi hazretlerine birşey sormak istiyorum,» diye ekledi. «Mr. ve Mrs. Collins iyidirler ya inşallah?» (Austen, 1968:400-401)

[«I want to ask something to your ladyship if you permit,» she added. «I hope Mr. and Mrs. Collins are fine?»]

Asımgil 1972:

«Lady Hazretleri izin verirlerse sorabilir miyim: Bay-Bayan Collins'ler bıraktığınızda iyiler miydi?» (Austen, 1972: 359)

[«If your ladyship permits, may I ask: Were Mr. and Mrs. Collins fine when you left them?»]

"Your ladyship" is translated as "leydi hazretleri" in Suveren 1945, in Yeğinobalı 1968 and in Asımgil 1972; this is a more exaggerated expression of respect than "sayın leydi" [honorable lady] which is used in Özoran 1950. Güral 1947 omits "your ladyship" expression totally, and in this target text alone, Mr. and Mrs. Collins are refered to as 'the Collins'. In Suveren 1945, Güral 1947, Yeğinobalı 1968 and Asımgil 1972, questions are put very politely, but in Özoran 1950, the question is asked directly without asking the permission of "your ladyship". On the other hand, Özoran 1950 is one of the two retranslations which mention the time concerned in the question (the other one is Asımgil 1972).

As a result of the analysis on the translations of ways of addressing people indicative of good manners, it was observed that the polite way of addressing was partially conveyed by Suveren 1945, Özoran 1950 and Yeğinobalı 1968. Asımgil 1972 is better than the other texts in translating this feature of the source text, while Güral 1947 seems to be the most deficient in conveying the mode of addressing in all three examples.

It may be argued that the respect relationship constructed between the characters may be deteriorated when the mode of address is not efficiently translated. In the selected examples, the target text that seems to preserve this respect relation best is Asımgil 1972, while Güral 1947 appears to be least diligent in conveying the atmosphere of respect. The deficiency in conveying the mode of address may have caused an oversimplification of the source text, distancing the target audience from the social context of the novel.

Another result, which may be suggested from the chosen examples in this section, is that the words like "hazretleri" and "azizim", which are specific to the Turkish culture and used mostly by Yeğinobalı 1968 and Asımgil 1972 in these examples, domesticate the source text. The 1950 translation, which is an earlier retranslation, does not seem to contain such domesticating elements in the given examples, so this section provides a challenge to RH.

3.2.3. Use of Passive Voice:

Passive voice seems to be frequently used in *Pride and Prejudice.* The famous first sentence of the novel "it is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife" is in passive voice, too. Below, three examples of passive voice usage in the novel will be analyzed.

Example 1:

Here, the subject is the initial relationships between the two Bennet sisters (Elizabeth and Jane Bennet who is the older sister of Elizabeth) and Mr.Bingley's[134] sisters (Miss Bingley and Mrs. Hurst). Mr.Bingley and his sisters live at Netherfield, and Elizabeth and Jane live at Longbourn. The ladies of Netherfield are fond of Elizabeth and Jane, but they do not like Mrs. Bennet or her younger daughters.

Source Text:

> *The ladies of Longbourn soon waited on those of Netherfield. The visit was returned in due form. Miss Bennet's pleasing manners grew on the good-will of Mrs. Hurst and Miss Bingley; and though the mother was found to be intolerable, and the younger sisters not worth speaking to, a wish of being better acquainted with them was expressed towards the two oldest. By Jane this attention was received with the greatest pleasure;"(Austen 2004: 18)("them" is emphasized by italics in the original)*

Suveren 1945:

> *Longbourn'dakiler Netherfield'dekilerin ziyaretini bekliyorlardı. Bir müddet sonra geldiler.*
> *Mrs. Hurst ve Mis Bingley Jane'den çok hoşlanmışlardı. Annesini ve diğer kızları konuşacak değerde bulmadıkları için sadece Jane ve Elizabethle*

[134] Mr. Bingley is the man who moved into their neighbourhood in the first chapter of the book and who was seen by Mrs. Bennet as a prospective husband for one of their daughters.

arkadaşlık etmek istiyorlardı. Jane bu hareketi büyük bir memnuniyetle karşılamıştı. (Austen, 1945: 19-20)

[Those at Longbourn waited for the visit of those at Netherfield. They came some time later.
Mrs. Hurst and Miss Bingley liked Jane very much. Because they did not find her mother and the other girls worth speaking to, they just wanted to have a friendship with Jane and Elizabeth. Jane received this action with great pleasure.]

Güral 1947:

Bennet ailesinin leydileri, kısa bir zaman sonra Netherfielddekileri ziyarete gittiler ve bu ziyaret te derhal iade edildi. Mis Bennet'ın hoşa giden tavırları, Madam Hurst'un ve Mis Bingley'nin tevveccühlerini arttırdı. Madam Bennet'i tahammül olunmaz, küçük kızları ise görüşmeye değmez buldukları halde, onlarla daha iyi tanışmak istediklerini iki büyük hemşireye izhar ettiler. Bu alâka Jane tarafından büyük bir memnuniyetle karşılandı. (Austen, 1947:16)

[The ladies of the Bennet family soon waited on those at Netherfield and this visit was returned immediately. The pleasing manners of Mis Bennet increased the good will of Madam Hurst and Mis Bingley.Though they found the mother intolerable, and the younger sisters not worth speaking to, they showed that they wished to be better acquainted with them to the two oldest. This attention was received with great pleasure by Jane.]

Özoran 1950:

Longbourn'lu bayanlar vakit kaybetmeden Netherfield bayanlarını ziyaret ettiler. Ziyaret usulü dairesinde iade edildi. Mis Bennet'in hoş tavırları, misis Hurst ile Mis Bingley'in teveccühlerini artırmıştı.
Bu zengin bayanların kanaatince misis Bennet tahammül edilmez bir kadın, küçük kızlar da görülmeye lâyık kimseler ama iki büyük kızla arkadaş olmayı arzu ettiklerini söylediler. Jane gösterilen bu ilgiden sonsuz bir sevinç duydu; (Austen 1950a:29)

[The ladies of Longbourn waited on the ladies of Netherfield without losing time. The visit was returned in due form. The pleasing manners of Mis Bennet increased the good will of Madam Hurst and Mis Bingley.
According to these rich women misis Bennet was an intolerable woman and the younger girls were worth seeing but they told that they wanted to be friends with the two older girls. Jane felt an endless joy because of this attention shown;…]

Yeğinobalı 1968:

Longbourn'lu hanımlar çok geçmeden Netherfield Park'lı hanımları ziyaret ettiler. Bu ziyaret de az zaman sonra iade edildi. Jane Bennet'in kibar ve sevimli halleri Miss Bingley'le Mrs. Hurst'un gitgide daha hoşlarına gitmekteydi. Jane'in annesini "çekilmez" bulmuşlardı ve küçük kardeşlerinin konuşulmaya değmeyeceğini düşünüyorlardı. Ama Jane ve Elizabeth'le arkadaş

olma isteğini belirtmişlerdi. Jane onların bu yakınlığını son derece büyük bir memnuniyetle karşıladı. (Austen, 1968:27)

[The ladies of Longbourn visited the ladies of Netherfield Park before long. This visit was returned a little time later. The gentle and pleasing manners of Jane Bennet pleased Miss Bingley and Mrs. Hurst more and more. They had found Jane's mother "intolerable" and they thought the younger sisters were not worth speaking to. But they expressed a wish of being friends with Jane and Elizabeth. Jane received this attention of theirs with the greatest pleasure.]

Asımgil 1972:

Longbourn'lu hanımlar, vakit geçirmeden, Netherfield'lı hanımları evlerinde görmeye gittiler. Çok geçmeden, Netherfield'lı hanımlar da, gerektiği biçimde, komşuluk borçlarını ödediler. Jane Bennet'ın sevimli tavırları Caroline Bingley'le Bn. Hurst'ün beslemekte oldukları iyi niyeti daha da artırmıştı. Bn. Bennet'ın çekilmez bir kadın olduğu kuşku götürmez bir gerçekti; küçük kızlarla da konuşmaya bile değmezdi ama, iki büyük kız kardeşi pek beyenmişlerdi. Onlarla daha içli-dışlı bir ahbaplık kurma isteğinde olduklarını saklamadılar. Kendilerine gösterilen bu ilgi Jane'i çok sevindirdi. (Austen, 1972:29-30)

[The ladies of Longbourn went to see the ladies of Netherfield before long. Soon, the ladies of Netherfield, paid their neighborhood obligations in due form. The pleasing manners of Jane Bennet increased the good-will that Caroline Bingley and Mrs. Hurst has begun to grow. It was an undoubted fact that Mrs.Bennet was an intolerable woman; the younger sisters were not worth speaking to but they liked the two older sisters very much. They did not hide that they had a wish to build a more sincere friendship with them. This attention, which was shown to them, made Jane very happy.]

In this example, there are four passive verbs in the source text. In Suveren 1945 and Asımgil 1972 all of these verbs are active. In Güral 1947, 2 of these verbs are translated as passive and 2 are turned into active verbs. In Özoran 1950 and Yeğinobalı 1968, only one of the verbs remains passive, the others have become active. Passive voice in this example appears to add a distance between the text and reader (for example, the visit was returned in due form; how and when is not given in the original text) and to generalize the characteristic features and attitudes of some characters (Mrs. Bennet being an intolerable woman, younger sisters being unworthy of being spoken to, Jane receiving every action by the others with good intentions). All target texts except Güral 1947 and Özoran 1950 have added a time expression for the 2nd sentence: "The visit was returned in due form"; and adding a time expression seems to give details about the action and to decrease the distance created by the author between the text and reader, which is not appropriate here. Generalization of

Mrs. Bennet's and the younger sisters's characters is best conveyed in Asımgil 1972 (although without the use of passive voive) by saying that "It was an undoubted fact that Mrs.Bennet was an intolerable woman; the younger sisters were not worth speaking to".

Besides these, there are some overt mistakes in some target texts. In Suveren 1945, "waited on", which means "visited", is translated as "waited for." Mrs. Bennet being found "intolerable" is not given, instead she is made to be "not worth speaking to", like her younger daughters. Also in this target text, the "attention" of Mrs. Hurst and Miss Bingley is rewritten as an "action" of the sisters.

Similarly, there is an overt mistake in Özoran 1950, which describes younger Bennet sisters as "worth seeing", while the contrary is stated in the source text. There are no overt mistakes in Asımgil 1972 but there seems to be unnecessary additions, such as translating "expressed" as "did not hide", adding "soon", and "paid neighbourhood obligations" to the second sentence, although "in due form" is also translated in this target text. In Yeğinobalı 1968, the addition of the time expression in the second sentence seems to be the only deviation from the source text.

In this example, Güral 1947, Özoran 1950 and Asımgil 1972 are all successful in conveying the intentions of the passive voice, which are preserving a degree of formality between the reader and text, and making generalizations.

Example 2:

Source text:

Mrs. Gardiner's caution to Elizabeth was punctually and kindly given on the first favourable opportunity of speaking to her alone; after honestly telling her what she thought, she thus went on:
'You are too sensible a girl, Lizzy, to fall in love merely because you are warned against it; and, therefore, I am not afraid of speaking openly.(Austen 2004: 111)

Here, her aunt warns Elizabeth against falling in love with Darcy.

Suveren 1945:

Mrs. Gardiner Elizabeth'i yalnız bulduğu bir zaman ihtiyat tavsiyelerini dikkat ve şefkatle yaptı.
Elizabeth'e ne düşündüğünü açıkça söyledikten sonra sözlerine şöyle devam etti.
— Sen ikaz edildiğin için inadına âşık olmayacak kadar akıllı bir kızsın Lizzy. Bunun için senile açıkça konuşmaktan çekinmiyorum. (Austen, 1945: 114)

[Mrs. Gardiner made her caution recommendations with attention and affection at a time when she found Elizabeth alone.
After telling Elizabeth what she thought honestly, she thus went on:
-You're a girl clever enough not to fall in love out of sheer spite merely because you are warned. Therefore, I am not afraid of speaking openly to you]

Güral 1947:

Madam Gardiner, ilk münasip fırsatta Elizabeth'i tatlı bir lisanla ikaza başladı ve düşündüklerini büyük bir samimiyetle anlattıktan sonra sözüne şöyle devam etti:
— Lizzy… Sen, sırf aleyhte bir ikaz gördün diye âşık olacak düşüncesiz kızlardan değilsin... Onun için, seninle açık konuşmaktan korkmuyorum. (Austen, 1947:103)

[Madam Gardiner started warning Elizabeth with a kind language on the first favourable opportunity and after telling what she thought with great sincerity she went on like this:
—-Lizzy… You are not one of those thoughtless girls who fall in love merely because you have seen a warning against it… Thus, I am nof afraid of speaking openly with you.]

Özoran 1950:

Mrs. Gardiner Elizabeth ile yalnız konuşabileceği ilk elverişli fırsatta, tam vaktinde ve şefkatli bir dille nasihatte bulundu. Düşüncelerini olduğu gibi ona anlattıktan sonra dedi ki:
— «Yapma» nasihati aksi tesir yapar, biliyorum. Ama sen «sakın!» dediler diye inadına aşık olmıyacak kadar aklı başında bir kızsın Lizzy. (Austen 1950a: 212)

[Mrs. Gardiner advised Elizabeth punctually and with an affectionate language on the first favourable opportunity of speaking to her alone. After telling all about her thoughts to her, she added:
— I know that «Do not» advice makes an opposite effect. But you are a clever enough girl not to fall in love out of sheer spite because they tell you «Beware».]

Yeğinobalı 1968:

Mrs. Gardiner başbaşa kaldıkları ilk fırsatta, gayet şefkatli bir ifadeyle Elizabeth'e ihtarda bulundu. Düşündüklerini dürüstçe açıkladıktan sonra sözlerine devam etti:
«Aklı başında bir kızsın, Elizabeth. Onun için ille (sevme,) dediler diye tutup inadına âşık olacağını zannetmiyorum. Onun için de açık konuşmaktan yana korkum yok. (Austen, 1968:179)

[Mrs. Gardiner warned Elizabeth in a very affectionate manner on the first opportunity when they were alone. After telling her about what she thought, she continued:
«You are a clever girl Elizabeth. So, I do not think that you would fall in love out of sheer spite because they said, (do not love.).Therefore, I have no fear of speaking to you openly.]

