

**DOGUS UNIVERSITY**  
**Institute of Social Sciences**  
**MA in English Literature and Language**

**AN ANALYSIS OF TWO TRANSLATIONS OF *MRS. DALLOWAY* INTO  
TURKISH**

**MA Thesis**

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**201289004**

**Advisor:**  
**Assoc. Prof. Aye Fitnat ECE**

**Istanbul, May 2015**

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## **PREFACE**

I would like to express my appreciation to all those who trusted in me, backed me in the writing of this thesis.

First of all, I would like to express my gratitude to *Assoc. Prof. Ayşe Fitnat ECE* for her invaluable assistance, support and guidance in the completion of this thesis. I am of course deeply grateful to my family for their incessant understanding and support.

Istanbul, May 2015

Hayriye Müge Gür

## ABSTRACT

This study focuses on the Turkish translations of the work entitled *Mrs. Dalloway* by Virginia Woolf who is a world literature author. Woolf used in her novel *Mrs. Dalloway* the stream of consciousness technique for the first time. This precious novel has been translated into Turkish twice. In this study, the aim will be to analyze these translations comparatively which are today available in the bookshelves of the bookstores in Turkey. The first part of this study will focus on analyzing this technique in *Mrs. Dalloway*. The second part of the study will analyze both translations of *Mrs. Dalloway* with regards to the concept of "retranslation". The third part of the study will attempt to answer the question of where the retranslation of *Mrs. Dalloway* (Ilknur Ozdemir's Translation) is situated in the target literary; at "polysystem" according to Even Zohar's Polysystem Theory. The last part of the study will aim to analyze the decision that the translators took during the translation process within the framework of Toury's translational norms. The conclusion will attempt to position the retranslation of *Mrs. Dalloway* from Ilknur Ozdemir in today's Turkish literary system and analyze the different translations of Tomris Uyar and Ilknur Ozdemir.

## ÖZET

Bu çalışma, bir dünya edebiyatı yazarı olan Virginia Woolf'un *Mrs. Dalloway* adlı eserinin Türkçe'ye yapılmış çevirilerini odak noktasına almıştır. Woolf, *Mrs. Dalloway* adlı eserinde bilinç akışı tekniğini ilk defa kullanmıştır. Bu değerli eser Türkçe'ye iki kez çevrilmiştir. Bu çalışmada, günümüzde okurların kitabevi raflarında bulabileceği iki çeviri incelenmek üzere seçilmiştir. Çalışmanın ilk bölümünde *Mrs. Dalloway* adlı eserde Woolf'un uyguladığı bilinç akışı tekniği incelenecektir. İkinci bölümde "yeniden çeviri" olgusu kapsamında *Mrs. Dalloway*'in iki çevirisi incelenecektir. Üçüncü bölüm ise Even Zohar'ın Çoğul Dizge Teorisi bağlamında ikinci *Mrs. Dalloway* çevirisinin hedef edebiyatta nerede yer aldığı sorusunu cevaplamayı amaçlayacaktır. Son bölüm, Gideon Toury'nin çeviri normları kapsamında iki farklı çevirmenin çeviri eylemi sırasında aldığı kararları incelemeyi hedefleyecektir. Sonuçta, İlknur'un Özdemir'in *Mrs. Dalloway* ismindeki yeniden çevirisi bugünün Türk edebiyatında nerede yer aldığı sorusu cevaplanmış ve Tomris Uyar ile İlknur Özdemir'in iki farklı çevirisi incelenmiş olacaktır.

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## INTRODUCTION

Virginia Woolf was one of the foremost modernists in English literature who used the stream of consciousness technique in her works. One of her famous works, “*Mrs. Dalloway*”, exemplifies this technique. She tracked the momentary thoughts of her characters in detail. In *Mrs. Dalloway*, Woolf portrayed the life of Mrs. Dalloway on a summer's day in central London as she is going out to buy flowers for her party that evening. At this moment, Woolf introduces the past and present of her character, Mrs. Dalloway, as well as those of other characters in her novel such as Peter Walsh, Richard Dalloway and Sally Seton. Juxtaposed with the events in Mrs. Dalloway's day, events happening in the life of another character, Septimus Warren Smith, are portrayed in another part of London. This thesis focuses on two translations of “*Mrs. Dalloway*” into Turkish, which are available today in the bookshelves of bookstores: Iletisim Publishing House (Translator: Tomris Uyar, 1977) and Kırmızı Kedi Publishing House (Translator: Ilknur Özdemir, 2012).

These translations were done in different times by different translators. However, both of them reflect the reality of the current Turkish literature world. The aim of this thesis will be to answer the following questions: In what ways do these two translations differ from one another? Are the decisions that Tomris Uyar and Ilknur Ozdemir took during the translation process similar or different? How did they deal with the difficulties of the translation process? Did they keep the differences in the source text or did they use examples from the target culture to make translations more accessible to their readers?

In her diary, Woolf explained that she used a new method called the “tunnelling process” in *Mrs. Dalloway* because she wanted to give the interconnection of past and present time (Urgan, 103). She opened “caves” in the personalities of people and connected these caves with “tunnels” in order to intertwine past and present (Urgan, 103). Woolf's fourth novel, *Mrs. Dalloway*, is a successful example of the tunneling process and the stream of consciousness technique. The first part of this thesis will focus on analyzing this process and technique in *Mrs. Dalloway*.

The second part of the thesis will analyze both translations of *Mrs. Dalloway* with regards to the concept of “retranslation”. According to Antoine Berman, “translation is an

'incomplete' act and it can only evolve through later translations" (Berman, 1). The same source texts may produce multiple texts in the target culture. While the source text is unique in the source culture, it can be multiplied in the target culture through retranslations. Douglas Robinson, a translation studies scholar, stated that the "standard assumption about retranslation is that it is undertaken when an existing translation, comes to be widely perceived as outdated" (Robinson, 1). This statement is especially relevant when we speak about classic works in World Literature such as *Mrs. Dalloway*. A second reason might be that the translator is trying to present the source text from a different perspective. Finally, another reason why multiple target texts exist is that there is another publishing house who is using a different translator to produce a new target text (Ece, 47-51). The aim of this thesis is to examine the reasons behind why *Mrs. Dalloway* has been translated into Turkish twice.

The third part of the thesis will attempt to answer the question of where the retranslation of *Mrs. Dalloway* (Ilknur Özdemir's Translation) is situated in the target literary "polysystem" according to Even Zohar's Polysystem Theory. According to Andre Lefevere, a literary critic and translation studies scholar, "like the formalists, Even Zohar sees the literary system as relatively autonomous from the social system. Indeed, the society is a system of systems, and therefore a 'polysystem', inside of which the literary system co-exists with other systems." Additionally, Even Zohar described translated literature "not only as an integral system within any literature polysystem, but most as an active system in it" (Lefevere, 1992). Consequently, there is a relationship between the translated literature and target literature, producing a polysystem. According to this relationship, translated literature may take a peripheral position, central position, or neither. Tomris Uyar's translation of *Mrs. Dalloway* from Iletisim Publishing House released its 19th publication in 2013 whereas Ilknur Ozdemir's retranslation of *Mrs. Dalloway* from Kırmızı Kedi Publishing House has only been published four times. These numbers give us clues about the position of the retranslations in the target polysystem.

The last part of the thesis will aim to analyze the decisions that the translators took during the translation process within the framework of Toury's translational norms. Gideon Toury explained that the decisions taken by the translator during the translation process will be determined according to translational norms. One part in the novel, in which the stream of



consciousness technique is used clearly, will be chosen for analysis according to Toury's "textual norms". This will answer the question of how the two translations differ from one another.

In this thesis, the central concern will be to determine the ways in which the two translations differ from one another according to Toury's translational norms. The first part of the thesis will briefly analyze the tunnelling process and stream of consciousness technique used in *Mrs. Dalloway*. In the second part of the thesis, the aim will be to answer the question of why *Mrs. Dalloway* was translated into Turkish twice. In the third part of the thesis, the aim will be to determine the position of the retranslation of *Mrs. Dalloway* from Ilknur Ozdemir in the target polysystem. In the fourth part of the thesis, the question of how these two translations differ from one another will be answered. The conclusion will attempt to position the retranslation of *Mrs. Dalloway* from Ilknur Ozdemir in today's Turkish literature atmosphere and analyze the different translations of Tomris Uyar and Ilknur Ozdemir.

## 1. MRS. DALLOWAY AND THE STREAM OF CONSCIOUSNESS

Virginia Woolf is considered a major innovator of the stream of consciousness technique. She wanted to develop “a fluid technique that would render inner experience and capture the essence of the impressionable self” (Woolf, 1925). Her fourth novel, *Mrs. Dalloway*, exemplifies this technique.

*Mrs. Dalloway* consists of 232 pages in its print from Penguin. The novel is not subdivided into sections. Woolf rarely left a blank line between the paragraphs. Her aim was to provide a connection between present and past time of her characters. Woolf had designed the novel as a whole. Interestingly enough, there is no specific plot in the novel. She did not write a traditional story with a beginning and an end. Instead, she described a summer day in June 1923 from morning until night, lasting approximately twelve hours. What was novel was that, during these twelve hours, she made constant flashbacks. The past and present time of her characters are connected throughout the novel. The following lines from the novel provide an example of how they were connected:

Mrs. Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer’s men were coming. And then, thought Clarissa Dalloway, what a morning-fresh as if issued to children on a beach. What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. (Woolf, 3)

In these lines Mrs. Dalloway goes out to buy flowers for her party at her house in London. The weather is beautiful, which reminds her of the summer house in Bourton that she stayed at when she was only eighteen, and of Peter Walsh, who fell in love with her. When she opens the French windows of her house in London, she simultaneously enters into the open air of Bourton. Virginia Woolf artistically navigated this transition from present to past in her writing.

This interconnection of the present and past time is reminiscent of the tunneling process. Virginia Woolf said in her diary that she had explored this technique after working on it for

a whole year. She opened caves in the identities of her characters and connected these caves with tunnels, providing her with an artistic way of connecting the present and past of her characters.

The second protagonist of the novel, Septimus Warren Smith, is a 30-year-old World War I veteran. As Mrs. Dalloway is going out to buy flowers for her party, Smith is going around with his wife Lucrezia, in the streets of London. The protagonists of the novel, Mrs. Dalloway and Septimus Warren Smith, come from different worlds and will never encounter each other in the novel. However, both are connected by common events. For example, both are startled with the noise of an exploding car tire. Both see a motor car with dove-grey upholstery, in which a very important government man or a member of the royal family is sitting. Additionally, both see an airplane writing letters in sky in white smoke left behind it. Different parts of the novel explaining these events can be seen in the following lines:

Passers-by who, of course, stopped and stared, had just time to see a face of the very greatest importance against the dove-gray upholstery,...(Woolf, 15). Mrs. Dalloway, coming to the window with her arms full of sweat peas, looked out with her little pink face pursued in enquiry. Everyone looked at the motor car. Septimus looked. (Woolf, 16) ...The sound of an aero plane bored ominously into the ears of the crowd. There it was coming over the trees letting out white smoke from behind, which curled and twisted, actually writing something! Making letters in the sky! Everyone looked up. (Woolf, 21)

Just as Mrs. Dalloway and Septimus will never meet, the third protagonist, Peter Walsh, will also never formally meet his counterparts. However, their ways will still meet in different parts in the novel. At one part in the novel, Peter Walsh is watching a little girl picking up pebbles in the Regent's Park. This little girl scuds off into a lady's legs. As chance might have it, this lady happens to be Rezia, Septimus' wife. Peter Walsh gives the child his watch to comfort her. Septimus, because he often sees people who died in the world war, recognizes Peter Walsh as such. Different parts of the novel explaining these events can be seen in the following lines:

When little Elise Mitchell, who had been picking up pebbles to ...scudded off again full tilt into a lady's legs. Peter Walsh laughed out. (Woolf, 71) The kind-looking man gave her his watch to blow open to comfort her... (Woolf, 71) "For God's sake don't come!" Septimus cried out. For he could not look upon the road. But the branches parted. A man in grey (this person is Peter Walsh in the novel) was actually walking towards her. It was Evans!... (Woolf, 76)

According to these examples E. M. Forster described this novel as "an expression of her genius in its fullness" (Forster, 1951).

