

T. C.
İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI

**ANALYZING *PRIDE AND PREJUDICE* AND *ZOMBIES* AS
AN INTRALINGUAL INTERGENRE REWRITING AS
TRANSLATION**

(YÜKSEK LİSANS TEZİ)

Şeymanur AŞIK

**Danışman:
Doç. Dr. Nilüfer ALİMEN**

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TEZ ONAY SAYFASI

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Mütercüm ve Tercümanlık Anabilim Dalı'nda 200521YL08 numaralı Şeymanur AŞIK'ın hazırladığı “*Analyzing Pride and Prejudice and Zombies as an Intralingual Intergenre Rewriting as Translation*” konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 06/05/2025 günü (16:⁰⁰ - 18:⁰⁰) saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

Doç. Dr. Nilüfer ALİMEN
Yıldız Teknik Üniversitesi
(Tez Danışmanı ve Sınav Komisyonu Başkanı)

Prof. Dr. Işın ÖNER
İstanbul 29 Mayıs Üniversitesi

Prof. Dr. Ayşe Banu KARADAĞ
Yıldız Teknik Üniversitesi

BEYAN

Bu tezin yazılmasında bilimsel ahlak kurallarına uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitedeki başka bir tez çalışması olarak sunulmadığını beyan ederim.

Şeymanur AŞIK

06/05/2025

ABSTRACT

The process of recreating texts and changing their meanings in cultural, historical, and ideological settings is known as “rewriting,” and it is an essential concept in translation studies. Rewriting is an important part of the rewriting of literary texts, allowing them to adapt to changing cultural, social, and ideological settings. Parody emerges as an effective instrument for both criticizing and modernizing traditional works in the framework of the cultural turn, which emphasizes the interaction of literature and its broader cultural surroundings. Rewriting a literary text into another genre results in a shift of genre. Especially if the change in question occurs within the same language, this change is examined as intralingual translation.

This thesis discusses how Seth Grahame-Smith’s *Pride and Prejudice and Zombies* parodies Jane Austen’s *Pride and Prejudice*, rewriting Austen’s original work within a modern cultural context. The thesis aims to compare these two works in the context of translation studies and literature, and to highlight the dynamic relationship between tradition and creativity in literary rewriting, emphasizing that parody as a genre reflects and challenges the characteristics of the source text. Examining *Pride and Prejudice and Zombies* as intralingual intergenre rewriting in the framework of translation studies is the core of this thesis. The study analyzes the two works through the lens of rewriting, cultural turn, interlingual, and intergenre translation, focusing on how Austen’s Regency-era narrative is transformed to appeal to modern sensibilities. The addition of parodic elements, which combine Austen’s social commentary with the grotesque, fantastical, and bizarre aspects of postmodern humor, is essential to this change. Austen’s work is recontextualized by this imaginative blending, which also captures changes in literary trends and audience expectations.

Keywords:

Intralingual translation, intergenre, rewriting, norms, cultural turn, parody, zombie, fantasy literature, mash-up novel, genre, intertextuality, modern, classic, culture

ÖZ

Metinleri yeniden yaratma ve anlamlarını kültürel, tarihsel ve ideolojik bağlamlarda değiştirme süreci “yeniden yazım” olarak tanımlanmaktadır. Yeniden yazım çeviribilimde temel bir kavram olmakla birlikte edebi metinlerin yeniden yazılmasının önemli bir parçasıdır. Yeniden yazım, edebi metinlerin zaman içerisinde değişen kültürel, toplumsal ve ideolojik ortamlara uyum sağlamasını sağlar. Buna paralel olarak parodi, edebiyatın ve daha geniş kültürel çevresinin etkileşimini vurgulayan kültürel dönüşüm çerçevesinde geleneksel eserleri hem eleştirmek hem de modernize etmek için etkili bir araç olarak ortaya çıkar. Edebi bir metni başka bir tür olarak yeniden yazmak, türlerarası bir değişikliğe neden olur. Özellikle söz konusu olan değişim aynı dil içinde oluyorsa, bu değişim diliçi çeviri olarak incelenmektedir.