Asımgil 1972:

Bn. Gardiner Elizabeth'le başbaşa konuşabileceği fırsatı kolluyordu. Karşısına çıkan ilk fırsattan da yararlandı, kızı tatlılıkla uyarmaya çalıştı. Bütün düşündüklerini açıkça söylemekten de çekinmedi.
— 'Sen aklı başında bir kızsın, Lizzy,' diyordu. 'Sırf sana Yapma! Dedikleri için bir şeyi yapmaya kalkacak kadar budala değilsindir. Onun için, seninle açık açık konuşmaktan korkmuyorum. (Austen, 1972: 152)

[Mrs. Gardiner was eagerly waiting for an opportunity to talk with Elizabeth alone. She benefited from the first opportunity she encountered. She did not abstain from saying all that she thought honestly.
— 'You are a sensible girl, Lizzy,' she was saying.'You are not that silly to attempt to do something merely because they said Do not! to you. Therefore, I am not afraid of talking openly with you.]

Mrs. Gardiner is a sensible woman who considers the welfare of Elizabeth and her sisters, and so the passive voice in this example (with the first passive verb in the example) may serve as a generalization of this trait of hers: her cautions being given punctually and kindly. None of the target texts have such a generalization effect. Nevertheless, among the target texts, Özoran 1950 appears to be most effective in giving this impression by giving both properties of the caution, namely the punctuality and the kindness. There are some additions to the source text in Asımgil 1972 again in this example, such as Mrs. Gardiner's eagerly waiting for an opportunity, or not abstaining from saying all that she thought, and these additions seem to obscure the other clues given about her character.

Example 3:

This is a scene at Longbourn after the engagement of Bingley and Jane where an unexpected visit of Lady Catherine de Bourgh takes place.

Source text:

One morning, about a week after Bingley's engagement with Jane had been formed, as he and the females of the family were sitting together in the dining-room, their attention was suddenly drawn to the window by the sound of a carriage;(Austen, 2004: 268)

Suveren 1945:

Bir sabah Bingley, Jane ve ailenin diğer fertleri oturmuş konuşurlarken bir araba sesi hepsini pencereye çekti. (Austen, 1945: 253)

[One morning as Bingley, Jane and other members of the family were sitting and chatting, the sound of a carriage drew them to the window.]

Güral 1947:

Jane nişanlandıktan takriben bir hafta sonra, bir sabah, ailenin bütün kadınları Bingley ile salonda oturmuş konuşurlarken, bir araba sesi duyarak gayri ihtiyarî pencereden dışarı baktılar. (Austen, 1947: 245)

[One morning, about a week after Jane got engaged, as all the women of the family were sitting and chatting with Bingley in the living room, they heard the sound of a carriage and they looked out of the window involuntarily.]

Özoran 1950:

Bingley Jane ile nişanlandıktan bir hafta sonra, bir sabah genç adam Longbourn bayanlarıyla yemek odasında otururken bir araba sesi dikkatlerini pencereye çekti; (Austen, 1950b: 242)

[One morning, a week after Bingley got engaged to Jane, as he and the Loungbourn ladies were sitting in the dining room, the sound of a carriage drew their attention to the window;]

Yeğinobalı 1968:

Jane ile Bingley'e söz kesilmesinden bir hafta kadar sonra hepsi birden yemek salonunda oturmaktayken, dışarda ansızın bir tekerlek sesi olunca, (Austen, 1968: 399)

[A week after Jane and Bingley's engagement had been formed, as they were all sitting in the dining-room, when there was a sudden sound of wheels,"

Asımgil 1972:

Bingley Jane'le nişanlanalı bir hafta oluyordu. Bir sabah ailenin hanımlarıyla birlikte yemek masasında oturuyordu ki bir araba gürültüsü hepsinin dikkatini pencereye çekiverdi. (Austen, 1972:359)

[It was about a week after Bingley got engaged with Jane. One morning as he was sitting with the ladies of the family, the noise of a carriage drew their attention to the window suddenly.]

There are 2 passive verbs in this example (had been formed and was drawn). Only one of the verbs (the first verb) in Özoran 1950 is passive, all the others in the target texts are active. Actually, the passive form of the first verb is important because it emphasizes the involvement of others in the engagement of Jane and Bingley. The second verb and its subject (their attention) are important, too, because it does not use a concrete subject like "they" which could make this sentence, "they were drawn to the window". It is not "they" but "their attention" which is being

drawn and this adds a degree of formality to the text. “Their attention” is mentioned only in Özoran 1950 and Asımgil 1972.

Suveren 1945 and Güral 1947 do not seem to convey the “generalization” and “adding a degree of formality” effect of the passive voice in this example. Suveren 1945 omits the first verb, the engagement of Bingley and Jane, and time of the scene, by omitting to translate “about a week after Bingley’s engagement with Jane had been formed”. This target text adds “konuşurlarken” [chatting] to the activities of the group sitting in the dining room; Güral 1947 also adds “konuşurlarken” [chatting].

The analysis on the selected examples of passive voice in *Pride and Prejudice* has revealed that Özoran 1950 was succesfull in conveying the intentions of passive voice in all three examples. Güral 1947 conveys this stylistic feature in one of the examples and Asımgil 1972 in two examples. Yeğinobalı 1968 does not seem to incorporate a particular generalization effect or to add a degree of formality in these examples. Suveren 1945 uses passive voice in one of the examples but in the others it deviates from this stylistic feature through omissions, additions and word changes.

In the selected examples, Özoran 1950 seems to convey the passive voice and its intentions to the target audience better than the other target texts. Athough a text in passive voice may be less fluent for the reader, it may serve to generalize what is being said and to imply a degree of formality both between the characters and between the text and the reader. Thus, omitting this stylistic feature may create a more simplified and more accessible text, which may have been influential in inhibiting the reception of Austen as a canonical writer. Of course, compared to English, the Turkish language may be less appropriate for the use passive voice, this may also have been influential in the decision of the translators to employ active verbs. Nevertheless, the effect of the passive voice, such as generalization and emphasizing formality could be given by other means, as seems to be best done in Özoran 1950 in the selected examples.

3.2.4. Free Indirect Discourse:

Three examples of free indirect discourse, which is a very important element of Jane Austen's style, although it is more prominent in the later novels as explained in Section 3.1, will be analyzed in this section.

Example 1:

The first example to be analyzed was also discussed in Tekcan's article "Notes on a Turkish Edition of *Pride and Prejudice*: an Editor's Perspective". Tekcan analyzes only Yeğinobalı's translation for this example and claims that free indirect discourse was translated as simple reported speech and was therefore lost (Tekcan 2008b). I will expand this analysis through an analysis of the other texts besides Yeğinobalı's.

Lydia and Kitty are the unsensible younger sisters of Elizabeth with a strong interest in charming officers. In this example, Mr. Denny, who is an officer in town, introduces Mr. Wickham to the girls. Mr. Wickham is a charming, attractive character whose accusations against Darcy are later revealed to be false. Mr. Wickham will at first get close to Elizabeth, and later will elope with Lydia.

Source text:

> *Mr.Denny addressed them directly, and entreated permission to introduce his friend, Mr. Wickham, who had returned with him the day before from town, and he was happy to say he had accepted a commission in their corps. This was exactly as it should be; for the young men wanted only regimentals to make him completely charming. (Austen, 2004:66)*

Here, it is the girls who think that Mr. Wickham's being an officer is exactly as it should be and that he needed only regimentals for being more charming; but this is not given as a reported speech; there is a mingling of the narrator's and the girls' voices.

Suveren 1945:

> *Mr.Denny hemen yanlarına gelerek konuşmaya başladı.*
> *Bu arada Londradan kendi ile birlikte dönen ve orduya girecek olan arkadaşı Mr. Wickham'ı da tanıştırmayı unutmadı.*
> *Askeri üniformaların Mr.Wickhama yakışacağı belli idi. (Austen, 1945: 64)*
>
> *[Mr.Denny came to them directly and started speaking.*

Meanwhile, he did not forget to introduce his friend Mr. Wickham who had come from London with him and who would enter the army.
It was obvious that military uniforms would become Mr.Wickham.]

Güral 1947:

Mr. Denny derhal konuşmaya başladı ve alaya tayin olunup ta şehirden kendisile beraber gelmiş olan arkadaşı Mister Wickham'ı takdim etmek için müsaadeelerini istedi. Kızlara göre, bunun böyle olması lâzımdı. Zira, Mr. Wickham'ın tam mânasıle güzel ve yakışıklı sayılması için yalnız üniforması eksikti. (Austen, 1947: 54)

[Mr. Denny started talking directly and entreated permission to introduce Mister Wickham who had been appointed to the regimental and who had come from the town with him. According to the girls, this was as it should be. Because Mr. Wickham was only lacking lacking uniforms to be considered completely beautiful and handsome.(Austen, 1947: 54)]

Özoran 1950:

Denny onları selâmladı arkadaşı mister Wickham'ı tanıştırmağa müsaade istedi. Mister Wickham bir gün evvel kendisi ile birlikte Londradan gelmişti ve alayda bir subay olmayı kabul etmişti. Bunu söylemekten bahtiyarlık duyuyordu. Kızlar, çok münasip, diye düşündüler. Zira bu genç adamın cazibesinin tamamlanması için bir üniforma eksikti. (Austen, 1950a:105-106)

[Denny greeted them, he entreated permission to introduce his friend, mister Wickham. Mister Wickham had come with him the day before from London and he had accepted to be an officer in the regiment. He was happy to tell this.The girls thought: 'Very suitable.' Because only a uniform was lacking for the completion of this young man's charm.]

Yeğinobalı 1968:

Mr.Denny hemen kızları selâmladı ve bir gün önce kendisiyle birlikte Londradan dönmüş olan arkadaşı Mr.Wickham'ı onlara tanıştırmak için izin istedi. Arkadaşının kendi kolordusuna subay olarak katıldığına çok sevindiğini de söyledi. Bu habere küçük kızlar da sevindiler. Zirâ genç adamın tam mânasiyle kusursuz olabilmesi için tek uniforması eksikti. (Austen, 1968: 90)

[Mr.Denny greeted the girls directly and entreated permission to introduce his friend Mr.Wickham, who had returned with him the day before from London, to them. He also said that he was happy that his friend joined his corps as an officer. The young girls were also happy about this news. Because the young man was lacking only a uniform to be completely perfect.]

Asımgil 1972:

B. Denny, doğrudan doğruya konuya girdi:

— «Arkadaşım Bay Wickham'ı sizlere tanıtmama müsaade eder misiniz? Dün Londra'dan birlikte döndük. Bizim alayda bir görev almayı kabul etti de… Doğrusu ya, bu işe ben de pek sevindim.»
Demek, tam düşündükleri gibiydi. Çekiciliğinin kusursuz olması için, genç adamın bir üniforması eksikti, çünkü.(Austen, 1972:81)

[Mr.Denny got to the point directly:
— « Would you permit me to introduce my friend Mr.Wickham to you? We came back together from London yesterday. He accepted to take a commission in our regimental. Frankly, I am very happy about this.'
So, it was exactly as they thought. Because the young man was lacking only a uniform for his charm to be perfect.»]

None of the target texts employ free indirect discourse for the phrase "this was exactly as it should be." Güral 1947 adds "according to the girls". Özoran 1950 gives it as direct speech, and both Yeğinobalı 1968 and Asımgil 1972 translate it as reported speech. Suveren 1945 omits this sentence totally.

The second part of the sentence, which is "for the young man wanted only regimentals to make him completely charming", is given as a separate sentence in Güral 1947, Özoran 1950, Yeğinobalı 1968 and Asımgil 1972; and all of these sentences can be considered as examples of free indirect discourse. So it can be said that these texts were only partially successful in conveying the style of this example. Suveren 1945 also employs free indirect discourse in this example, but it reduces the sentence "This was exactly as it should be; for the young man wanted only regimentals to make him completely charming" to "It was obvious that military uniforms would become Mr. Wickham", which is far from conveying what the girls thought of this charming man. Mr. Denny's address to the girls is given as reported speech in the first part of the source text; Asımgil 1972 also converts this into direct speech, although the reason for such a choice is not clear.

Example 2:

This is an example where the thoughts of Elizabeth are given in free indirect discourse after receiving a letter from Mr. Darcy revealing the true character of Mr. Wickham.

Source text:

How differently did everything now appear in which he was concerned! His attentions to Miss King were now the consequence of views solely and hatefully mercenary; and the mediocricity of her fortune proved no longer the moderation of his wishes, but his eagerness to grasp at anything. His behaviour to herself could now have had no tolerable motive; he had either been deceived

with regard to her fortune, or had been gratifying his vanity by encouraging the preference which she believed she had most incautiously shewn. (Austen, 2004:158)

Here, the voice of Elizabeth is combined with the narrator's. The text puts us in the mind of Elizabeth and we read the completely altered thoughts of Elizabeth about Mr. Wickham.

Suveren 1945:

Şimdi herşey Elizabeth'e ne kadar başka görünüyordu.Miss King'e yaklaşması da hep menfaat düşüncesi yüzündendi. (Austen, 1945: 160)

[How differently did everything now appear to Elizabeth. His getting closer to Miss King was all because of profit thought.]

Güral 1947:

Wickham'la ilgili olan her hâdise şimdi ne kadar değişik görünüyordu.Onun şimdi Mis King'e gösterdiği alâka demek sadece menfaatperestlikten ileri geliyordu. Kızın servetinin azlığı Wickham'ın arzularının mutedil oluşunda değil, eline ne olursa olsun geçirmek hırsını ispat diyordu. Wickham'dan bizzat kendisinin görmüş olduğu alâkada da hüsnü niyet olmuş olamazdı. Kendisini ya zengin zannederek yanılmış, yahut ta, ona karşı dikkatsizce gösterdiği teveccühü teşvik etmekle kendi boş gururunu tatmin etmek arzusuna kapılmıştı. (Austen, 1947:148)

[How differently did everything now appear in which he was concerned. His attentions to Miss King were now the consequence of solely sordidbness. mercenary; and the mediocricity of her fortune was not in the moderation of his wishes, but it poeved his eagerness to grasp at anything. There could have been no good-will in his behaviour to herself either; he had either been deceived by thinking of her as richune, or had been lost in the desire to gratify his vanity by encouraging the preference which she had most incautiously shewn.]

Özoran 1950:

Onunla ilgili her şey şimdi nasıl bambaşka görünüyordu! Mis King'e karşı gösterdiği ilgiye de yalnız ve sadece menfur para sevgisinden başka bir ad verilemezdi. Bu kızın servetinin az oluşu da artık Wicham'ın isteklerinin itidaline değil, ne bulursa onu kapmak isteyişine bir delildi. Kendine karşı muamelesinde de hoşgörürlükle karşılanabilir bir saik olamazdı: Ya serveti hakkında yanlış bilgi edinmişti, yahut da Elizabeth onu beğendiğini çok ihtiyatsızca belli etmiş ve genç adam ona iltifatta bulunurken kendini beğenmişlik duygularını tatmin eylemişti. (Austen, 1950b: 39)

[How differently did everything now appear in which he was concerned! No other name could be given to his attentions to Miss King except solely and hatefully mercenary. The mediocricity of her fortune proved no longer the moderation of his wishes, but his eagerness to grasp at anything he found. His behaviour to herself could have had no tolerable motive; he had either obtained

wrong information with regard to her fortune, or Elizabeth had very incautiously shown that she had liked him and the young man had been gratifying his vanity by giving compliments to her.]