In *Mrs. Dalloway*, Virginia Woolf expertly described the characters and their attitudes. For instance, when she wrote about Peter Walsh coming back from India to see Clarissa Dalloway, she mentioned that he is playing with his pocket knife. At the party that Clarissa Dalloway gave that night, Peter is playing with his pocket knife. A little while later at the party, he is again playing with his pocket knife while speaking with Sally Seton about Clarissa. Virginia Woolf did not omit this little detail about the pocket knife through the whole novel. Different parts of the novel explaining these events can be seen in the following lines:

She is looking at me, he thought, a sudden embarrassment coming over him, though he had kissed her hands. Putting his hand into his pocket, he took out a large pocket-knife and half opened the blade...(Woolf, 44) That was his old trick, opening a pocket-knife, thought Sally, always opening and shutting a knife when he got excited... (Woolf, 205)

Virginia Woolf was very successful when she connected the inner worlds of her characters in *Mrs. Dalloway*. For instance when Mrs. Dalloway is looking into Hatchards' shop window, she sees an open book and reads from Shakespeare's play 'Cymbeline':

Fear no more the heat o' the sun  
Nor the furious winter's rages. (Woolf, 10)

The meaning of these lines is that death is a comfort after life's hard struggles. Mrs. Dalloway and Septimus repeat these lines throughout the novel. The World War had caused many difficulties for the people in England, but was finally over. Perhaps Mrs. Dalloway realizes, by saying these lines, that hard days after the world war are part of life's hard struggles. Death will be a liberation after such difficult days. At the same time, Septimus says these lines because of his depressive illness. Perhaps he sees death as a liberation from his problems. The important thing to note is that both characters in the novel are saying these lines with the same feelings, an example of how Virginia Woolf expertly described and connected the inner world of her characters.

According to Mina Urgan, at the end of the novel when Mrs. Dalloway learns of the death of Septimus, Woolf builds a connection between her characters, despite them having never encountered the other throughout the whole novel. In the end, both characters identify with each other. Urgan said in her book that both characters identify with each other so deeply that Mrs. Dalloway even feels happy that Septimus has killed himself because she did not have the courage to do so herself (Urgan, 124).

## 2. THE CONCEPT OF RETRANSLATION WITHIN TRANSLATION STUDIES

The same source texts may occur in target languages as multiple target texts. The source text is unique in its written language and culture. However this text can multiply when more than one translation is made in its translated target language and culture (Ece, 47). Geoffrey Wall, who is a translator and literature researcher, wrote in his article about different translations of *Madame Bovary* from Gustave Flaubert, that a good literature translation shall have a life time of approximately thirty years because the target language changes in a time period of thirty years. First, the spoken language begins to alter. Then, certain cultural and literary interpretations and choices become old. The source text reoccurs with a new translation which mirrors cultural and literary tendencies of the new period (Wall, 93).

Not all retranlations are done because the language of the translation has become outdated. Translators may have a desire to translate a text in order to provide an alternative to the former translations. In this case, the translator provides an alternative interpretation and creates a new world within the target language (Ece, 48). Sylvine Muller, a translation researcher, explained this situation with a comparison made by the translator Irina Mavrodin: “The aim of a translator, who retranslates, is the same as the aim of the theatre director, who put a famous theatre play on the stage. The translator interprets the text according to his viewpoint same as the theatre director and presents his interpretation as a new translation thinking that his interpretation is different than former translations” (Muller, 90).

In retranslation studies, the prints of the cognitive activities of the translators become visible through the different behaviors of translators in interpreting the source text and the use of different target language (Ece, 48).

Different publishing houses may ask another translator retranslate a text instead of using the former translation because of other reasons. We cannot judge the former translation as a bad translation from beginning because each publishing house and editor has different preferences (Ece, 49).

Consequently, retranslations occur because of three reasons. The first reason is that the former translations have become old. Secondly, the translator may have a desire for new interpretations. Finally, publishing houses and editors may make different decisions. Because of the above three reasons, retranslations always exist in every culture as translation events.

## **2.1. Theories of Retranslation**

The translator researcher Paul Bensimon, who specializes in poetry translations, wrote about retranslation: “As first translation reduces the foreignness of the source text to the target culture, in second translation the cultural distance between source text and target culture is taken into consideration” (Bensimon, IX-X). In other words, in the first translation, “naturalization” strategies assimilate the exotic items of the source texts in target culture. However, in the second translation, “foreignization” strategies are preferred because the target readers have already had a relationship with the source culture through the first translation. In the time period between first translation and second translation, the source culture has affected the target culture, allowing for the transferring of some linguistic, cultural and stylistic items from the source culture into the target culture. The translator researcher Yves Gambier determines these properties of the second translation as “return to the source text” (Gambier, 414).

In first translations, the aim is to present the source culture and text to target readers. Consequently, the cultural, linguistic and stylistic items of the source text are ignored. In the second translation, these said items are placed in the target text so that the cultural distance between these two cultures is maintained. Outi Paloposki and Kaisa Koskinen named this phenomenon the “Retranslation Hypothesis” and tried to verify it using retranslation examples in Finnish literature (Paloposki and Koskinen, 27-38). According to Paloposki and Koskinen, the said determination is based on intuitive observations instead of empirical studies. As a result, the “Retranslation Hypothesis” should be tested with empirical studies. Paloposki and Koskinen observed that in retranslation examples in Finnish literature, first translations do not always show the effects of “naturalization”

strategies, just as second translations do not always show “foreignization” (Paloposki and Koskinen, 34). They came to the conclusion that, in the observed translation strategies in retranslation, many factors ranging from translators to editors, to the expectations of the target readers or the demands of the publishing houses, have an impact. The Retranslation Hypothesis was formed in accordance with a specific historical, cultural and social context within the French translation tradition. Paloposki and Koskinen, who underline this fact, specified that viewing this hypothesis as valid for all translations would risk reducing cultural development to linear development (Paloposki and Koskinen, 38). Therefore, it is not possible to always hypothesize that retranslation will display a linear development from “naturalization” to “foreignization”.

## **2.2. A Case of Retranslation: *Mrs. Dalloway* in Turkish**

Tomris Uyar translated *Mrs. Dalloway* from English to Turkish in 1977 for Yeni Ankara Publishing House. While the first print in 1982 came out from Birikim Publishing House, the later prints and the translation, which will be used in the thesis, are from Iletisim Publishing House. Iletisim Publishing House was founded in 1983 and today it is one of Turkey’s leading publishers. The publishing house was famous for its periodicals and encyclopedias in its first years and, starting from 1988, it became more famous for its books. Another main focus of the publishing house is to present contemporary Turkish literature and world literature to Turkish readers through translations. Tomris Uyar’s translation from *Mrs. Dalloway* is one of these books. ([www.iletisim.com.tr](http://www.iletisim.com.tr))

Tomris Uyar, who was born in 1941 and died in 2003, was a Turkish story writer. She graduated from Robert College in 1961 and from Istanbul University Journalism Institute in 1963. She was the founder of *Papirus* magazine and her essays, critiques and book reviews have been published in major periodicals of the period such as *Yeni Dergi*, *Soyut* and *Varlık*. Uyar won Sait Faik Story Award with her story book *Yürekte Bukağı* in 1979 and *Yaza Yolculuk* in 1986. Most importantly for this thesis, she was famous for being a translator as well as a story writer, producing over sixty translations that were published as books. ([www.tomrisuyar.com](http://www.tomrisuyar.com))



In the monthly periodical, “The Turkish Language” dated 1978, Tomris Uyar discussed her methods and the difficulties she encountered during the translation process. When she sits down to translate, she wants to have a sense of the writer’s “human” identity and, to know him closely: his character, interior world, habits. For instance, his photograph is very important. She thought of language not as a communication tool, but as a communication environment, a vital distinction. Consequently, Uyar gathered every possible piece of data about a writer’s life when she translated his or her narrative into her language. Some main writers whose works have been translated into Turkish by Tomris Uyar are: Borges, Berger, Dahl, Carroll, Cortazar, Fitzgerald, Garcia Marquez, Highsmith, Lessing, Miller, Poe, Paz, Woolf and etc...(Uyar, 1978). Uyar had such an intimate knowledge of these writers that, when their names were mentioned, specific words and associations of their separated worlds would appear in her mind. For instance, Garcia Marquez appeared in jeans, Scott Fitzgerald in a corded velvet coat and waist, Virginia Woolf in a lace blouse, and Kafka in a suit (Uyar, 1978).

At first sight, these observations may appear superficial, but the world in which the writer lives, and in which he tries to create or deny the values he has, can only be given through these details. Uyar benefited from this knowledge while doing her translations of these authors into Turkish. According to Tomris Uyar, the inconsistency in language does not emerge because of the roughness of the connection of every word. Rather, the reason for this inconsistency is translator’s failure to fully comprehend the writer’s world. To clarify, she gave an example. The use of the words “*yaşam*” and “*ömür*” in a translation does not damage the consistency of the text. However, when the translator presents a work of a pioneering and quarrelsome writer using the same moderate language as that of a bestselling writer, then it will be a betrayal to the pioneering writer (Uyar, 1978).

Tomris Uyar explained that she used the method of jotting down the words that she encountered constantly. For instance, the word “*ihmal*” has many meanings such as “*erteleme, gecikme, geciktirme, savsaklama, tavsatma, ilgi göstermeme, yakınlık esirgeme and unutmama*”. She thought that she should jot down the word immediately (Uyar, 1978).

Ilknur Ozdemir translated *Mrs. Dalloway* in 2012 from KIRMIZI Kedi Publishing House. The second print came out in September 2012, the third print in February 2013, and the fourth in November 2013. Currently, there are four prints available in Turkish literature. KIRMIZI Kedi Publishing House was founded in 2008 and was famous for research, strategy, detective and literature books in its early years. In 2012, it began to publish world literature, classical, contemporary classical, Turkish literature, poems, popular culture and history, and in 2011, it began to publish children's books. It publishes the works of world literature writers through translations and introduces works of Turkish literature writers and researchers to readers. ([www.kirmizikedikitap.com](http://www.kirmizikedikitap.com))

Ilknur Ozdemir, who was born in Istanbul, graduated from German School and the Bogazici University Business Department. She has a story book named *Senin Öykün Hangisi*. She has many translations from English and German into Turkish. She translated many of the Virginia Woolf's books: *Mrs Dalloway*, *Kendine Ait Bir Oda*, *Dalgalar*, *Dışa Yolculuk*. (<http://www.idefix.com/kitap/ilknur-ozdemir>)

Whereas Iletisim Publishing House is an old and rooted publishing house, KIRMIZI Kedi Publishing House is a newer publishing house. Both publishing houses aim to present important works of world literature like *Mrs. Dalloway* to Turkish readers through translations. In the retranslation concept, there are two different publishing houses with different decisions. Iletisim Publishing House chose Tomris Uyar, who is a story writer in addition to a translator, to translate *Mrs. Dalloway*. On the other hand, KIRMIZI Kedi Publishing House chose Ilknur Ozdemir, who is also a translator and a writer, to translate *Mrs. Dalloway*. Consequently, the retranslation of *Mrs. Dalloway* occurred because of the different decisions of different publishing houses and editors.