Bu tez, Seth Grahame-Smith’in *Aşk ve Gurur ve Zombiler* eserinin Jane Austen’in *Gurur ve Önyargı* eserini nasıl parodileştirdiğini ve Austen’in orijinal eserini modern bir kültürel bağlamda nasıl yeniden yazdığını tartışmaktadır. Tezin amacı iki eseri çeviribilim ve edebiyat dizgesinde karşılaştırarak bir tür olarak parodinin kaynak metnin özelliklerini hem aynı şekilde yansıttığı hem de meydan okumasını vurgulayarak edebi yeniden yazımda gelenek ve yaratıcılık arasındaki dinamik ilişkiyi irdelemektedir. *Aşk ve Gurur ve Zombiler* adlı parodi eseri çeviri çalışmaları çerçevesinde bir diliçi türlerarası yeniden yazım olarak incelemek tezin ana odak noktasıdır. Çalışma, Austen’in Regency dönemi anlatısının modern bağlama hitap edecek şekilde nasıl dönüştürüldüğüne odaklanarak iki eseri yeniden yazım ve kültürel dönüşüm açısından incelemektedir. Austen’in toplumsal yorumunu postmodern mizahın grotesk, fantastik ve absürt yönleriyle birleştiren parodi öğelerinin eklenmesi bu değişim için vazgeçilmez bir parçasıdır. Austen’in eseri, edebi akımlardaki ve erek kitlenin beklentilerindeki değişiklikleri de kapsayarak yaratıcı bir şekilde yeniden bağlamlandırılmaktadır.

Anahtar Kelimeler:

Diliçi Çeviri, Türlerarası, Yeniden Yazım, Kültürel Dönüşüm, Parodi, Zombi, Fantastik Edebiyat, Karma Roman, Tür, Metinlerarasılık, Modern, Klasik, Kültür.

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TABLE OF CONTENTS

TEZ ONAY SAYFASI.....	ii
BEYAN.....	iii
ABSTRACT.....	iv
ÖZ.....	v
ACKNOWLEDGEMENTS.....	vi
TABLE OF CONTENTS.....	vii
LIST OF TABLES.....	ix
INTRODUCTION	1
CHAPTER 1: THEORETICAL FRAMEWORK OF THE STUDY	5
1.1. Same Words but New Worlds: Bridging Genres with One Novel.....	5
1.2. Toury's Norms: Reshaping a Classic.....	7
1.3. Rewriting the Classics: Translation as a Creative Act.....	10
1.4. Translation Beyond Words: Cultural Turn	17
CHAPTER 2: LITERATURE REVIEW	20
2.1. Horror Meets Culture: Rise and the Dominance of the Zombies in Popular Culture	20
2.2. Classifying <i>Pride and Prejudice and Zombies</i> : An Analysis of Its Genre	22
2.3. Parody: A Bridge Between Classic and Modern	27
2.4. The Art of Genre Blending: Exploring Mashup Novels	30
2.5. Jane Austen's Place in Literary History	33
2.6. The Regency Period and Its Literary Reflections	34
2.7. About <i>Pride and Prejudice</i>	36
2.8. Seth Grahame-Smith: The Author of the Zombies	36
2.9. Literature that Comes with Zombies: <i>Pride and Prejudice and Zombies</i>	38
CHAPTER 3.....	40
3.1. Tradition Meets Modernity: The Effects of Rewriting	40
3.2. Operational Norms in the Rewriting of <i>Pride and Prejudice</i>	46
CHAPTER 4.....	55
4.1. Word Clouds: A Lexical Look into Both Works	56
4.2. Employing the Links Tool to Analyze Context of Both Works.....	59
4.3. RezoViz.....	64
CONCLUSION	66

REFERENCES	70
APPENDICES	76
Appendix A. The Front Matter of the Target Text.....	76
Appendix B. Elizabeth as a Warrior	77
Appendix C. Elizabeth’s Physical Power and Independence	78
Appendix D. Darcy as the Romanticized Warrior	79
Appendix E. The Bennet Sisters vs. the Unmentionables.....	80
Appendix F. Her Ladyship’s Ninjas.....	81
Appendix G. Charlotte the Zombie Bride	82
Appendix H. The Fight for Power	83
ÖZGEÇMİŞ	84



