A COMPARATIVE STUDY OF COMMUNICATIVE AND SEMANTIC
TRANSLATION METHODS

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ÖZET

Bu çalışma, en sık kullanılmakta olan Anlamsal Çeviri Metodu ve İletişimsel Çeviri Metodu adı altında iki çeviri metodunu örneklerle açılmayı hedeflemektedir. Bu metodlar ve aralarındaki farklar örneklerle detaylı bir biçimde incelenecektir. Orijinal metinler ve çevrilmiş metinler arasındaki farklılıktan ötürü oluşabilen anlam kusurlarını gözleyebilmek için cümleler, atasözleri, deyimler, şiirler ve farklı romanların farklı çevirmenler tarafından çevrilen kitaplardan bazı paragraflar, karşılaştırmalı olarak, ele alınacaktır. Sonrasında, uygun çeviri yapmaya yönelik bazı ihtimal çözüm yolları verilecektir.

Birinci bölümde konunun ana hatlarını belirtmeyi amaçlayan, sorun, amaç, hipotez, metod ve sınırlamalar gibi bazı bilgiler verilmektedir.

İkinci bölümde cümleler, atasözleri, şiirler ve kitaplardan alınan paragraflar analiz edilmeden önce, farklı bilim adamlarının çevirinin anlamına dair yaptıkları farklı tanımlar ele alınacaktır. Kültür farklılığının çeviriye etkisi, çevirinin sanat mı yoksa bilim mi olduğuna değinilecektir. Çeviri teorisi, stratejileri ve çeviri metodlarına ayrıca değinilecektir. İyi bir çevirmende bulunması gereken özellikler ile ikinci bölüm sonlandırılacaktır.

Üçüncü bölümde, öncelikle Anlamsal Çeviri Metodu ile İletişimsel Çeviri Metodunun tanımları ve aralarındaki farklar verilecektir. Birbirlerine, farklı bağlamlarda, üstünlükleri olup olmadığı ayrıca incelenecektir.

Dördüncü bölümde cümle, atasözleri, şiirler ve orijinal metinler ve onların farklı çevirmenlerce çevrilmiş olan metinlerin bazı paragrafları karşılaştırmalı ve ayrıntılı bir şekilde incelenmektedir. Asıl amaç okuyucuya verilmek istenen mesajın hangisinde daha iyi verildiğini göstermektir.

Beşinci bölüm bütün bu çalışmayı özetleyen ve bazı öneriler veren bir sonuç bölümü niteliğindedir.

ABSTRACT

It is the aim of this study to explain about the most commonly used translation methods: Semantic Translation Method and Communicative Translation Method with examples in a comparative way. These methods will be analyzed in detail by giving examples. In order to view the variations between the original text and the translated texts that cause defects in meaning, some sentences, proverbs, idioms poems and some paragraphs from different novels and their translated versions by different translators are analyzed in a contrastive way. Then, possible solutions to make an adequate and a consistent translation are suggested.

In Chapter I, some information has been provided together with the supply of problem, purpose, hypothesis, method and limitations.

Before analyzing some sentences, proverbs, poems and paragraphs from novels, we shall study definitions of translation according to different scientists in Chapter II. The impact of culture on the translation process, whether translation is an art or a science are investigated. Translation theory, translation strategies and translation methods are presented. Finally,in Chapter II, qualities of a translator are emphasized.

Chapter III consists of the definitions of Semantic Translation Methods and Communicative Translation Methods. The differences between them are also discussed. The superiority, in different texts, over one another will also be examined.

In Chapter IV, there will be a detailed comparative study of some sentences, proverbs, poems and the original paragraphs from different novels and their translated forms by different translators. The main question deals with the question of which one is better, that is, which one includes the message that has to be given to the readers in a more effective way.

Chapter V provides information about the summary of the study and concludes the study with some recommendations.

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CHAPTER I

INTRODUCTION

1.1. Presentation

This chapter begins with background to the study. The purpose and hypotheses of the study follow the problem statement. The next part is devoted to the limitations of the study.

1.2. Background To The Study

Translation is a troublesome activity, even some theorists assert that translation is impossible. But people have to translate something written in a foreign language if it is needed, and they have done translation for centuries and delivered successful ones, though not perfect.We cannot mention perfect translation since there may be some points to be approximated to the orginal ones in source language every time we revise it. Newmark (1988: 6) advocates the same view:

'Translation has its own excitement, its own interest. A satisfactory translation is always possible, but a good translator is never satisfied with it.It can usually be improved.There is no such thing as perfect,ideal or 'correct 'translation.A translator is always trying to extend his knowledge and improve his means of expression;he is always pursuing facts and words.'

Translation is a sort of activity in which the translator tries to find out the equivalence of the source language in the target language. Larson(1984: 3) maintains that translation is basically a change of form, referring to the actual spoken or written words, phrases, clauses sentences,paragraphs,etc and their meanings. He claims: 'This is done by going from the form of the first language to the form of a second language by the way of semantic structure'.

There are various methods that a translator can use while translating a given text. A translator should be able to use the best method according to the aim of the text and the readers. A translator should also be aware of the fact that he can use different methods, not only one method, in the same text.

Whether to translate word- for-word or to translate freely has been a discussion which has lasted for a long time. Some have supported sense rather than words while others have supported the form.

There are different classifications of translation methods. One is 'literal' versus 'free' and the other is 'literary' versus 'non-literary'. Literalists maintain that form and content are inseparable but according to the advocates of free translation, the same message can be given in a different form.

After 'equivalent effect' had gained importance, the discussion about the translation methods finished. It is a principle to produce the same effect (or one as close as possible) on the readership of translation. And it is the aim of this study to explain about the different kinds of translation methods used in the work of translation. These methods and the differences between them will be analyzed in detail by giving examples, especially stressing on the most commonly used ones: Semantic Translation Method and Communicative Translation Method.

I hope that this study will be of us who are interested in translation study.

1.3. Problem

The systems of communication and information are developing and becoming more and more sophisticated. In such a rapid exchange of information and for the purpose of improving cultural contacts, 'translating' is inevitable. Many changes in different areas such as technology and education are the result of the translation of important works. Novels,plays,poems are introduced from one culture to the others through translation. And it is inevitable to call our age 'the age of translation.'

That is why, there is a great need for competent translators. But what is important to be known is that everybody who knows a foreign language cannot be a translator. Translators are the agents for transferring messages from one language to another, while preserving the underlying cultural and discoursal ideas and values. We need translators to help us overcome racial,cultural and language barriers. Translation is not only mastering multi-languages,but also understanding the meaning, social and cultural nuances behind words and phrases. That is, it is to give the same message to the readership when they read the translated texts of the original ones.

The problem is that translators may also have difuculty to find the adequate word during the translation process. To overcome these problems,several researchers have pointed out some theories, procedures, and methods for translation.

1.4. Purpose

As it is aforementioned, translation is a kind of troublesome activity. We may face some problems during translation process. To overcome these problems, translation methods, translation theories and the procedures to be applied should be known well.

The general aim of this study is to analyse the theories, methods and procedures and how to make use of them by giving examples in a comparative way. In this way, a translator will be aware of the fact that he should be able to use the best method according to the aim of the text and the readers. A translator should also be aware that he can use different methods, not only one method even in the same text. And this is the purpose of the study to be known these facts by the translators. For example, the texts whose purpose is to give information such as legal documents, scientific and technical articles must be translated by using semantic translation methods as the content is more important. This means that a translator cannot supply any other word with the real one. But in literal works some changes can be suitable as it intends to create a certain effect on its reader's mind by considering also the cultural diffrences of the readers. This is considered as an example that should be known by the translators.

And this study deals with the translation theories, procedures and methods to give possible solutions to these problems. That is, it aims to give possible solutions to the adequate and consistent translation.

The study mainly deals with Semantic Translation Method and Communicative Translation Method and presents a comparative study of these methods.

Besides, the study attempts to find answers to the following questions:

1 What is translation? 2 What is the relationship between culture and translation ? 3 Is translation a science, or an art ? 4 What are the theories and methods of translation ? 5 What are the qualities of a good translator? How can a translator be more furnished if he uses translation theories and methods?

1.5. Research Hypothesis

According to this research, it can be hypothized that:

1. Translation is a need and accordingly there is a great need for competent translators.

2. For competent translators, translation methods and theories and the procedures to be applied during translation process should be known well.

3. Besides, the translators should understand the meaning, social and cultural nuances behind the words and phrases. That is, they should be able to give the same message to the readership when they read the translated texts. They should also be so aware of the culture of the target language that they can overcome the problems which they can face while they are translating.

4. Though not perfect, the translators will be able to do successful translations if they are furnished with translation theories and methods.

1.6. Limitations

This study is limited by several conditions:

1. This study deals with the translation theories, strategies and methods.

2. The other limitation is that it deals especially with the Semantic Translation Method and Communicative Translation Method.

3. The examples to be given are limited, too as it is impossible to analyse all the books and translated texts. There is a limitation on the numbers of sentences, proverbs, idioms, poems, literal, technical and legal texts and paragraphs from different novels and their translated versions by different translators. The numbers of the novels are also limited. The books which are translated by more than one translator are tried to be chosen.

The paragraphs chosen from these novels are the other limitations. Not the whole book, but some paragraphs are analyzed in order to apply Semantic Translation Method and Communicative Translation Method appropriately and to show the differences between them in an effective way, which is the general aim of this thesis.

Accordingly, the other examples are tried to be chosen from the ones to show the differences between Semantic Translation Method and Communicative Translation Method exactly and in a more comparative and effective way.

CHAPTER II
REVIEW OF LITERATURE

2.1. Introduction

This chapter begins with the definition of the translation. The effect of cultural differences on translation, whether the translation is an art or a science, translation theories,translation strategies and translation methods follow the definition of translation. The qualities of a good translator is a part of this chapter.

2.2. What is Translation?

According to Oxford Wordpower Dictionary (1997: 660) translation consists of changing something spoken or written from one language to another. Many other dictionaries offer synonymous for translation such as 'alternation, change, explanation, interpretation, paraphrase, rendering,repharasing,simplify,version, etc'. As a most nontechnical definition, the Webster's New World dictionary defines 'to translate' as follows:

1. To put into the words of a different language.

2. To change into other medium or form, to translate ideas into action.

3. To put into different words; rephrase or paraphrase in explanation.

4. To transmit (a telegraphic message) again by means of an automatic relay.

All these definitions maintain that translation is putting the words of a certain text (written or spoken) into the words of a different language.

According to Catfor (1965: 20) translation is the replacement of a textual material in one language by the equivalent textual material in another language.

Similar to this definition, Savory (1968: 5) claims that translation is made possible by an equivalent of thought that lies behind its different verbal expressions.

Nida and Taber (1982: 3) explain the process of translation as follows: Translating consists of reproducing in the receptor language, the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

Newmark (1988: 5) thinks that translation is rendering the meaning of a text into another language in the way the author intended the text. Translation has been instrumental in transmitting culture ever since countries and languages have been in contact with each other.

But translation is not only transferring the words from one language into another. As Goethe observes:

' There are two principles of translation. The translator can bring to his fellow countrymen a true and clear picture of the foreign author and foreign circumstances, keeping strictly to the original; but he can also treat the foreign work as a writer treats his material, altering it after his own tastes and convictions,so that it is brought closer to his fellow countrymen, who can then accept it as if it were an original work.'(http=//www.othervoices.org/2.2/waltje/).

Translation is therefore not simply a matter of trying to find other words with similar meaning but of finding appropriate ways of expressing or saying in another language.The purpose of translation is to pass on an understanding to people in their own language and create the same impact as the orginal text. That is, its aim should be to give the same message in the translated text as its orginal one. Translation consists of transferring the meaning of the source language into receptor language. This is done by going from the form of the first language to the form of a second language by the way of semantic structure. It is meaning which is being transferred. Translation consists of studying lexicon, grammatical structure, communication situation, cultural context of the source language text,analyzing it in order to determine its meaning, and the reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural contexts. (Larson,1984: 4).

What is generally understood is that translation involves the rendering of a source language text into target language to ensure that surface meaning of the two will be approximately similar and the structure of the source language will be preserved as closely as possible but not so closely that the target language structures will be seriously distorted. The stress is on understanting the syntax of the language being studied and on using translation as a means of demonstrating that understanding (Bassnett-Mc Guire,1980: 2).

Many universities and institutions offer translation courses. This is because translation is also an academic skill. Yet, it is not just an academic skill but to provide the vital linguistic and cultural link between persons and communities of different races, cultures and languages. In this way, it is much more easier to communicate better and understand one another. Translation is the art of making a more direct connection with another culture and vision.

2.3. The Effect of Cultural Differences on Translation Process

In the following definition, Newmark(1988: 5) defines the translation also as an instrument for transmitting culture:

'Translation is rendering the meaning of a text into another language in the way the author intended the text. Translation has been instrumental in transmitting culture ever since countries and languages have been in contact with each other.'

Translation is a multi dimensional activity which takes place across cultures and languages and a universal means of communication.

Translation, however, means to compare cultures. Each culture perceives the world in a different way and interprets the source culture within the framework of its own culture- specific culture. So, the translation diffuculties that arise from cultural differences are inevitable. According to Gideon Toury, 'translatability is high when the textual traditions involved are parralled and when there has been a contact between the two traditions'. Newmark (1988) distinguishes the cultural elements in five: 1. Environmental elements (climate, season) 2. Material culture (food,clothes,cities etc.) 3. Social culture (working life and private life) 4. Organisations, customs, ideas, (political,social,legal,religious,artistic).5. Gestures and habits (often described in non-cultural language).

In a text some of them may not be found whereas sometimes all are available. It is the translator's duty to determine how he will make a transference according to the aim of translation. During the translation process, when necessary, a translator should be able to make some changes in the meanings of words by considering it gains different meanings or it is told in a different way because of its own culture to make the readers understand the text and to make texts be understood more clearly. But, meanwhile, a translator should not change the content, he should be able to give the same message as its in the orginal text.

The translators should take into account that translation is not only a matter of transfer but also a place where cultures merge and that's why it is the translator's responsibility and duty to know about the differences between cultures and to translate accorddingly.

Sometimes habits, standarts of judgements, customs, traditions, social, political and cultural norms of different societies may overlap with each other; but sometimes they show clear differences. These changeable elements should also be considered by the translator. So, translators must not be only billingual but also bicultural, even multicultural.

According to Hatim and Mason (1990: 188) the less culture- bound a text is, the less need there will be for its structure to be modified. Conversely, the more culture- bound a text is, the more scope there may be for modification.

Larson (1984: 96) mentions the cultural limits of translation. He emphasizes cultural mismatch of lexical items. He maintains that different languages have different concentrations of vocabulary depending on the culture, geographical location and worldview of people. For example,depending on different locations, in one language there may be a great concentration of vocabulary that has to do with agriculture but in another language it may have a lot to do with fishing. Snow is a part of the Eskimos' life. Thus, there are many different words to identifty snow and related with snow. But the people in Arabia have no idea of snow, and that's because there are no words to describe snow in their language because it does not snow there. Such differences may cause difficulties in translation.