### 3. THE PLACE OF MRS. DALLOWAY IN TURKISH LITERARY POLYSYSTEM

#### 3.1. Itamar Even-Zohar's Polysystem Theory

Itamar Even Zohar, the founder of “polysystem theory”, is an Israeli cultural studies scholar and professor at Tel Aviv University. He introduced the “polysystem theory”, which he reformulated and developed through his later studies, in his works in 1969 and 1970. Even Zohar attempted to explain the complexity of culture both within a single community and between communities. His aim was to analyze sets of relations in literature and language, but this shifted towards a more complex analysis of socio-cultural systems. He viewed socio-cultural system as “complex” and “interdependent”. According to Even Zohar, a “system” is a “heterogeneous, versatile and dynamic network”. He criticized the interpretation of Saussure’s notions of structure and “linguistic system”, which he described as “rigid and sterile”. Therefore, he introduced the idea of “dynamic Structuralism” with the concept of “open systems of systems”. The “polysystem theory” was a breakthrough in literary studies that was subsequently shared, advanced, and enlarged by scholars in various countries. It allowed the scholars to leave the normative notion of “literature” and “culture” and to explore “a multilayered interplay between center and periphery”. ([www.tau.ac.il/~itamarez/ez\\_vita/ez-eng.htm](http://www.tau.ac.il/~itamarez/ez_vita/ez-eng.htm))

Even-Zohar’s starting point in developing the “polysystem theory” was the concepts that were brought forward by Russian formalists. On the basis of formalism, Even Zohar assumed that literature, like other cultural activities, is to be seen as a “system”. The “polysystem theory” is a comprehensive theoretical framework and answers questions such as: How do literary systems function and develop? How does translated literature affect the national literature and/or is affected by national literature? (Even-Zohar, 1979; 117-127)

According to Even-Zohar, translation has played a major role in the crystallization of national cultures. However, it is surprising that relatively little research has been carried out so far in this area. Historians mention translations when there is no way to avoid them, such as during the Middle Ages or Renaissance. As a result, one hardly gets any idea about

the function of translated literature for literature as a whole, or the positions of translations within that literature. Even-Zohar conceived of translated literature not only as “an integral system within any literary polysystem, but as a most active system within it” (Even-Zohar, 1979; 117).

Even-Zohar also observes the relationship between the translated text and the literary polysystem along two lines:

1. How texts to be translated are selected by the receiving culture.
2. How translated texts adopt certain norms and functions as a result of their relationship to other target language systems (Gentzler, 1993; 118).

The texts to be translated are selected according to the receiving “polysystem”. The determining factors will be the socio-literary conditions of the receiving culture. On the other hand, translated texts also influence the translation norms in a given culture (Gentzler, 1993; 119).

In his article, “The Position of Translated Literature within The Literary Polysystem” Even-Zohar worked on answering the questions: What is the position of translated literature within the polysystem? How is this position connected with the nature of its overall repertoire? He put forward three major cases to say that translated literature maintains a central position in the literary polysystem:

- a) When a polysystem has not fully crystallized, that is to say, when a literature is “young” or in the process of being established;
- b) When a literature is either “peripheral” (within a large group of correlated literatures) or “weak”, or both
- c) When there are turning points, crises, or literary vacuums in a literature (Even-Zohar, 1979; 117-127).

When translated literature maintains a central position in the literary polysystem, it participates actively in shaping the center of the polysystem. In such a case, it will be an

integral part of innovatory forces and will be identified with major events in literary history (Even-Zohar, 1979; 117-127).

In the first case, when a literature is “young”, translated literature put into use newly-founded literary types because a young literature cannot immediately create texts in all types known to its producers. It benefits from the experience of other literatures through the help of translated literature (Even-Zohar, 1979; 117-127).

In the second case, when the literature is either “peripheral” or “weak” or both, the resources of the literature will be limited and consequently, there will be a lack of repertoire so the literature cannot develop new literary activities. This lack will be fulfilled wholly or partly by translated literature (Even-Zohar, 1979; 117-127).

In the third case, when there are turning points, crises or literary vacuums in a literature, established models are no longer tenable for a younger generation so translated literature may assume a central position (Even-Zohar, 1979; 117-127).

When it maintains a peripheral position in the literary polysystem, the translated literature has no influence on major processes of the literary polysystem. Even-Zohar sheds light on this case, when the translated literature is either central or peripheral implying that it is not always wholly one or the other. For instance, in the Hebrew literary polysystem between the two world wars, works translated from Russian literature had a central position, whereas works translated from English, German, Polish and other languages assumed an obviously peripheral one. Even-Zohar’s own research, as well as works carried out in this field by various other scholars, indicated that the normal position assumed by translated literature tends to be the peripheral one (Even-Zohar, 1979; 117-127).

### **3.2. The Case of *Mrs. Dalloway*’s Translations in Turkish Literary Polysystem**

In the light of Even-Zohar’s polysystem theory and its assumptions, it is possible to bring forward the question of where the position of translated literature lies in the Turkish literary polysystem. Of course, the answer to this question is complicated and can only be

acquired after a comprehensive analysis. However, nowadays it is possible to see Turkish literature and translated literature products together on the bookshelves of the publishing houses. As a consequence, the importance of the translated literature cannot be denied.

In the case of *Mrs. Dalloway*, the two translations of the novel from Tomris Uyar and Ilknur Ozdemir are still presented to Turkish readers. Tomris Uyar's translation of *Mrs.Dalloway* from İletisim Publishing House has made its 19th publication in 2013, Ilknur Ozdemir's retranslation of *Mrs. Dalloway* from Kırmızı Kedi Publishing House has only been published four times. These numbers prove that both translations are near the center of the Turkish literary polysystem.

## 4. TRANSLATOR'S DECISIONS

### 4.1. Gideon Toury and Translational Norms

In his article "The Nature and Role of Norms in Translation", Gideon Toury explains the nature of norms and their role in directing the translation activity in socio-cultural environments. According to Toury, translation is an activity which has cultural significance. Therefore, the translator also plays a social role. Before becoming a translator in a specific society, the precondition is that the translator adopts several 'norms' (Toury, 2000; 198).

#### 4.1.1. Rules, Norms, Idiosyncrasies

Translation is subject to constraints of several types and varying degree. These constraints result from the source text, systematic differences between the languages and textual traditions involved in the act, or even the cognitive apparatus of the translator. In fact, cognitive apparatus of the translator is influenced and modified by socio-cultural factors. For this reason, translators with different strategies come up with markedly different products. According to Toury, something has obviously changed here, and he very much doubts that it is the cognitive apparatus as such (Toury, 2000; 199).

Toury described socio-cultural constraints along a scale situated between two extremes: absolute rules at one end and pure idiosyncrasies on the other end. Between these two poles lies an extent area occupied by norms. The norms themselves form a graded continuum along the scale. Some norms are stronger and are more rule-like, whereas others are weaker and almost idiosyncratic. The borders between various types of the constraints are thus diffuse. Each of the concepts, including the grading itself, is also relative (Toury, 2000; 199).

**Rules                      N     O     R     M     S                      Idiosyncrasy**

According to Toury, sociologists and social psychologists have long described norms as "the translation of general values or ideas shared by a community- as to what is right and

wrong, adequate and inadequate- into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension" (Toury, 2000; 199).

#### **4.1.2. Translation as a Norm-Governed Activity**

Translation activity involves at least two languages and two cultural traditions. Consequently, it consists of two sets of norm-systems. The 'value' behind translation consists of two major requirements: 1) Being a text in a certain language. 2) Constituting a representation in another language. The basic choice which can be made between requirements of two different sources constitutes the concept of 'the initial norm' (Toury: 2000; 200).

According to Toury, "whereas adherence to source norms determines a translation's adequacy as compared to the source text, subscription to norms originating in the target culture determines its acceptability" (Toury, 2000; 201). The translator adopts the source text and its norms or the target text and its norms as his or her own. If the first stance is adopted, the translation will be subject to the norms of the source culture. This situation may entail certain incompatibilities with the target norms and its practices. However, if the second stance is adopted, then the translation will be subject to the norms of the target culture. In this case, there will be shifts from the source text (Toury, 2000; 201).

#### **4.1.3. Translational Norms: An Overview**

Toury said that "norms can be expected to operate not only in translation of all kinds, but also at every stage in the translating event" (Toury, 2000; 202). There are two large groups of norms applicable to translation: "preliminary" and "operational" (Toury, 2000; 202).

Preliminary norms are connected to the existence of "a translation policy" and related to the "directness of translation". Translation policy exists when there is a choice of text types to be translated into a particular culture/language at a particular and nonrandom point of time. There will of course be different choices due to the text types or human agents'



decisions, such as those of different publishing houses (Toury, 2000; 202). Thoughts about the directness of translation include the threshold of toleration for translating the same text from different languages other than source language (Toury, 2000; 202).

Gideon Toury explained that the decisions that are taken by the translator during the translation process are determined according to operational norms. Toury distinguishes two major groups within operational norms: "matricial norms" and "textual norms". According to Toury, matricial norms may govern which target language material in the target text substitute source language material in the source text, its location in the text, and the textual segmentation. The omissions, additions, changes of location and manipulations of segmentation made during the translation process of the source text are governed by matricial norms. When large-scale omissions are made during the translation process, there changes in segmentation of the text may occur. A change of location or an omission in some part of the text will be compensated for by an addition in other part of the text. According to Toury, the aim of a descriptive analysis is "explanatory hypotheses, not necessarily "true-to-life" accounts, which one can never be sure of anyway" (Toury, 2000; 203).

Textual-linguistic norms govern the selection of language material in the target text, which stems from the language material in the source text. Toury argues that textual-linguistic norms may be "general" or "particular". General textual-linguistic norms apply to translation qua translation whereas particular textual-linguistic norms pertain to a particular text type and/or mode of translation only. Some of them may be identical to the norms which govern the production of non-translated texts, but such an identity should never be taken for granted. This is the reason why no translational study can, or should proceed from the assumption that the later is representative of the target language (Toury, 2000; 203).

#### **4.2. The Observation of Translational Norms in *Mrs. Dalloway's* Turkish Translations**

According to Toury, "norms can be expected to operate not only in translation of all kinds,

but also at every stage in the translating event" (Toury, 2000; 202). Toury delineates translational norms into two large groups: "preliminary norms" (norms which are expected to operate before the translation act) and "operational norms" (norms which are expected to operate during the translation act). First, the preliminary norms will be analyzed in *Mrs Dalloway*. Subsequently, the novel will be analyzed according to operational norms, which are divided into two groups: "matricial norms" and "textual norms". After the analysis of matricial norms, a part consisting of 20 pages, which shows the features of the stream of consciousness technique, will be chosen to observe the textual norms. In the conclusion, an analysis of the prints of two translators in different translations will be presented.

#### **4.2.1. Preliminary Norms in *Mrs. Dalloway's* Turkish Translations**

According to Toury, preliminary norms are connected to the existence of "a translation policy" and related to the "directness of translation" (Toury, 2000; 202). There was a translation policy in *Mrs. Dalloway's* Turkish translations because the novel translated into the Turkish culture/language at a particular point of time. Ilknur Ozdemir translated *Mrs. Dalloway* into Turkish in 2012 whereas Tomris Uyar translated from *Mrs. Dalloway* into Turkish in 1977. According to Toury, there will be different choices depending on the different text types or human agents' decisions, such as those of different publishing houses (Toury, 2000; 202). In *Mrs. Dalloway's* translations, there are different choices of human agents depending upon the publishing house. Ilknur Ozdemir's translation of *Mrs. Dalloway* came from Kırmızı Kedi Publishing House whereas Tomris Uyar's translation of *Mrs. Dalloway* came from İletişim Publishing House. However, the directness of translation can be mentioned, because the novel was translated into Turkish from English (the source language). There are no other languages.