LIST OF TABLES

Figure 1. Word Cloud for <i>Pride and Prejudice</i> , Chapter 1.	56
Figure 2. World Cloud for <i>Pride and Prejudice and Zombies</i> , Chapter 1.....	57
Figure 3. Word Cloud for <i>Pride and Prejudice</i> , Chapter 56.	58
Figure 4. Word Cloud for <i>Pride and Prejudice and Zombies</i> , Chapter 56.....	59
Figure 5. Links of <i>Pride and Prejudice</i> , Chapter 1.	60
Figure 6. Links of <i>Pride and Prejudice and Zombies</i> , Chapter 1.	61
Figure 7. Links of <i>Pride and Prejudice</i> , Chapter 56.	62
Figure 8. Links of <i>Pride and Prejudice and Zombies</i> , Chapter 56.	63
Figure 9. Connection of <i>Pride and Prejudice</i>	64
Figure 10. Connection of <i>Pride and Prejudice and Zombies</i>	65

INTRODUCTION

Translation Studies has developed greatly in recent decades, with scholars highlighting its cultural, ideological, and creative components. Among these improvements, the “rewriting” in translation studies represents a significant change, setting for translation to be understood as a cultural and ideological act rather than a linguistic process. Traditionally, the term “translation” has been defined as the process of transforming a text into the target language while preserving its meaning in the source language. Yet, by focusing just on linguistic equivalents, this approach faces the risk of losing the text’s sociocultural context. On the other hand, by considering the cultural layers of meaning in the text, the cultural approach to translation views translation as a process of conveying both context and meaning. Scholars like Susan Bassnett and André Lefevere pioneered this approach, which has made it possible to study texts as cultural rewritings and translations. The cultural approach to translation provides a method for studying how translators and cultural agents make important and strategic decisions when adapting texts to the target audience. Susan Bassnett and André Lefevere have argued that translation is a form of cultural mediation and that translators must convey not only linguistic but also ideological and cultural codes (Bassnett and Lefevere 1992, 14).

With the cultural turn in translation studies, translation has been recognized as both a linguistic and cultural activity. Specifically in fields like postmodern literature, parody, and adaptation, the idea of cultural translation has given translation studies a new perspective. It emphasizes that as writings circulate between cultures, they experience not only just linguistic changes but also ideological and aesthetic reconstructions. As an example, a literary adaptation reshapes the language of the text as well as the social norms, aesthetic values, and historical narratives of the source culture. The role of translation as a tool for power relations and cultural identity creation becomes more crucial in this process. This theoretical framework highlights and places translation studies in a broad cultural and interdisciplinary context, emphasizing that texts are not only carriers of meaning but also context. Within this approach and for the case of *Pride and Prejudice and Zombies*, parody emerges as a significant source of analysis, providing

unique insights into how texts are transformed, reinterpreted, and culturally positioned through the process of rewriting.

Specifically, the intersection of genres has indeed created new perspectives for analyzing literary works as translations. Conveying the meaning between languages has been the main issue in translation studies; however, the concept of genre shift within the same language has led to a new broadening of this discipline. When a book has a transition in the genre, such as a novel being remade as a parody like *Pride and Prejudice and Zombies*, not only it changes in terms of content but also form, style, and reader perception. At this point, the work, which is a genre shift in the same language, can now be considered as an intralingual translation. The concept of intralingual translation questions the notion that translation is only about language equivalency, suggesting that texts might be seen as translations when they are shifted into different genres as well. When analyzing works like *Pride and Prejudice and Zombies*, which creatively alters the classic novel into a new genre, this approach is particularly useful because it encourages the reconsideration of both translation and rewriting as connected tasks.

This thesis focuses on the intralingual and intergenre translation of *Pride and Prejudice* (1813) by Jane Austen and its parody version, *Pride and Prejudice and Zombies* (2009) by Seth Grahame-Smith, through the lens of translation studies. With this scope, layered relationships between translation and parody in the sense of cultural rewriting will also be examined. Austen's *Pride and Prejudice*, a classic of English literature, is known for its strong critique of society, witty dialogue, and everlasting themes of love, class, and virtue. On the other hand, *Pride and Prejudice and Zombies* combines zombie apocalypse fiction with Regency-era romance to rewrite this classic story by adding elements of humor and horror. This comparison results in a one-of-a-kind interaction between the original text and its parody, making it a unique case study for analyzing the dynamics of rewriting, cultural turn, parody, and translation studies. In order to understand how texts can be changed and rebuilt across cultural and limited boundaries, the primary goal of this thesis is to analyze how the latter work-which is categorized as a parody-functions as a translation phenomenon in its own linguistic and cultural system, successfully establishing a new genre while maintaining ties to its source text. Additionally, the thesis will address the concepts of cultural turn and rewriting within the frame of translation studies.