Another difficulty arises in translating proper names and place names that rely on the historical and cultural connotations in the mind of source language readers.

'Çanakta balın olsun, Bağdat'tan arın gelir.' The literal translation of this proverb is:

'If you have honey in the bowl, bees come from Bağdat'.

'Bağdat' has a connotation of *distance* for the source language reader, but not for the target language reader. So, for the target language reader, to make them understand what is meant, it can be translated as:

'How many friends you have depends on how much money you have.' *Or*

'The more money you have, the more friends you have'. These are the communicative translation of the same proverb.

It is the same with some words used only in Turkish and there are no specific words used for them in the target language. 'Pilaki' 'Ramazan', 'Kurban', 'Döner', 'Kebap' may be shown as examples.

To translate pilaki, a translator may explain how is it made. 'It is something made by a stew of beans with oil and onion and eaten cold'.

'Ramazan' may be translated as 'not to eat and drink from morning to evening' in Islam.

When 'Kurban' is translated into English, the words 'Victim' or 'sacrifice' may come to our mind. However, those words do not give the same meaning; to tell 'Victim/Sacrifice Festival' will be out of sense. Such words limit the translation because they are not owned in other cultures. Thus, the translator needs to give some explanation.

We do the same explanations for 'döner'and 'kebap' as well. 'They are Turkish meals made of meat'.

Some words such as 'liberal', 'capitalist', 'bourgeois' have different senses in different cultures.'Bourgeois' means 'a rich class' while it means 'a middle class' in another language.

We can see similar differences in expressing a person's character by using different animal properties. In Turkish we say: 'Kuzu gibi sessiz ' But in English it is said ' As quiet as a mouse'.

In Turkish we also use different addressing words (such as 'aslanım, koçum, şekerim') But when to translate them into English literally is not possible. So, we can subsitute them with other words. For example; 'Aslanım, gel buraya.' can be translated as ' Come here, you brave man.'

 'Şekerim, nerelerdeydin?' can be translated as 'Honey, where were you ?'

It is the translator's responsibility and duty to make the necessary changes in the structure of the source text to make it readable in the target text. However, it is evident that certain texts, especially the ones which are not culture- bound do not require many structural changes. Thus, very little modification might be needed in the

translations of treaties, declarations, contracts regulations and other similar documents as they are culture- free (Çakır, 2006).

2.4. The State of Translation as an Art and as a Science

There is no consensus on this matter. Some believe translation is a science while others believe it is an art. But we believe translation is both an art and a science since it requires both knowledge and skill.

We call something science only if it has scientific rules that work all the time.Translation uses scientific data, mainly taken from different branches of linguistics such as neurolinguistics, semantic and sociolinguistics and translators use scientific data and theories but all these are not enough to call translation as a science. Because, for translation, only to know much about the translation and its theories, methods and the problems to be faced is inadequate for a translator. Besides, he has to know how to make use of them, in other words, how to apply them during the translation process. To do this, he is free to make changes on the translated texts provided that he won't change the original meaning. In this way, it can be said that a translator should know about both the rules to translate and how to make use. That is, he should have both 'competence' and 'performance'. Because translation requires both knowledge and skill. They are thought as inseperable elements of the translation process. Theoritacally, it can be considered as a science but its actualization is an art which depends on skill, ability and sensitivity.(Çakır, 2006: 12).

It is necessary for a translator to have a special competence as he differs from an ordinary language user in the way he conveys the meaning of the language used: He has to know what to do and besides how to do, namely, he has to know to turn competence into performance. Theory and practice, knowledge and skill are inseparable for translators. Rommel (1987: 12) gives a similar view:

'Languages are for the translator what canvas and paints are for artists. But simply 'knowing' a language is no quarantee at all that the student will be successful at 'using' it. In other words, language work comprises both theory and practice, analysis and expression, understanding a source text and then rendering it in the target language'.

Translation includes comprehension; comprehension requires interpretation and expression which also requires skill and ability. That is why 'machine translation'

cannot go beyond a certain achievement of translating certain texts in certain fields. (Çakır,2006)

To sum up, it is possible to say that translation is both a science and an art as they are considered inseparable.

2.5. Translation Theory

Each language has its own characteristics; it means there may be some differences between languages. Therefore, a perfect match between languages must never be expected. Since languages have differences, we may face some problems in translating activity. But the problems related to translation can be solved. By using translation theories, we can solve the problems in translation as they offer principles and guidelines.

Translation theory covers the relation between thought, meaning and language and its cultural, universal and individiual aspects besides the interpretation of texts. The task of translation theory is to offer some principles and criteria in order to replace a written statament in another language.

Translation theory assists translators by assessing methods, principles and criteria for the translation of all kinds of texts. It is a tool to solve the problems in translating activity. We may also say that it is the body of knowledge we have about the process of translating. That is to say, its main concern is to determine appropriate translation methods, and further it provides some principles,rules and hints for translating texts. It deals even with the smallest detail, the significance of the dashes and hyphens, and the most abstract themes.

Translation theory suggests some priorities for the analysis of a text:

1. The Intention of a text: It deals with what the text emphasizes.

2. The Intention of the translator: It is what the translator intends to do. Is he trying to ensure that the translation has the same emotional charge as the original, and affects the reader in the same way? Is his purpose to create some effects on readers? In short, what does he do?

3. The Reader and the Setting of the text: Who is the reader? What age,sex, class, education etc. is he ? All these whould help the translator to decide on the degree of formality and simplicity. For example, if you are translating a book for

children, you think of them and adapt a method in this way. If for scientists, we change our expressions accordingly.

4. The Quality of the Writing and Authority of the text: It deals with if it is well-written or not. If it is not well-written, it is a matter what kind of attitude the translator will have.

In any event, the translator's aim is to communicate, so, he tries to select an appropriate method taking into account the standard language.

There is not only one translation theory which can be applied to all kinds of texts. There are various theories to be applied to different texts. It means translation rule cannot be applied to every type of text.

Translation theories can be classified under three headings:

1. Literary theory of translation.
2. Linguistic theory of translation.
3. Hermeneutic theory of translation.

1. Literary theories: Some claim that the goal is to produce a translation that looks realistic in target language and is read like the original. Some say that its goal is to keep the structure and meaning of the original, so the readers taste the language of the original. That is, it should transfer both the message and the form.

2. Linguistic theories: It is to apply the equivalent effect principle to choose the right register and style and taking the social and cultural values of the reader into account. This information theory conflicts with the literary theories. It is the best known and widely-used theory.

3. Hermeneutic theories: Its aim is to penetrate the meaning of the text and convey it into the target text by interpreting for a different readership.

By the way; Translation theories cannot offer concrete solutions to specific problems. Translator is the one to say the last word. But it does not mean that translation theories are of no use. On the contrary, they help us to see different aspects of translation process and a translator must have an idea about the processes. For example, some English plural nouns are translated singular into Turkish. Two books → iki kitap

It is not translated as 'iki kitaplar' but 'iki kitap' into Turkish.

Likewise, certain patterns offer ambiguity. For example, in Turkish, relative clause is usually ambiguous: "Çay içen kızın annesi", "Hasta olan çocuğun babası".

In translating activity,since communication is the aim, the translator is concerned, from start to finish, with meaning. He must assess whether the whole or a part of a text is straight (means what it says), ironical (opposite in meaning) or nonsensical. A translator has to decide which of the meanings he has to take into account:

_conceptual meaning(dictionary meaning)

_connotative meaning

_social meaning _

_affective meaning(saying in an affective way)

_reflected meaning

_thematic meaning

_collocative meaning

So, a translator has to know about the problems he will confront so as to find the best solution.

He must also be familiar with:

Metaphors, synonyms, proper names, cultural and institutional names, grammatical, lexical and cultural ambiguity, cliché, quotations, idiolect, poetry, jargon, deriveds, collocations, phrasals, abbreviations, etc.

2.6. Translation Strategies and Procedures

Krings (1986: 18) defines the translation strategy as 'translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task'. Sequinot (1989) believes that there are at least three global strategies employed by the translators:

(i)   Translating without interruption for as long as possible

(ii) Correcting surface errors immediately

(iii) Leaving the monitoring for qualitative or stylistic errors in the text to the revision stage.

Loescher (1991: 8) defines translation strategy as 'a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it'.

As it is stated in these definitions, translation strategies are the ways that the translators use when they confront translation problems during translation process. In order to solve the problems, they should develop a method, and a procedure to translate the foreign text.

The difference between translation methods and translation procedures is that translation methods relate the whole text while translation procedures are used for sentences and the smaller units of language.

The translating procedures, as depicted by Nida (1987: 241-247) are as follow:

I. **Technical procedures:**

A- Analysis of the source and target languages.

B- A through study of the source language text before making attempts to translate it.

C- Making judgements of the semantic and syntactic approximations.

II. **Organizational procedures:**

Constant revaluation of the attempt made; contrasting it with the existing available translation of the same text done by other translators, and checking the text 's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions.

The translator, overall, has to be concerned with the following translation procedures that Newmark proposes (1988: 82-91)

1.**Transcripton**: Loan words are taken into account and checked whether they are used correctly in both language (adaptation, transfer).

2.**One-to-one translation**: Word- for- word translation.

3.**Through translation**: A common procedure for international institutional terms or for common collocations.

4.**Lexical synonymy:** Translation with a close target language equivalent.

5.**<u>Componential analysis</u>**: It means comparing a source language word with a target language word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components.

6.**<u>Transposition:</u>** The replacement of one grammatic unit by another. It involves a change in the grammar. The change is required when a specific source language structure does not exist in the target language; for instance, change from plural to singular or vice versa.

Not only Ali but also Hasan: Both Ali and Hasan

I am in the opinion that: In my opinion.

7.**<u>Modulation:</u>** Variation in point of view among languages. The structure may be changed in one language but the same message is given.

8.**<u>Compensation</u>**: It occurs when loss of meaning in one part of a sentence is compensated in another part.

9.**<u>Cultural equivalence</u>**: This cannot be always possible. You may not find the equal cultural items, so some expressions are found and compensated.

10.**<u>Translation label</u>**: Approximate equivalent, collocations.

11.**<u>Definition:</u>** The meaning of the culturally bound words is explained in several words.

12.**<u>Paraphase</u>**: In this procedure the meaning of the culturally bound words is explained. The explanation is much more detailed than that of descriptive equivalent.

13.**<u>Expansion</u>**: You can expand the text to give the message properly.

14.**<u>Contraction</u>**: Grammatical reduction, e.g. science anatomique = anatomy.

15.**<u>Recasting sentences</u>**: Complex sentences are simplified.

16.**<u>Rearrangements, improvements</u>**

17.**<u>Translation couplet</u>**: literal translation or translation label *plus* transcription. It occurs when the translator combines two different procedures.

A Translator should use translation procedures as well methods to deliver successful translation.

2.7. Qualities of a Good Translator

A translator is a person who recreates a text in another language, attempting to keep a delicate balance between being so literal that the text sounds awkward and unnatural in the new language or being so free that the text becomes virtually unrecognizable.

A translator can apply all the methods in different texts, even in a same text. This is the job of a translator to know which methods are suitable in different texts.

But, of course, while applying these methods, a translator should also be aware of the usage of the words in the source language and target language as, because of the cultural and social differences, a word, a phrase or even a sentence may have different meanings in source language and target language. And such differences make the translator know about the culture of source language and target language and how a word changes or gains different meanings according to their cultural and social environment. In other words, a translator should know to compare lexical and semantic aspects of target language and source language. He also has to know about the problems he will confront so as to find the best solution and to translate accordingly.

Besides, a special competence is necessary for a translator because he is different from an ordinary language user. He has to know not only what to do but also how to do it, that is how to turn competence into performance. It means he has to apply his knowledge into the texts while he is translating them.

The translator, also, has to understand the sense and meaning of the original author and have a perfect knowledge of source language and target language.

What is to be avoided for a translator is using Word-for-Word renderings. He should prefer using forms of speech in common use. Namely, he should choose and order words appropriately to give the correct meaning and message.

There are also some points to be taken into account by the translators in order to help them:

Equivalent correspondances: It means every correspondeance to a word. They have a context free correspondance. They help the translator to understand the meaning of the given text.

__Variant correspondance:__ It refers to the words which have more than one meaning. In this case, a translator should choose the most appropriate one.

__Contextual Meaning and Translation:__ It refers to a word's having different meanings in different contexts, neighboring sentences or in the whole. And a translator should know about these words and translate them correctly.

__Objective Situation and Speech Situation:__ The time and place utterances are meant by objective situation.

Speech situation is explained as the attitude the speaker exhibits the addressee and as the aim of the utterance. It is the situation and the conditions of communication. Both situations should be known by a translator.

Briefly, all these features should be taken into account by the translator. Otherwise, he will not be able to achieve a successful translation. This is because translation is not only covered with the words, but also it should give the right sense. That is to say, it should be appropriate to the readership's culture, for example. It should affect the readers.

A translator should make some changes through a word itself, sentences or the whole text. It does not mean that a translator gives the meanings in a different way. The translator should give the same meaning or message to the readership. What matters to him is to be faithful to the message or content, meanwhile, he can change the word or he doesn't use every single word, etc. But, at the same time, he shouldn't change the message and he should be faithful to the author and his intentions.

To conclude, a translator can make differences on the structural form, but not on the message or the content. He should be very aware of that the ideal translation should be;

a) Accurate: (expressing as exactly as possible the meaning of source text)
b) Natural: (using natural forms of Target Language)
c) Communicative: (understandable)

2.8. Translation Methods

As mentioned before, there are various kinds of translation methods; and these are used by the translators in the action of translation. What is important is that a

translator should use the appropriate translation method according to the text, the readers and also his own purpose. But this choice is not so easy. Therefore, he has to study the intention of the text, the readership of the target text and his purpose.A translator should take these factors into account and determine on which he will put the emphasis. It should also be known by a translator that he can use different methods for the same text.

Literal translation versus Free translation has been discussed for years. Some has supported the methods in which the content and spirit of the text are given importance rather than the form. On the other hand, the others have supported the free, natural and beautiful translation. But these are not the only methods used in translating a text. Translation methods are named according to their degree of faithfulness of the translator to the material he translates.

In this study, we will take up the most common translation methods (Literal Translation, Structural Translation, *particularly* Communicative Translation and Semantic Translation).

2.8.1. Word-For-Word Translation

In this method, the source language word order is preserved and the words are translated in a single way by their most common meanings, out of context.

The main use of this method is to understand the operation of the source language or to give meaning to a difficult text before translating.

The unit is word, and the word order is the same. This is the reason why this method is not appropriate for all texts, that is, it cannot be used in all texts. It can be used as a pre- translation activity.