#### **4.2.2. Matricial Norms in *Mrs. Dalloway's* Turkish Translations**

According to Toury, matricial norms govern the omissions, additions, changes of location and manipulations of segmentation made during the translation process of the source text (Toury, 2000; 203). The analysis of the novel *Mrs. Dalloway* shows that there are not any omissions, additions, changes of location and manipulations of segmentation in the novel.

The novel consists of 232 pages in its original print from Penguin. Tomris Uyar's translation of the novel *Mrs. Dalloway* from Iletisim Publishing House into Turkish is 192 pages long, whereas Ilknur Ozdemir's translation of the novel from Kırmızı Kedi Publishing House is 208 pages long. The difference in the number of the pages occurs due to differences in the typographic features between the two translations.

On the front cover of the original print of *Mrs. Dalloway*, there is a picture showing two women, who are looking onto a table full with fruits. One of the women is carrying flowers. On the back cover, a brief summary of the book is given. The book consists of a map showing London in those days, a bibliographical note, introduction, further reading, a note on the text, the novel itself, notes and an appendix.

On the front cover of the Tomris Uyar's translation from *Mrs. Dalloway* there is a picture showing Virginia Woolf in her middle ages. On the back cover, a brief summary of the book is given. At the top of the back cover stands a sentence from Virginia Woolf explaining why she wrote *Mrs. Dalloway*. There is a brief bibliography of Virginia Woolf in the first page followed by a short note from Tomris Uyar. An introduction giving information about the translator is not presented in this version.

On the front cover of Ilknur Ozdemir's translation from *Mrs. Dalloway* there is a picture showing Virginia Woolf in her youth. On the back cover, a brief summary of the book is given. There is a brief bibliography of Virginia Woolf and Ilknur Ozdemir in the first page.

#### **4.2.3. Textual Linguistic Norms in *Mrs. Dalloway's* Turkish Translations**

In the following part, the translations will be examined according to their print date. First, Tomris Uyar's translation (T1) will be analyzed, followed by Ilknur Ozdemir's translation (T2), and finally, the source text (the novel: *Mrs. Dalloway*) (ST) will be analyzed comparatively according to Toury's textual-linguistic norms. The aim in this part is to determine the differences between the two translations after the expression process in the target language (Turkish). This process consists of the reading, understanding, interpreting, and criticizing of the source text by the translators.

1. **T1:** Mrs. Dalloway  
**T2:** Mrs. Dalloway  
**ST:** Mrs. Dalloway

The title of the novel written by Virginia Woolf is *Mrs. Dalloway*. Mrs. Dalloway is the name one of the protagonists in the novel. T1 and T2 did not change the title and they gave the same title to their translations.

2. **T1:** Mrs. Dalloway, çiçekleri kendi alacaktı.  
**T2:** Mrs. Dalloway çiçekleri kendisinin alacağını söyledi.  
**ST:** Mrs. Dalloway said she would buy the flowers herself.

One of the features of the writing techniques of this novel is “indirect speech”. In Target Text 1, the translator did not use indirect speech, but in Target Text 2, the translator translated the sentence according to the writer’s narration and did not change the indirect speech.

3. **T1:** Hem ne güzel bir sabah, diye düşündü Clarissa Dalloway, kumsaldaki çocuklara üleştirilmiş gibi taptaze.  
**T2:** Hem sonra, diye düşündü Clarissa Dalloway, ne biçim bir sabah bu-taptaze, tıpkı bir kumsalda çocuklara sunulmuş gibi.  
**ST:** And then, thought Clarissa Dalloway, what a morning-fresh as if issued to children on a beach.

In Target Text 1, the verb “issued” is translated into Turkish as “üleştirilmiş”, whereas in Target Text 2, it is translated as “sunulmuş”. But today, we do not use “üleştirmek” in spoken Turkish language. The reason for this difference may be that the first translation was written 35 years before the second translation. In 35 years, Turkish spoken language has changed.

4. **T1:** Ne güzel ağış bu böyle! Ne dalış!  
**T2:** Ne biçim bir tarlakuşu! Ne biçim bir dalış!

**ST:** What a lark! What a plunge!

Both translators used reiteration and expressed the narration. In this way, both translators achieved a poetical narration. (Ne...! Ne...!) However, the first translator did not translate the word “lark” into Turkish, which means “tarlakuşu”. The second translator translated the sentence as it is in the source text.

**5. T1:** ...orada, açık pencerede dururken, korkunç bir şey olacak diye beklerken, çiçeklere, tepelerinden duman yükselen ağaçlara, bir yükselip bir alçalan ekin kargalarına bakarken...

**T2:** ...orada, açık pencerenin önünde dururken korkunç bir şeyin olacağını hissediyordu; çiçeklere, üstlerinden kıvrıla kıvrıla duman çıkan ağaçlara ve inip kalkan ekinkargalarına bakarken...

**ST:** ...that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling...

Both translators used reiteration (bir...bir...) (kıvrıla kıvrıla) in their translations. In this way, they expressed their narrations. However, the first translator translated the word “rook” as “ekin kargaları”, whereas the second translator translated the word “rook” as “ekinkargaları”. In 35 years, the writing rules of the Turkish language have also changed. Today, according to the Turkish Language Dictionary (TDK), “ekinkargası” is written adjoined because it is a compound word.

**6. T1:** Ne o? Sebzelerin arasında felsefe mi yapıyorsunuz? -öyle miydi?- "İnsanlar karnabaharlardan kat kat üstündür bence."

**T2:** "Sebzelerden ilham mı alıyorsun?"- bu muydu dediği?-diyene kadar orada dikilip bakmıştı; "İnsanları karnabaharlara yeğlerim."- bu muydu dediği?

**ST:** 'Musing among the vegetables?'-was that it? - 'I prefer men to cauliflowers' - was that it?

According to the dictionary, the Turkish translation of the verb “to muse” is “derin derin düşünmek, felsefe yapmak”. The Turkish translation of the noun “muse” is “ilham perisi”.

The first translator translated “muse” as “felsefe yapmak”, whereas the second translator translated “muse” as “ilham almak”. Both translations are acceptable, and both translators tried to enrich their respective interpretations.

7. **T1:** ...kuş gibi, alakarga gibi bir havası var, öyle yeşil-mavi, çevik, canlı...  
**T2:** kuşu andırıyordu biraz, yeşil-mavi kestane kargasını, hafifti, hayat doluydu.  
**ST:** ...a touch of the bird about her, of the jay, blue-green, light, vivacious,...

According to the dictionary, the Turkish translation of the noun “jay” is “alakarga”; tüyleri alacalı, iri gövdeli karga”. The first translator translated “jay” as “alakarga”, whereas the second translator translated it as “kestane kargası”. “Kestane kargası” is a different expression, which is used in Denizli (Aegean Region) for alakarga. “Alakarga,” which was used by the first translator, is a general expression.

8. **T1:** (ama belki de kalbi hasta olduğu için öyle geliyordu denilenlere bakılırsa)  
**T2:** (ama senin kalbinden olabilir bu demişlerdi, grip etkilemiştir.)  
**ST:** (but that might be her heart, affected they said by influenza)

In this example, the first translator did not mention the illness of Mrs. Dalloway in her translation: “influenza,” choosing instead to omit this information. Perhaps she found it to be a useless fact. However, the second translator translated the sentence as it is.

9. **T1:** Ancak Tanrı bilebilir neden böylesine sevdiğimizi, nasıl böyle değerlendirdiğimizi, usul usul kurduğumuzu, çevremizde büyüttüğümüzü, yıktığımızı sonra, her an yeniden yarattığımızı; ama en düşkünler bile, sokak kapılarına çökmüş o iğrenç yaratıklar bile (ölesiye içen), aynı şeyi yapmıyorlar mı; başa çıkılmaz bunlarla, öyle kanunlar falan çıkararak, Clarissa kalıbını basardı, neden mi: Çünkü yaşamayı seviyorlar.  
**T2:** Neden bu kadar sevdiğimizi Tanrı bilir, neden böyle gördüğümüzü; oluşturuyoruz, çevremizde kuruyoruz, yıkıp her an yeniden yaratıyoruz; ama en yaşlı kocakarılar bile, kapı eşiklerine çökmüş en çaresiz, en sefil insanlar bile (içip

içip ölenler) aynı şeyi yapıyorlar: Hayatı seviyorlar; tam da bu nedenden Parlamento'nun yasaları baş edemezdi bununla, emindi bundan.

**ST:** For Heaven only knows why one loves it so, how one sees it, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life.

The Turkish translation of the verb “to build sth round” is “plan yapmak, kurmak”. The second translator translated this verb as it is in the source text. However, the first translator added the adverb “usul usul” to her translation. In this way, she expressed her unique narration. Both translators gave to their translations a poetical narration.

The second translator translated “drink their downfall” as “içip içip ölen,” repeating the word “içip”. This also served to express her unique narration and both translators gave their translations a poetic narration.

The meaning of “frump” in Turkish is “rüküş yaşlı kadın”, “eski moda elbiseler giyen kadın”. The third meaning of this word is “kocakarı”. The second translator translated the word “frump” as it is in the source text. However, the first translator gave her own interpretation by translating the word “frump” as “düşkün”.

The Turkish translation of the word “miserics” is “ızdırap çeken, hep şikayet eden kimse”. Both translators humiliate these persons by translating this word as “iğrenç yaratıklar” and “çaresiz, sefil insanlar”. In this way, both translators provided their unique interpretations in their translations.

In England, laws are legislated according to the decisions of the Parliament. The first translator omitted this information and did not mention “Parlamento” in her translation. However, the second translator did not omit this information, a difference which is reflected in her translation.

**10. T1:** ...arabalar, otomobiller, otobüsler, kamyonlar, güçlükle ilerleyen, itişen gezginci satıcılarında, bando sesinde, tepelerden gelen uçağın o utkulu, kulak tırmalayan garip tiz homurtusundaydı sevdiği şey: hayat, Londra, bu haziran dakikası.

**T2:** ...arabalarda ve otomobillerde, otobüslerde, kamyonetlerde, ayaklarını süreyerek, iki yana sallanarak yürüyen sandviç satıcılarında; bandolarda; laternalarda; havadaki bir uçağın utkulu, çınlamalı, tuhaf, tiz uğultusundaydı onun sevdiği şey; hayattı; Londray'dı; hazirandaki bu andı.

**ST:** ...the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aero plane overhead was what she loved; life; London; this moment of June.

The Turkish translations of the verbs “shuffle” and “swing” are “ayak sürtmek” and “sallamak”. The second translator translated these verbs as they are in the source text. However, the first translator translated these verbs as “güçlkle ilerlemek” and “itişmek,” although the Turkish translation of the verb “swinging” is not “itişmek”. When a person shuffles, it can be difficult for him to move forwards. As a result, the first translator translated the first verb according to her own interpretation.

The sandwich men are persons who sell sandwiches on the streets. However, the first translator translated this word as “gezginci satıcılar”. Perhaps she used this expression because she thought that the appropriate translation for this word would be “gezginci satıcılar” in the 1920s in London.

The Turkish translations of the nouns “brass band” and “barrel organs” are “bando” and “laterna, org”. A brass band is a group of musicians who play brass instruments and a barrel organ is a musical instrument. The first translator omitted the word “barrel organs” in her translation, but the second translator translated both words. One explanation might be that the first translator found this information useless.