Yeğinobalı 1968:

Şimdi Wickham'ın hareket ve davranışları şimdi ne kadar bambaşka bir anlama bürünüyordu! Miss King'e kur yapması tamamen, iğrenç maddi menfaatlerin bir sonucu olsa gerekti. Hele Miss King'in servetinin orta halli oluşu artık Wickham'ın tokgözlü oluşuna değilde, «Hiç yoktan iyidir» diye, ne bulursa kapacak kadar darda olduğuna işaretti.
Genç adamın Elizabeth'e karşı olan tutumu da şimdi mazeret kabûl etmez bir anlam kazanıyordu. Ya ilk başta kızı zengin sanmış ya da onun düşünüp taşınmadan, gösterdiği sempatiyi körükleyerek erkeklik gururunu tatmin etmişti. (Austen, 1968: 256)

[What a completely different meaning did the activities and the attitudes of Wickham now gain! His attentions to Miss King must have been the consequence of his hateful mercenary completely. The mediocricity of Miss King's fortune was no longer a sign of Wickham's being contented but his being in a desperate state to grasp at anythingmediocrhe moderation of his wishes, but his eagerness to grasp at anything by thinking of it as, «Better than nothing».
The young man's behaviour to Elizabeth now gained an inexcusable meaning now. could now have had no tolerable motive; he had either thought that she was rich, or had been gratifying his vanity of manhood by encouraging the sypathy which she had shown without consideration.]

Asımgil 1972:

Elizabeth şimdi Wickham'la ilgili her şeyi ne kadar başka bir açıdan görüyordu! Onun King'lerin kızına neden ilgi gösterdiğini de çok iyi anlıyordu artık: Sırf para hırsından, korkunç bir paracanlılığından başka hiçbir nedeni yoktu bunun. Elizabeth, Wickham'ın paracanlısı olmadığını ispat etmek için, şimdiye kadar hep kızcağızın servetinin hiç de öyle imrenilecek kadar büyük olmadığını, Wickham'ın da bunu bildiği halde, kızla ilgisini kesmediğini ileri sürmüştü. Şimdi ise Wickham'ın neden bu ilgiyi sürdürdüğünü çok iyi anlıyordu: Wickham, kıza duyduğu ilgide kararlı olduğu için değil, ne koparsa kâr saydığı için sürdürmüştü ilgisini.
Wickham'ın Elizabeth'e karşı davranışına gelince; hoşgörülebilecek hiçbir yanı yoktu bunun. İki ihtimal vardı: Wickham, ya Elizabeth'in serveti üzerinde birtakım yanlış bilgiler edinmiş, onu olduğundan zengin sanarak yanaşmaya yeltenmişti; ya da, daha ilk gününden Elizabeth onu beyendiğini pek düşüncesizce belli ettiği için, bunu sürdürmek, böylece de gururunu doyurup böbürlenmek istemişti.(Austen, 1972: 218)

[From what a different angle did everything now appear to Elizabeth in which Wickham was concerned! She could understand very well now why he paid attention to the daughter of the Kings: there was no other reason for this except an ambition to make money, a horrible mercenariness. Up to now, to prove that Wickham was not mercenary, Elizabeth had claimed that the poor girl did not have such an enviable fortune and though Wickham knew this, he did not cease

his interest in her.But now she understood very well why he continued this interest: Wickham continued his attention not because he was determined in his interest in the girl but because he considered everyting he could obtain as a benefit.
As regard to Wickham's attitude towards Elizabeth, there was nothing tolerable in it. There were two possibilities: Wickham had either obtained wrong information on Elizabeth's fortune and attempted to get closer to her by thinking that she was richer than she really was, or because Elizabeth had most incautiously expressed that she liked him, he wanted to continue this and so to nourish his vanity and to boast.]

Suveren 1945 omits the translation of most of the sentences in the passage (and the rest of the paragraph in the source text, which is not a part of this example), so we cannot understand the altered thoughts of Elizabeth on Wickham's attentions to Miss King and to herself, because they are omitted in the translation, and although the second sentence can be considered as free indirect discourse, this translation is far from putting us inside Elizabeth's mind. There is also a segmentation change in this target text because in the source text, a new paragraph begins with the start of free indirect discourse; however, in Suveren 1945, a new paragraph does not coincide with the beginning of FID. On the other hand, in Asımgil 1972 there is no trace of free indirect discourse; the passage is given solely in the narrator's voice. This target text extends the source text in this example, too, because it makes an addition by saying that Elizabeth had been claiming that Miss King did not have such an enviable fortune to prove that Wickham was not mercenary, and though Wickham knew this, he did not cease his interest in her; there is no such thought in the source text, so we are are prevented from getting into Elizabeth's mind in this target text as well. Another drawback of this retranslation in this example is that it divides the passage into two paragraphs, and this may cause a distruption in following the thoughts of Elizabeth.

Güral 1947, Özoran 1950 and Yeğinobalı 1968 translate the passage as free indirect discourse. However, the use of Elizabeth's name in Özoran 1950 and Yeğinobalı 1968 distance the reader from Elizabeth. The use of the 3 "now"s and 1 "no longer" in the source text is also important because they enhance the shift in Elizabeth's views on Wickham. There is one "now" in Suveren 1945 , two "now"s in Güral 1947, one "now" and one "no longer" in Özoran 1950, and two "now"s and one "no longer" in Yeğinobalı 1968 and Asımgil 1972; suggesting that Yeğinobalı

1968 and Asımgil 1972 may be more successful in giving the change in Elizabeth's opinions.

Example 3:

In this example again there is a mingling of the narrators's and Elizabeth's voice. This is a passage after the elopement of Lydia with Wickham. Elizabeth thinks about Lydia and makes comments about her in this passage but these are not given either in reported speech or direct speech in the source text.

Source text:

Sometimes one officer, sometimes another, had been her favourite, as their attentions raised them in her opinion. Her affections had been continually fluctuating, but never without an object. (Austen, 2004: 212)

Suveren 1945:

Lydia her gün başka birini beğendirdi. Eğer yüz bulsa idi bu beğendiklerinden birine mutlaka âşık olurdu. (Austen, 1945: 207)

[Lydia admired someone else each day. If she was encouraged, she would certainly fall in love with one these that she admired.]

Güral 1947:

Bazen bir subay, bazen de bir başkası onun kalbinde yer tutmuş ve sevgisinde daima kararsız kalmıştı. (Austen, 1947:195)

[Sometimes one officer, sometimes another found a place in her heart and she had always been indecisive in her love.]

Özoran 1950:

Hangi subay ona karşı fazla ilgi gösterirse o en fazla gözüne giriyor, bugün ondan, yarın o yüz çevirirse başka yüz verenden hoşlanıyordu. Sevgi duygusu bir azalıyor, bir çoğalıyor ama hiçbir vakit bir hedef bulamıyordu. (Austen, 1950b:139)

[Whichever officer showed her more attention was admired more by her, one day she liked him and the next day, if he turned away from him, she liked another. Her feeling of love sometimes decreased, sometimes increased but never found an object.]

Yeğinobalı 1968:

Ama Lydia herhangi birine âşık olmak için işaret bekliyen bir kızdı. Hangi subay ona iltifat ederse onun gözdesi olup çıkardı. Duyguları kelebekler gibi daldan dala konar dururdu.(Austen, 1968: 336)

[But Lydia was a girl who waited for a sign to fall in love with anybody. Whichever officer complimented her would be her favourite. Her feelings would fly from one branch to another like a butterfly.]

Asımgil 1972:

O günlerde, Lydia hangi subay kendisine birazıcık daha çok ilgi gösterse ona dönüveriyor, bir ona bir buna âşık oluoluveriyordu. Onun bütün aşkları bir gün alevlenen, bir gün sönüveren cinstendi. Bu aşkların değişmeyen tek yanları hepsinin de hedefsiz, süreklilikten uzak oluşlarıydı. (Austen, 1972: 290)

[In those days, Lydia turned to whichever officer showed her more attention and she she kept on quickly falling in love with this one or that. All of these affections of hers were of the type that flared one day and went out the next day. The only unchanged aspect of these affections was their being without an object and away from continuity.]

It can be seen that all target texts have employed free indirect discourse in this example. However, there are differences in the ways Elizabeth's thoughts are conveyed. In the source text, Elizabeth's opinions on her sister's flirtations with the officers are given. Lizzy thinks that Lydia's favourite among the officers constantly changed according to the attentions they showed to her, therefore, there has never actually been a single object of her affections. Suveren 1945 and Güral 1947 do not explain how Lydia chooses her favourite, and although they reveal that her affections fluctuated, they do not emphasize that these affections were without a particular object. Lydia's affections being without an object is not given in Yeğinobalı 1968 either. Özoran 1950 gives the thoughts of Elizabeth without omissions or additions. Asımgil 1972 completely conveys what is given in the source text but it lengthens the passage in this example, too (the second and the last part of the third sentence are almost equivalent in meaning, either of them could be omitted, and expression "the only unchanged aspect of these affections" is also an addition).

From the examples for free indirect discourse, it can be seen that Güral 1947, Özoran 1950 and Yeğinobalı 1968 employ free indirect discourse in Example 2 and Example 3, and in part of Example 1 and these target texts seem to be more efficient in conveying this stylistic feature of Austen in the selected examples than the other target texts. In these examples, Suveren 1945 appears to be less efficient in putting us into the mind of the characters involved in FID because despite using FID in Example 3 and in part of the other two examples, it has significant omissions and

does not therefore fully convey the thoughts of the characters involved. FID is used in Asımgil 1972 only in Example 2 and in part of Example 1, so this retranslation does not seem particularly efficient in translating FID, and the additions made to the source text obscure the thoughts of the characters involved.

For the three selected examples for FID in this section, Güral 1947, Özoran 1950 and Yeğinobalı 1968 seem to convey this stylistic feature better than the other texts. It can be argued that FID seems to be employed by Austen when she wants to decrease the distance between the character in the text and the reader. Louise Flavin argues that "Free indirect speech is often used to create the effect of heightened feelings, intensifying or dramatizing the character's words, unlike direct speech where the words of the speaker stand on their own without narrator involvement, exposing the speaker directly" (Flavin, 1991). Thus, when FID is not reproduced in a target text, these functions of FID may be lost in that target text. It may be suggested that when FID is not preserved by the translator, the reader may fail to understand one of the most important factors which makes Austen a canonical artist, because as Anthony Mandal puts it, "Perhaps Austen's most remarkable stylistic achievement is her subtle and and sustained use of free indirect discourse (or free indirect speech), a technique through which the speech or thought-processes of her characters are blended with the narrator's descriptions." (Mandal, 2005: 30), and this may contribute to the reception of Austen as a writer of simple "love and marriage" stories.

3.3. CONCLUSIONS

This chapter performed a comparative analysis of the first five translation-retranslations of *Pride and Prejudice* in order to explore the translator/retranslator's strategies employed in each, to increase understanding of the motivation for the production of these retranslations, and to test the RH hypothesis. The findings of the randomly selected examples may be helpful in providing clues for problematizing the reception of Austen by Turkish readers.

For such an analysis, I chose some of the stylistic characteristics of Austen for comparison. I have researched Austen's style and chosen four of the most

significant properties. These were the use of verbal irony, ways of addressing people indicative of good manners, the use of passive voice and free indirect discourse.

My findings are as follows:

1- The 1945 translation seems to fail to convey the stylistic characteristics of the source text in the selected examples. In particular, this translation seems to be deficient in translating verbal irony, which appears to be missing, and this is important because, as Kafaoğlu-Büke argues, "Austen'ın romanlarındaki ironi çıkartıldığında, geriye Barbara Cartland romanlarından daha fazlası kalmaz, özellikle "Aşk ve Gurur," evlenerek sosyal sınıf atlayan kadınların hikayesini anlatıyor görünür." [When irony is taken out of Austen's novels, what is left is no more than Barbara Cartland novels, especially "Pride and Prejudice" appears to tell the story of women who rise into a higher social class] (Kafaoğlu-Büke 2006: 3). The aim of the commissioner of the 1945 translation was probably to take advantage of the success of the film of the novel, and this translation seems to be presented as a simple love story to the Turkish audience. There seems to be significant omissions in this first translation in accordance with the translation strategies of Suveren sisters[135] and it may be a "covert condensation", in John Milton's words (Milton 2001:58); a more detailed textual analysis on this translation could reveal the extent to which this text is "condensed". No mention of "abridgement" is given in the paratexts of this target text, although there seems to be serious omissions (as in Example 2 in free indirect discourse).

2- The 1947 translation was also probably produced under the influence of the 1940 film, but in this translation, in the selected examples, there seems to be no big-scale omissions comparable to the ones in 1945 translation. However, there were examples of omissions-additions-segmentation changes in this translation and therefore it seems to be inefficient in conveying the stylistic features of Austen, especially in the examples of forms of address indicative of good manners.

[135] See section 1.2.2.2 for further information on the strategies employed by Suveren sisters in the translations they made.

3- The 1950 translation of *Pride and Prejudice* by the Ministry of Education seems to comply with the norms of the Translation Bureau in the examples analyzed. It appears to be a "complete" translation, without omissions or additions in the selected examples. It might be suggested that this fullness may have been helpful in conveying the style of Austen. It is possible that the absence of these features in the previous translations of Austen could have led to the production of this retranslation. Its Turkish is modern and intelligible in the chosen examples.

4- The 1968 translation seems to have domesticating elements in it. The use of words familiar to the Turkish audience, such as "hazretleri" and "azizim" or "nine"[136], move the text towards the target audience, rather than vice versa. It seems to be target-oriented, and as demonstrated in the examples, this may be influential in making it more successful in conveying the predominant features of Austen's style in some examples (especially in translating verbal irony), although this translation does not seem to pay as much attention to the fullness of the original as does the 1950 translation. Rana Tekcan criticizes Yeğinobalı as, "Yeğinobalı is not particular about the translations of adjectives and makes do with approximations. For easier reading, long paragraphs are broken into shorter ones just as complex sentences are simplified. Difficult sentences are often either poorly translated or left out all together." (Tekcan, 2008a)

   In the examples analyzed, there are examples of these features, such as "young men" becoming "single men", but I have detected no significant omissions or additions in the selected examples.

5- In the examples, the 1972 translation appears to be partially efficient in translating the stylistic features of Austen. There were additions to the source text and manipulations of segmentation in the examples analyzed; this may be an effort to improve the understanding of the source text by the readers.