As it is seen, this method will not be enough on its own for a translator to translate a text because the word order is preserved. Therefore, a translator should use this method for pre-translation as long as he changes the word order according to the text to make it more meaningful.

Some examples for Word-for-word Translation:

I went to school. (Ben gitti okula)

I loved very much. (Ben sevdim seni çok)

My father is older than me. (Benim babam daha yaşlı benden)

Time is money. (Vakit paradır./ Vakit nakittir.)

He is coming. (O geliyor)

In the last two examples, this method may be suitable, but for the sentences above them, it is not. That's why we cannot use it for all the sentences and texts.

2.8.2. Literal Translation

This is a kind of Word-for-Word Translation. As a pre-translation activity, it is used to solve problems such as ambiguity and obscurity. It can be applied when the content and form of the source text overlap with those of the target language.

In this method, the unit is sentence. Literal translation refers to the result of translating text from one language to another; translating each word independently as opposed to translating the entire phrase. For example, a literal translation of the German word "Kindergarten" would be "a garden of children", but in English, it refers to the year of school between pre-school and first grade.

Second language grammatical structures are converted to their nearest target language equivalents but the words are translated singly, out of context.

We will have a look at an example translated using Literal Translation method:

'I'm afraid there is no bread at home'. Is translated into Turkish as of following.

'Korkarım evde hiç ekmek yok'

Yet, it could be translated as:

'Üzgünüm ama evde ekmek kalmamış.'

As a result, to make a successful translation is not always possible by using only Literal Translation method as it is also at word level. It will be more useful to apply other translation methods which give importance equality at text level.

2.8.3. Faithful Translation

It is an author-centered translation. Literal translation is a kind of Faithful Translation. The aim of Faithful Translation is to reproduce the definite contextual meaning of original text within the limitations of grammatical structures of target language. It tries to be entirely faithful to the intentions and text realization of the source language writer, so it takes that name.

In this method, the unit is longer than a word. It may be a sentence, for instance. The translator is faithful to the text and author, and also to his intention. What is important is to be faithful to the author, namely, to be faithful to the intention of the author. Its aim is to affect the reader. So, it is said that, in some ways, form is not very important. But, one the other hand, the translator should not forget to be faithful to the text, otherwise, it will not be a faithful translation.

2.8.4. Structural Translation

It establishes structural equivalence. This method is used by a translator when the form or structure is more important than the content or meaning. Some political articles, political slogans, jingles and advertisements can be translated structurally as the sound effect and rhythm are more important than the content in the mentioned text (Çakır, 2006). The followings are examples for Structural Translation:

1. ' I am writing the letter in connection with the article written by a critic.':

'Bu mektubu, bir eleştirmenin yazmış olduğu makaleye ilişkin olarak yazıyorum.'

2. ' All rights reserved.':

' Her hakkı saklıdır.'

2.8.5. Free Translation

This method covers all the types of free translation. Free translation reproduces the text without manner, or the content without taking the form of original text into consideration. That is, the message is important, not the form or style. A translator can make a sentence longer than its original if he uses this method while translating.

2.8.6. Adaptation

This method is a kind of Free Translation.In addition, this is the freest form of translation.The translator is not faithful to the text and to the author.For plays and poetry,to convert the source language culture to target language culture and to rewrite the text,adaptation is used and the themes,characters,plots are not changed.That is to say,it is used to reflect the culture in an understandable way. Here is an example extracted from a poem called ' Annabel Lee' in which the translator used the Adaptation Method:

'………but we loved with a love that was more than a love…….':

'………sevdalı değil kara sevdalıydık…..'

This can also be considered as an example for Free Translation.

2.8.7. Semantic Translation

Semantic Translation aims at establishing semantic equivalence and is carried out with reference to grammatical deep structure. The content is important. If a translator follows the path through semantic representations, he can demonstrate how sentences in the source and target language relate to a common deep structure (Çakır, 2006). The following is an exampleof an English proverb that is translated semantically into Turkish:

' Strike the iron while it is still hot.':

' Demiri hala sıcakken döv.'

2.8.8. Communicatıve Translation

Communicative Translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. (Newmark, 1988). It aims at establishing communicative equivalence. That's why equivalent effect is very important in Communicative Translation.

Equivalent effect is to produce the same effect (or as close as possible) on the readership of the translated text. It is also called the 'equivalent response principle'. As it is seen, it is the desirable result, rather than the aim of a translation.

However, in terms of Communicative Translation, it is not only desirable, it is also essential. Communicative Translation, being set at the reader's level of language and knowledge, creates equivalent effect. Because, in this method, as its aim is to give the same message in the original text and communicate with the readers, it also aims at establishing communicative equivalence. That's why 'equivalent effect' principle is an important translation concept which has a degree of application to any type of text, but not the same importance. The following is an example of an English poem that is translated communicatively into Turkish:

' Strike the iron while it is still hot':

' Demir tavında dövülür.'

CHAPTER III
SEMANTIC TRANSLATION METHOD AND COMMUNICATIVE TRANSLATION METHOD

3.1. Introduction

In this chapter,it is aimed to give more information about the two translation methods: Semantic Translation Method and Communicative Translation Method.

The differences between them will be shown and finally if they are superior to one another in different contexts or not will be presented with the examples.

3.2. Semantic Translation Method

It can be evaluated as a type of Literal Translation. But, there are some differences between them. Literal Translation is a kind of word-for-word translation. However, Semantic Translation is not so. Semantic Translation should express meaning unlike Literal Translation.

Semantic translation aims at establishing semantic equivalence and is carried out with reference to grammatical deep structure. The content (meaning) is important. If a translator follows the path through semantic representations, he can demonstrate how sentences in the source language and target language relate to a common deep structure. (Çakır, 2006).

Semantic Translation should also take into account the aesthetic value, the beautiful and natural sound of the text. In this way, although it is a kind of Faithful Translation, Semantic Translation differs from it. Faithful Translation is uncompromising and dogmatic whereas Semantic Translation is more flexible.

Semantic Translation is author-centered unlike Communicative Method. The translator reproduces the contextual meaning of the author within the semantic and syntactic limits of the target language. This method gives emphasis on the content of the message. It tends to be more detailed and complex as the semantic nuance is very important.

That's why all important statements, legal documents and scientific articles are translated semantically. Because it aims giving at the flavor of the original text. On

the contrary, literary works such as poems, jingles cannot be translated semantically since the translator has difficulty in conveying the connotative and metaphoric aspects of the text by using this method.

3.3. Communicative Translation Method

The main purpose of Communicative Translation is to make the original text acceptable and comprehensible to the readership. It aims at establishing communicative equivalence. It can be understood here that equivalent effect has great importance.

A Communicative Translation is written at the readership's linguistic level. So, the translation should be read like the original one. The translator should meet the needs of the readership. In other words, the translation should be functional and easy to understand for the readers. That is to say, its aim is to make the original text acceptable.

In this way, this method is thought to be different from Literal Translation as Communicative Translation gives importance to the message not to the form unlike Literal Translation. And it means that a translator can make some differences on the meanings of words without changing the meaning of the message while translating according to the needs of the readers. So, it is said that Communicative Method is reader-centered.

Besides, the work of a translator in this method is also to consider different connotations while translating. For example, the word **'worship'** reminds Muslims of a **'mosque'**, but Christians a **'church'.**

Another example can be given for the word 'breakfast'. The word **'breakfast'** means **'soup'** for the people living in the rural areas of Turkey while it denotes **'tea, butter, olive, cheese, etc'.** for the ones living in the urbans.

3.4. Differences Between Semantic and Communicative Translation Methods

Now, we will see the differences between Semantic and Communicative Translation methods:

a) Semantic Translation is author-centered.

Communicative Translation is reader-centered.

b) Semantic Translation emphasizes the content of the message, so it can be detailed and complex.

Communicative Translation emphasizes the message of the text and it is simple, clear and brief.

c) Semantic Translation is personal and individual. It pursues the thought processes of the author and tends to over-translate.

Communicative Translation is social and tends to under-translate.

d) Semantic Translation is like the original.

Communicative Translation is better than the original.

e) A Semantic Translation is generally inferior to its original because of cognitive and pragmatic loss.

Communicative Translation is always written in a natural and resourceful style.

f) Semantic Translation has to interpret.

Communicative Translation has to explain.

g) Semantic Translation is used for 'expressive' texts.

Communicative Translation is used for 'informative' and 'vocative' text.

h) Semantic Translation is written at the author's linguistic level.

Communicative Translation is written at the readership's linguistic level.

i) Semantic Translation is preferred for the translation of legal documents, scientific articles and all important statements.

Communicative Translation is preferred for literary works.

j) Semantic Translation is sometimes both linguistic and encyclopaedic.

Communicative Translation is functional.

We have seen the specific differences between these two methods as the translation of a text or even a sentence will differ according to the usage of applied translation methods.

3.5. The Superiority To One Another in Different Contexts

One the previous pages we have seen that different methods can be used while translating written sentences, passages or paragraphs. But, translating a literary work, especially, a poem, is different. That's why, Communicative Translation is preferred

while translating a poem as well as proverbs,idioms and novels,especially the ones including metaphors and culture-bound expressions. Because, the readers should feel the same as the original and they want to feel the given message.In this way,Communicative Translation is superior to Semantic Translation as the translator has difficulty in conveying the message given in the text through Semantic Translation Method. We will have a look at the translation of a poem which is translated by using Communicative Translation Method:

İSTANBUL'U DİNLİYORUM (By Orhan Veli Kanık)

İstanbul'u dinliyorum, gözlerim kapalı

Önce hafiften bir rüzgâr esiyor;

Yavaş yavaş sallanıyor

Yapraklar, ağaçlarda;

Uzaklarda, çok uzaklarda,

Sucuların hiç durmayan çıngırakları

İstanbul'u dinliyorum, gözlerim kapalı.

I AM LISTENING TO ISTANBUL (Translated by Talat Sait Halman, 1982)

I am listening to Istanbul, intent, my eyes closed;

At first there blows a gentle breeze

And the leaves on the trees

Softly flutter or sway;

One there, far away,

The bells of water carriers incessantly ring;

I am listening to Istanbul, intent, my eyes closed.

But the texts such as legal documents, some scientific and technical articles must be translated semantically because the intention of the translator is to convey the exact meaning. He cannot make any changes, any comments on the text. The following is an example of a translation of a legal document that must be translated semantically. And here, Semantic Translation is superior to Communicative

Translation. That is why Semantic Translation is more successfully applied to the translation of the texts where the primacy is on the thought. The following text is translated by using Semantic Translation Method:

Signing and Sealing

November fourth, one thousand nine hundred ninety.

November 4,1991

I sign and seal that the signatures under this contract which was written out and brought to the third Notary of 14 Tevfikiye street, Konya, to be sealed belong to Mehmet Aydın whose identification is known by us and to William A. Bergin's son Jame Anthony Bergin, born in California in 1943 according to his passport which was issued on July 10, 1991, with the number B-1678824 and has the photo of its owner.

I also sign and seal that this contract was signed by assistant principal, Mehmet Aydın, in the name of the ministry and the English teacher James Anthony Bergins,in his name and the copies of the contracts are exactly the same of each other.

November 4, 1991   The Third Notary, Konya

Noterlik Onay Yazısı
Dört Kasım Bindokuzyüz Doksanbir
                                                        4 Kasım, 1991

Dışarıda yazılmış olup da, 14 Tefikiye caddesi, Konya adresinde bulunan üçüncü notere getirilen bu kontrat altındaki imzaların kimliği bizce bilinen Mehmet Aydın'a ve üzerinde kendi fotoğrafı bulunan 10 Temmuz, 1991 tarihinde verilmiş B-1678824 numaralı, pasaporta göre 1943 yılında Kaliforniya'da doğmuş William A. Bergin'in oğlu James Anthony Bergin'e ait olduğunu onaylarım.

Ayrıca bu kontratı Bakanlık adına müdür yardımcısı, Mehmet Aydın ile, kendi adına İngilizce öğretmeni, Anthony James Bergin'in imzaladığını ve kontrat suretlerinin birbirlerinin aynısı olduğunu tasdik ederim.

4 Kasım, 1991   Üçüncü Noter, Konya
                                                  (Çakır, A. 2006: 40-41)

1. A translation must give the words of the original.
2. A translation must give the ideas of the original.
3. A translation should read like an original work.
4. A translation should read like a translation.

5. A translation should reflect the style of the original.
6. A translation should possess the style of the translation.
7. A translation should read as a contemporary of the original.
8. A translation should read as a contemporary of the translation.
9. A translation may add to or omit from the original.
10. A translation may never add to or omit from the original.
11. A translation of verse should be in prose.
12. A translation of verse should be in verse

(Newmark, P.1982: 38)

To sum up, as understood from those lists of Newmark, both these two methods should be used in different texts according to what is tried to be given by the author or the intention of the text.A translation can be more or less semantic as well as communicative. In the translation of culture-free texts, these two methods may overlap where a text can sometimes be translated both semantically and semantically.

CHAPTER IV
A CONTRASTIVE ANALYSIS OF SEMANTIC TRANSLATION METHOD AND COMMUNICATIVE TRANSLATION METHOD WITHIN THE EXAMPLES

4.1. Introduction

Chapter IV includes the examples to make a contrastive analysis of the two methods: Semantic Translation Method and Communicative Translation Method. The examples begin with sentences and some proverbs, idioms and poems follow them. Some original texts from different novels and their translated versions by different translators compose Chapter IV. This chapter aims to illustrate the usage of Semantic Translation Method and Communicative Translation Method through examples.

4.2. Sentences

1. Konya is the bread basket of Turkey.

 Semantic Translation: Konya, Türkiye'nin ekmek sepetidir.

 Communicative Translation: Konya, Türkiye'nin tahıl ambarıdır.

2. Tell me the truth. Don't beat about the bush.

 Semantic Translation: Bana gerçeği söyle, çalıyla uğraşmayı bırak.

 Communicative Translation: Bana gerçeği söyle, lafı geveleyip durma.

3. It is clear that Turkey has been developing rapidly.

 Semantic Translation: Açıktır ki, Türkiye hızla kalkınmaktadır.

 Communicative Translation: Türkiye'nin hızla kalkınmakta olduğu açıkca görülmektedir.

4. My father is younger than me.

 Semantic Translation: Babam benden daha genç.

 Communicative Translation: Babam benden daha enerjik / Babam benden daha fazla hayat dolu.

5. I wish I were you.

 Semantic Translation: Keşke ben sen olsam.

Communicative Translation: Keşke senin yerinde olsaydım.

6. What could you tell me if I told you I wanted to get married to you?

Semantic Translation: Sana, seninle evlenmek istediğimi söylesem, bana ne cevap verirdin?

Communicative Translation: Benimle evlenirmisin?