**11. T1:** ...malikâne şimdi yeğenlerden birine kalıyormuş diye; ya Lady Bexborough! Bir sergi açmış, elinde gözbebeği John'unun öldüğünü bildiren bir telgraf; yine de bitmişti çok şükür.

**T2:** ...eski malikâne şimdi kuzenlerinden birine gidecek diye içi içini yiyordu onun; Lady Bexborough da öyleydi, gözdesi John'un öldüğünü bildiren telgrafi elinde tutarak bir serginin açılışını yapmıştı, öyle söylüyorlardı; ama sona ermişti, Tanrı'ya şükür – sona ermişti.

**ST:** ... now the old Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favourite, killed; but it was over; thank Heaven – over.

The meaning of the noun “cousin” in English is “the son or daughter of a person’s uncle or aunt,” and the translation in Turkish is “kuzen”. When the first translator translated “cousin” as “yeğen”, she made a translation mistake.

“Thank heaven” has three translations in Turkish: “Tanrıya şükür, Allah’a şükür and Çok şükür”. “Çok şükür” is used more commonly in spoken Turkish language.

**12. T1:** Yalnız, Park’a gidince ne tuhaftı sessizlik; sis; bu fısıltı; bu usulca yüzen mutlu ördekler; badi badi yürüyen kuşlar; şu karşıdan gelen kim olsa gerek? Sırtını Meclis binalarına vermiş (kelimenin tam anlamıyla), elinde Kraliyet arması taşıyan bir evrak çantası – kim olacak, sevgili, eski dost Hugh- yakışıklı Hugh!

**T2:** Ama ne kadar tuhaftı, parka adım atarken karşılaştığı bu sessizlik, bus us, bu uğultu, ağır ağır yüzen mutlu ördekler, paytak paytak yürüyen keseli kuşlar; ama Meclis binalarından bu yana doğru, duruma uygun bir şekilde, üzerine Kraliyet Arması damgalanmış bir evrak çantasıyla kim geliyordu dersiniz, kim olacak Hugh Whithbread; eski dostu sevgili Hugh – değerli Hugh!

**ST:** But how strange, on entering the Park, the silence; the mist; the hum; the slow-swimming happy ducks; the pouched birds waddling; and who should be coming along with his back against the Government buildings, most appropriately, carrying a despatch box stamped with the Royal Arms, who but Hugh Whitbread; her old friend Hugh – the admirable Hugh!

The Turkish translation of the verb “waddle” is “badi badi yürümek” and “kısa adımlarla, sağa sola sallanarak yürümek”. The first translator used this translation, whereas the second translator translated this verb into Turkish as “paytak paytak yürümek”. Both translators used reiterations and achieved a poetical narration.

**13. T1:** Yeni gelmişlerdi. Doktora görünmeye – maalesef.

**T2:** Londra’ya – ne yazık ki - doktora gitmek üzere gelmişlerdi.

**ST:** They had just come up – unfortunately – to see doctors.

The second translator wrote this sentence according to Turkish spelling rules by using the hyphen between the words “Londra” and “doktor”. However, the use of the hyphen by the first translator is wrong. According to Turkish spelling rules, a hyphen must be used before and after the intermediate sentence to separate it from the main sentence.

**14. T1:** Oldukça bozuktü; Hugh, iyi giysilere bürünmüş, dimdik, yakışıklı erkek gövdesini biraz şişirerek, içini çekerek (her zaman iyi giyinirdi aşığı yukarı, Saray’da ufak bir görevi vardı, o yüzden belki.) karısının bir iç rahatsızlığı olduğunu çitlattı; önemli bir şey değildi canım, Clarissa Dalloway gibi eski bir dost anlardı.

**T2:** Evelyn’in siniri epeyce bozuk, dedi Hugh, iyi giyimli, erkeksi, son derece yakışıklı, mükemmel orantılı bedenini (her zaman neredeyse fazlasıyla şık giyinirdi, ama Saray’daki küçük işi düşünülürse herhalde öyle yapması gerekiyordu) gerip şişirerek karısının bir iç hastalığı olduğunu, ciddi bir şey değildi ama, ima etti, ki eski bir arkadaşı olarak Clarissa Dalloway ayrıntılara girmesini istemededen anlayacaktı herhalde nesi olduğunu.

**ST:** Evelyn was a good deal out of sorts, said Hugh, intimating by a kind of pout or swell of his very well-covered, manly, extremely handsome, perfectly upholstered body (he was almost too well dressed always, but presumably had to be, with his little job at Court) that his wife had some internal ailment, nothing serious, which, as an old friend, Clarissa Dalloway would quite understand without requiring him to specify.

The Turkish translation of the verb “to say” is “söylemek (söz etmek), ima etmek”. The first translator translated this verb as “çıtlatmak”. “Çıtlatmak” is an idiom in the Turkish language which means “bir kimseye, bilmediği bir şeyden ancak sezdirecek kadar söz etmek”. By using this Turkish idiom, the first translator created a familiarity between the writer and the reader. However, the second translator did not use an idiom and translated the verb as it is in the source text.

- 15. T1:** Pimlico’lu analar bebeklerini emziriyorlardı.  
**T2:** Pimlico mahallesindeki anneler bebeklerini emziriyorlardı.  
**ST:** The mothers of Pimlico gave suck to their young.

The first translator translated this sentence into Turkish with a closed expression. A person who does not know the meaning of the word “Pimlico” will find it difficult to understand. In the novel, “Pimlico” is the name of a district in London. The second translator translated this sentence into Turkish by adding the word “mahalle” to the sentence. This additional word makes it clear that the mothers who gave suck to their young are the mothers living in the district Pimlico.

- 16. T1:** Donanmadan Bakanlığa mesajlar gidip geliyordu.  
**T2:** Donanmadan Deniz Bakanlığı’na mesajlar gidiyordu.  
**ST:** Messages were passing from the Fleet to the Admiralty.

“Deniz Bakanlığı” does not exist in the Turkish governmental system. The name of this department in the Turkish system is “Ulaştırma, Denizcilik ve Haberleşme Bakanlığı”. In line with this usage in Turkish, the first translator did not use the expression “Deniz Bakanlığı” in her translation. However, the second translator reflected this difference and used the expression “Deniz Bakanlığı”.

- 17. T1:** Soğuk kalpsiz bir kadınsın, kendini beğenmiş züppenin birisin, demişti Peter.  
**T2:** Soğuk, kalpsiz, namus kumkuması demişti Peter ona.  
**ST:** Cold, heartless, a prude, he called her.

The meaning of the word “prude” in Turkish is “aşırı iffet taslayan kadın”. However, the first translator gave her own interpretation by translating this word as “kendini beğenmiş züppe” even though the second translator’s use of “namus kumkuması” is a closer translation than “kendini beğenmiş züppe”.

**18. T1:** Arabaları gözlerken hep böyle onulmaz bir duygu, sanki çok uzaklardaymış, denizen ortasında yapayalnızmış gibi bir duygu kaplardı yüreğini; bir gün bile yaşamak çok, çok tehlikeliydi onca, hep böyle düşünmüştü.

**T2:** Taksileri seyrederken dışarıda, uzakta, ta deniz kıyısında ve bir başına olduğu duygusu vardı içinde sürekli; bir tek gün yaşamının bile çok, çok tehlikeli olduğunu hissetmişti hep.

**ST:** She had a perpetual sense, as she watched the taxi cabs, of being out, out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day.

The Turkish translation of the word “perpetual” is “ebedi, sürekli”. However, the first translator translated this word into Turkish as “onulmaz,” which means “şifa bulmaz”. As “onulmaz” is not a commonly used expression in spoken Turkish, the first translator gave her own interpretation through her choice of translation.

**19. T1:** Ne kızgın güneşten kork artık

Ne de azgın kışın hışmından

**T2:** Güneşin sığağından korkma artık,

Ne de öfkeli kışın gazabından.

**ST:** Fear no more the heat o’ the sun

Nor the furious winter’s rages.

These lines are from Shakespeare’s famous play “Cymbeline”. The first translator translated these lines with using reiteration (Ne...Ne), giving her own interpretation to the translation and creating a poetical narration. However, the second translator translated the

words as they are in the source text. The words in T1 are more powerful than the words in T2 (sıcak - kızgın, öfkeli - azgın, gazap - hışım).

**20. T1:** Oysa kendisinin şimdi daracık, sırık gibi bir gövdesi vardı, küçücük gülünç bir yüz, kuş gagası gibi bir burun.

**T2:** Oysa kendi bedeni inceikti, fasulye sırığı gibiydi, ufacık, gülünç bir yüzü, kuş gagasına benzeyen bir ağzı vardı.

**ST:** Instead of which she had a narrow peastick figure; a ridiculous little face, beaked like a bird's.

The first translator translated the expression “beaked like a bird's” as “kuş gagası gibi bir burun”, whereas the second translator translated this expression as “kuş gagasına benzeyen bir ağzı”. The first translator compared the nose of Mrs. Dalloway with a bird's beak, whereas the second translator compared the mouth of Mrs. Dalloway with a bird's beak. Each translator used a different image.

**21. T1:** Bond Sokağı büyülerdi; o mevsim sabahın erken saatlerinde; uçuşan bayraklarıyla; dükkânlarıyla; ne bir su sesi; ne bir yakamoz; babasının elli yıldır takım elbise satın aldığı dükkânda bir top tüvid; bir-iki inci; buz kalıbı üstünde alabalıklar.

**T2:** Bond Sokağı'na bayılıyordu; mevsimin başında, sabahın erken saatinde Bond Sokağı; dalgalanan bayraklarıyla; mağazalarıyla; ne bir su şıprıtısı ne ışık pırlıtısı; babasının elli yıl boyunca elbiselerini aldığı mağazada bir top tüvit kumaş; birkaç inci; bir buz kalıbı üzerinde somon balığı.

**ST:** Bond Street fascinated her; Bond Street early in the morning in the season; its flags flying; its shops; no splash; no glitter; one roll of tweed in the shop where her father had bought his suits for fifty years; a few pearls; salmon on an iceblock.

The general usage of the word “salmon” is “alabalık”. The first translator adapted this word to 1920s London and translated “salmon” as “alabalık”.

**22. T1:** Her neyse, bir an ayrılmıyorlar birbirlerinden; kendi öz kızı, Elizabeth'i, kiliseye, dinsel törenlere gidiyor; ne biçim giyiniyor sonra, eve öğle yemeğine gelenlere nasıl davranıyor, hiç aldırdığı yok; dinsel tatların (yetiştirme koşulları gibi) insanları katılaştırdığını gözleriyle görmüştü; nasırlaşıyordu duygular; Miss Kilman, Ruslar için kendini ateşe atmaya, Avusturyalılar uğruna açlıktan ölmeye hazırdı, gelgelelim başbaşa kalındığında nasıl azap verirdi insana, yeşil yağmurluğunun içinde nasıl duygusuzdu.

**T2:** Her neyse, birbirlerinden ayrılmaz olmuşlardı, ve Elizabeth, kendi kızı, komüniona gitmişti; hem nasıl giyiniyordu öyle, öğle yemeğine konuk geldiğinde onlara ne biçim davranıyordu, hiç aldırılmıyordu gelenlere; dinle vecde gelmenin insanları katılaştırdığını (amaçlar da öyle yapardı) kendi deneyimlerinden biliyordu Clarissa; duygularını da köreltirdi, Miss Kilman Ruslar için canını verirdi, Avusturyalılar için açlıktan ölürdü, ama özel hayatında nasıl da işkence çektirirdi insana, öyle duygusuzdu ki; yeşil bir yağmurluk giyerdi.