6- Besides the influence of the various ideologies of commissioners on the planning activities, the different expectations of the target culture regarding

[136] *Nine* is a word used for grandmother in colloquial speech.

various aspects of the source text (such as the stylistic features of the source text) in the translations may have created a need for the retranslations. For example, verbal irony seems to best conveyed by Yeğinobalı, and the demand for this stylistic feature might have been influential in the production of this retranslation. The demand for the retranslations of Austen's novels into Turkish targeting different audiences may be another possible reason for their production.

7- Another result of my case study concerns RH. This study challenges the concept of RH, which regards the first translations as domesticating works and retranslations as works in a linear improvement trend leading to foreignization (Paloposki and Koskinen 2004: 1). There seems to be no linear trend from a domesticating beginning towards a foreignizing work in the five translation-retranslations in the selected examples. In these examples, especially the second retranslation, by the Translation Bureau, seems to be more foreignizing than the later ones. Thus, it is clearly possible to argue that RH maybe overridden by an elaborate culture planning activity for a new culture repertoire.

8- It could be suggested that the strategies of the translator and retranslators in translating the stylistic features of Austen may have been influential in her reception in Turkey. If these stylistic features are not effienciently conveyed to the target text, this may lead to an oversimplification of the text, which in turn may influence the reception of Austen by depriving her work of the mastery of style. The analysis of the randomly selected examples for each of the four stylistic features in this chapter has clear implications for how these translation-retranslations may have affected the reception of Austen in Turkey. The textual analysis of the first translation seems to support the paratextual analysis at the time when this translation was produced; thus is it might be suggested that Austen was presented as a writer of romances to the Turkish audience both with the paratextual elements and with the textual elements of Suveren's translation in that period. The first retranslation does not appear to convey the stylistic features in the selected examples either, although this deficiency seems to

be at a lesser degree when compared with the first translation. On the other hand, the other retranslations of the novel do not seem to ignore the stylistic features of the novel, so it cannot be said that they presented Austen as a noncanonical writer, in contrast to most of the advertisements, book titles, series titles, front covers at the time these retranslations were produced.

CONCLUSION

The aim of this thesis was to explore the strategies employed by translators/retranslators and commissioners of the translations/retranslations/ reeditions in presenting the novels of Jane Austen to the Turkish audience and the shaping role of these translation/retranslations/reeditions in the reception of Jane Austen in Turkey. In order to problematize the reasons for and effects of the translations/retranslations of Austen's novels into Turkish, statistical data on these works and their selected paratextual elements were analyzed and a comparative textual analysis was carried out on the first translation and the first four retranslations of *Pride and Prejudice*.

In Chapter 1, a literature review was made on Austen novels and their translations. A separate review was made on *Pride and Prejudice* and its translation-retranslations[137]. My research on the academic and scholarly studies on Austen has revealed that book-length studies on Austen dated back to 1870 in the English speaking world[138] and criticism and reviews on her work started to be published in her life time. On the other hand, in Turkey, the first academic studies on her works were produced much later (in 1988) and these studies were confined to master theses, doctoral dissertations and book chapters. Also, literary studies on Austen corpus and *Pride and Prejudice* were found to be much greater in number than the studies on their translations, both in the Anglo-Saxon world and in Turkey, and the studies on translations appeared much later than those on the literary aspects of Austen's works.

My research in the studies on Austen in Turkey and in the English speaking world has revealed discussion over her choice of subject and on the limited environment in her novels. These studies tend to regard her view of marriage as a "necessity" for the women of the time she lived in, and her environment, although limited, as the area she could best observe and criticize. The common point in these studies was that Austen was seen as an artist who embroidered her restricted setting and simple theme with her mastery of style, especially with irony.

[137] A search was made for Academic works on novels of Austen on the websites of The Library of Congress and The British Library, in the catalogues of the Dissertation Center of the Council for Higher Education in Turkey and in the web sites of the universities and libraries in Turkey.
[138] The earliest book length study that I found is *A Memoir of Jane Austen* (1870) by Austen's nephew James Edward Austen Leigh

Articles from different countries on translations of Austen's novels into various languages were also discussed in Chapter One. These studies argue that early translations of Austen into French, German, Spanish, Danish, Swedish, Portugese and Japanese were manipulated by translators, critics or publishers in such a way as to make them radically different from the originals (Cossy and Saglia, 2005: 170, 178-179; Cossy, 2010; Hogan and Brodey, 2008; Romero Sanchez, 2008; Milton, 2001:59, 62). Cossy and Saglia further their argument by claiming that the underestimation of Austen still prevalent in France today may be a result of these early translations (Cossy and Saglia, 2005: 170). Hale Bilek Kaya's master thesis and Rana Tekcan's articles on Austen translations, which study Austen in Turkey, were also discussed in this chapter. It was seen that Bilek Kaya, by analyzing the three retranslations of *Pride and Prejudice,* their translational norms and their presentation to the Turkish readers, concludes that two earlier retranslations by Nihal Yeğinobalı and Suna Asımgil respectively are closer in their stylistic decisions to the target culture, while the later retranslation by Ali Ateşoğlu is closer in its decisions to the source culture (Bilek Kaya, 2006: 108). Rana Tekcan, on the other hand, problematizes the reception of Austen in Turkey through paratexts such as book covers, book titles and comments on these translations. She discusses mainly Nihal Yeğinobalı's retranslation of *Pride and Prejudice,* and argues that some stylistic choices in Yeğinobalı's translations of Austen's novels involved simplifications, and with their titles and book covers these translations were influential in reception of Austen as a romance writer in Turkey (Tekcan, 2008a, 2008b). The research of Bilek Kaya and Tekcan were expanded in my thesis to include the analysis of various selected paratexts (book covers of all *Pride and Prejudice* translation/retranslations, advertisements of translation-retranslations-reeditions and introductory texts and reviews of all Austen novels) and the textual analysis of first translation and first four retranslations of *Pride and Prejudice*; the results of these studies will be discussed later within the findings of Chapter Two and Chapter Three.

A discussion on the list of all translations-retranslations-reeditions of Austen's novels, prepared from the on-line catalogues of National Library and Talat Öncü Library, and a general internet research were carried out in Chapter One. A search was made of some bibliographies of the publications in Ottoman Turkish and

the first translation of Austen's novels into Turkish was found to be the incomplete serialized translation of *Sense and Sensibility* in 1900 by Elif Rasime in *Hanımlara Mahsus Gazete*, a gazette for female readers. I discovered that this translator, who also made other translations and wrote articles under the same name in this gazette, was actually Ahmet Rasim, a renowned male author of the Turkish literature. This translation was followed by the first translation of *Pride and Prejudice* in 1945, and since then there has been at least one Turkish translation-retranslation or reedition of Austen's novels in every decade. The greatest number of translation-retranslations-reeditions was in the 2000s for all Austen novels, including *Pride and Prejudice*. A list of Austen adaptations to TV and cinema was also presented in this chapter and a correlation was suggested between these adaptations and translations-retranslations-reeditions of Austen's novels. TV and cinema adaptations were evaluated as factors influential in the revival of texts due to the increase in receptivity of the target culture to retranslations caused by these adaptations. Also, a major reason for the retranslations of *Pride and Prejudice* entering the Turkish culture repertoire in the 1940s and 2000s was suggested as the "life images" produced by the motion pictures and television adaptations of the novel.

The lists of translations-retranslations-reeditions for the Austen oeuvre and for *Pride and Prejudice* presented in Chapter One also demonstrated that females dominated the translation-retranslation work and Nihal Yeğinobalı was the most visible translator name, with translations-retranslations still in print today. Some of the titles of the translations-retranslations of the Austen oeuvre published by private publishing houses were demonstrated to have romantic connotations, while the translation of *Sense and Sensibility* published by Translation Bureau had a title that was the literal translations of original. Hamdi Koç also produced translations with titles are literal translations of the original, for İş Kültür publishing house, and the aim of the publication of *Pride and Prejudice* by this publishing house was described as a need "for a more accurate, thoughtful, and informed translation, preferably titled as the author intended" by Rana Tekcan (Tekcan, 2008b). The titles of the series, under which the translations-retranslations-reeditions of Austen's novels were published, were also analyzed in Chapter One and it was seen that while the Translation Bureau placed *Pride and Prejudice* and *Sense and Sensibility* among

canonical works in the series entitled "Dünya Edebiyatı'ndan Tercümeler-İngiliz Klasikleri" [Translations from World Literature-English Classics]; until the 1980s, the series titles of some other publishing houses presented them as non-canonical[139] or semi-canonical. This trend seems to have changed after the 1980s, but *Aşk ve Gurur* (2012) published by Martı Yayınları in the series entitled World Romance Classics demonstrate that the novels of Austen may still be published as part of non-canonical series. Another interesting outcome of the analysis on the lists of translations-retranslations-reeditions of the Austen oeuvre between 1900 and 2012, which had a total number of 85, was that only two of these were published as part of a series of children's classics; this shows that Austen's novels have not usually been presented in the Turkish culture repertoire as books whose target audience is children.

In Chapter Two, the reception of Austen in Turkey was problematized through selected paratextual elements, that is the advertisements, the introductory texts and reviews of Austen's novels and the front covers of *Pride and Prejudice* translations. I was not able to find major advertisement campaigns for the translation-retranslation-reeditions of Austen's novels. In the existing advertisements, with the exception of the advertisements of the Translation Bureau, those before the 1980s emphasized the romantic aspect of the novels, and some of these restricted the target audience to female readers. Although other translators were also mentioned in these early advertisements, Nihal Yeğinobalı's name was more visible in terms of size and position in the advertisements; her name seems to be used as a marketing strategy by the publishing house. From 1980s until the 2000s, the advertisements I found on Austen's novels in Turkish were in the form of lists with other novels from other authors. In the 2000s, the advertisements that contain information on these novels are in accordance with the academic works discussed in Chapter One.

Until the 1980s, the front covers of the Turkish translations of *Pride and Prejudice* were found to have rather romantic connotations, depicting an attractive woman or a tender caress between the hero and the heroine. After the 1980s, there was a trend for book covers showing two women, which can be considered a deviation from the covers preferred by romance readers and also a new trend for

[139] For example, the novels under [Golden Sequel-Pink Series]

book covers with scenes from the story, but the previous romantic trend continued as well. References to the 1940 and 2006 films were visible on some front covers. Only the retranslations of the Translation Bureau and of İş Kültür had no illustrations. It was suggested in Chapter Two that the front covers together with the advertisements could have been influential in shaping the reception of Turkish readers, by presenting Austen as a romance writer, at least until the 1980s.

The analysis of the introductory texts and reviews on Austen and her works in Turkey constituted the other part of the epitextual analysis on the reception of Austen in my thesis, and this study showed that these texts displayed a trend different from the advertisements and book covers. These materials seem to present Austen to the Turkish audience as a significant author beginning from the earliest introductory material I could find on Austen, which dated back to 1935. Although these discursive materials on Austen were very rare before the 1990s, the lists that show Austen among the most popular authors of the world and her books among the most highly-regarded books written were found to be published at least since 1952. In the 2000s, the introductory texts and reviews increase with the release of the new film and TV adaptations, and with new translations-retranslations-reeditions; these texts in the 2000s were observed to comply with the academic studies on Austen and on her works, with the exception of a few articles containing some inaccuracies. These introductory texts and reviews contained almost no translation criticism, except Kemal Sel's assessment of Güzin Güral (Sel, 1948:2) and Selim İleri's assessment of Hamdi Koç (İleri, 2009a). The introductory texts and reviews were most probably not intended to promote the sale of Austen's books, so they did not seem to present Austen as a romance writer to the Turkish audience, in contrast to the advertisements or book covers which seemed to be more concerned with sale and profits.

In Chapter Three, a comparative textual analysis was made for the first five translations (one first translation, four retranslations) of *Pride and Prejudice* in Turkish. There were no other retranslations produced other than these four retranslations until the 2000s. These translation-retranslations were *Altın Halka* (1945), *Aşk mı Gurur mu*(1947), *Gurur ve Aşk* (1950), *Aşk ve Gurur* (1968), *Aşk ve Gurur* (1972), which were translated by G.Suveren, Güzin Güral, Beria Okan Özoran, Nihal Yeğinobalı and Suna Güler Asımgil respectively.

The comparative analysis between these translation-retranslations was made by comparing the efficiency with which the stylistic features of the novel were conveyed in each target text. The features to be analyzed were chosen by identifying Austen's literary style and selecting her prominent stylistic features. The selected features were found to be the use of verbal irony, ways of addressing people indicative of good manners, use of passive voice and free indirect discourse. Three examples were selected randomly for each stylistic element and the translations of these examples in the target texts were compared.

As a result of the comparative analysis, it was seen that the 1945 translation by G. Suveren seemed to be least concerned with conveying these stylistic features of Austen in the selected examples. It appeared to be presented as a simple love story to the Turkish readers, with the intention of benefiting from the success of the 1940 film. It seemed to have significant omissions, and although no mention of abridgement was made in its paratexts, it may be a "covert condensation", in John Milton's terms (Milton, 2001: 58).

In the comparative analysis, the 1947 translation by Güzin Güral did not seem to have major omissions like the 1945 translation, but nevertheless it did not seem very efficient in conveying the style (especially in the examples for forms of address indicative of good manners) in the selected examples. The 1950 translation by Beria Okan Özoran seemed to comply with the norms of the Translation Bureau. It seemed to be a "complete" translation, and was successful in conveying the stylistic features of the source text in most of the examples. These features, which may have been lacking in previous translations, were suggested as a reason that may have been influential in the production of this retranslation.

The comparative analysis has revealed that the 1968 translation by Nihal Yeğinobalı had domesticating elements in the selected examples, contrary to expectations of RH, and that this may have made it more successful in conveying the stylistic features in some examples. Yeğinobalı's retranslation seemed to be efficient especially in translating verbal irony, which is the predominant stylistic feature of *Pride and Prejudice,* and the public demand for the efficient translation of this stylistic feature was suggested as a motive for the production of this retranslation. Easy-to-read style of this translation as suggested by Rana Tekcan (Tekcan 2008a

and 2008b), along with its presentation with the paratexts (with the book cover, the series under which it was published and its advertisement) may have been influential in presenting it as romance, nevertheless, it seems to reflect Austen's ironic style, at least in the randomly selected examples, so it might have also been effective in introducing Austen as an ironic, humorous artist to the Turkish readers.

The 1972 translation by Suna Asımgil seemed to be partially efficient in translating the stylistic features of Austen. It was observed to have additions or segmentation changes to the source text in most of the examples, and this may have been an effort to better explain the text to the target audience.

In Chapter Three, my case study has provided a challenge to RH because the translation-retranslations analyzed did not demonstrate a linear trend from domesticating translations to foreignizing translations; the 1950 translation was a more foreignizing target text than later retranslations in the selected examples. Thus, it was argued that RH may not work when there is an elaborate culture planning activity for a new culture repertoire.