7. It is none of your business.

Semantic Translation: Bu senin işin değil.

Communicative Translation: Seni ilgilendirmez / Sana ne.

8. He is his father's son.

Semantic Translation: O babasının oğludur.

Communicative Translation: Tıpkı babasına çekmiş.

9. I am me.

Semantic Translation: Ben benim.

Communicative Translation: Ben herkes değilim / Ben farklıyım.

10. I cried because I hadn't any shoes until I saw a man who hadn't any feet.

Semantic Translation: Ayakları olmayan bir adamı görene dek, ayyakkabım yok diye ağladım.

Communicative Translation: Benden daha kötü durumda birini görünce halime şükrettim.

11. Nerelere daldın yine?

Semantic Translation: What are you thinking about?

Communicative Translation: What is matter with you?

12. What's happening on earth?

Semantic Translation: Dünyada neler oluyor?

Communicative Translation: Ne oldu? / Sorun ne?

13. Neler söylüyorsun?

Semantic Translation: What are you talking about?

Communicative Translation: You can't mean what you're saying.

 You must be kidding.

14. Bir kere de rol yapmayı bırak.

Semantic Translation: Give up acting.

Communicative Translation: Try to be yourself.

15. Good job !

Semantic Translation: İyi iş!

Communicative Translation: Aferin!

16. Seni tanıdığıma çok pişmanım.

Semantic Translation: I am so regretful to meet you.

Communicative Translation: I wish I hadn't met you.

These sentences are tried to be chosen in a careful way in terms of showing the differences between these two methods clearly. These are the examples to be used so much in our daily life and also the ones which sound better when they are translated communicatively. These sentences aim to show the differences clearly and the superiority of Communicative Translation Method.

Yet, there have always been examples where a text can be translated both semantically and communicatively and where these two methods overlap such as in the followings:

1. Time is money.

Semantic Translation: Vakit nakittir.

Communicative Translation: Vakit nakittir.

2. Speech is silver, silence is gold.

Semantic Translation: Söz gümüşse, sükut altındır.

Communicative Translation: Söz gümüşse, sükut altındır

3. What a man is at seven is also what he is at seventy.

Semantic Translation: İnsan yedisinde ne ise yetmişinde de odur.

Communicative Translation: İnsan yedisinde ne ise yetmişinde de odur

4. What is the matter?

Semantic Translation: Sorun ne?

Communicative Translation: Sorun ne?

5. What flares up fast extinguishes fast.

Semantic Translation: Çabuk parlayan çabuk söner.

Communicative Translation: Çabuk parlayan çabuk söner.

6. Atatürk was the first president of Turkey.

Semantic Translation: Atatürk, Türkiye'nin ilk cumhurbaşkanıdır.

Communicative Translation: Atatürk, Türkiye'nin ilk cumhurbaşkanıdır.

7. Emin misin?

Semantic Translation: Are you sure?

Communicative Translation: Are you sure?

8. Seni seviyorum.

Semantic Translation: I love you.

Communicative Translation: I love you.

9. Onu yıllardır tanıyorum.

Semantic Translation: I have known him for years.

Communicative Translation: I have known him for years.

We have looked at the differences in terms of sentences. In a whole text, it may be more effective to analyze the differences clearly as we have the sentences together. That's why, the following paragraph is also given as an example to see the sentences together in their contexts and analyze them whether they are better when they are translated semantically or communicatively, when they are not independent but dependent to each other. That is the reason why we will analyze a paragraph in a text in two different ways:

'Most parents believe their child is the smartest, most athletic and most talented kid on the planet. But how can you know for sure? And once you do discover that your child is gifted in a certain way, what can you do about it? Experts say there are two mains rules in discovering and developing a child's abilities. First, get to know your child's strengths and weaknesses and second, encourage his or her interests. Self- esteem is especially important for gifted children because they often face more scrutiny by their friends and classmates.'

Semantic Translation:

Birçok aile kendi çocuğunun en zeki, en atletik ve yeryüzündeki en yetenekli çocuğu olduğuna inanırlar. Ancak kesin olarak nasıl bilebilirsiniz? Bir kere belirli bir şekilde çocuğunuzun yetenekli olduğunu keşfettiğinizde, bu konuda ne yapabilirsiniz? Uzmanlar, bir çocuğun yeteneğini keşfetmede ve geliştirmede iki ana kural olduğunu söylerler. Birincisi, çocuğunuzun kuvvetli ve zayıf yönlerini biliniz. Ve ikincisi, ilgilerini destekleyiniz. Kendine saygı, yetenekli çocuklar için özellikle önemlidir, çünkü onlar arkadaşları ve sınıf arkadaşları tarafından yapılan çok daha fazla bir incelemeyle karşı karşıya kalırlar.

Communicative Translation:

Birçok ebeveyn, dünyadaki en zeki, en atletik ve en yetenekli çocuğun kendi çocukları olduğuna inanırlar. Ancak bundan nasıl emin olabilirsiniz? Peki, çocuğunuz gerçekten yetenekli olduğunu öğrendiğinizde, ne yapmalısınız? Uzmanlara göre, bir çocuğun yeteneklerinin anlaşılıp geliştirilmesinde iki ana kural vardır. Bunlar ilki, çocuklarımızın iyi ve kötü olduğu alanları iyi bilmemiz; ikincisi de ilgili ve yetenekli olduğu alanlarda onlara destek vermemiz gerektiğidir. Bir çocuğun kendine olan güveni ayrıca önem taşımaktadır;çünkü onlar sınıf içindeki ve dışarıdaki arkadaşlarınca daha fazla kıyaslamaya maruz kalmaktadırlar.

4.3. Proverbs

Proverbs express certain judgements made in different conditions by different people. Proverbs reflect the world view of the society and the way of living besides giving some clues about the culture and history of that society (Çakır, 2006). That's why, in the translation of the most of the proverbs, communicative translation method is preferred as there are many culture- bound words in many proverbs and they may not be found in any other cultures although they convey the same meaning.

There are two techniques to be applied to translating proverbs:

1) If a proverb has an equivalent in the target language, its translation is straight forward.

'Time is money' is translated as 'Vakit nakittir'

2) If it doesn't have a recognized equivalent, it is expressed by different words provided that they convey the same meaning, in effective words or figurative

expressions or its meaning is absorbed in the whole texts. In this way, communicative translation method is mostly used during the process of translating the proverbs.

'Rome wasn't built in one day' is translated as 'Sabrın sonu selamettir.'

The following are some examples of some English proverbs and their translation in Turkish. Naturally Communicative Method is used in the translation of proverbs.

1. 'Don't count your chickens before they hatch.'

'Dereyi görmeden paçaları sıvama.'

2. 'Birds of feather flock together.'

'Hacı hocayı Mekke'de, derviş dervişi tekkede görür.'

3. 'Still waters run deep.'

' Sessiz atın çiftesi pek olur.'

4. 'Make hay while the sun shines.'

'Su akarken testiyi doldurur.'

5. 'Coming events cast their shadows before.'

'Perşembe'nin gelişi Çarşamba'dan bellidir.'

6. 'A man is known by the company he keeps.'

'Bana arkadaşını söyle sana kim olduğunu söyleyim.'

7. 'A rolling stone gathers no moss.'

'Yuvarlanan taş yosun tutmaz.' Or 'İşleyen demir ışıldar.'

8. 'Better late than never'.

'Geç olsun da güç olmasın.'

9. 'He laughs best who laughs last.'

'Son gülen iyi güler.'

10. 'Love is blind.'

'Aşkın gözü kördür.'

11. 'Never put off till tomorrow what can be done to today.'

'Bugünün işini yarına bırakma.'

12. 'A friend in need is a friend indeed.'

'Dost kara günde belli olur.'

13. 'The apple doesn't fall far from the tree.'

'Armut dibine düşer.'

The following are example of some Turkish proverbs and their translation in English.

1. 'Söz gümüşse, sükut altındır.'

'Speech is silver, silence is gold.'

2. 'Gözden ırak olan gönülden de ırak olur.'

'Out of sight, out of mind.'

3. 'Kalem kılıçtan üstündür.'

'The pen is mightier than the sword.'

4. 'Yerin kulağı vardır.

'Walls have ears.'

5. 'Sona kalan dona kalır.'

'Early bird gets the worm.'

6. 'Dinsizin hakkından imansız gelir.'

'Diamond cut diamond.'

7. 'Demir tavında dövülür.'

'Strike while the iron is hot.'

8. 'Denize düşen yılana sarılır.'

'A drowning man will catch a strow.'

9. 'Bir elin nesi var iki elin sesi var.'

'Two heads are better than one.'

10. 'Ağaç yaşken eğilir.'

'The green twig is easily bent.' / 'You can't teach an old dog a new trick.'

11. 'Et tırnaktan ayrılmaz.'

'Blood is thicker than water.'

12. 'Ak akçe kara gün içindir.'

'Keep something for rainy days.'

4.4. Idioms

Idioms are special expressions composed of the words with meanings assigned to the whole unit.

Idioms' meanings cannot be predicted from the individual words, that is, the individual words come together and they express different meanings. That's why they are never translated word for word. Besides, they are fixed units of language that do not follow the normal rules of grammar.

For example, the idiom ' kick the bucket' means 'to die' and we cannot say 'kick a bucket' or 'kick the buckets'.

There are 2 techniques of translation an idiom:

1. The translator uses an equivalent idiom if possible, to convey the meaning of an idiom.

2. If it is not possible to practice the first technique, he conveys the meaning of an idiom using literal language enriched with some creative metaphors. (Çakır, 2006)

A translator should be very aware of the proverbs and idioms and their meanings especially used in different languages as they can change from language to language, and from culture to culture. He should consider the changes in their meanings and translate accordingly. That is the reason of the usage of Communicative Translation Method in most idioms.

The following are some English idioms and their translation in Turkish:

1. Kick the bucket: Nalları dikmek / ölmek.

2. An eye for an eye: Göze göz dişe diş.

3. Rain cats and dogs: Bardaktan boşalırcasına yağmur yağmak:

4. Beat about the bush: Bin dereden su getirmek.

5. To upset the apple cart: Bir çuval inciri berbat etmek.

6. To be out of the blue: Ümitsizliğe düşmek.

7. To build castles in the air: Düş kurmak.

8. To have a finger in every pie: Her işe burnunu sokmak:

9. To feel the pulse: Nabza göre şerbet vermek.

10. To make one's blood boil: Tepesini attırmak.

The following are the example of some Turkish idioms and their translation in English:

1. Pireyi deve yapmak: To make a mountain out of a molehill.

2. Göz boyamak: To pull the wool over one's eyes.

3. Treni kaçırmak: To miss the boat.

4. Baklayı ağızdan çıkarmak: To let the cat out of the bag.

5. Çalmadık kapı bırakmamak: To leave no stone unturned.

6. Pot kırmak: To put one's foot in.

7. Makraya sarmak: To pull one's leg.

8. Gözü yükseklerde olmak: To fly at high game.

9. Ulu orta konuşmak: To talk casually.

10. Gözümün bebeği: The apple of my eye.

4.5. Poems

Literary translation is the translation of varying literary genres and the translation of a literary work is much more of an art.

Literary works have specific values like aesthetic and expressive ones. The aesthetic function emphasizes the beauty of the words, figurative language, metaphors and etc. the expressive function puts forward the writer's thought, and emotion. In these respects, translation of a literary work is supposed to transfer these specific values into the target language without loss of meaning and effect.

Poetry is a kind of literary work. In the process of the translation of a poem, the method to be used is ***Communicative Translation Method***. Poetry often uses particular forms and conventions to expand the literal meaning of the words, or to evoke emotional or sensual responses.

The task of translating a poem is not restricted to conveying the meaning of words, it also includes conveying the significance and producing the same effect as the target language. Success in translating poetry depends on literary criticism or its applications on language, not on the issue that translation is close to the original poem.

One more thing about translating the poems is the translation of the tone of the source language. Tone is the poet's position towards the poem; whether he is serious or humorous, whether he intends overstatement, or understatement (Abrams, 34). Thus, the translator can use colloquial words or expressions in order to convey the tone faithfully.

In addition, translating alliteration and assonance is a specific translation challenge since they depend on the repetition of sounds. In fact, it is difficult to reproduce the same sequence of sounds since no two languages are exactly the same in terms of phonic features. Sound-symbolism is also essential in translating a poem as well as the message, so, the translator can make changes in the word order during the translation process to create rhythm while he is also faithful to the message or the meaning of the poem. However, original or translated poems do not have to include rhymes or rhythms all the time. In this way, a translator can expand the poem so as to give the message and the poet's emotion, or his tone in the same way as well as its aesthetic function,therefore, the translator is free to expand, replace or omit any words or word groups, even the sentences themselves, to be successful while translating poems and to create the same effect on the readers. Depending on these reasons, it is preferred to translate the poems communicatively.

To sum up, when a translator decides to translate a poem, he first chooses a target language poetic form as close as possible to that of the source language poetic form as close as possible to that of the source language. The rhyming pattern may be replaced by another that is more suitable to the target language. Second, the translator will have to transfer the rhythm of source language to that of the target language in a way that produces the same effect when read by the target language readers. Third, meaning has to be creatively and precisely conveyed into the target language. Last, he has to reproduce the figurative speech: concrete images, including metaphor and simile as well as the phonic features such as alliteration and assonance.

The following is an example of an English poem translated into Turkish.

by: Edgar Allen Poe

ANNABEL LEE

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child,
In this kingdom by the sea;
But we loved with a love that was more than love.
I and my Annabel Lee;
Whit a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsman came
And bore her away from me.
To shut her up in a sepulchre.
In this kingdom by the sea.

The angels, not half so happy in heaven,
Went envying her and me-
Yes!- that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we-
Of many far wiser than we-
And neither the angels in Heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee.

For the moon never beams without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling-my darling- my life and my bride,
In the sepulchre there by the sea,
In her tomb by the side of the sea.

ANNABEL LEE

Seneler, seneler evveldi;
Bir deniz ülkesinde
Yaşayan bir kız vardı, bileceksiniz
İsmi Annabel Lee;
Hiçbir şey düşünmezdi sevilmekten
Sevmekten başka beni.

O çocuk ben çocuk, memleketimiz
O deniz ülkesiydi,
Sevdalı değil karasevdalıydık
Ben ve Annabel Lee;
Göklerde uçan melekler bile
Kıskanırdı bizi.

Bir gün işte bu yüzden göz göze geldi,
O deniz ülkesinde,
Üşüdü rüzgârından bir bulutun
Güzelim Annabel Lee;
Götürdüler el üstünde
Koyup gittiler beni,
Mezarı ordadır şimdi,
O deniz ülkesinde.

Biz daha bahtiyardık meleklerden
Onlar kıskandı bizi,_
Evet'_ bu yüzden (şahidimdir herkes
Ve o deniz ülkesi)
Bir gece bulutun rüzgârından
Üşüdü gitti Annabel Lee.