**ST:** Anyhow, they were inseparable, and Elizabeth, her own daughter, went to Communion; and how she dressed, how she treated people who came to lunch she did not care a bit, it being her experience that the religious ecstasy made people callous (so did causes); dulled their feelings, for Miss Kilman would do anything for the Russians, starved herself for the Austrians, but in private inflicted positive torture, so insensitive was she, dressed in a green mackintosh coat.

According to the dictionary, the meaning of the word “communion” is “a group of people that share the same religious beliefs”. The second translator used the expression “komünion” in her translation, which we cannot find in Turkish Language Dictionary (TDK). The first translator translated the word “communion” as “kilise, dinsel törenler”. In doing so, she explained this foreign word to her readers.

According to the dictionary, the Turkish translation of the word “ecstasy” is “coşku, cezbe, vecit, kendinden geçme”. The first translator used her own interpretation when she translated this word as “tat”, which cannot reflect the power of the word “ecstasy” in Turkish. The second translator translated this word according to the dictionary definition and did not change the meaning.

“Causes” are “actions, events or situations that make something to happen,” which is translated into Turkish as “sebepler, nedenler”. The first translator translated this word as “yetişme koşulları”, and in doing so, she mentioned the causes which made people callous. However, the second translator used a closed expression and used the word “amaçlar”, omitting the causes that made people callous.

**23. T1:** Sonra gözlerini açınca, ne taze, tıpkı çamaşırhaneden sepetler içinde dönen tertemiz farbelâlı keten çamaşırlar gibiydi güller; esmer ve ağırbaşlı kırmızı karanfiller, başlarını dik tutuyorlardı; ıtırşahiler yayılmışlardı çanaklarında; hareli mor, kar beyaz, solgun- sanki akşam olmuştu da muslin giysili kızlar ıtırşahilerle güller toplamaya çıkmışlardı, bulunmaz bir yaz gününün, kara-mavi göğüyle, hezarenleri, karanfilleri, yılan yastıklarıyla bir günün bitiminde, her çiçeğin – güller, karanfiller, süsenler, leylaklar- ayrı ayrı ışık saçtığı altıyla yedi arası bir an: beyaz, mor, kırmızı, koyu turuncu; her çiçek kendi başına yanmaktadır, usulca, tertemiz, sisli yatağında; Clarissa, çilekli pastanın, akşamüstü çuha çiçeklerinin üstünde dönenen o boz beyaz pervaneleri nasıl severdi!

**T2:** Ve sonra gözlerini açınca, ne kadar taze bir görünümleri vardı, çamaşırhaneden tertemiz gelmiş firfırlı keten çamaşırlar gibi hasır sepetlerin içine konmuş güllerin; başlarını dik tutan kırmızı karanfiller koyu renkli ağırbaşlıydılar; çanaklarının içinde yayılan bütün bu ıtırşahiler, mor kar beyazı, soluk – sanki akşamdı da muslin giysili kızlar, laciverde çalan göğüyle, hezaren çiçekleri, karanfilleri, danaayaklarıyla o muhteşem yaz gününün sonunda ıtırşahi ve gül toplamaya gelmişlerdi; saat altı ile yedi arasındaydı, bütün çiçeklerin – güllerin, karanfillerin, süsenlerin, leylakların- beyaz, mor, kırmızı, koyu turuncu ışıldadığı zamandı; her çiçek puslu yatağında kendiliğinden, usul usul, dupduru tutuşmuş gibiydi; vişneli pastanın, akşam açan çuha çiçeklerinin üstünde dönüp duran grili-beyazlı pervanelerini nasıl da seviyordu Clarissa!

**ST:** And then, opening her eyes, how fresh, like frilled linen clean from a laundry laid in wicker trays, the roses looked; and dark and prim the red carnations, holding their heads up; and all the sweet peas spreading in their bowls, tinged violet, snow white, pale-as if it were the evening and girls in muslin frocks came out to pick

sweet peas and roses after the superb summer's day, with its almost blue-black sky, its delphiniums, its carnations, its arum lilies was over; and it was the moment between six and seven when every flower – roses, carnations, irises, lilac- glows; white, violet, red, deep orange; every flower seems to burn by itself, softly, purely in the misty beds; and how she loved the grey white moths spinning in and out, over the cherry pie, over the evening prim-roses!

According to the dictionary, the Turkish translation of the word “frilled” is “firfırlı” or “farbelâlı”. The second translator translated “frilled” as “firfırlı”, a general expression, whereas the first translator used the expression “farbelâlı,” which is a specific word used in the textile industry.

In this paragraph, Virginia Woolf used a lot of flowers' names. The names of the flowers and the translations of them from both translators are listed in the following table:

Names of the flowers:	T1	T2
1. Rose	Gül	Gül
2. Carnation	Karanfil	Karanfil
3. Sweet pea	İtrşahi	İtrşahi
4. Delphinium	Hezaren çiçeği	Hezaren çiçeği
<b>5. Arum lilies</b>	<b>Yılan yastığı</b>	<b>Danaayağı</b>
6. Irises	Süsen	Süsen
7. Lilac	Leylak	Leylak
8. Primrose	Çuhaçiçeği	Çuhaçiçeği

Both translators translated the names of the flowers according to the dictionary and were consistent except for the fifth flower. “Arum lilies” are translated by the first translator as “yılan yastığı,” and by the second translator as “danaayağı”. Both translations are acceptable. The only difference is that “yılan yastığı” is a general term for this flower's family, whereas danaayağı is a specific term.

The first translator translated “grey white” as “boz-beyaz”, whereas the second translator translated this word as “gri-beyaz”. In the 24th example the first translator used for “grey” the expression “boz”, for “grey” as well. There is a consistency in how the first translator



translates the names of the colors, translating “grey” and “dove grey” as “boz” in her version. On the other hand, the second translator used the translation “gri” as it is commonly translated in the dictionary.

**24. T1:** ...bir erkek eli pancuru çekti ve küçücük boz bir kareden başka bir şey görünmez oldu.

**T2:** ...bir erkek eli storu çekti ve güvercin grisi bir kareden başka görececek bir şey kalmadı.

**ST:** ...before a male hand drew the blind and there was nothing to be seen except a square of dove grey.

The first translator translated the word “blind” as “pancur”, whereas the second translator translated this word as “stor”. Both translations are acceptable. The difference is that “stor” is used in common technical language.

As stated in the 23rd example, the first translator used the expression “boz” by translating the word “grey” and “dove grey”. The second translator translated “dove grey” as it is defined in the dictionary and did not change the meaning.

**25. T1:** Şimdi gizemin kanadı değmişti yüzlere; yetkenin sesini duymuşlardı; dinsel inanç, gözleri sımsıkı bağlı, ağzı bir karış açık, ortalıkta kol geziyordu.

**T2:** Ama artık gizemin kanatları sürtünmüştü o yüzlere; otoritenin sesini duymuşlardı; gözleri sımsıkı bağlı, ağzı ardına kadar açık inancın ruhu salıverilmişti ortalığa.

**ST:** But now mystery had brushed them with her wing; they had heard the voice of authority; the spirit of religion was abroad with her eyes bandaged tight and her lips gaping wide.

The Turkish translation of the word authority is “otorite”. The second translator used this translation, whereas the first translator translated this word as “yetke,” a word, which we do not use in the Turkish spoken language today.

- 26. T1:** Kolunun altında kurşun borularla yürüyen Ergar J. Watkiss, yüksek sesle laf attı geçenlere: “Başbakan beyin makam arabası.”
- T2:** Kolunun altına kurşun boruları kıstırmış olan Edgar J. Watkiss duyulur bir sesle, ama elbette şaka olsun diye, “Başbakan’ın arabası bu,” dedi.
- ST:** Edgar J. Watkiss, with his roll of lead piping round his arm, said audibly, humorously of course: ‘The Proime Minister’s kyar’.

The first translator used an idiom, “laf attı” to translate the verb “said”. “Laf atmak” is an idiom which means “şöyleşmek, konuşmak”. In using this idiom, the first translator was able to provide a sense of familiarity to the reader. On the other hand, the second translator translated this word as it is in the source text.

- 27. T1:** Septimus Warren Smith, otuz yaşlarında, solgun yüzlü, gagaburunlu bir adamdı, kahverengi pabuçlar vardı ayağında, eski püskü bir trençkot giymişti, koyu gözlerinde, kendini hiç tanımayanları bile korkutan o garip ürkünç bakış.
- T2:** Otuz yaşlarında, soluk benizli, gaga burunlu, kahverengi ayakkabı ve eski püskü bir pardüsü giyen, ela gözlerindeki tedirgin bakış onu hiç tanımayanları bile tedirginleştiren Septimus Warren Smith.
- ST:** Septimus Warren Smith, aged about thirty, pale faced, beak-nosed, wearing brown shoes and a shabby overcoat, with hazel eyes which had that look of apprehension in them which makes complete strangers apprehensive too.

The first translator translated the expression “the look of apprehension” as “ürkünç bakış”, whereas the second translator translated this phrase as “tedirgin”. “Ürkünç” is an adjective which we do not use today in spoken Turkish language, while “tedirgin” is a word which we use commonly today in spoken Turkish.

- 28. T1:** İşte araba şurada duruyordu, pancurları çekilmiş, üstlerinde acayip bir desen var, ağaç gibi, diye düşündü Septimus; gözlerinin önünde her şeyin usul usul bir noktada yoğunlaşışı, (bir ürkü yüzeye çıkmıştı neredeyse, birazdan ateş alacaktı), korku saldı yüreğine.

**T2:** Otomobil orada duruyordu, üzerinde tuhaf bir motif olan storları inikti, ağaca benziyor, diye düşündü Septimus, sanki korkunç bir şey neredeyse yüzeye çıkmış da patlayıp alev alev yanacakmış gibi gözlerinin önünde her şeyin yavaş yavaş bir araya gelip tek noktada toplanması korkutuyordu onu.

**ST:** And there the motor car stood, with drawn blinds, and upon them a curious pattern like tree, Septimus thought, and this gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about to burst into flames, terrified him.

The first translator translated the word “blind” as “pancur”, whereas the second translator translated this word as “stor”. Both translations are acceptable. The difference is that “stor” is used in common technical language.

The first translator translated the word “horror” as “ürkü”, whereas the second translator used the phrase “korku bir şey” which is the meaning of “ürkü” according to the dictionary definition (TDK). The first translator gave the translation of the sentence “as if some horror had come almost to the surface” in parenthesis.

Each translator used the reiteration in their translations such as “usul usul” and “alev alev”. In this way, they provide a poetical narration in their translations.

**29. T1:** Daha geçen güz Septimus’la aynı trençkota sarınmış, Embankment’in orada durmuşlardı.

**T2:** Daha geçen sonbaharda Septimus’la birlikte aynı paltoya sarınarak embankment’ta durmuşlardı.

**ST:** Only last autumn she and Septimus had stood on the Embankment wrapped in the same cloak.

“Embankment” is a levee along the the north side of the Thames River, in London, England. The first translator used the name of this levee in her translation directly, whereas the second translator added a translation note under the page, and what “Embankment” means.

- 30.** **T1:** Bu saatlerde böyle kargaşa görülmüş şey değildi. Lord Ascot mu, Hurlingham mı neydi bu? Yol bütün bütün tıkanmıştı.  
**T2:** Günün o saati için kalabalık korkunçtu. Lord Ascot mu, Lord Hurlingham mı hangisi? diye düşündü Clarissa, çünkü sokak tıkanmıştı.  
**ST:** The crush was terrific for the time of day. Lords, Ascot, Hurlingham, what was it? she wondered, for the street was blocked.

The first translator translated the sentence “the street was blocked” as “yol bütün bütün tıkanmıştı” whereas the second translator translated this sentence as “sokak tıkanmıştı”. The first translator used reiteration “bütün bütün”.