With all the outcomes of this thesis discussed above, it can be seen that the reception of Jane Austen has been shaped by multiple planning efforts of the Translation Bureau and the private publishing houses through translations-retranslations and their paratexts. The strategies of the translators-retranslators, book titles, book covers, the series titles and the advertisements were all factors in producing the dual reception of Austen in Turkey; one being the image of an author writing popular love stories in the style of Hollywood films; the other being the widely-respected classical writer. This duality seems to be parallel with the case in other countries but her canonical status seems to be presented as an option earlier than in other countries due to the intervention of the Translation Bureau. Private publishing houses, on the other hand, appear to work against this reception, at least until the 1980s, either by the style of translations they commissioned, or by the presentation of some of their paratexts. Today her status as an important figure in English literature seems to be established in Turkey, but it is still possible to encounter the traces of the once dominant "romance writer" presentation in the paratexts of the new retranslations. A textual analysis of the retranslations of Austen's novels in 2000s, which was not within the scope of this study, may reveal

further results about the impact of these retranslations in the Turkish culture repertoire.

In this thesis, new reasons for emergence of retranslations, including the release of new film and TV adaptations were suggested. Nihal Yeğinobalı also supports this view, but also proposes other motivations for the retranslations[140] of Austen's novels, such as publishing houses' desire to include classics in their lists because they are prestigious and appeal to readers, and the lack of copyright problems associated with the classics (Yeğinobalı, e-mail message, April 22nd, 2013). Of course, these are significant reasons in the emergence of retranslations of classics, but studies on the retranslations of other classics in Turkey, which are currently rare, may reveal other causes for their emergence. Another possible area in the study of retranslations is the concept of "great translator-great translation" discussed in Section 1.3.1 in relation to retranslations. Also, research on translations-retranslations before the alphabet reform in Turkey may reveal that some translations currently considered to be first translations are actually retranslations.

It is hoped that this thesis will inspire other studies on retranslations, on reception of other literary figures, and the role of translations/retranslations in these receptions, and on relations between the TV-cinema adaptations of novels and their translations.

[140] Nihal Yeğinobalı objects the term "yeniden çeviri" [retranslation] and argues that this term seems to regard the first translation as the basis; she states that every translation is "yeni" [new] for her, not a retranslation. (Yeğinobalı, e-mail message, April 22nd, 2013).

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[144] The date is given in Rumi calendar. It corresponds to May 24th, 1900 in Gregorian calendar.

APPENDICES

APPENDIX 1 List of Graduate Works on Jane Austen Oeuvre In Turkey[145]

1.**Jane Austen'ın romanlarındaki komik unsurlar [Funny elements in the novels of Jane Austen]**/ Suna Akalın
Supervisor: Assoc.Prof.Kemalettin Yiğiter
Location: Atatürk University - Social Sciences Institute - Foreign Languages Education Department
1989, 79 pgs

2.**Narrative method in Jane Austen's "Emma" "Pride and Prejudice", and "Mansfield Park"** / Adile Güleray
Supervisor: Prof.Dr. Ünal Aytür
Location: Ankara University - Social Sciences Institute
1988, 744 pgs

3.**The Role expectations of women in Jane Austen's time** / Fatma Taner
Supervisor: Assoc.Prof.M. Reşit Küçükboyacı
Location: Ege University - Social Sciences Institute
1988, 124 pgs

4.**A Study of the Gothic Romance through a textual analysis of Ann Radcliffe's The Mysteries of Wolphp and Jane Austen's Northanger Abbey** / Gamze Aslan (Önem)
Supervisor: Prof.Dr. Christine Kuruç
Location: Hacettepe University - Social Sciences Institute
1994, 57 pgs

5.**Cultural materialism: Text and context relation in Jane Austen's works** / B.Şebnem Toplu
Supervisor: Assoc.Prof.Günseli İşçi
Location: Ege University - Social Sciences Institute
1995, 273 pgs

6.**Female identity in the nineteenth century as it appears in Jane Austen's Pride and Prejudice and George Eliot's The Mill on the Flose** [Jane Austen'ın Pride and Prejudice ve George Eliot'ın The Mill on the Floss'unda yansıtıldığı şekliyle 19. yüzyılda kadın kimliği] / Başak Korkmaz (Renda)
Supervisor: Prof.Dr. Christine Kuruç
Location: Hacettepe University - Social Sciences Institute
Topics: English Literature
1995, 100 pgs

[145] The list was collected from the National Dissertation Center Directory of the Council for Higher Education on http://tez2.yok.gov.tr on September 23rd, 2012.

7.**The Reformend heroine tradition in Elizabeth Inchbald's "A Simple Story, Fanny Burney's "Evelina", Mary Wollstonecraft's "Mary: A Fiction and "The Wrongs of Women or, Maria: A Fragment" and Jane Austen's "Emma"**[Elizabeth Inchbald'ın "A Simple Story", Fanny Burney'ın "Evelina", Mary Wollstonecraft'ın "Mary: A Fiction" and "The Wrongs of Women or, Maria: A Fragment" ve Jane Austen'ın "Emma"'sında gelişen kadın karakterler] / Alev Baysal (Karaduman)
Supervisor: Assoc.Prof.Serpil Oppermann
Location: Hacettepe University - Social Sciences Institute
1996, 114 pgs

8.**The Impact of society on the characters in Jane Austen's and Thomas Hardy's fiction** [Jane Austen ve Thomas Hardy'nin romanlarında toplumun karakterlerinin üzerindeki etkisi] / Keziban Aktaş
Supervisor: Assistant Prof.Sena Tulpar
Location: Dokuz Eylül University – Education Sciences Institute
1999, 83 pgs

9.**A Bakhtin`an analysis of the author-heroine relationship in Jane Austen`s Pride and Prejudice and Kate Chopin`s the awakening** [Jane Austen`in Pride and Prejudice ve Kate Chopin`in The Awakening romanlarının Bakhtın`ın yazar-kahraman ilişkisi kuramına göre incelenmesi] / Nil Korkut
Supervisor: Prof.Dr. Sevda Çalışkan
Location: Middle East Technical University - Social Sciences Institute
2000, 85 pgs

10.**An analysis of appropriateness of couples through conversation in Jane Austen`s Pride and Prejudice** [Jane Austen`in Pride adn Prejudice romanında çiftlerin uygunluklarının konuşma bakımından incelenmesi] / İlkay Yatağan
Supervisor: Prof.Dr. Ünsal Özünlü
Location: Pamukkale University - Social Sciences Institute - English Literature Department
2002, 134 pgs

11.**Jane Austen`ın Pride and Prejudice ve persuasion romanındaki esas karakterlerin özellikleri** [The Prominent characteristic features of characters in Jane Austen`s Pride and Prejudice and Persuasion] / Jale Muradova
Supervisor: Assistant Prof.Sena Tulpar
Location: Dokuz Eylül University – Education Sciences Institute - Foreign Languages Education Department
2002, 87 pgs

12.**The language of Jane Austen: In sense and sensibility, pride and prejudice and Emma** [Jane Austen'in kül ve ateş, Gurur ve önyargı ve Emma adlı eserlerindeki dili] / Mehmet Ertuğ Yavuz
Supervisor: Prof.Dr. Minira Garayeva
Location: Cumhuriyet University - Social Sciences Institute - English Literature Department

2003, 73 pgs

13.**Control of the readers in Jane Austen`s novels Emma and Sense sensibility** [Okuyucunun Jane Austen tarafından kontrolü] /Gökçen Erdoğan
Supervisor: Assistant Prof.Margaret Sönmez
Location: Middle East Technical University - Social Sciences Institute – English Language Education Department
2003, 90 pgs

14. **Pride and prejudice: A guidebook for marriage** [Pride and prejudice: Evlilik için rehber] / Özlem Baykara
Supervisor: Assistant Prof. . Ertuğrul Koç
Location: Çankaya University – Social Sciences Institute
2004, 65 pgs

15.**Jane Austen'in kırsal toplum eleştirisi** [Jane Austen's criticism on provincial] / Seniye Vural
Supervisor: Assistant Prof.Serdar Öztürk
Location: Erciyes University - Social Sciences Institute - English Literature Department
2005, 118 pgs

16.**Female voice jane austen: Pride and Prejudice and Emma** [Jane Austen'in Pride and Prejudice ve Emma romanlarında kadın kimliği] / Mihriban Tanrıvermiş
Supervisor: Prof.Dr. Meral Çileli
Location: Middle East Technical University - Social Sciences Institute
2005,70 pgs

17.**A source text analysis and translator decisions through three different Turkish translations of Jane Austen`s Pride and Prejudice** [Kaynak metin çözümlemesi ve Jane Austen`in Aşk ve Gurur adlı kitabının üç farklı Türkçe çevirisinde alınan çevirmen kararları] / Hale Bilek Kaya
Supervisor: Assoc.Prof.Gülperi Sert
Location: Dokuz Eylül University - Social Sciences Institute - Translation Studies Department -
2006, 137 pgs

18.**Feminism and Social Scene in Jane Austen** [Jane Austen'da Feminizm ve Toplumsal Sahne] / Amina Yarar
Supervisor: Prof.Dr. Cevat Çapan
Location: Yeditepe University - Social Sciences Institute - English Literature Department
2007, 82 pgs

19.**Jane Austen'ın Pride and Prejudice ve Emma adlı eserlerinde kadın ve evlilik anlayışı** [Comprehension of woman and marriage in Jane Austen's Pride and Prejudice and Emma] / Elif Yeşilgül Akdeniz
Supervisor: Assistant Prof.Melih Karakuzu

Location: Atatürk University - Social Sciences Institute - Foreign Languages Education Department
2007, 63 pgs

20.**Teaching irony and satire as literary devices in ELT classes through Jane Austen's selected novels** [Kinaye ve hiciv'in İngilizce öğretiminde edebi sanatlar olarak Jane Austen'ın seçilen romanları aracılığıyla öğretimi] / Gülşah Uçar Uygun
Supervisor: Assistant Prof. Dr. Ayfer Onan
Location: Dokuz Eylül University – Education - Eğitim Bilimleri Bölümü - Foreign Languages Education Department -
2008, 117 pgs

Source: National Dissertation Center of Higher Education. http://tez2.yok.gov.tr/, (12.09.2012).

APPENDIX 2 Studies on translations of Jane Austen in the Library of Congress and in the British Library on-line catalogues

		STUDIES ON TRANSLATIONS OF JANE AUSTEN'S NOVELS IN THE LIBRARY OF CONGRESS	
TYPE OF MATERIAL	**AUTHOR**	**TITLE**	**CITY, PUBLISHER, YEAR**
Book	Adam Russell	Isabelle de Montolieu reads Jane Austen's fictional minds : the first French translations of free indirect discourse from Jane Austen's 'Persuasion'	Bern ; New York : Peter Lang, 2011
Book	Lance Hewsen	An approach to translation criticism: Emma and Madame Bovary in translation	Amsterdam ; Philadelphia : John Benjamins Pub. Company, 2011
Book	Jenny Brumme, Hildegard Resinger, Amaia Zaballa	La oralidad fingida : obras literarias : descripción y traducción	Madrid : Iberoamericana ; Frankfurt am Main : Vervuert Verlag, 2008
Book	Victòria Alsina	Llengua i estilística en la narrativa de Jane Austen : les traduccions al català	Vic, Barcelona : Eumo Editorial, 2008.
Book	Tom Toremans, Walter Verschueren	Crossing cultures : nineteenth-century anglophone literature in the Low Countries	Leuven, Belgium : Leuven University Press, 2009.
Book based on thesis (D.Phil)	Valerie Cossy	Jane Austen in Switzerland : a study of the early French translations	Genève : Slatkine, 2006.

		STUDIES ON TRANSLATIONS OF JANE AUSTEN'S NOVELS IN THE BRITISH LIBRARY	
TYPE OF MATERIAL	**AUTHOR**	**TITLE**	**CITY, PUBLISHER, YEAR**
Book	Anthony Mandall, Brian Southam	The Reception of Jane Austen in Europe	London : Thoemmes Continuum, 2007.
Book	Valerie Cossy	Jane Austen in Switzerland : a study of the early French translations	Genève : Slatkine, 2006.
Article	Victòria Alsina	Translating irony: Catalan versions of Jane Austen	TRANSLATION AND MEANING; International Maastricht-Lodz duo colloquium; Translation and meaning; Maastricht, The Netherlands, 2005; May, 2007, 339-348 -- Universitaire pers Maastricht; 2007 – 2007
Book	Detlef Münch	Bibliographie und Rezension der deutschsprachigen Ausgaben von Jane Austen 1822-2004 : [nebst Kritiken deutscher Literaturwissenschaftler 1854-1945]	Dortmund : Synergen Verlag , 2005
Book	Vera Quin	In Paris with Jane Austen : three literary walks	Great Malvern : Cappella Archive, 2006, 2005.
Book	Victòria Alsina	Llengua i estilistica en la narrativa de Jane Austen : les traduccions al catala	Vic, Barcelona : Eumo Editorial, 2008
Book	Lance Hewsen	An approach to transl:ation criticism : Emma and Madame Bovary in translation	Amsterdam ; Philadelphia : John Benjamins Pub. Company, 2011

Source: The tables were prepared by the writer using Library of Congress. http://www.loc.gov/search/?q=jane+austen&all=true (27.02.2012) and British Library. http://explore.bl.uk/primo_library/libweb/action/search.do?dscnt=0&vl(10130439UI0)=sub&scp.scps=scope%3A%28BLCONTENT%29&tab=local_tab&dstmp=1330344172209&srt=rank&mode=Advanced&vl(1UIStartWith1)=contains&indx=1&tb=t&vl(41497491UI2)=any&vl(freeText0)=jane+austen&vid=BLVU1&fn=search&vl(freeText2)=&title2=2&frbg=&vl(10130438UI1)=title&ct=search&vl(1UIStartWith2)=contains&dum=true&vl(1UIStartWith0)=contains&vl(46690061UI3)=all_items&Submit=Search&vl(freeText1)= (27.02.2012).