Sevdadan yana, kim olursa olsun,
Yaşça başça ileri
Geçemezlerdi bizi;
Ne yedi kat gökteki melekler,
Ne deniz dibi cinleri,
Hiçbiri ayıramaz beni senden
Güzelim Annabel Lee.

Ay gelip ışır, hayalin eşirir.
Güzelim Annabel Lee;
Bu yıldızlar gözlerin gibi parlar
Güzelim Annabel Lee;
Orda gecelerim, uzanır beklerim
Sevgilim, sevgilim, hayatım, gelinim
O azgın sahildeki,
Yattığın yerde seni.

Translated by: Melih Cevdet ANDAY

Here appears a successful translation in which the translator makes sometimes contractions in the sentences or substitutes some words with other equivalent Turkish words as they are expressed so in Turkish.

'…..a love with more than a love' is translated as 'karasevda'.The translator's aim here is to express that the two lovers love each other so much that it was more something more than a love, and 'karasevda' is the perfect word to make Turkish readers think so.

'…winged seraphs of heaven' is translated as 'melekler'.They both refer the same thing so it causes no change in the meaning when the translators makes contractions in the words.His aim is probably to tell the word as how it is expressed in Turkish.

'So that her highborn kinsman came

And bore her away from me,

To shut her up in a sepulcher

In this kingdom by the sea.' These lines are shortened and written with different words in the translated version,yet they refer to same message. However, we

can also see expansion in the same lines. It is translated in a way that Turkish readership will understand simply what the poet's intention is:

> 'Götürdüler el üstünde
> Koyup gittiler beni
> Mezarı ordadır şimdi,
> O deniz ülkesinde'

Here are two Turkish poems translated into English by different translators/ poets.

By: Orhan Veli Kanık

İSTANBUL'U DİNLİYORUM

İstanbul'u dinliyorum, gözlerim kapalı
Önce hafiften bir rüzgâr esiyor;
Yavaş yavaş sallanıyor
Yapraklar, ağaçlarda;
Uzaklarda, çok uzaklarda,
Sucuların hiç durmayan çıngırakları
İstanbul'u dinliyorum, gözlerim kapalı.

İstanbul'u dinliyorum, gözlerim kapalı;
Kuşlar geçiyor, derken;
Yükseklerden, sürü sürü, çığlık çığlık.
Ağaçlar çekiliyor dalyanlarda;
Bir kadının suya değiyor ayakları;
İstanbul'u dinliyorum, gözlerim kapalı.

İstanbul'u dinliyorum, gözlerim kapalı;
Serin serin Kapalıçarşı
Cıvıl cıvıl Mahmutpaşa
Güvercin dolu avlular
Çekiç sesleri geliyor doklardan
Güzelim bahar rüzgârında ter kokuları;
İstanbul'u dinliyorum, gözlerim kapalı,

İstanbul'u dinliyorum, gözlerim kapalı;
Başımda eski alemlerin sarhoşluğu
Loş kayıkhaneleriyle bir yalı;
Dinmiş lodosların uğultusu içinde
İstanbul'u dinliyorum, gözlerim kapalı.

İstanbul'u dinliyorum, gözlerim kapalı;
Bir yosma geçiyor kaldırımdan;
Küfürler, şarkılar, türküler, laf atmalar.
Bir şey düşüyor elinden yere;
Bir gül olmalı;
İstanbul'u dinliyorum, gözlerim kapalı.

İstanbul'u dinliyorum, gözlerim kapalı;
Bir kuş çırpınıyor eteklerinde;
Alnın sıcak mı, değil mi, bilmiyorum;
Dudakların ıslak mı, değil mi, bilmiyorum;
Beyaz bir ay doğuyor fıstıkların arkasından
Kalbinin vuruşundan anlıyorum;
İstanbul'u dinliyorum.

I AM LISTENING TO ISTANBUL

I am listening to Istanbul, intent, my eyes closed;
At first there blows a gentle breeze
And the leaves on the trees
Softly flutter or sway;
Out there, far away,
The bells of water carriers incessantly ring;
I am listening to Istanbul, intent, my eyes closed.

I am listening to Istanbul, intent, my eyes closed
Then suddenly birds fly by,
Flocks of birds, high up, in a hue and cry
While nets are drawn in the fishing grounds
And a woman's feet begin to dabble in the water.
I am listening to Istanbul, intent, my eyes closed.

I am listening to Istanbul, intent, my eyes closed
The Grand Bazaar is serene and cool,
A hubbub at the hub of the market,
Mosque yards are brimful of pigeons,
At the docks while hammers bang and clang
Spring winds bear the smell of sweat;
I am listening to Istanbul, intent, my eyes closed.

I am listening to Istanbul, intent, my eyes closed;
Still giddy since bygone bacchanals,
A seaside mansion with dingy boathouses is fast asleep,
Amid the din and drone of southern winds, reposed,
I am listening to Istanbul, intent, my eyes closed

I am listening to Istanbul, intent, my eyes closed
Now a dainty girl walks by on the sidewalk:
Cusswords, tunes and songs, malapert remarks;
Something falls on the ground out of her hand,
It's rose I guess.
I am listening to Istanbul, intent, my eyes closed.

I am listening to Istanbul, intent, my eyes closed;
A bird flutters round your skirt;
I know your brow is moist with sweat
And your lips are wet.
A silver moon rises beyond the pine trees:
I can sense it all in your heart's throbbing.
I am listening to Istanbul, intent, my eyes closed.

Translated by Talat Sait Halman (1982)

SEVGİLİMİN TÜRKÜSÜ (1978)

Sevgilimin türküsüydü deniz
Mavi sesine demir attı savaş
Sevgilim,
Ölü asker.

Sevgilimin türküsüydü buğday
Altın başaklarına kelepçe vurdu savaş
Sevgilim,
Ölü asker.

Sevgilimin türküsüydü barış
Beyaz gülüşünü ikiye böldü savaş
Sevgilim,
Ölü asker.

Duyuyorum sevgilimi
Türkü söylüyor ölü asker
Evimizin kapıların çalıyor mavi türküler
Duyuyorum,
Barış için en güzel türküleri söyler
Savaşta ölenler.

MY LOVER'S SONG

Sea was my lover's song
Was cast anchor in his voice of blue
Dead soldier,
My love.

Wheat was my lover's song
War chained up his looks of gold
Dead soldier,
My love.
Peace was my lover's song
War tore apart his laughter of white
Dead soldier,
My love.

 I can hear my love
 The dead soldier sing,
 And tunes of blue ring
 At our door. I can hear them
 Sing the best song for peace,
 Those who died in war.

Translated by Saliha Peker.

MY LOVER'S SONG

It was my lover's song: the sea
Was cast anchor in his blue voice
My love,
The dead soldier.

It was my lover's song: the wheat
War handcuffed his golden glances
My love,
The dead soldier.

It was my lover's song: peace
War tore his white laugh into two
My love,
The dead soldier.

I hear my love
He's singing, the dead soldier
Those aquamarine folk songs knock at our door
I hear them
They sing the best songs for peace
Those who died in battle.

Translated by: Alev Adiloğlu Reid.

MY LOVER'S SONG

Sea: the song of my lover
In his blue voice, was cast anchor
My love,
Was the dead soldier

The wheat: the song of my lover
War was his golden glances cover
My love,
Was the dead soldier

Peace: the song of my lover
War made his white laugh disappear
My love,
Was the dead soldier

I hear my love
The dead soldier singing
And the blue songs ringing
I hear,
For peace, they are singing the best songs
Those who died in wars.

Translated by Yeliz GÜN

The third translation form, done by me, of the poem 'SEVGİLİMİN TÜRKÜSÜ' is translated in a more communicative way to show that making changes are possible in order to create rhythm or rhyme by giving the similar message, emotion and effect to the readers in the same way.

When we have a look at the translated versions of the original poems,what is realized is that the translators make changes in the word order,or they substitute any words with others to give the perfect emotion of the original. It is also seen that they do sometimes expand the sentences or omit some phrases out of the sentence to create rhythm and rhyme or to make the readers of target language feel in the same way as the readers of the original poem. To conclude, all these poems are translated by using Communicative Translation Method. In this way, the readership will feel the same effect with the original.

4.6. Original and Translated Texts From Different Novels

The following passage is extracted from Hemingway's **'For Whom the Bell Tolls'**

Three different Turkish translations from three different translators are presented. The differences between the translations prove the complex nature of translation and the application of different methods. They all look at the text from different view points and that's why the translation can vary from translator to translator.

The first version is by Güler Dikmen Nalbantoglu (1990), the second is by Erol Mutlu (2006) and the third is by Vahdet Gültekin (1979).

'The mountainside sloped gently where he lay; but below it was steep and he could see the dark of the oiled road winding through the pass. There was a stream alongside the road and for from the pass he saw a mill beside the stream and the falling water of the dam white in the summer sunlight.' (For Whom The Bell Tolls, 1973: 5).

1. 'Dağın, onun uzandığı yerde tatlı bir eğilimi vardı, ama aşağıda dikleştiği için geçit boyunca dolana dolana inen yağlı kara yolun karanlığını görebiliyordu. Yol boyunca uzanan bir ırmak vardı, uzakta, geçidin aşağılarında, ırmağın ve bendin ilerisinde bir hızar gördü.'(Çanlar Kimin İçin Çalıyor, 1990: 15).

2. 'Uzandığı yerden hafif bir eğilimle inen dağın yamacı, aşağılarda alabildiğine dikleşiyordu. Geçit boyunca dolana dolana giden yolun yağlı karasını bile görebiliyordu yattığı yerden. Yolun kıyısında bir ırmak vardı; geçidin aşağısında, akarsuyun yanı başındaki hızarı; büğetten, yaz güneşi altında dökülen apak suları da görülebiliyordu.'(Çanlar Kimin İçin Çalıyor, 2006: 11).

3. 'Onun yattığı yerde yamaç tatlı bir meyille aşağıya doğru iniyor, daha ileride birden bire dikleşiyordu. Adam geçindin arkasında kıvrıla kıvrıla giden yolun yağ gibi parlak karanlık yüzünü yattığı yerden görebiliyordu. Yolun yanında bir dere akıyordu; geçidin sonunda ve derenin yanında bir değirmen vardı; köpüren sular günün parlak güneşi altında bembeyaz görünüyordu.' (Çamlar Kimin İçin Çalınıyor, 1979: 7).

As it is seen, there are a lot of differences between these there versions.

In the first and thirds versions, the word 'gently' was translated as 'tatlı', but in the second one it was translated as 'hafif'. When we study the original passage, it is

better to use the word 'hafif' as the original passage aims to give the meaning that the slope is not so hard to climb.

'The dark of the oiled road' was translated as ' yağlı kara yolun karanlığı' in the first version, 'yolun yağlı karası' in the second and in the third one, it was translated as 'yolun yağ gibi parlak karanlık yüzü'. It is much better to translate as 'kara asfalt yolu' which sounds more communicative. In this way it will be much more understandable for Turkish readers.

Again the word 'mill' has been translated in two different ways. In the first and second versions it is 'hızar' but in the third version it is translated as 'değirmen'. The original text intends to create a place in readers' minds. The readers will dream a mill (a building used for making grain into flour). That's why, the third version sounds better and more communicative. But in the first and second ones, the readers cannot dream a place or a building since 'hızar' is a tool used for cutting trees.

In these versions, Communicative Translation Method is mostly used for the sake of making more understandable. The translators made some differences in the meanings of a word and they also made some sentences longer than they are in the original one to create the same effect and to give the same view as it has in the original passage.

The following passage is extracted from London's **'The Iron Heel'.**

Two different versions from two different translators will be analyzed in the following. The application of different methods by the translators will be examined again.

The first translation is by Osman Çakmakçı (2006) and the second translation is by Gökhan Altındişli (2005)

'MY EAGLE

The soft summer wind stirs the redwoods, and Wild-Water ripples sweet cadences over its mossy stones. There are butterflies in the sunshine, and from everywhere arises the drowsy hum of bees. It so quiet and peaceful, and I sit here, and ponder, am restless. It is the quiet that makes me restless. It seems unreal. All the world is quiet, but it is the quiet before the storm. I strain my ears, and all

my senses, for some betrayal of that impending storm. Oh, that it may not be premature! That it may not be premature!' (The Iron Heel, 1908: 5).

'KARTALIM

1. Yumuşak hafiften esen yaz rüzgârı, dev servi ağaçlarının dallarını hareketlendiriyor. Wild-Water deresinin küçük, tatlı dalgaları, derenin yosunlu taşları üzerinde ufak dalgalar oluşturuyor. Güneşte kelebekler dans ediyor ve her yerden insanın uykusunu getiren arı vızıltısı yükseliyor. Her şey öylesine sessiz ve sakin; burada oturmuş düşünüp taşınıyorum ve huzursuzum. Beni huzursuz eden, bu sessizlik. Gerçek değilmiş gibi geliyor insana. Bütün dünya sessiz ama bu fırtına öncesinin sessizliği. Kulaklarımı ve bütün duyularımı yaklaşan fırtınanın belirtilerini yakalamak için zorluyorum. Ah, zamanından önce kopmasa o fırtına! Zamanından önce kopmasa!' (Demir Ökçe, 2006: 15).

'KARTALIM

2. Sıcak esen yaz rüzgârı, dev sekoyaların dallarında hışırdarken Wild-Water deresinin küçük dalgaları yosunlu taşlarda şırıltılarla eriyor. Güneş altında uçuşan kelebekler ve arıların insana ninni gibi gelen vızıltıları her yanı sarıyor. Böylesine sessiz ve sakin bir çevredeyken burada oturmuş düşünüyor ve tasalanıyorum. Sanki gerçek dışıymış gibi görünen bu sessizlik, tasalanmamın asıl nedeni bu. Bütün dünya sessiz. Bu, fırtına öncesindeki sessizlik gibi. Büyük fırtınanın yaklaştığını bütün benliğimde duyuyor, zamanından önce patlamamasını içtenlikle diliyorum ve gelişini duyabilmek için tüm dikkatimi kulaklarıma veriyorum.' (Demir Ökçe, 2005: 5).

In the second version, 'the soft summer wind' is translated as 'sıcak esen yaz rüzgarı' while it is 'yumuşak, hafiften esen yaz rüzgarı' in the first version. Here, the first one sounds more communicative and better as, in the original passage, there is no word saying that the wind stirs hot. A translator cannot give another message although he can make changes in the word order or make sentences longer or shorter to give the exact meaning or to make it more communicative and more understandable for the readership.