- 31.** **T1:** Clarissa anlamıştı; biliyordu tabii, uşağın elinde beyaz, yuvarlak, büyülü bir şey görmüştü, üstünde bir ad kazılı olan bir levha – ama Kraliçe’nin adı mı, Wales Prensi’ninki mi, Başbakanınki mi?  
**T2:** Clarissa tahmin etti; Clarissa biliyordu elbette; beyaz, büyülü, dairesel bir şey görmüştü uşağın elinde, üzerinde isim yazılı yuvarlak bir levha – Kraliçe’nin adı mı yazılıydı, yoksa Galler Prensi’nin ya da Başbakan’ın mı?  
**ST:** Clarissa guessed; Clarissa knew of course; she had seen something white, magical, circular, in the footman’s hand, a disc inscribed with a name, - the Queen’s, the Prince of Wales’s, the Prime Minister’s?

The first translator translated the title “the Prince of Wales” as “Wales Prensi”, whereas the second translator used the expression “Galler Prensi”. The first translator did not translate the word “Wales” into Turkish. Perhaps she thought that it is a well known title.

In the fourth part of the thesis, the two different translations of the novel are analyzed comparatively using a part of Virginia Woolf’s novel *Mrs. Dalloway* consisting of 20 pages. In this analysis, the translation from Tomris Uyar will be referred to as T1, the translation of Ilknur Ozdemir as T2, and the source text (the novel: *Mrs. Dalloway*) as ST. After the analysis, the differences between the translations can be summarized as follows.

First, there are differences resulting from changes in the spoken language that occurred over the 35 years that passed between the two translations. In example 3, Tomris Uyar used the translation “*üleştirilmiş*”, whereas Ilknur Ozdemir used the translation “*sunulmuş*”. In the 18th example, Tomris Uyar preferred “*onulmaz*” to “*şifa bulmaz*” in her translation. In the 10th example, Ilknur Ozdemir used the translation “*sandviç satıcıları*”, whereas Tomris Uyar used “*gezginici satıcılar*”. In the 25th example, Tomris Uyar’s translation is “*yetke*”, whereas Ilknur Ozdemir’s translation is “*otorite*”. In the 27th example, the same difference can be seen between “*ürkünç*” and “*tedirgin*”. It is obvious that the spoken language has changed in this period, resulting in these differences. Today we do not use “*üleştirilmiş, onulmaz, gezginici satıcılar, yetke or ürkünç*” when we speak. However, at the time when Tomris Uyar was translating, these words were more commonly used.

Secondly, both translators sometimes used “reiteration” in their translations. For example, this can be seen in the 4th example through the reiteration (Ne...ne), in the 5th example (bir...bir), (kivrıla...kivrıla), as well as in the 9th example (içip içip), (usul usul), in the 12th example (badi badi...), (paytak paytak...) and in the 19th example (Ne...ne). In this way, they tried to enrich their narration and achieve a more poetic tone.

Thirdly, there are sentences where the first translator omits some information. For example, in the 4th example she omitted the translation of the word “*tarla kuşu*”, in the 8th example the illness of Mrs.Dalloway, and in the 10th example, she omits the translation of the word “*bando*”. One explanation might be that she found this piece of information useless and thus omitted these words.

The fourth section refers to changes in the Turkish spelling rules over the period of 35 years between the two translations. In example 5, the first translator wrote the word “*ekin kargaları*”, whereas the second translator wrote “*ekinkargaları*”. Today, “*ekinkargaları*” is written as a compound word in the dictionary. A second example is the usage of the hyphen (-) in the 13th example. Today, the dictionary states that a hyphen is used to separate an intermediate sentence from a complete sentence.

The fifth section is about the usage of different images. The example provided is the 20th example, where Tomris Uyar compared the nose of Mrs. Dalloway with a bird's beak, in contrast to Ilknur Ozdemir, who compared the mouth of Mrs. Dalloway with a bird's beak.

The sixth section analyzes the differential usage of general and specific terms between the two translations. In example 7, Tomris Uyar used the general term "alakarga" instead of "kestane kargası", "alabalık" instead of "somon" in example 21, and yılan yastığı instead of danaayağı in example 23. In addition, in example 23, Ilknur Ozdemir used the term "fırfırlı", which is a general expression, whereas Tomris Uyar used a specific term "farbelâlı".

In example 6, both translators tried to enrich their narrations with respect to their different interpretations. Tomris Uyar used the translation "felsefe yapmak", whereas Ilknur Ozdemir used the translation "ilham almak". Both translations are acceptable according to the dictionary, but they produce a different narrative effect.

Tomris Uyar occasionally used idioms to create a familiarity with the reader. In example 14, she translated the verb "say" as "çıtlatmak" and in example 26 as "laf atmak". The usage of the idioms is discussed in the eighth example.

In some cases, differences in the translations were due to mistakes. Tomris Uyar made a translation mistake in translating the word "cousin" into Turkish, erroneously as "yeğen" instead of "kuzen".

At times, both translators reflected the difference between the source and target culture in their translations. This can be seen in example 9, where Ilknur Ozdemir used the translation "Parlamento", a word which was omitted by Tomris Uyar. Other examples can be seen in example 16 and example 22. Ilknur Ozdemir preferred to use "Deniz Bakanlığı" and "komünyon" in her translation.

## 5. CONCLUSION

The analysis of these two different translations of the novel “*Mrs. Dalloway*” written by Virginia Woolf required a comprehensive treatment. As a result, this comparative study was done only in a selected part of the novel consisting of 20 pages. Having completed the comparison, some concluding remarks concerning the different decisions that each translator took during the translation process are summarized.

After this observation, it is now possible to summarize the differences between these translations in thirty-one examples. Having examined these examples, we can now draw a conclusion about the reasons which underlie these different decisions.

*Mrs. Dalloway* was especially chosen because of its unique writing technique. Virginia Woolf first used her “stream of consciousness” technique in this novel. In the first part of the thesis, this technique was described using selected passages from the novel. Quotations from the novel were given and explained with reference to commentaries from Urgan’s book titled *Virginia Woolf*.

In the second part of the thesis, both translations of *Mrs. Dalloway* were described according to the concept of “retranslation”. Initially, information about retranslation theories were given and explained using some quotations from Ece’s book *Edebiyat Çevirisinin ve Çevirmenin İzinde*. The reason for the existence of these two translations of *Mrs. Dalloway* in Turkish might be related with the different decisions of different publishing houses and editors in these translations.

In the third part of the thesis, the aim was to answer the question of where the retranslation of *Mrs. Dalloway* (Ilknur Ozdemir’s Translation) is situated in the target literary polysystem. This analysis was done according Even-Zohar’s Polysytem Theory. The number of publications can give us clues about the place of the retranslation in the target literary. Both translations are available to Turkish readers today in the bookshelves of most

bookstores. As a result, we can conclude that both translations are near the center of the Turkish literary polysystem.

In the fourth part of the thesis, a passage from Mrs. Dalloway was chosen and analyzed according to Toury's translational norms. In the first part, introductory information about Toury's translational norms was given, followed by the analysis. The central concern was the different decisions which the translators took during the translation process. The reasons of these differences have been discussed in the light of the given examples.

In conclusion, there will always be different translations of classical works such as *Mrs. Dalloway*. Different translators will try to give their own interpretations of these important and precious works. These translations will enrich the target culture and reach the readers of the target culture. However, only the translations which can reach the readers of the target culture will be permanent. As in the past, these different translations reflect the respective decisions of their translators that were taken during the translation process. The differences between the translations of Tomris Uyar and Ilknur Ozdemir are examples of the possible differences between retranslations. Both translators are successful in their own way and serve as examples for young translators.



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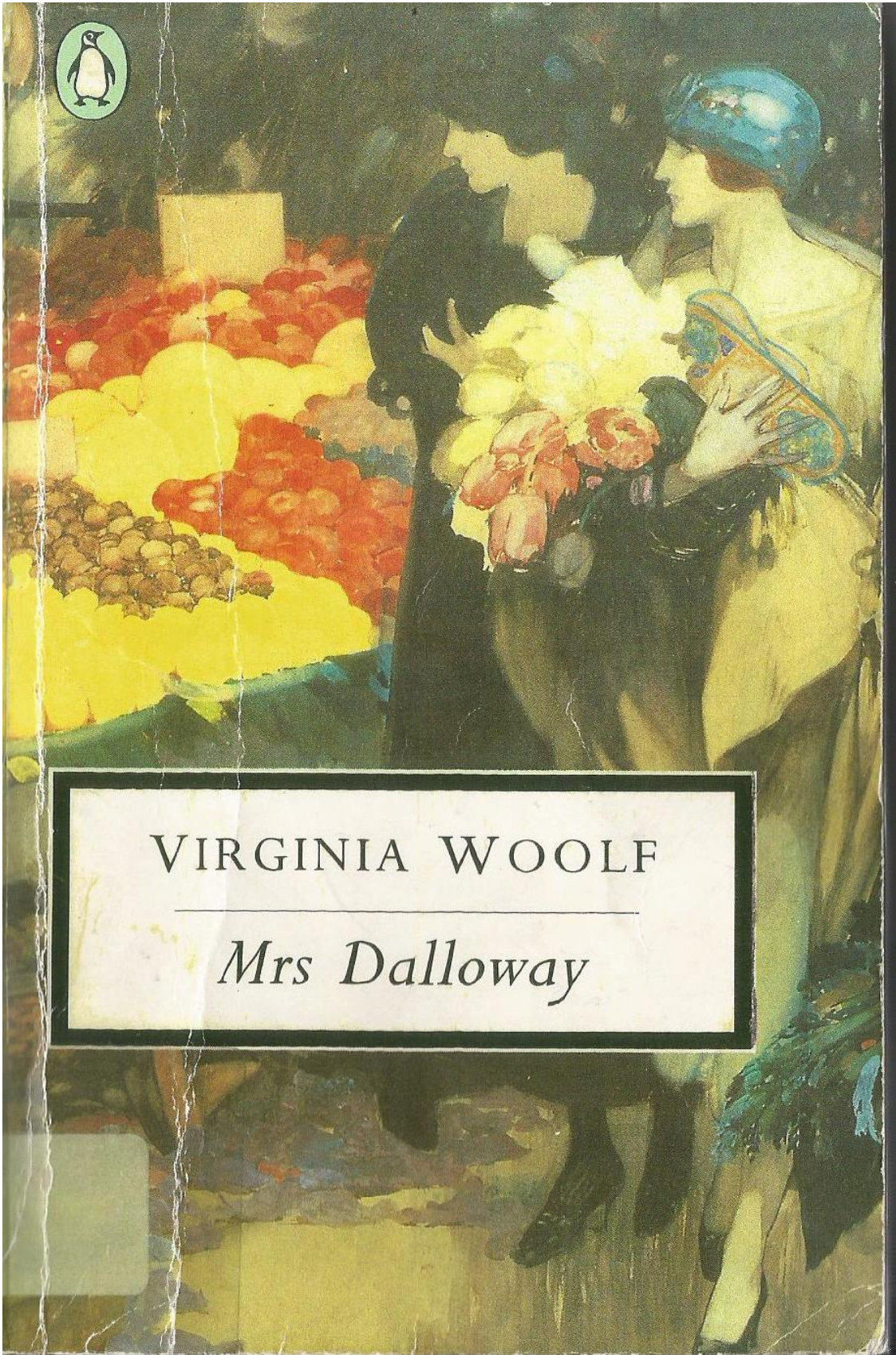
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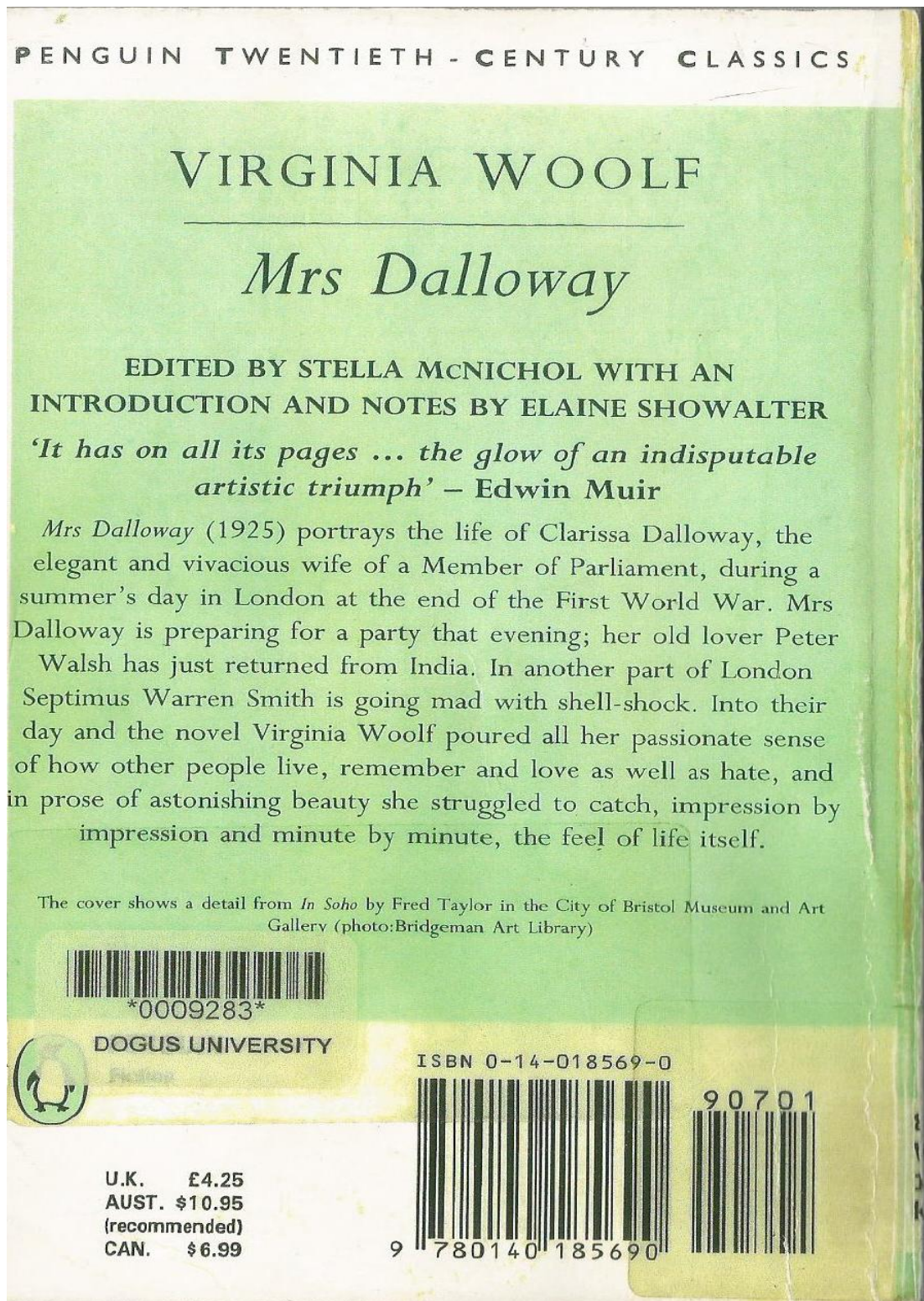
ADDENDUM I