APPENDIX 3 Published Translations-Retranslations-Reeditions of Austen Oeuvre in Turkey

	NAME OF THE NOVEL	CITY OF PUBLICATION, PUBLISHING HOUSE, YEAR	TRANSLATOR	ORIGINAL NOVEL	NUMBER OF PAGES
2000s					
1	Aşk ve Gurur	İstanbul: Martı Yayınları, 2012	Zeynep Yeşiltuna	Pride and Prejudice	466
2	Aşk ve Gurur	İstanbul: Dionis yayınları, 2011	Tuba Öztunç	Pride and Prejudice	318
3	Aşk ve Gurur	İstanbul: Yakamoz Yayınları (Sonsuz Kitap), 2011	Erdener Tunalı	Pride and Prejudice	338
4	Aşk ve Gurur	İstanbul: Alter Yayınları:2011	Hasan İlhan	Pride and Prejudice	396
5	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2011, 5th edition	Nihal Yeğinobalı	Pride and Prejudice	440
6	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2011,10th edition	Hamdi Koç	Pride and Prejudice	424
7	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2011,9th edition	Hamdi Koç	Pride and Prejudice	424
8	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2011,8th edition	Hamdi Koç	Pride and Prejudice	424
9	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2011,7th edition	Hamdi Koç	Pride and Prejudice	424
10	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2011,6th edition	Hamdi Koç	Pride and Prejudice	424
11	Aşk ve Gurur	İstanbul: Antik Kitap, 2011, 2nd edition	Betül Gökçek	Pride and Prejudice	400
12	Emma	İstanbul : Can Sanat Yayınları, 2011, 4th edition	Nihal Yeğinobalı	Emma	480
13	Mansfield Parkı	İstanbul : Can Sanat Yayınları, 2011, 3rd edition	Nihal Yeğinobalı	Mansfield Park	488
14	Akıl ve Tutku	İstanbul : İş Kültür Yayınları, 2011, 6th edition.	Hamdi Koç	Sense and Sensibility	392
15	Akıl ve Tutku	İstanbul : İş Kültür Yayınları, 2011, 5th edition.	Hamdi Koç	Sense and Sensibility	392
16	Aşk ve Gurur	İstanbul : Bordo Siyah Klasik Yayınlar, 2010, 2nd edition	Osman Çakmakçı	Pride and Prejudice	508
17	Aşk ve Gurur	İstanbul : Bordo Siyah Klasik Yayınlar, 2010, 1st edition	Osman Çakmakçı	Pride and Prejudice	480
18	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2010?,4th edition	Nihal Yeğinobalı	Pride and Prejudice	440
19	Aşk ve Gurur	İstanbul : Antik Kitap, 2010.	Betül Gökçek	Pride and Prejudice	400
20	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2010,5th edition	Hamdi Koç	Pride and Prejudice	424
21	Akıl ve Tutku	İstanbul : İş Bankası Kültür Yayınları, 2010, 4th edition	Hamdi Koç	Sense and Sensibility	?
22	Emma	İstanbul : Oda Yayınları, 2010	Elif Yıldırım	Emma	502

23	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2009, 4th edition	Hamdi Koç	Pride and Prejudice	424
24	Aşk ve Gurur	İstanbul: Sonsuz Kitap, 2009 (Cep Boy)	Erdener Tunalı	Pride and Prejudice	325
25	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2009,3rd edition	Nihal Yeğinobalı	Pride and Prejudice	440
26	Aşk ve Gurur	İstanbul : Lacivert Yayıncılık, 2009.	Betül Gökçek	Pride and Prejudice	400
27	Akıl ve Tutku	İstanbul : İş Kültür Yayınları, 2009, 3rd edition	Hamdi Koç	Sense and Sensibility	?
28	Emma	İstanbul : Can Sanat Yayınları, 2009, 3rd edition	Nihal Yeğinobalı	Emma	464
29	Mansfield Parkı	İstanbul : Can Sanat Yayınları, 2009, 2nd edition	Nihal Yeğinobalı	Mansfield Park	488
30	Northanger Manastırı	İstanbul: Turkuvaz Kitap, 2009	Jale Parlak	Northanger Abbey	265
31	İkna	İstanbul : Lacivert Yayıncılık, 2009.	Meral Gaspıralı	Persuasion	240
32	Aşk ve Gurur	İstanbul: Engin, 2008, 5th edition	Nihal Yeğinobalı	Pride and Prejudice	400
33	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2008,3rd edition	Hamdi Koç	Pride and Prejudice	424
34	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2008,2nd edition	Nihal Yeğinobalı	Pride and Prejudice	440
35	Mansfield Parkı	İstanbul : Can Sanat Yayınları, 2008, 1st edition	Nihal Yeğinobalı	Mansfield Park	488
36	Akıl ve Tutku	İstanbul: İş Bankası Kültür Yayınları, 2008,2nd edition	Hamdi Koç	Sense and Sensibility	?
37	Akıl ve Tutku	İstanbul: İş Bankası Kültür Yayınları, 2008,1st edition	Hamdi Koç	Sense and Sensibility	?
38	Kül ve Ateş	Ankara : İmge Kitabevi, 2008.	Nihal Yeğinobalı	Sense and Sensibility	426
39	Mansfield Parkı	İstanbul : Can Sanat Yayınları, 2008, 1st edition	Nihal Yeğinobalı	Mansfield Park	483
40	Emma	İstanbul : Can Sanat Yayınları, 2008, 2nd edition	Nihal Yeğinobalı	Emma	464
41	Emma	İstanbul : Bordo Siyah Klasik Yayınlar, 2008.	Ayşe Düzkan	Emma	698
42	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2007, 1st edition	Nihal Yeğinobalı	Pride and Prejudice	440
43	Aşk ve Gurur	İstanbul : Oda Yayınları, 2007.	Mehmet Tayak	Pride and Prejudice	319
44	Aşk ve Gurur	İstanbul: Amfora Yayınları, 2007	Sema Yeşilköy	Pride and Prejudice	423
45	Emma	İstanbul : Can Sanat Yayınları, 2007, 1st edition	Nihal Yeğinobalı	Emma	464
46	Emma	İzmir: İlya Yayınevi, 2007	Şebnem Duran	Emma	480
47	İkna	İstanbul : Merkez Kitapçılık ve Yayıncılık, 2007.	Meral Gaspıralı	Persuasion	240
48	Aşk ve Gurur	İstanbul: Engin, 2006, 4th edition	Nihal Yeğinobalı	Pride and Prejudice	400
49	Gurur ve Önyargı /	İstanbul : İş Kültür Yayınları, 2006,1st edition	Hamdi Koç	Pride and Prejudice	424
50	Gurur ve Önyargı /	İstanbul : İş Kültür Yayınları, 2006, 2nd edition	Hamdi Koç	Pride and Prejudice	424

51	Aşk ve Gurur	İstanbul: Bilge Kültür Sanat, 2005	?	Pride and Prejudice	120
52	Aşk ve Gurur	Ankara : Ankara Yıldırım Dağıtım, 2005.	Esra Özkan	Pride and Prejudice	200
53	Aşk ve Gurur	İzmir : İlya, 2005	Hale Bilek Kaya	Pride and Prejudice	419
54	Aşk ve Gurur	İstanbul : Bordo Siyah Klasik Yayınlar, 2004	Ali Ateşoğlu	Pride and Prejudice	488
55	Emma	İstanbul : Bordo Siyah Klasik Yayınlar, 2004	Ayşe Düzkan	Emma	698
56	İnanç	İstanbul : Armoni Yayıncılık, 2003	Hüsamettin Aydın	Persuasion	232
57	Aşk ve Gurur	İzmir : İlya, 2003	Hale Bilek Kaya	Pride and Prejudice	419
58	Gurur ve Önyargı	İstanbul : Remzi Kitabevi, 2001	Barlas Çevikus	Pride and Prejudice	111
		1990-1999			
59	Aşk ve Gurur	İstanbul: Engin, 1999, 3rd edition	Nihal Yeğinobalı	Pride and Prejudice	400
60	Umut Parkı	İstanbul : Engin Yayıncılık, 1998	Nihal Yeğinobalı	Mansfiel Park	445
61	Kül ve Ateş	İstanbul : Cem Yayınevi, 1996	Nihal Yeğinobalı	Sense and Sensibility	432
62	Emma	İstanbul : Engin Yayıncılık, 1993	Nihal Yeğinobalı	Emma	326
63	Aşk ve Gurur	İstanbul : Engin, 1991, 2nd edition	Nihal Yeğinobalı	Pride and Prejudice	400
64	Umut Parkı	İstanbul : Görsel Yayınlar, 1992.	Nihal Yeğinobalı	Mansfield Park	447
		1980-1989			
65	Aşk ve Gurur	İstanbul : Engin, 1989, 1st edition	Nihal Yeğinobalı	Pride and Prejudice	400
66	Mansfield Park	İstanbul : Ülkü Basım Yayın, 1987.	Güner Ülkü Niş'el	Mansfield Park	437
67	Emma	İstanbul : Bilge Yayıncılık A.Ş., 1986	Nihal Yeğinobalı	Emma	384
68	Aşk ve Gurur	İstanbul : Amaç Temel Yayınları, 1986	Suna Güler Asımgil	Pride and Prejudice	?
69	Aşk ve Gurur	İstanbul : Bilge Yayıncılık ; E Yayınları, 1985	Nihal Yeğinobalı	Pride and Prejudice	460
70	Sağduyu ve Duyarlık /	Ankara : Kültür Bakanlığı Yayınları, 1981	Vecahat Eren Güray	Sense and Sensibility	426
		1970-1979			
71	İnanç	İstanbul : Halk El Sanatları ve Neşriyat, 1976	Sevim Anlı	Persuasion	244
72	Kalbimdeki Kadın	İstanbul : Altın Kitaplar Yayınevi, 1972	Nihal Yeğinobalı	Emma	319
73	Umut Parkı /	İstanbul: Altın Kitaplar, 1972	Nihal Yeğinobalı	Mansfield Park	462
74	Aşk ve Gurur	İstanbul : Hayat Neşriyat A.Ş. , 1972	Suna Güler Asımgil	Pride and Prejudice	395
75	Aşk ve Gurur	İstanbul : Altın Kitaplar, 1971	Nihal Yeğinobalı	Pride and Prejudice	447

1960-1969					
76	Kül ve Ateş	İstanbul : Altın, [1969?]	Nihal Yeğinobalı	Sense and Sensibility	403
77	Aşk ve Gurur	İstanbul : Altın Kitaplar Yayınevi, 1968	Nihal Yeğinobalı	Pride and Prejudice	432
78	Aşk ve Gurur	İstanbul : Altın Kitaplar Yayınevi, 1969, 2nd edition	Nihal Yeğinobalı	Pride and Prejudice	?
79	Umut Parkı	İstanbul : Altın Kitaplar Yayınevi, 1968	Nihal Yeğinobalı	Mansfield Park	454
80	Emma	İstanbul : Güven Yayınevi, 1963	Nihal Yeğinobalı	Emma	310
1950-1959					
81	Gurur ve aşk	Ankara : MEB, 1950	Beria Okan Özoran	Pride and Prejudice	2 volumes
1940-1949					
82	Aşk mı Gurur mu	İstanbul : Rafet Zaimler Kitabevi, 1947	Güzin Güral	Pride and Prejudice	272
83a	Sağduyu ve Duyarlık İİ	Ankara : Milli Eğitim Bakanlığı, 1948, 2nd volume	Vecahat Eren Güray	Sense and Sensibility	251
83 b	Sağduyu ve Duyarlık I	Ankara : Milli Eğitim Bakanlığı, 1946,1st volume	Vecahat Eren Güray	Sense and Sensibility	249
84	Altın Halka	Ankara : Şencan kitabevi, 1945	G. Suveren	Pride and Prejudice	279
1900-1909					
85	Kuvvet-i akıl hassasiyet-i kalp	İstanbul : Hanımlara Mahsus Gazete,1900	Elif Rasime	Sense and Sensibility	

Source: Prepared by the writer using National Library. http://mksun.mkutup.gov.tr, (06.05.2012) and Talat Öncü Library. www.oncu.com, (03.09.2011).

APPENDIX 4 Filmography of Austen Adaptations in English[146]

Sense and Sensibility Adaptations

1.*Sense and Sensibility* (June 4,1950)
NBC *Philco Television Playhouse* (1 hour, live, black and white) *Directed by:* Delbert Mann; *Screenplay by:* H. R. Hays; *Produced by:* Fred Coe

2.*Sense and Sensibility* (1971)
BBC-2: mini-series, 4 parts (c. 200 min) *Directed by:* David Giles; *Screenplay by:* Denis Constanduros; *Produced by:* Martin Lisemore

3.*Sense and Sensibility* (1981)
BBC-1: mini-series, 7 parts (174 min); *Directed by:* Rodney Bennett; *Screenplay by:* Alexander Baron and Denis Constanduros; *Produced by:* Barry Letts
Original Music: Dudley Simpson; *Film Editing:* Malcolm Banthorpe; *Production Design:* Paul Joel; *Costume Design:* Dorothea Wallace; *Graphic Designer:* Stefan Pstrowski John Woodnutt *Mr. Ingall*

4.*Sense and Sensibility* (1995)
Columbia/Mirage: feature film (135 min); *Directed by:* Ang Lee; *Screenplay by:* Emma Thompson; *Produced by:* Lindsay Doran
Original Music: Patrick Doyle; *Cinematography:* Michael Coulter; *Film Editing:* Tim Squyres; *Production Design:* Luciana Arrighi; *Art Direction:* Philip Elton, Andrew Sanders; *Set Decoration:* Ian Whittaker; *Costume Design:* Jenny Beavan, John Bright

5.*Sense and Sensibility* (2008)
BBC: mini series, 3 episodes (180 min); *Directed by:* John Alexander; *Screenplay by:* Andrew Davies; *Produced by:* Anne Pivcevic ; *Original Music:* Martin Phipps

Pride and Prejudice Adaptations

1.*Pride and Prejudice*(1940)
MGM: feature film (114 min, black and white); *Directed by:* Robert Z. Leonard; *Screenplay by:* Aldous Huxley and Jane Murfin; *Produced by:* Hunt Stromberg
Film Editing: Robert Kern; *Original Music:* Herbert Stothart; *Cinematography:* Karl Freund; *Set Decoration:* Edwin B. Willis; *Art Direction:* Cedric Gibbons and Paul Groesse; *Costume Design:* Adrian, and Gile Steele

2.*Pride and Prejudice* (January 23,1949)

[146]The list was prepared by using Parrill, S. (2002) and International Movie Date Base. www.imdb.com, (28.02.2012).