Again the first sentence, in the second version, sounds odd. For example, 'Wild-Water ripples sweet cadences over its mossy stones'. This sentence is translated, in the second version, as 'Wild-Water deresinin küçük dalgaları yosunlu taşlarda şırıltılarla eriyor'. What sounds odd is that water doesn't melt and so does the river. So the first translation has a similar sense with the original one: 'Wild-Water deresinin küçük, tatlı dalgaları, derenin yosunlu taşları üzerinde ufak dalgalar oluşturuyor.' But even in the first version, some words are used twice and it causes oddness again. So some better translation for this sentence is needed and I myself translated it as 'Wild-Water deresi, yosunlu taşları üzerinde tatlı, ufak dalgalar oluşturarak şırıldıyor.'

'It is so quiet and peaceful and I sit here, and ponder, am restless.' In this sentence, the author tries to make the readers understand how he feels himself really bad although he is in such a peaceful place, so what should be done by the translator is to create such an atmosphere that the readership will share his feelings. That's why, the translator should add some words to do so. The second translation is much more closer to what the author tries to create. But another possible translation is made by me as in the following: 'Böylesine sessiz ve sakin bir yer işte, ama ben burada oturmuş düşünüyorum ve üstelik huzursuzum.'

'It is the quiet that makes me restless. It seems unreal'. These two separate sentences are joined and presented in one sentence in the second version. This is sometimes possible to be more communicative. What is important is to convey the same meaning. The second version has the same meaning but it is seen as if it has an inverted Turkish form. That's why the first version sounds better.

First version: 'Beni huzursuz eden, bu sessizlik. Gerçek değilmiş gibi geliyor insana'.

Second version: 'Sanki gerçek dışıymış gibi görünen bu sessizlik, tasalanmamın asıl nedeni bu.

I myself translated it as 'Aslında, beni huzursuz eden de bu sessizlik. Herşey sahteymiş gibi!'.

In the second translation the last two sentences are included in a different sentence. But these two sentences are the ones stressed by the author as he said them twice with an *exclamation mark* and the translator should also give the stress on these

two seperate sentences and shouldn't join them in a sentence. He should give them in separate sentences as the author does. The translator of the first version does the same and give the same effect on the readers. But in the second one, the translator failed in creating the same impact.

Original passage: 'Oh, it may not be premature! That it may not be premature!'

First version: 'Ah, zamanından önce kopmasa o fırtına! Zamanından önce kopmasa!' It is also possible to translate is as ' Ah, zamanından once kopmasa bari!'

Second version: Büyük fırtınanın yaklaştığını bütün benliğimde duyuyor, zamanından önce patlamamasını içtenlikle diliyorum ve gelişini duyabilmek için tüm dikkatimi kulaklarıma veriyorum.

Other passages are presented in the following, extracted from Dickens's **'Oliver Twist'.**

It is possible to see how the translated texts show differences between two different translators.

The first versions are by Celal Öner (2004) and the second versions are by Ender Gürol (1963).

'As Oliver gave this first proof of the free and proper action of his lungs, the patchwork coverlet, which was carelessly flung over the iron bedstead, rustled; the pale face of a young woman was raised feebly from the pillow; and a faint voice imperfectly articulated the words 'Let me see the child and die.' (Oliver Twist, 1992: 4).

1.'Oliver, ciğerlerinin kendiliğinden ve düzenlice çalışmakta olduğunun bu ilk kanıtını sunmaya koyulunca, demir somyanın üstüne gelişigüzel örtülüvermiş yorgan parçası hışırdadı; genç bir kadının solgun yüzü yastıktan güçsüzce kalktı ve zayıf bir ses, belli belirsiz:

'Çocuğumu göreyim de öleyim!' diye fısıldadı.' (Oliver Twist, 2004: 5,6).

2. 'Oliver, akciğerlerini serbestçe işletip, kendilerine has vazifelerini ifa ettikten sonra, demir karyola üstüne gelişigüzel atılmış, yamalı yorgan, hışırdadı; yastıktan genç bir kadının soluk yüzü hafifçe kalktı ve kısık bir ses, yarım yamalak şu sözleri söyledi: 'Çocuğumu göreyim de, öleyim!'. (Oliver Twist, 1963: 6).

In the first and second versions, it is clearly seen that the first sentences have oddness in their meanings. Both the two translators tell that Oliver, himself as a baby, made his lungs work. But it is not possible for a person to make his lungs work by himself. Our lungs work naturally by themselves so it sounds better to translate as in the following example: 'Oliver akciğerlerinin işlevlerini yerini getirdiğinin ilk ispatını verdiğinde / Oliver'in akciğerleri çalışmaya başlar başlamaz/ Oliver ilk nefes almaya başladı ki…'.

But the first one is closer to what the writer wants to emphasize or to his message. He doesn't say 'Oliver started to breathe' but he says in a more figurative way, with figurative words. That's why a translator should also use his figurative words to give the same message and effect to the readership.

The sentence ' the pale face of a young woman was raised feebly from the pillow…' is translated in the first version as ' genç bir kadının solgun yüzü yastıktan güçsüzce kalktı' and in the second it is as ' yastıktan genç bir kadının soluk yüzü kalktı …'. Here, in these two translated sentences, it is possible to see that they are translated semantically. We don't say 'yüzü kalktı' in Turkish, it is better to say 'kafası kalktı'.

So, I myself translated it in a more communicative way: 'Solgun yüzlü genç kadın hafifçe doğruldu…'

The last sentence is translated in the first version as '*çocuğumu* göreyim de öleyim', in the second version as '*çocuğu* göreyim de öleyim'. The first one is communicative, but the second is semantic as the translator says 'çocuğu ' but here the baby is the young woman's own baby, her son, not another one. So, the translator should maintain to the readership that the baby is the young woman's. Or it can be translated as 'çocuğumu son bir kez göreyim de, öyle öleyim' which sounds more communicative as it is stated in Turkish.

The surgeon had been silting with his face turned towards the fine, giving the palms of his hands a warm and a rub alternately. As the young woman spoke, he rose and advancing to the bed's head, said, with more kindness than might have been expected of him.

'Oh, you must not talk about dying yet.' (Oliver Twist, 1992: 4).

1. Doktor, yüzü ocaktaki ateşe dönük, ellerini ısıtıp ovuşturmaktaydı. Genç kadının sesini duyduğunda yerinden kalktı ve somyanın başucuna yürüyerek, bir belediye doktorundan beklenmeyecek kadar şefkatle: 'Hayır' dedi. Ölümün sözünü etmek yok!. (Oliver Twist, 2004: 6).

2. Doktor yüzü ateşe dönük oturmuştu. Ellerini bir ısıtıyor, bir ovuşturuyordu. Genç kadın konuşunca, kalktı yatağın baş ucuna giderek, kendinden beklenmeyecek bir nezaketle; ' daha durun bakalım, ölmek de ne söz dedi!. (Oliver Twist, 1963: 6).

In the first version, the translator doesn't use the word 'alternately'. It is an important detail as the writer of the original text wants his readers to dream of the word 'alternately' in order to make the readers dream also of the scene in their minds. If it hadn't been so, there would have been no need to use that word. It is also used to state that it is cold outside and the room, too. In this way, it will be easy for the readers to know about the weather when Oliver was born and when Oliver's mother died. Besides, the word 'alternately' makes the readers feel that the doctor was so cold that it was not enough for him to give a warm to his hands, but he was giving a rub. That's why the second version is more communicative. Because it is the translator's responsibility to create the same effect. To be more communicative means to give the same message, not just to odd one word or more words out. It is,of course, possible to odd words or phrases out or add any words or phrases in Communicative Translation Method but its aim should be to give the same message and effect.

In the first version, the translator makes addition like using the words ''Ocaktaki ateş'→ for 'fire', belediye doktoru for 'surgeon' although they are not seen in the original one. It doesn't change the meaning but there is no need to use addition since it creates the same meaning when they are not used.

'With more kindness than might have been expected of him' is translated as 'bir belediye doktorundan beklenmeyecek kadar şefkatle' in the first version and 'kendinden beklenmeyecek bir nezaketle' in the second version. Both the two translators translated freely but the problem is that they both give different meanings to what the writer of the original text wants to give. Here, the readers will face a translation done incorrectly. Because when the readers read the first and second versions they will have an idea that the doctor is, indeed, a rude man. When we have a

look at the original sentence, it may be understood that the doctor is a kind man, not a rude one. But he was more kind while he was talking to the young woman so it would be better to translate it as 'kendinden beklenenden fazla bir nezaketle'.

Besides, another mistake in the first version is that the translator uses the word 'belediye doktoru' as an addition. There is no need to add as it gives a wrong message,as it does not have such a meaning. The translator makes a generalization of all the doctors but the writer of the original text doesn't make such a generalization, but gives the feature to be kind, more kind or not, only to the doctor in this novel, not to all doctors.

'Oh, you must not talk about dying yet.' The adverb 'yet' here has an important meaning. Using it, the writer wants to emphasize again that the woman is so young and death should be away from her. But, in the first version, it is seen that the translator fails in giving the meaning of the original. In the first one it is translated as ' ölümün sözünü etmek yok' and 'daha durun bakalım ölmek de ne söz.' in the second version. So, the second seems closer to the original meaning.It would be better to translate it as ' ölmekten bahsetmek için daha erken değil mi?'

'The surgeon deposited it in her arms. She imprinted her cold white lips passionately on its forehead; passed her hands over *her* face; gazed wildly round; shuddered; fell back- and died. They chafed her breast, hands and temples; but the blood had stopped for ever. They talked of hope and comfort. They had been strangers too long.

' It's all over Mrs. Thingummy said the surgeon at last.' (Oliver Twist, 1992: 4).

1. 'Doktor, bebeği anasının kucağına verdi.Genç kadın o bembeyaz kesilmiş, buz gibi dudaklarını yakıcı bir sevgiyle bebeğin alnına bastırdı, gözleri yabani, deli bir bakışla çevrede dolaştı, tepeden tırnağa ürperdi ve can verdi. Bağırını, ellerini, şakaklarını ovuşturdular fakat kanı tekrar ısınmak üzere soğumuştu. Çare ve teselli aradılar ama genç kadın çoktandır bu tür şeylerin uzağındaydı.

Doktor sonunda: 'Artık bitti, hanımteyze …' dedi.'(Oliver Twist, 2004: 6).

2. 'Doktor, çocuğu kadının kollarına bıraktı. Kadın kansız dudaklarını ihtirasla alnına yapıştırdı çocuğun, elleriyle yüzünü okşadı; vahşi vahşi bakındı, titredi,

gerisingeri düşüp öldü. Göğsünü, ellerini, şakaklarını ovuşturdular, ama kan ebediyyen durmuştu. Ümitten söz açtılar, teselliden. Uzun sürmüştü birbirlerine karşı yabancı durmaları.

'Her şey bitti, Mrs. Thingummy' dedi doktor sonunda.'(Oliver Twist, 1963: 6).

The word passionately is translated as 'yakıcı bir sevgiyle' by the first translator and 'ihtirasla' by the second translator. The second version is translated literally but the first one is translated freely. Whether to translate it literally or freely doesn't cause a different sense in terms of this word. They both have similar meanings. But, I think, here the word 'passionately' is used to state that the young woman feels that she is about to die and kissed her baby as if she will not have the chance to see and kiss the baby one more time. Therefore, to describe woman's feelings, it is better to translate it as 'Kadın, kanı çekilmiş buz gibi dudaklarıyla, bebeğini sanki bir daha öpemeyeceğini bilircesine, büyük bir sevgiyle alnından öptü'. To translate it 'ihtirasla' is not a proper word for a mother's feelings towards her baby. So, it is the translator's job to give a mother's feelings with different words.

It is the same with the word 'imprint'.Instead of translating it as 'bastırdı', 'öptü' sounds better. The writer's aim in using the word 'imprint' together with 'passionately' is that he wants his readers to understand how the young woman,as a mother, kissed her baby with an extremely huge love,which he calls it *passion.*

'Passed her hands over **her** face' is not translated in the first version. In the second version, it is translated as 'elleriyle yüzünü okşadı'. Here appears an ambiguity at first sight, the readers will think the woman passed her hands over the baby's face. But it is ambiguous if she passed her hands over her face or the baby's face in second translation. When we look at the original sentence it is easily understood that she passed her hands over her face, not the baby's since the baby is a boy. So, it would sound better to translate as ' elleriyle kendi yüzünü sıvazladı.' not 'okşadı' because 'pass over' means 'to make something pass quickly'.

'… but the blood had stopped for ever!.'

It is translated in a literal way by the second translator, thus it doesn't create a sense in Turkish. (Kan ebediyyen durmuştu). It should be preferred to use

Communicative Translation Method to make sense in Turkish. That's because the first version is a good translation. (Kanı tekrar ısınmamak üzere soğumştu.).

'They talked of hope and comfort. They had been strangers too long.' The people who talked of hope and who had been strangers to comfort and hope are the doctor and the nurse as the young woman had been ill for so long. But, in the first version, the translator tells that it is the young woman who had been a stranger to hope and comfort; which is a mistake in his translation(genç kadın çoktandır bu tür şeylerin uzağındaydı). However, in the second one, it is possible to mention about another mistake as the translator translated it literally (uzun sürmüştü birbirlerine yabancı durmaları).

What is better is to translate it as in the following:

'Çare ve teselli aradılar ki çoktandır *onlara* yabancıydı bu iki kelime.'

'It's all over, Mrs. Thingummy' said the surgeon at last.' This is the last sentence of the passage and it carries an important meaning, in fact. The writer wants to emphasize that the young woman will have no more any troubles,which she suffered from; they came to an end and she would be never worried about anything.It is given to the reader as it is a usual event in the first version; one cannot feel the emotion which the writer wants to give because it is the word 'Hanımteyze ' which causes to feel so. First of all, the woman, who died, is young but the translator falls in a mistake to use, the word 'teyze'. Second it is clear that the author calls the young woman's name; he doesn't use another different word instead of her name. therefore it is a mistake for the first translation.

It may also be translated as 'Herşey bitti, artık, Mrs. Thingummy!' or 'Buraya kadarmış, Mrs. Thingummy'.

The following passages from Bronte's **'Jane Eyre'** are to be analyzed within three different translations from three different translators.

The first version is by Ayşe Düzkan (2007), the second is by Nihal Yeğinobalı (2007) and the third is by Tahsin Yücel (1995).

'There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company dined early) the cold winter

wind had brought with its clouds so sombre and a rain so penetrating, that further out- door exercise was now out of the question.'(Jane Eyre, 1992: 3).

1. 'O gün yürüyüş yapmanın imkanı yoktu. Gerçi sabahleyin yaparakları dökülmüş fundalıkta bir saat dolaşmıştık ama akşam yemeğinden beri (Bayan Reed, kendisine eşlik edeceği birisi olmadığı zamanlar akşam yemeğini erken yerdi.) soğuk kış rüzgarı öylesine karanlık bulutlar öylesine iliklere işleyen bir yağmur getirmişti ki, dışarıda dolaşmak söz konusu bile olamazdı'. (Jane Eyre, 2007: 9).