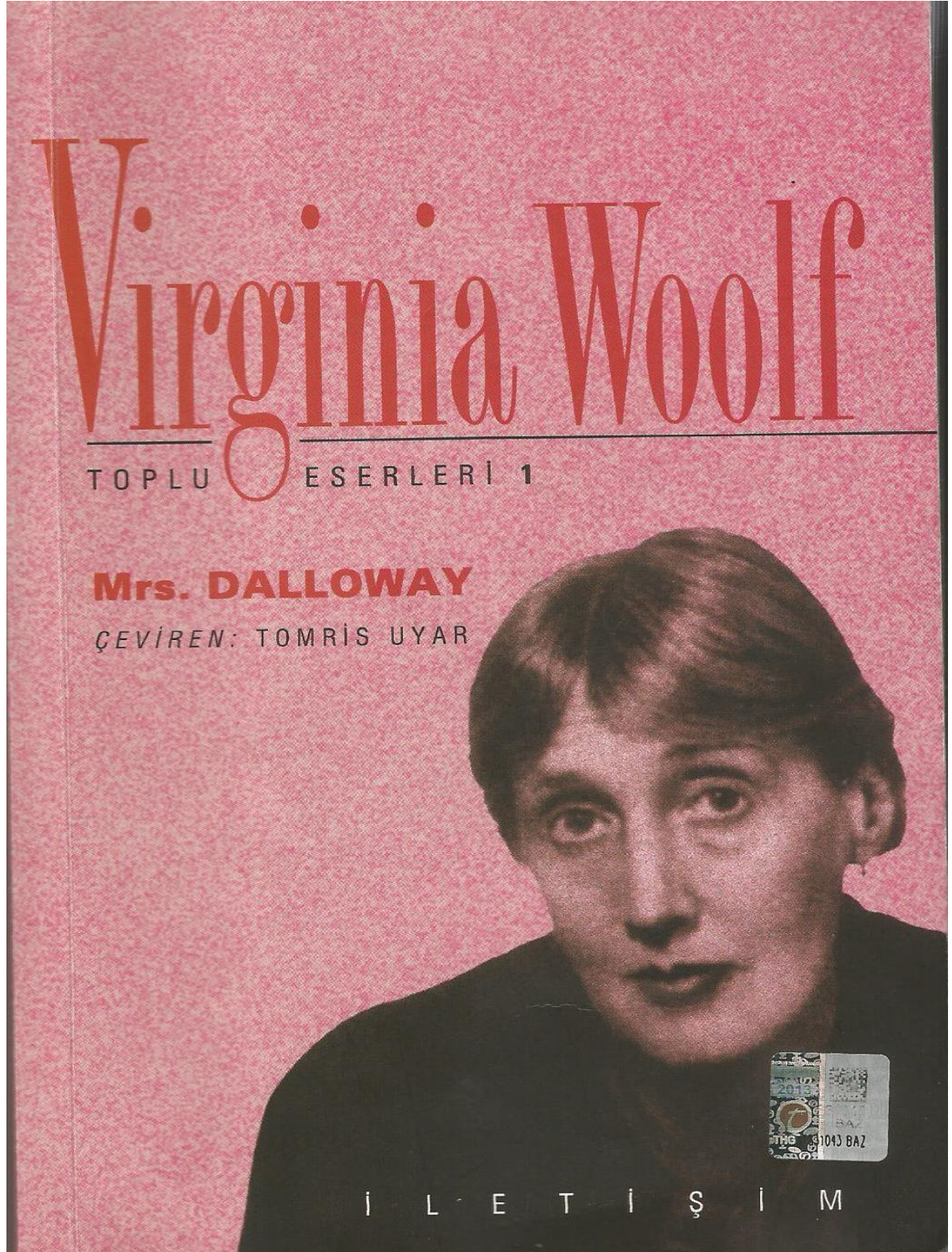
VIRGINIA WOOLF

*Mrs Dalloway*

## ADDENDUM II



## ADDENDUM III



## ADDENDUM IV

# VIRGINIA WOOLF

## Mrs. DALLOWAY

*“Yaşamı ve ölümü vermek istiyorum, sağlığı ve çılgınlığı; toplum düzenini eleştirmek istiyorum, işler halinde, en yoğun biçimde.”*

**V**irginia Woolf belki de en tanınmış romanı olan *Mrs. Dalloway* için bir yazısında bunları söylüyor. Dediklerini yapıyor da; her şeyden önce tek bir günün yoğun örgüsü içinde hem akreple yelkovanın peşinde koşan hem de o günün saatleri içinde kahramanlarının zihninde uzayıp giden iç zamanlar bulan bir roman bu. *Mrs. Dalloway*, edebiyat tarihinde daha sonraları ‘bilinç akışı’ adıyla anılacak bir tekniğin en başarılı örneğidir. Kitaba adını veren Clarissa Dalloway, akşam vereceği davetin hazırlıkları peşinde Londra sokaklarında dolaşırken, kitabın öteki, ‘gizli’ kahramanı Septimus Warren Smith aynı sokaklarda başka, daha karanlık bir hedefe doğru yol alır. Kitabın birbiriyle hiç yüzyüze gelmeyen bu iki kahramanı delilikle sıklık, sıklıkla derinlik, yaşamla ölüm kadar temel karşıtlıklar içinde ‘günden geceye’ yolculuklarını tamamlar ve Virginia Woolf da birleşirler. *Mrs. Dalloway*, sadece Türk okurunun *Deniz Feneri*, *Perde Arası*, *Dalgalar*, *Orlando*, *Kendine Ait Bir Oda* ve *Flush* gibi eserleriyle tanıdığı Virginia Woolf’un değil, 20. yüzyıl edebiyatının da en ‘tamam’ eserlerinden biridir. *Mrs. Dalloway*’i, Tomris Uyar’ın klasik niteliğindeki çevirisinden sunuyoruz.



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ADDENDUM V

BÜTÜN ESERLERİ: 1

# Virginia Woolf

## *Mrs. Dalloway*

Çeviren: İLKNUR ÖZDEMİR



  
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## ADDENDUM VI

Birinci Dünya Savaşı'nın sonunda Londra. Sıcak bir yaz günü Clarissa Dalloway o akşam vereceği büyük partiye hazırlanmaktadır. Aynı gün Hindistan'dan beklenmedik bir ziyaretçi gelir: İlk aşkı Peter Walsh. Onun bu apansız gelişi uzak bir geçmişin anılarını, eski arkadaşlıkları ve Clarissa'nın gençliğinde yaptığı tercihleri canlandırır zihninde. Bütün yaşamı, ilişkileri ve sıradan, tekdüze evliliğine götüren olaylar bir bir geçer gözlerinin önünden.

Clarissa çevresinde sürüp giden hayata ve o hayatın içindeki sayısız insana odaklanırken, yazar da çeşitli karakterler arasında gidip gelir ve onların yaşadıklarını *Mrs. Dalloway*'in akıp giden gününün içine yerleştirir. Virginia Woolf, 'Clarissa Dalloway'in hayatında bir gün' ü, en yetkin temsilcisi olduğu bilinçakışı tekniğiyle anlattığı bu romanında, erkekle kadın ve iki kadın arasındaki ilişkilere de bir pencere açıyor; karakterlerin her birinin iç dünyasına okuru da dahil ediyor; geçmişe ait benzersiz ama acı veren imgeleri bugünün imgelerine katıyor, toplumun dayattıklarının altında boğulan arzuları incelikle işliyor. Hayatı ve dış dünyayı her bir karakterinin gözünden ve zihninden muhteşem bir çözümlemeyle sunarken, zamanının ruhunu da başarıyla yansıtıyor.

*Mrs. Dalloway*, Türkiye'de ilk yayımlanışından 35 yıl sonra İlknur Özdemir'in çevirisiyle yeniden okurlarıyla buluşuyor.



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## BIOGRAPHY

Hayriye Müge Gür was born in Istanbul in 1977. She graduated from Alman Lisesi in 1996 and from Istanbul Technical University Chemical Engineering Department in 2007. She has been working in a publishing house as a translator and editor for about three years. She is keenly interested in American and English literature. She is working on children books and preparing them for publication.