NBC *Philco Television Playhouse* (1 hour, live, black and white); *Directed by:* Fred Coe; *Screenplay by:* Samuel Taylor

3.*Pride and Prejudice* (Feb. 2-Mar. 8,1952)
BBC: mini-series, 6 parts (180 min, live, black and white); *Dir/producer:* Campbell

4.*Pride and Prejudice* (Jan. 24-Feb. 28,1958)
BBC: mini-series, 6 parts (180 min, live, black and white); *Dir/producer:* Barbara Burnham; *Screenplay by:* Cedric Wallis (same as 1952)

5.*Pride and Prejudice* (Sept. 10-Oct. 15,1967)
BBC-1: mini-series, 6 parts (180 min, black and white); *Directed by:* Joan Craft; *Screenplay by:* Nemone Lethbridge; *Produced by:* Campbell Logan

6.*Pride and Prejudice* (1980)
BBC-2: mini-series, 5 parts (226 min); *Directed by:* Cyril Coke; *Screenplay by:* Fay Weldon; *Produced by:* Jonathan Powell *Cinematography:* Paul Wheeler; *Film Editing:* Chris Wimble; *Original Music:* Wilfred Josephs; *Costume Design:* Joan Ellacott

7.*Pride and Prejudice* (1995)
BBC/A&E: mini-series, 6 parts (300 min); *Directed by:* Simon Langton; *Screenplay by:* Andrew Davies; *Produced by:* Sue Birtwistle
Original Music: Carl Davis; *Cinematography:* John Kenway; *Film Editing:* Peter Coulson; *Production Design:* Gerry Scott; *Art Direction:* John Collins, Mark Kebby; *CostumeDesign:* Dinah Collin, Kate Stewart

8.*Pride and Prejudice- a Latter Day Comedy* (2003)
Excel Entertainment: feature film (104min); *Directed by:* Andrew Black; *Screenplay by:* Jason Faller, Jason Black; *Produced by:* Jason Faller; *Original Music:* Ben Carson, *Cinematography:* Travis Cline; *Film Editing:*Alexander Vance;*Production Design:*Anne K. Black ; *Art Direction:*Benji Harry ; *Costume Design:* Emily Kawasaki

9.*Pride and Prejudice* (2005)
Universal Pictures: feature film (127min); *Directed by:* Joe Wright; *Screenplay by:* Deborah Moggach; *Produced by:* Tim Bevan, Eric Fellner, Paul Webster; *Original Music:* Dario Marionelli; *Cinematography:* Roman Osin ; *Film Editing:* Paul Totthil; *Production Design:* Sarah Greenwood; *Art Direction:* Nick Gottschalk, Mark Swain*; Costume Design:* Jacqueline Duran

Mansfield Park **Adaptations**

1.*Mansfield Park* (1983)
ITV/BBC-2: mini-series (261 min); *Directed by:* David Giles; *Screenplay by:* Kenneth Taylor; *Produced by:* Betty Willingale *Original Music:* Derek Bourgeois; *Cinematography:* Chris Wickham, Trevor Wimlett; *Film Editing:* Stan Pow; *Production Design:* John Bone; *Costume Design:* Ian Adley

2.*Mansfield Park* (1999)
BBC/Miramax: feature film (112 min); *Directed by:* Patricia Rozema *Screenplay by:* Patricia Rozema; *Produced by:* Sarah Curtis *Original Music:* Lesley Barber; *Cinematography:* Michael Coulter; *Film Editing:*Martin Walsh; *Casting:* Gail Stevens; *Production Design:* Christopher Hobbs; *Art Direction:* Andrew Munro; *Set Decoration:* Patricia Edwards; *Costume Design:* Andrea Gale

3.*Mansfield Park* (2007)
Company Pictures/WGBH : TV film (120 min); *Directed by:Iain B. MacDonald; Screenplay by:* Maggie Wadey; *Produced by:* Suzan Harrison; *Original Music:* John E. Keane; *Cinematography:* Nick Dance; *Film Editing:*Melanie Oliver; *Production Design:*Tim Hutchinson

Emma Adaptations

1.*Emma* (May 24,1948)
BBC: television play (105 min, live, black and white); Dir/'*Produced by:* Michael Barry; *Screenplay by:* Judy Campbell

2.*Emma* (Nov. 24,1954)
NBC *Kraft Television Theatre* (60 min, live, black and white); *Dramatized by:* Martine Bartlett and Peter Donat

3.*Emma* (Feb. 26-April 6,1960)
BBC: mini-series, 6 parts (180 min, live, black and white); Dir/*Produced by:* Campbell Logan; *Screenplay by:* Vincent Tilsley

4.*Emma* (August 26,1960)
CBS *Camera Three* (1 hour); *Directed by:* John Desmond; *Produced by:* John McGiffert;
Screenplay by: Clair Roskam

5.*Emma* (1972)
BBC-2: mini-series, 5 parts (257 min); *Directed by:* John Glenister; *Screenplay by:* Denis Constanduros; *Produced by:* Martin Lisemore
Film Editing: Clare Douglas; *Production Design:* Tim Harvey

6.*Emma* (1996)
Columbia/Miramax: feature film (120 min); *Directed by:* Douglas McGrath; *Screenplay by:* Douglas McGrath; *Produced by:* Patrick Cassavetti, Steven Haft *Original Music:* Rachel Portman; *Cinematography:* Ian Wilson; *Film Editing:* Lesley *Appendix: Filmography of Austen Adaptations* 199 Walker; *Art Direction:* Joshua Meath-Baker, Sam Riley; *Set Decoration: Totty* Whately; *Costume Design:* Ruth Myers

7.*Emma* (1996)
Meridian-ITWA&E: television movie (107 min); *Directed by:* Diarmuid Lawrence; *Screenplay by:* Andrew Davies; *Produced by:* Sue Birtwistle *Original Music:*

Dominic Muldowney; *Cinematography:* Remi Adefarasin; *Film Editing:* Don Fairservice; *Casting:* Janey Fothergill; *Production Design:* Don Taylor; *Art Direction:* Jo Graysmark; *Set Decoration:* John Bush; *Costume Design:* Jenny Beavan

8.*Clueless* (1995)
Paramount: feature film (113 min); *Directed by:* Amy Heckerling; *Screenplay by:* Amy Heckerling; *Produced by:* Robert Lawrence, Scott Rudin *Original Music:* David Kitay; *Cinematography:* Bill Pope; *Film Editing:* Debra Chiate; *Casting:* Marcia Ross; *Production Design:* Steven J. Jordan; *Art Direction:* William Hiney; *Set Decoration:* Amy Wells; *Costume Design:* Mona May

9.*Emma* (2009)
BBC: mini-series, 4 episodes (240 min); *Directed by:* Jim O'Hanlin; *Screenplay by:* Sandy Welch; *Produced by:* George Ormond; *Original Music:* Samuel Sim; *Cinematography:* Adam Suschitzky; *Film Editing:* Mark Thornton; *Production Design:*Stevie Herbert; *Art Direction:*Pilar foy ; *Costume Design:* Rosalind Ebbutt

***Persuasion* Adaptations**

1.*Persuasion* (Dec. 30,1960-Jan. 20,1961)
BBC: mini-series, 4 parts, videotape (black and white); *Produced by:* Campbell Logan; *Screenplay by:* Michael Vbysey and Barbara Burnham

2.*Persuasion* (1971)
ITV
ITV/Granada: mini-series *(225* min); *Directed by:* Howard Baker; Screenplay: Julian Mitchell; *Produced by:* Howard Baker *Film Editing by*: Stan Challis; *Production Design:* Peter Phillips; *Costume Design:*Esther Dean

3.*Persuasion* (1995)

BBC/Sony: tv/theatrical release (104 min); *Directed by:* Roger Michell; *Screenplay by:* Nick Dear; *Produced by:* Fiona Finlay, George Faber *Original Music:* Jeremy Sams; *Cinematography:* John Daly; *Film Editing:* Kate Evans; *Production Design:* William Dudley, Brian Sykes; *Art Direction:* Linda Ward; *Costume Design:* Alexandra Byrne

4.*Persuasion* (2007)

Clerkenwell Films/ WGBH: TV film (120 min); *Directed by:* Adrian Shergold; *Screenplay by:* Simon Burke; *Produced by:* David Snodin; *Original Music:*Martin Phipps; *Cinematography:*David Odd ; *Film Editing:*Kristina Hetherington; *Production Design:*David Roger ; *Art Direction:*Nicki McCallum; *Costume Design:* Andrea Galer

***Northanger Abbey* Adaptations**

1.*Northanger Abbey* (1986)
BBC/A&E: television movie (90 min); *Directed by:* Giles Foster; *Screenplay by:* Maggie Wadey; *Produced by:* Louis Marks *Original Music:* Ilona Sekacz; *Cinematography:* Nat Crosby; *Film Editing:* Robin Sales; *Production Design:* Cecilia Brereton; *Costume Design:* Nicholas Rocker

2.*Northanger Abbey* (2007)
Granada Television/ITV/WGBH : TV film (93 min); *Directed by:* Jon Jones; *Screenplay by:* Andrew Davies; *Produced by:* Keith Thompson; *Original Music:* Charlie Mole; *Cinematography:* Ciaran Tanham ; *Film Editing:* Sue Wyatt; *Production Design:*David Wilson ; *Art Direction:*Mark Lowry ; *Costume Design:* Grania Preston

APPENDIX 5 Published Translation-Retranslations-Reeditions of *Pride and Prejudice* in Turkey (1900-2012)

	TITLE	CITY OF PUBLICATION, PUBLISHING HOUSE, YEAR	TRANSLATOR	NUMBER OF PAGES
2000s				
1	Aşk ve Gurur	İstanbul: Martı Yayınları, 2012	Zeynep Yeşiltuna	466
2	Aşk ve Gurur	İstanbul: Dionis yayınları, 2011	Tuba Öztunç	318
3	Aşk ve Gurur	İstanbul: Yakamoz Yayınları (Sonsuz Kitap), 2011	Erdener Tunalı	338
4	Aşk ve Gurur	İstanbul: Alter Yayınları:2011	Hasan İlhan	396
5	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2011, 5th edition	Nihal Yeğinobalı	440
6	Gurur ve Önyargı.	İstanbul : İş Kültür Yayınları, 2011,10th edition	Hamdi Koç	424
7	Gurur ve Önyargı.	İstanbul : İş Kültür Yayınları, 2011, 9th edition	Hamdi Koç	424
8	Gurur ve Önyargı.	İstanbul : İş Kültür Yayınları, 2011, 8th edition	Hamdi Koç	424
9	Gurur ve Önyargı.	İstanbul : İş Kültür Yayınları, 2011, 7th edition	Hamdi Koç	424
10	Gurur ve Önyargı.	İstanbul : İş Kültür Yayınları, 2011, 6th edition	Hamdi Koç	424
11	Aşk ve Gurur	İstanbul: Antik Kitap, 2011, 2nd edition	Betül Gökçek	400
12	Aşk ve Gurur	İstanbul : Bordo Siyah Klasik Yayınlar, 2010, 2nd edition	Osman Çakmakçı	508
13	Aşk ve Gurur	İstanbul : Bordo Siyah Klasik Yayınlar, 2010, 1st edition	Osman Çakmakçı	480
14	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2010?, 4th edition	Nihal Yeğinobalı	440
15	Aşk ve Gurur	İstanbul : Antik Kitap, 2010	Betül Gökçek	400
16	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2010,5th edition	Hamdi Koç	424
17	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2009,4th edition	Hamdi Koç	424
18	Aşk ve Gurur	İstanbul: Sonsuz Kitap, 2009 (Pocket Size)	Erdener Tunalı	325
19	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2009,3rd edition	Nihal Yeğinobalı	440
20	Aşk ve Gurur	İstanbul : Lacivert Yayıncılık, 2009.	Betül Gökçek	400
21	Aşk ve Gurur	İstanbul: Engin, 2008, 5th edition	Nihal Yeğinobalı	400
22	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2008,3rd edition	Hamdi Koç	424

23	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2008, 2nd edition	Nihal Yeğinobalı	440
24	Aşk ve Gurur	İstanbul : Can Sanat Yayınları, 2007, 1st edition	Nihal Yeğinobalı	440
25	Aşk ve Gurur	İstanbul : Oda Yayınları, 2007.	Mehmet Tayak	319
26	Aşk ve Gurur	İstanbul: Amfora Yayınları, 2007	Sema Yeşilköy	423
27	Aşk ve Gurur	İstanbul: Engin, 2006, 4th edition	Nihal Yeğinobalı	400
28	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2006,1st edition	Hamdi Koç	424
29	Gurur ve Önyargı	İstanbul : İş Kültür Yayınları, 2006,2 nd edition	Hamdi Koç	424
30	Aşk ve Gurur	İstanbul: Bilge Kültür Sanat, 2005	?	120
31	Aşk ve Gurur	Ankara : Ankara Yıldırım Dağıtım, 2005.	Esra Özkan	200
32	Aşk ve Gurur	İzmir : İlya, 2005	Hale Bilek Kaya	419
33	Aşk ve Gurur	İstanbul : Bordo Siyah Klasik Yayınlar, 2004	Ali Ateşoğlu	488
34	Aşk ve Gurur	İzmir : İlya, 2003	Hale Bilek Kaya	419
35	Gurur ve Önyargı	İstanbul : Remzi Kitabevi, 2001	Barlas Çevikus	111
		1990s		
36	Aşk ve Gurur	İstanbul: Engin, 1999, 3rd edition	Nihal Yeğinobalı	400
37	Aşk ve Gurur	İstanbul : Engin, 1991, 2nd edition	Nihal Yeğinobalı	400
		1980s		
38	Aşk ve Gurur	İstanbul : Amaç Temel Yayınları, 1986	Suna Güler Asımgil	?
39	Aşk ve Gurur	İstanbul : Engin, 1989, 1st edition	Nihal Yeğinobalı	400
40	Aşk ve Gurur	İstanbul : Bilge Yayıncılık ; E Yayınları, 1985	Nihal Yeğinobalı	460
		1970s		
41	Aşk ve Gurur	İstanbul : Hayat Neşriyat A.Ş. , 1972	Suna Güler Asımgil	395
42	Aşk ve Gurur	İstanbul : Altın Kitaplar, 1971	Nihal Yeğinobalı	447
		1960s		
43	Aşk ve Gurur	İstanbul : Altın Kitaplar Yayınevi, 1968, 1st edition	Nihal Yeğinobalı	432
44	Aşk ve Gurur	İstanbul : Altın Kitaplar Yayınevi, 1969, 2nd edition	Nihal Yeğinobalı	?
		1950s		
45	Gurur ve Aşk/	Ankara : MEB, 1950	Beria Okan Özoran	2 volumes

1940s				
46	Aşk mı Gurur mu	İstanbul : Rafet Zaimler Kitabevi, 1947	Güzin Güral	272
47	Altın Halka	Ankara : Şencan kitabevi, 1945	G. Suveren	279

Source: Prepared by the writer using National Library. http://mksun.mkutup.gov.tr, (06.05.2012) and Talat Öncü Library. www.oncu.com, (03.09.2011).

APPENDIX 6 The Translators of *Pride and Prejudice* into Turkish between 1945-2000

BERİA REMZİ OKAN (ÖZORON)

Beria Remzi Okan (Özoron) (1916-1992) is a Turkish Cypriot. She is the daughter of journalist Mehmet Remzi Ozan, who has made contributions to the Turkish War of Independence (1919-1922). From 1942-81 she was a translator in Turkish Prime Minister`s press office. She has made researches on the history of the Turkish Cypriots. She wrote some socio-politic articles. She has also written books for children.

I was not able to find any other published translation by this translator. Some of her indigeneous works are:

Mustafa Kemal Atatürk İnkılâbı ve Kıbrıs türküsü (1989)

The Abu-Bekir Pasha vaqf in Cyprus (1989)

Ateş Perisi (Sözden Kıvılcımlar Yayınları, 1947?)