2. 'O gün yürüyüş yapmak olanaksızdı. Gerçi sabahleyin o yaprakları dökülmüş fidanlıkta bir saat kadar dolaşmıştık, ama öğle yemeğinden sonra (konuğu olmadığı zamanlar bayan Reed öğle yemeğini erken yerdi) dışarıda esen soğuk kış rüzgarı beraberinde öyle karanlık bulutlar öyle iliklere işleyen bir yağmur getirmişti ki, dışarıda gezmek artık söz konusu edilemezdi.' (Jane Eyre, 2007: 21).

3. 'O gün gezmeye gitmenin imkanı yoktu. Yapraksız fundalıklar arasında sabahleyin tam bir saat dolaşmıştık ama yemekten sonra dondurucu bir kış rüzgarıyla müthiş bir yağmur başlamış, dışarıya çıkmayı imkansızlaştırmıştı.' (Jane Eyre, 1995: 5).

In the first version, it is seen that the translator makes contactions in the passage. This is possible as long as it doesn't give another message. But what is preferred to make contactrions in the sentences, not in all the whole passage. Because the scenes that the author presents to the readership has an important role to make the readers feel the atmosphere in which the story takes place.

The translators use different words such as 'olanak' or 'imkan' for 'possibility'.

It doesn't make any changes in the meaning as they refer to the same concept. Again for the word 'shrubbery' they prefer to use 'fidanlık' or 'fundalık'. These words are synonymous and will cause no difference in the meaning. But it is not same with the word 'dinner'. In the first version, it is translated as 'akşam yemeği',which is true, but in the second one the translator translates it as 'öğle yemeği',which has nothing with 'dinner'. In the third version, we see that the translator only uses the word 'yemek' for dinner and it is not in agreement with the time. The author uses the word 'dinner' for a special purpose. His aim is to tell about the time when the weather is cold and rainy in the evening, not in any other parts of the day. In summary, the

translator should give the atmosphere when the story takes place for it has it has a special purpose. That's why the first version seems more communicative and better than the others.

'I was glad of it. I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John and Georgina Reed.'(Jane Eyre, 1992: 3).

1. 'Bu benim canıma minnetti. Uzun yürüyüşleri sevmezdim, hele soğuk, nemli havalarda, alacakaranlığın ayazında, ayak ve el parmaklarımın donmuş, dadı Bessie'nin azarlarından içim kararmış, Eliza, John ve Georgina Reed'den güçsüz olmaktan da utanmış bir durumda eve dönmek benim için her zaman çok acı olurdu.'(Jane Eyre, 2007: 9)

2. 'Buna sevinmiştim, uzun yürüyüşlerden hiç hoşlanmazdım, hele de soğuk öğleden sonraları yapılanlardan. Alacakaranlığın ayazında el ve ayak parmaklarım hissizleşmiş, dadı Bessie' nin azarlamalarından yüreğim kararmış ve Eliza, John ve Georgina Reed kadar güçlü kuvvetli olmadığımı fark ederek burnum sürtülmüş bir halde eve gelmek benim için korkunç birşeydi.'(Jane Eyre, 2007: 21).

3. 'Ben bundan çok memnundum. Böyle uzun gezintileri hele o soğuk, öğle sonu gezintilerini hiç sevmezdim. Alacakaranlıkta, elim ayağım donmuş, kalbim dadı Bessie'nin homurdanmaları ve Eliza'dan, John'dan, Georgina Reed'den daha zayıf olmanın verdiği alçalma duygusuyla kederlenmek zor gelirdi bana.' (Jane Eyre, 1995: 5).

'I never liked long walks', … is translated in the first version as 'uzun yürüyüşleri sevmezdim', in the second 'uzun yürüyüşlerden hiç hoşlanmazdım', and in the third it is translated as 'böyle uzun gezintileri hiç sevmezdim'. They refer to the same meaning; they are in agreement with the original meaning. But to translate it as 'zaten *oldum olası* uzun yürüyüşleri sevmezdim' is better as the adverb 'never' here is used to emphasize the personality of the person who tells the story. Therefore, the translator should also emphasize what the author does. The translator should give the characters', in the story, likes, dislikes that they have in all their lives.

'Physical inferiority' is translated in three different ways. The first is 'güçsüz olmak', the second is 'güçlü kuvvetli olmamak' and the third is 'zayıf olmak'. Here the translation which has closer meaning to the original meaning is the second one. In the first and third versions, one cannot understand whether the character in the story is weak physically or mentally. It causes ambiguity. But when we study the original passage, it is easily understood that the weakness is a physical one, not a mental. And the translator should present what is wanted to be given.

The verb 'humbled' is presented as 'burnum sürtülmüş' in the second translation while they are as 'utanmış bir durumda' in the first and 'alçalma duygusuyla' in the third version. The first and third translations are synonymous, but the second has nothing to do with them.

When we examine these versions, we see a lot of differences. When we join these three versions, with my interpretation, there appears another possible translation, which sounds more communicative, in the following:

'Buna da sevinmiştim aslında. Zaten oldum olası uzun yürüyüşleri sevmezdim, hele de o soğuk, öğle sonu gezintileri. Benim için asıl korkunç olan da, alacakaranlığın ayazında el ve ayak parmaklarım soğuktan donmuş, bu da yetmez gibi, dadı Bessie'nin azarlamalarından yüreğim kabarmış ve bir de Eliza, Jonn ve Georgina Reed kadar güçlü kuvvetli olmadığımın farkında olmamın getirdiği utançla eve dönmekti.'

Here, another passage from London's **'The White Silence'** is presented to examine how the two different versions translated by two different translators differ from each other.

The first version is by Mehmet Harmancı (2006) and the second version is by Bercan Tutar (2003).

'Thank God,we've got slathers of tea! I've seen it growing, down in Tennessee. What whouldn't I give for a hot corn pone just now!, 'Never mind, Ruth; you won't starve much longer nor wear moccasins either'.

The woman threw off her gloom at this, and in her eyes welled up a great love for her white lord… the first white man she had ever seen … the first man

whom she had known to treat a woman as something better than a mere animal or beast of burden.'

(The White Silence, 1978: 5).

1. 'Tanrı'ya şükürler olsun! Dünya kadar çayımız var. Ben çayın Tennessee'de yetiştiğini gördüm. Şu anda sıcak bir mısır çorbasına neler vermezdim! Boş ver Ruth, açlığımda, mokasen giyme ihtiyacım da uzun sürmeyecek.'

Bunun üzerine kadın kendi kederini unuttu ve gördüğü bu ilk beyaz adam için bir kadına basit bir yük hayvanından farklı davranan ilk adam dan beyaz efendisi için gözlerine bir sevgi bakışı yerleşti.' (Beyaz Sessizlik, 2006: 8).

2. 'Tanrıya şükürler olsun ki dünya kadar çayımız var. Tennessee'de çayın da yetiştiğini gördüm. Ah! Şimdi sıcacık bir mısır çorbası için neler vermezdim! Boş ver Ruth; nasıl olsa açlığım gibi mokasen giyme ihtiyacım da çok uzun sürmeyecek.'

Bu sözler karşısında kadın kendi üzüntüsünü unuttu ve gördüğü bu ilk beyaz adama, bir kadına basit bir yük katırından farklı davranan ilk erkek olan beyaz efendisine sevgiyle baktı.' (Beyaz Sessizlik, 2003: 10).

'I've seen it growing, down in Tennessee…' is translated literally in the first version. It gives the meaning of the sentence but it is not enough to give the meaning. The man says the sentence as if he was surprised or as if it was the first time for him to have tea. So the translator should give the sense of surprisement. Although it is translated communicatively in the second version, it doesn't give the sense exactly. That's why it is better to translate it as 'Ben çayı daha önce de görmüştüm, Tennessee 'de de yetiştiriliyor!'.

'What wouldn't I give for a hot corn pone just now!'. Both in two versions, it is translated in a correct way and they both give the meaning of the original sense. But, to effect the readers more, it may be translated in a different way, saving the original meaning. Because the man who says this sentence wants to emphasize that something to drink is not enough for them, they also want something to eat. That's why it should be better to translate it as 'Ah! Şu çayın yanında bir de sıcacık bir mısır çorbası olsaydı ne iyi olurdu.'

'Never mind, Ruth: you won't starve much longer, nor wear moccasins either' is translated in the first and seconds versions with closer meanings. They both achieve

to convey the meaning although they both prefer to use the subject 'I' instead of 'you'. Nevertheless, after the man says the sentence, the woman fells a great love for the man, so the sentence which makes the woman feel love for the man should be expressed in a way that the readers will find the woman right to have such a feeling.

Thus, in order to be more communicative, again it may be translated as 'Aman, boş ver Ruth artık açlıktan da üstündeki makosen den de kurtaracağım seni.'

'The woman threw off her gloom at this, and in her eyes welled up a great love for her white lord…the first white man she had ever seen…the first man whom she had known to treat a woman as something better than a mere animal or beast of burden'.

These sentences are translated nearly the same in both the first and second translated forms of the original passage. They give the exact meaning. But, it is again possible to translate them in a different, in a more effective way as in the following:

'Bunun üzerine kadın derdi, kederi bir yana atıp, bir kadına basit bir yük katırı gibi davranmayan ilk beyaz erkeğe, hatta beyaz efendisine sevgi dolu gözlerle baktı.'

The following passage is extracted from Steinbeck's **'Pastures of Heaven'.**

Three different Turkish translations are from three different versions by different translators. The same text has been interpreted very differently and it illustrates that the translators may emphasize different points and that the meaning of the same utterance or even the name of the book can vary from translator to translator due to the differences in their own world experience.

The first version is by Muzaffer Reşit and Filiz Karabey (1970), the second is by Zülal Kalkandelen (2007) and the third is by Nihal Yeğinobalı (1986).

'Two generations of Battles had lived on the farm. George Battle came west in 1863 from upper New York State; he was quite young when he arrived, just draft age. His mother supplied the money to buy the farm and to build the big square house upon it. When the house was completed, George Battle sent for his mother to come to live with him. She tried to come, that old woman who that space stopped ten miles from her village. She saw mythological places, New York and, Rio and Buenos Aries. Off Patagonia she died and a ship's watch buried her in a grey ocean with a piece of canvas for her coffin and three links of anchor

chain sewn in between her feet, and she had wanted the crowded company of her home graveyard.' (Pastures of Heaven, 1995: 8)

1. 'Battle'lerin iki kuşağı oturmuştu bu evde. George Battle 1863' de, New York eyaletinin kuzeyinden batıya gelmişti; geldiği zaman pek gençti, askerlik çağına daha yeni girmişti. Çiftliği satın almak ve o dört köşe evi yapmak için gereken parayı annesi vermişti. Ev tamamlanınca,George Battle, kendisiyle birlikte yaşamaya gelmesi için annesine haber vermişti. Evinden on mil ötesinin dünyanın sonu olduğunu sanan kadın gelmeye kalkıştı. Mitolojik yerler gördü; New York, Rio, Buenos Aires. Patagonya 'dan ayrılırken öldü, gemiciler, onu tabut makamında bir yelken bezi parçasına sarıp ayaklarına üç zincir halkası dikerek denize attılar; halbuki kadıncağız köyünün mezarlığında kalabalık ahbaplarının yanında yatmak isterdi hep.' (Cennet Çayırları,1970: 9).

2. 'Battle ailesinin iki kuşağı bu çiftlikte yaşamıştı. George Battle, 1863 yılında New York Eyaleti'nin kuzeyinden batıya geldiğin de henüz askerlik çağında, oldukça genç bir adamdı. Çiftliği alıp üzerinde büyük kare bir ev inşa etmek için gereken parayı annesi vermişti. Ev tamamladığında, George Battle annesine haber göndererek kendisiyle birlikte yaşaması için çiftliğe gelmesini önerdi. Çiftliğin kendi köyünden on mil uzakta olduğunu sanan yaşlı kadın oraya gitmek için çaba harcadı. Yolda New York, Rio ve Buenos Aires gibi mitolojik yerler gördü. Patogonya açıklarında öldü ve gemi mürettebatı tabut bezi yerine kaput bezi kullanıp ayaklarının arasına da bir çapa bağlayarak onu karanlık denize bıraktı. Oysa o hep kendi köyündeki kalabalık mezarlığa gömülmek istemişti.' (Cennet Çayırları, 2007: 9).

3.' Çiftlikte Battle ailesinin iki kuşağı oturmuştu. George Battle 1863'de New York ilinin kuzey yöresinden gelmişti. Geldiğinde çok gençti daha, tam askerlik çağında. Çiftliği kurmak, üzerindeki o büyük, dört köşeli evi yaptırmak için gereken parayı George Battle'in annesi vermişti. Evin yapımı bitince George annesini yanına aldırmak istedi. O da gelip oğlunun yanında oturmak istiyordu. Yola, bile çıktı… Dünyanın kendi köylerinin on kilometre ötesinde bittiğine inanan o ihtiyar kadın. Masal ülkeleri gördü geçtiği yerlerde: New York, Rio, Buenos Aires… Patagonya açıklarında öldü. Bir gemi nöbetçisi onu tabut yerine bir parça yelken bezine sardı, ayaklarının arasına üç halkalık bir zincir dikti, kurşun renkli bir okyanusun sularına

gömdü. O ise kendi köyündeki mezarlığın dost kalabalığına karışmak isterdi hep. '(Cennet Çayırı, 1986: 9).

The phrase 'New York State' is translated in the first and second versions in a similar way. But it is different in the third version. The translator prefers to use the word 'New York ili' instead of 'New York Eyaleti'. It would sound better to translate it as 'Eyalet', not 'il' as we use the word 'il' for the cities in Turkey. For the cities abroad, it is preferred to use 'Eyalet'.

The first and third translators translate the word 'square' as 'dört köşe, dört köşeli', but the second translator prefers to use 'kare' instead. They are synonymous of each other. However, 'dört köşe or dört köşeli ' seems more figurative, which should be preferred to use for a novel.

The sentence 'She tried to come' is translated in three different ways by the translators. Before she arrived to where she was going, she died and that's why the author says *she tried to come*. In the first version the verb 'tried' is translated as 'kalkıştı', which means in Turkish she dared to come, which is different from what the author wants to state. In this way, it will cause an ambiguity or a misunderstanding for the readers. They would think that the woman wanted to go near his son although she was not expected, or not wanted by him. In the second version it is translated as 'çaba harcadı'. It has a closer meaning with the original. However, in the third version it is not used. Instead, the translator uses different words in two separate sentences which seems the most communicative of all, but causes a different meaning from what it has in the original.

The word 'mile' is not often used in Turkish. Instead, Turkish people say 'kilometre'. So, it should be translated as in the way it is used in Turkish. It is the same for the third version, but not in the first and second versions.

It is possible to see differences in the translation of the sentence below;

'… that old woman who that space stopped ten miles away from her village!'

In the first version it is as 'evinden on mil ötesinin dünyanın sonu olduğunu sanan kadın…'

In the second, it is translated as 'çiftliğin kendi köyünden on mil uzakta olduğunu sanan kadın…'

And in the third, the translator interprets it as 'dünyanın kendi köylerinin on kilometre ötesinde bittiğine inanan o yaşlı kadın…'

The first and third versions are translated in a similar way and they both have similar meanings, whereas the second version is translated differently. But, there exists a mistake in these translations as the translators give another, different meaning from what is written in the original.

What is tried to be told in the first and third translations is that the old woman hardly ever goes away from her own village and this is the reason why she thinks it takes only ten miles to go anywhere from her village; the word 'space' makes the translators think likewise. To translate it 'çiftlik' as in the second, is also incorrect'. In the original passage, the author tries to say that the old woman died just after she went ten miles away from her village. What is to be concluded here is that the best translation of this sentence should be the mixed of these three versions including a different interpretation as they are some communicative and some inadequate because the usage of the words are either incorrect (like the word 'mil' instead of 'kilometre') or there is something lacking in the sentence like the word 'old'.

The mixed version: ' ….bu yolculuk, köyünden sadece on kilometre sonra bitmişti yaşlı kadın için.'

The author uses the word 'a ship's watch.' When we have a look at the whole sentence, it is easy to understand that he is a person who has a duty on the ship. It is translated correctly in the third version. But in the first and second, it is translated as 'gemiciler and gemi müretebatı ', which are incorrect. If the author had wanted to say there are more than one person he would have used, '*the*' instead of '*a*'

Mythological places has been translated as 'mitolojik yerler' in the first and second versions and they are synonymous. But it is translated as 'masal ülkeleri' in the third version which has nothing to do with them. Instead, it is better to translate it as 'tarihi yerler'.

'Grey ocean' was translated in three different ways, in three versions.

 The first is as 'deniz', the second is as 'karanlık deniz' and the third is as 'kurşun renkli bir okyanus'. They all lack of the sense, meaning and effect that the author wants to convey. Therefore, it should be translated,with a figurative word

through the colour of the ocean, as 'okyanusun derinliklerine' since the colour of the ocean is grey in deep.

….Buried her in a grey ocean' was translated with different words such as 'denize attılar' (in the first version), 'karanlık denize bıraktı (in the second version) and 'kurşun renkli bir okyanusun sularına gömdü' (in the third version). They seem to have the same meaning, but third version is translated semantically while the others are translated communicatively. When we join these three versions, there exists another possible translation ' onu okyanusun derinliklerine terk etti'.

The last sentence '…she had wanted the crowded company of her home graveyard' has been translated similarly in all three versions. They all succeed in giving the exact meaning and communicating with the readership. Another translation is also possible as in the following:

'Oysa ki o, hep kendi köyündeki, dostlarının da bulunduğu, kalabalık mezarlıkta yatmak istemişti.'

As it is seen, there are some differences between the three versions and they lack something.Thus, the following can be a better translation of this whole passage when we mix up these three different versions:

'Battle'ların iki kuşağı da oturmuştu bu çiftlikte. George Battle, New York Eyaletinin kuzeyinde batıya 1863' de gelmişti. Geldiğinde oldukça gençti, daha askerlik çağındaydı. Çiftliği alıp, üzerine büyük, dört köşeli evi yaptırabilmek için gereken parayı annesinden almıştı. Evin yapımı tamamlanınca, beraber yaşamak için annesini yanına çağırdı. Yaşlı kadın yola koyuldu ama bu yolculuk, köyünden sadece on kilometre sonra bitmişti onun için. Yolda New York, Rio, Buenos Aires gibi tarihi yerler gördü. Patagonya çıkışlarında öldü ve gemideki bir nöbetçi, kadını, tabut bezi yerine bir çadır bezine sarıp, ayaklarının arasına üç halkalık çapayı bağladıktan sonra okyanusun derinliklerine terk etti. Oysa ki o, kendi köyündeki dostlarının da bulunduğu, kalabalık mezarlıkta yatmak istemişti hep.'

The following passage extracted from Orwell's '**Animal Farm'** is to be translated both semantically and communicatively in order to show that how the differences appear when they are translated using Semantic Translation Method and Communicative Translation Method.

'**MR. JONES, of the Manor Farm, had locked the hen- houses for the night, but was to drunk to remember to shut the pop holes. With the ring of light from his lantern dancing from side to side, he lurched across the yard, kicked off his boots at the back door, drew himself a last glass of beer from the barrel in the scullery, and made his way up to bed. Where Mrs. Jones was already snoring.**

As soon as the light in the bedroom went out, there was a stirring and a fluttering all through the farm buildings. Word had gone round during the day that old Major, the prize Middle White boar, had had a strange dream on the previous night and wished to communicate it to the other animals. It had been agreed that they should all meet in the big barn as soon as Mr. Jones was safely out of the way. Old Major (so he was called, though the name under which he had been exhibited was Willingdon Beauty) was so highly regarded on the farm that everyone was quite ready to lose an hour's sleep in order to hear what he had to say.'(Animal Farm, 1945: 5).

SEMANTIC TRANSLATION

Bay Jones, Manor çiftliğinin sahibi, o gece kümesleri kilitlemişti, ama tavukların girip çıktığı delikleri kapatmayı hatırlamayacak kadar sarhoştu. Fenerinin o yandan bu yana dans eden alevinin sesiyle, avluyu sendeleyerek geçti, arka kapıda botlarını tekmeleyerek fırlattı, bulaşıkhanedeki fıçıdan son kere bir bardaklık bira aldı ve Bay Jones'un çoktan horlamaya başladığı yatağın yolunu tuttu.

Yatak odasının ışığı söner sönmez, çiftlikteki binaların hepsinde bir telaş, bir hareket vardı. Yarı beyaz, ödüllü domuz olan Yaşlı Major'ın bir gece önce tuhaf bir rüya gördüğü ve bunu diğer hayvanlara anlatacağı lafı gün boyunca dolandı. Bay Jones'in oradan uzaklaştığından emin olununca bütün hayvanların büyük samanlıkta toplanmaları gerektiği fikrine varılmıştı. Yaşlı Major'a (adı bu; daha önce Wellingdon Güzeli olarak tanıtılmasına rağmen) öyle çok saygı duyulurdı ki herkes onun demek zorunda olduğu şeyi duymak için uykularından bir saat kaybetmeye oldukça hazırdı.

COMMUNICATIVE TRANSLATION

Manor çiftliğinin sahibi Bay Jones, her gece yaptığı gibi kümeslerin kapısını kilitlemiş ancak epey içkili olduğu için tavukların girip çıktığı delikleri kilitlemeyi

unutmuştu. Elindeki feneri, alevi dans ettirircesine, sallaya sallaya, sendeleyerek avluyu geçti, arka kapıya gelince durup ayakkabılarını *çıkarıp fırlattı*. Bulaşıkhanedeki fıçıdan kendisine *son bir bira aldı* ve *yatak odası*nın yolunu tuttu. Mrs. Jones çoktan uyumuş, horlamaya bile başlamıştı.

Yatak odasının ışığı söner sönmez, bütün çiftliği bir telaş, bir hareket sardı. Kısmen beyaz renkli ödüllü bir domuz olan Koca Major'ın bir gece önce tuhaf bir rüya gördüğü ve bunu diğer hayvanlarla paylaşacağı *haberi*, o gün boyunca *ağızdan ağıza* dolaşmıştı. *Bay Jones evine çekilir çekilmez* bütün hayvanlar, büyük samanlıkta toplanacaktı. Koca Major (asıl adı Koca Major ama panayırda 'Wellingdon Güzeli' diye tanıtılmıştı) çiftlikte öyle saygın bir mevkiye sahipti ki onun anlatacaklarını duyabilmek uğruna *bütün hayvanlar* uykularından bir saat feda etmeye hazırdı.

When we study the phrases written in italics, the ones in the second version (which is a communicative translation) seem better as they are more understandable for Turkish readers. There is no need to extand the sentences,like in the first version, since they are enough to make the readers understand or feel the intention of the author when they are expressed similar with in the second version due to the fact that they achieve to communicate with Turkish readers since they are expressed in Turkish in the same way.

In addition, some words such as 'bed', 'every' should be expressed with different words. The sentence '…made his way up to the bed' should be translated, into Turkish, as 'yatak odasının yolunu tuttu', not as ' yatağının yolunu tuttu'. It is the same with the following sentence:

' …….*everyone* was quite ready to lose an hour's sleep…. 'The word written in italic should be translated as 'bütün hayvanları' not 'herkes'. Because, here, what is mentioned is the animals, not the other people living on the farm. In order to avoid ambiguity, it should be translated 'bütün hayvanlar', which is a communicative one.

To translate semantically, especially the novels, doesn't create the same effect on readers as they are interpreted word-for-word. To give the author's feelings or what he intends to create on the readership, the translators should make comments on a word, or a phrase or even on a sentence when necessary. However, it is impossible to do so when they are translated in a literal way. The readers only read and understand

the passage but can not communicate with the author. However, it is the aim of the author,in the novels, to communicate with his readers, not just to tell a story. Novels are not scientific works, that's why it is possible to see figurative words or different phrases that must be translated in the way the readers can easily understand and dream in their own language, and this is possible only when they are translated communicatively, not literally. That is the reason of that Communicative Translation Method is preferred to the translate literary works like novels.

CHAPTER V
CONCLUSION

5.1. Conclusion and Recommendations

In this study, it is aimed to introduce what translation is and the steps that should be taken into account and followed during translation process through presenting examples in order to prevent possible translation problems.

Cultural differences on translation process are also given in this thesis as they have important roles in translation.One should know the source language culture and the differences among other languages in order to translate in a successful way.The translators should consider that translation is not only a matter of transfer but also a place where cultures merge and again it is the translator's responsibility and duty to know about the differences between cultures and translate accordingly.Different languages have different concentrations of vocabulary depending on the culture,geographical location and worldview of people.That's why, the translators may face some problems and in order to overcome these kinds of problems, they should know the culture of source language well.

But, of course, this is not enough to create a good translation. Translation methods, theories and its procedures and how to make use of them are needed to be known to do a good translation and also to overcome the problems that may be faced through translation process. Here, it can be said that translation is not only a science but also an art since they are considered inseparable. Translators have to get the knowledge and apply it during their translation process. That is to say, they have to know what to do besides how to do, or in other words, they have to turn competence into performance.Therefore, in this study, different kinds of translation methods, theories and procedures are analyzed and illustrated in detail within the examples to make them clear and understandable.

There are different methods a translator can utilize.He can choose the best method according to some criteria.Some methods advocate literal translation and some others support free translation.Whether translated freely or word-for-word, the

translation should have the equivalent effect,that is,the readers of the translated text should feel the same effect as they read the original one.

And here, Semantic and Communicative Translation methods have gained importance.According to the sort of the text, either of these two methods can be used.However, there are some differences between these methods,which should be considered by a translator when to translate a source text into the target language.That is because he cannot apply these two methods whenever he wants.Namely,he should know where and how to use these methods and where and how it is impossible to apply them. The aim of the text, the purpose of the author or if the text is a scientific or a literary work should be taken into account and translation is done accordingly.If the text is scientific, one cannot apply Communicative Translation Method, but Semantic Translation Method must be used.This is because the meaning or the content must be conveyed in the way the author writes.No change is possible.But, on the other hand, Communicative Translation is preferred while translating a literary text.Changes are possible as long as they convey the same meaning or the same message of the source text.Because the aim is to create the same effect and to achieve this, the translator is free about how to carry the message of the source text into the target text.It is similar with most idioms, proverbs and poems.Communicative Translation Method is preferred in their translation as their aim is to communicate with the readership.

So, this study aimed at explaining the different kinds of translation methods used in the work of translation.These methods and the differences are analyzed in detail by illustrating them with examples, especially stressing on the most commonly used ones: Semantic Translation Method and Communicative Translation Method.

In addition, this study aims to make the translators be aware that,in any event, their aim is to communicate and they try to select an appropriate method considering the standard language.

As well as the methods, there are also different theories to be applied to different texts, during the translation process.It means that translation rules cannot be applied to every type of text. It is the responsibility and duty of the translator to select

when, where and how to use these methods and theories according to the text and the readers.

As a conclusion, in different texts or even in the same text, it is possible to use different methods not only one method while translating. Namely, more than one method can be used provided that they convey the same message.And it is the general aim of this study to help the translators to be aware of the usage of different methods and apply them according to the texts to be translated and according to the readers of these texts.

Here, the recommendations go to the translators. To summarize, they should know their own language and target language and the differences in their cultures perfectly. They should also have the knowledge of the translation theories, procedures to be taken during translation activity and the translation methods. Nevertheless, only to have the knowledge is not adequate itself, they should also have the ability to apply them. It means that it is their duty to turn the competence they have into the performance. They should be so aware of the features of the methods that they will be able to overcome the problems which may be faced during the translation activity. But, before applying the methods, what is important is to understand the purpose of the text, the aim of the author and the readership in order to translate accordingly as more than one method can be preferred to use in different texts or in the same text. A translator is the one who chooses the best method, considers the function of the text to be translated, its style and the cultural differences and he is the one who makes comments accordingly. These are the features or the facts that should be taken into account by a translator. Otherwise, it is inevitable that he will not be able to create a successful translation. This is because translation is not only covered with the words, but also it should give the right sense. That is to say, it should be appropriate to the readership's culture and it should effect the readers. The translator is different from other language users and so, he should have a special competence to create a successful translation. He carries on the duty of being a bridge between the author and the readers of the target language.

'These different factors urge the translator to apply different approaches. The reader and the setting of the text, that is, the education, class, age, and sex of the reader determine the translator's degree of formality, simplicity and emotiveness on the target text. Style is another

important factor worth mentioning. If the source text is entirely culture-bound, translator has to decide whether he should give extra information or explanation. For instance, the translator may feel obliged to do so about the places or customs peculiar to a totally different culture.' (Çakır,A.2006: 19)

Every translator developes his own technique of analyzing a text. Nida and Taber (1982: 5) suggest the following steps in analyzing the relationships between words in sentences and the relations between sentences. These steps should also be followed more or less the same.

There are five basic steps in the procedure:

1. Identifying the basic structural element of each word, i.e., object, event, abstract and relational.

2. Making explicit any implicit structural elements which are required to complete the kernels.

3. Determining the basic kernels which combine to constitute the surface structure of the sentence.

4. Grouping the kernels into related sets.

5. Stating these relationships in a form which will be optimal for transfer into the receptor language.

To conclude, what is to recommend to the ones who want to take parts in translation activity is that making changes on the structural form, but not on the message or the content, is possible and that they should regard that the ideal translation should be accurate, natural and communicative.

I hope this study will be beneficial for the translators or anyone who wants to do translation or who has a curiosity on translation.

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