Elif Sultan (Çocuk Esirgeme Kurumu, 1943)

Turkish Newspapers and Magazines Published in Cyprus 1889-1915 (1969)

Enosis karşısında Kıbrıs Türkü, (1878-1914 dönemi) (1989)

Enosis karşısında Kıbrıs Türkü 1914-1918 dönemi (1993)

Background of Cyprus Question (1969)

Kıbrıs Türklerinin 1931 Kurultayı (1983)

GÜLTEN SUVEREN

Gülten Suveren is an important translator who has been in the Turkish publication world for many years. She has translated around 350 books and written books about astrology and other subjects. Besides these, she has written articles in an astrology magazine for 12 years. In the website of the National Library, her first translation dates back to 1963[147]. She made translations of children's books, bestsellers, criminal books. Daniel Defoe, Louisa May Alcott, Barbara Cartland, Wilbur Smith, Lewis Carroll, Joan Collins, Ian Fleming, Jules Verne, Dashiel Hammet, Victor Hugo are among the authors whose works she has translated.

[147] www.mkutup.gov.tr (Retrieved on July 3rd, 2013)

Her original works:

Büyük Rüya Yorumları Ansiklopedisi (Alfa Basım Yayım, 1999)

Kova - Burçların Dili (Alfa Basım Yayım, 2001)

Yay -Burçların Dili (Alfa Basım Yayım, 2001)

Terazi - Burçların Dili (Alfa Basım Yayım, 2001)

Akrep - Burçların Dili (Alfa Basım Yayım, 2001)

Koç - Burçların Dili (Alfa Basım Yayım, 2001)

İkizler - Burçların Dili (Alfa Basım Yayım, 2001)

Oğlak - Burçların Dili (Alfa Basım Yayım, 2001)

Burçlar ve Yıldızlarlar (Alfa Basım Yayım, 2001)

Çin Falı (Alfa Basım Yayım, 2001)

Rüya Yorumları Sözlüğü (Alfa Basım Yayım, 2002)

Burçlar ve Yıldızlar El Kitabı (Alfa Basım Yayım, 2003)

Makasçı (Alfa Basım Yayım, 2006)

Rüya Yorumları Sözlüğü (Pocket Size) (Alfa Basım Yayım, 2009)

GÖNÜL SUVEREN

Gönül Suveren (?-2007) translated more than 300 books from about 140 authors like Viladimir Nabokov, Agatha Christie, Barbara Cartland, Enid Blyton, Ernest Hemingway, Isaac Asimov, Haymond Chandler, Fredrich Forsyth, Herman Melville, Charles Dickens and Stephen King. According to the website of the National Library, her first translation is in 1956[148]. She received the Honorary Award of Çeviri Derneği[149] in 2004 and died in 2007.

NİHAL YEĞİNOBALI

Nihal Yeğinobalı (1927-) was born in Manisa in 1927. She was eight years old when she moved to İstanbul. She completed her high school education in Arnavutköy American College for Girls. After her graduation she went to USA and studied literature in New York. As a prolific translator, she has translated more than

[148] www.mkutup.gov.tr (Retrieved on July 3rd, 2013)
[149] A translation association in Turkey

100 renowned works of Western literature, including both classical and contemporary works.

In 1950s, she wrote a bestseller, which she presented to the publishing company as a translation from a fictitious author: Vincent Ewing. She was a young woman in her twenties when she published her first novel *Genç Kızlar [Young Girls]* (1950), which was an example of pseudo-translation. She chose to publish this book as a translation rather than an original work because she was afraid that it would be rejected by the publisher because of her youth and also because she did not want the eroticism contained in the novel be associated with her; yet another reason for this choice was the demand in the society for translated works. In 2004, she published the same book under her own name through Can Yayınları.

She has written other books besides her translations. She has also published her memoirs, entitled *Cumhuriyet Çocuğu* (*Republic's Child,* Can Yayınları, 1999). Her original works are listed below:

Genç Kızlar (1950)
Eflatun Kız (1964)
Mazi Kalbimde Bir Yaradır (1988)
Sitem (1998)
Cumhuriyet Çocuğu (1999)
Belki Defne (2005)
Gazel (2007)

SUNA GÜLER

Suna Güler (1934-2010) graduated from Robert College and studied archeology. She has translated books and worked as an editor at Redhouse Publishing House. In my research in the on-line catalogues of the National Library, I discovered that she has translated more than 20 books, among which there are significant works of the world literature, including *Jane Eyre* by Charlotte Bronte, *Tess* by Thomas Hardy, *Little Women* by Louisa May Alcott and *The Prince and the Pauper* by Mark Twain.

APPENDIX 7 Selected Corpus of Newspapers-Journals for Research

Cumhuriyet, January 1st, 1935-December 31st, 1935, January 1st, 1945-December 31st, 1948. İstanbul, Daily Newspaper.

Cumhuriyet Kitap, January 2006-December 2006 (No: 829-880), January 2007-December, 2007(No: 881-932) January 2008-December 2008 (No:933-984), January 2009-December 2009 (No: 985-1037), January 2010-December 2010 (No: 1038-No:1069). İstanbul, Weekly journal.

Ev Kadın, August 1945-November 1948 (No:5-48). Ankara, Ülkü Kitapyurdu, Monthly Journal.

Hanımeli, January 1948-August 1951 (No:1-44). Istanbul, Tan Matbaası, Monthly Journal.

Kadın Ansiklopedisi, January 17th, 1961- May 23rd, 1961 (No: 1-19). Istanbul, Bir Yayınları, weekly journal published to form an encyclopedia.

Kadın Gazetesi, March 1947-December 1952 (No:1-304). Weekly Journal.

Resimli Hayat, June, 1952-December, 1953. Istanbul, Monthly Journal.

Resimli Romans, December 13th, 1951-September 13th, 1953. Istanbul, Nebioğlu Yayınevi, Weekly Journal.

Hanımlara Mahsus Gazete, March 16th, 1316-May 11th , 1316[150] (No: 255-262), Istanbul, Weekly gazette.

Hayat, January 1st, 1967-December 25th, 1969 (No: 534-690), January 1st, 1971-April 19th, 1973 (No: 847-863). Istanbul, Weekly magazine.

[150] The dates are given in Rumi Calender. They correspond to March 29th 1900-May 24th 1900 in the Gregorian calendar.

Hürriyet, January 1st, 1950-December 31st, 1951, January 1st, 1963-December 31st, 1963, January 1st, 1968-December 31st, 1969, January 1st, 1972-December 31st, 1972. Istanbul, Daily newspaper.

Kadınlar Dünyası, July 20th, 1913-July 26th, 1914. İstanbul: Serbesti Matbaası, No: 100—153.

Salon, November 1st, 1947-September 15th, 1949 (No:1-46). Istanbul, Biweekly journal.

Vakit, January 1st, 1945-December 31st, 1947, January 1st, 1950-December 31st, 1951. Istanbul, Daily Newspaper.

Varlık, January 1st, 1945-June 15th, 1946 (No:276-311), January 1948-December 1948 (No:330-341), January 1st, 1950-December 1st, 1952 (No:354-389), January 1st,1957-December 15th,1957 (No:445-468), January 1st, 1968-November 1972 (No:709-781), January 1975-December 1976 (No:808-831), January 1981-December 1981 (No:880-891), January 1985-December 1986 (No:928-951), January 1991-December 1993 (No:1000-1035), January 2006-December 2010 (No:1180-1230). İstanbul, Monthly (Biweekly in some periods) Journal.

Vatan Kitap, January 2006 (No:22) May 2006-July 2006 (No:26-28), November 2006 (No:32), March 2007-July 2007 (No: 36-40), September 2007-October 2007 (No:42-43), December 2007(No: 45), January 2008-March 2008 (No:46-48), July 2008-August 2008(No: 52-53), October 2008-October 2008 (No: 55-57), January 2009(No:58), March 2009-July 2009 (No:60-64), October 2009-December 2009 (No: 67-69), January 2010- December 2010 (No: 70-82). Istanbul, Weekly journal.

Türk Kadını Aylık Aile Dergisi, June 1944-February 1945. Volume: 1, No: 4-12, March 1945-February 1946, Volume: 2, No: 1-12, Ankara Çocuk Esirgeme Kurum Yayınları, Monthly Journal.

Yarım Ay, June 1st, 1943-May 1st, 1945. Istanbul, Resimli Ay Matbaası, Biweekly Journal.

Yedigün, April 9th, 1944-December 25th 1945. (No: 579, 585, 590, 596, 597, 599, 602, 604-609, 611-616, 619-621, 625-630, 632-636, 642-647, 650-656, 660-668), Istanbul, Yedigün Matbaası, Weekly Journal.

Yıldız, August 15th, 1945-May 1st, 1950. Istanbul, Türkiye Yayınevi, Biweekly Journal.

APPENDIX 8 Advertisement of the film *Altın Halka* (1940) in *Cumhuriyet*

Source: Advertisement of the film *Altın Halka* (19.11.1941). *Cumhuriyet*: 2 http://www.cumhuriyetarsivi.com/monitor/index.xhtml (23.04.2013).

APPENDIX 9 Some Advertisements of Translations of Pride and Prejudice within lists in 1990s and 2000s

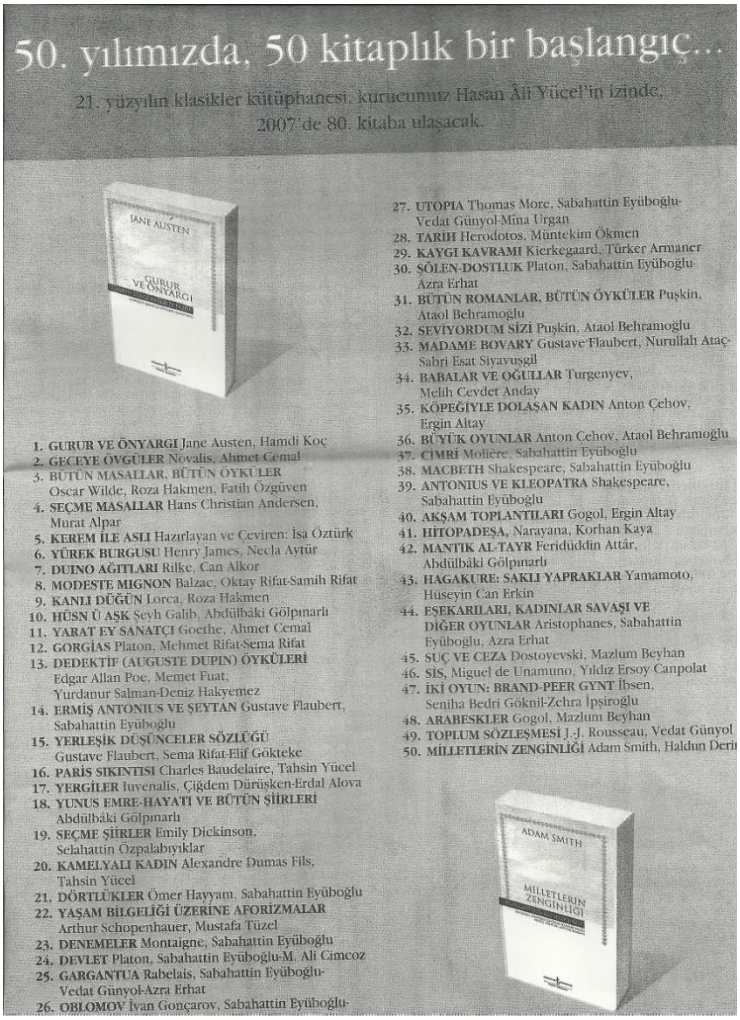
1. The advertisement of *Aşk ve Gurur* (1991) published by Engin Yayıncılık in *Varlık*

Source: (September 1992). *Varlık.* 1020 : 32

2. The advertisement of *Aşk ve Gurur* (1991) published by Engin Yayıncılık in *Varlık* book supplement

Source: (July 1993). *Varlık Kitap Eki* in *Varlık* (No:1030). 14: 6

3. Advertisement of *Gurur ve Önyargı* (2006) published by İş Kültür



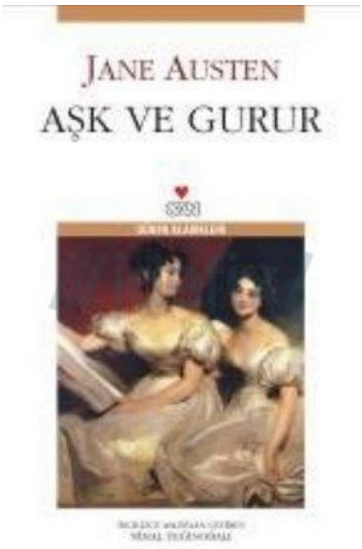
Source: (14.12.2012). *Cumhuriyet Kitap*. 878: 2.

APPENDIX 10 Some Front Covers of Pride and Prejudice in 2000s

1. Front cover of *Aşk ve Gurur* (2007) by Oda Yayınları

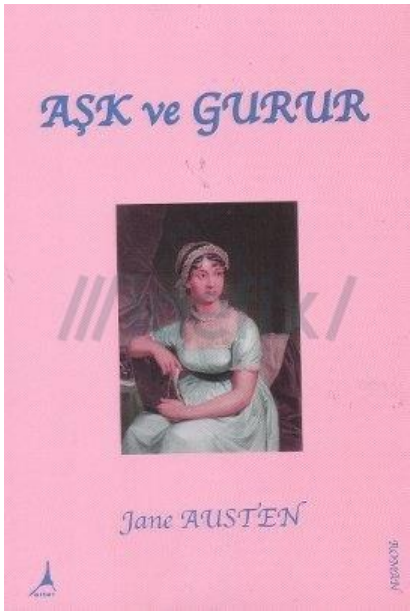
Source: Website of Ideefix. www.ideefix.com/vitrin/, (21.7.2013).

2. Front cover of *Aşk ve Gurur* (2007) by Can Sanat Yayınları



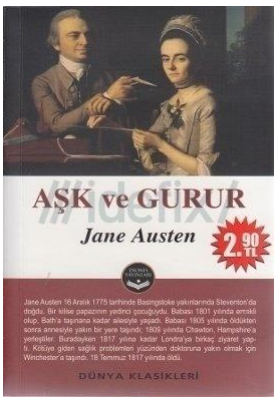
Source: Website of Ideefix. www.ideefix.com/vitrin/, (21.7.2013).

3. Front cover of *Aşk ve Gurur*(2011) by Alter Yayıncılık



Source: Website of Ideefix. www.ideefix.com/vitrin/, (21.7.2013).

4. Front cover of *Aşk ve Gurur*(2011) by Dionis Yayıncılık



Source: Source: Website of Ideefix. www.ideefix.com/vitrin/, (21.7.2013).