The other goal of this thesis is to argue whether *Pride and Prejudice and Zombies* should be considered a form of translation or not. The study shall show that the parodic text may be understood as a complicated process of cultural and linguistic translation rather than just an amusing or sarcastic replicate through the lens of Lefevere's theory of rewriting and Toury's operational norms. In order to provide essential insights into how texts can be translated and reintroduced within the broader context of translation studies, the thesis will show how the process of rewriting *Pride and Prejudice* in this new form simultaneously challenges and reflects the traditions of the original work.

One of the key contributions of this study is the analysis of *Pride and Prejudice and Zombies* as intralingual rewriting. While the book is written in the same language as its predecessor, it shifts the genre from a romance novel to a grotesque parody that combines horror and historical fiction. By highlighting internal language and genre changes rather than the interlingual transference commonly associated with translation studies, this shift challenges traditional notions of translation studies and offers a unique case study of the future of the field.

The thesis is organized into five chapters. The theoretical framework of the thesis is presented in Chapter 1. At the heart of this thesis, André Lefevere's rewriting theory and Gideon Toury's operational norms form a foundation for this research. This section introduces key concepts such as cultural turn and rewriting, norms, intergenre, and intralingual translation. Toury's model provides an extensive overview of how translation functions within a set of norms and expectations that control decisions during the translation process. Lefevere's approach emphasizes the importance of power dynamics, cultural influences, and text manipulation in the rewriting process. By using both theories, this thesis analyzes how *Pride and Prejudice and Zombies* differs from the original *Pride and Prejudice*, not only by changing the genre from a classic novel to a zombie-themed parody but also by making subtle linguistic and thematic changes to the original narrative.

An overview of the literature in both books will be given in Chapter 2. The literary genre of parody will be examined, and the opinions of many scholars will be presented. Following a brief overview of postmodern literature, information about the source text, target text, and authors will be provided. The information will include a brief synopsis of *Pride and Prejudice*, Jane Austen's writing style and importance in the literary world, and information about the Regency era in which the book was written. Later in this

chapter, the synopsis of Seth Grahame-Smith's *Pride and Prejudice and Zombies*, the significance of parody, and the current position of "mashup" novels, which combine both genres in literature, will all be addressed. Methodological information on how the texts were analyzed will be presented. The genre shift will be discussed through paratextual elements.

In Chapter 3, both works will be compared from the perspective of cultural turn and rewriting; the plot and characterization differences will be analyzed in detail. This chapter aims to reveal how ideological and cultural motivations influence the transformation of the source text. By focusing on narrative shifts, added or omitted content, and altered character portrayals, the analysis seeks to uncover the underlying strategies of rewriting.

Chapter 4 presents a corpus-based analysis supported by digital methods to strengthen the examination of the texts. In this chapter, *Voyant Tools* (Sinclair and Rockwell, 2016) is used to identify and visualize linguistic and thematic patterns in both the source and target texts. By analyzing word frequency, collocations, and key thematic focuses, *Voyant Tools* (Sinclair and Rockwell, 2016) enables a clearer and more systematic data-driven comparison, offering valuable insights into the rewriting strategies applied in the target text.

Finally, in accordance with the aim of this thesis, the conclusion chapter brings together the main issues covered in the thesis and includes the final comments. The notions of intralingual translations, norms, rewriting, and intergenre translations are used in this study to analyze *Pride and Prejudice* and *Pride and Prejudice and Zombies*. These analyses show the role of translation studies in the reinterpretation of classical works and how science fiction and parody can be used as tools. The results of this paper will illustrate how the rise of popular literary genres influences both reader expectations and cultural production dynamics. In this context, it is hoped and assumed that a new perspective will be provided on how classical texts link to modern literature.

CHAPTER 1:

THEORETICAL FRAMEWORK OF THE STUDY

1.1. Same Words but New Worlds: Bridging Genres with One Novel

Translation is a field that studies the issues of conveying linguistic and cultural meaning from one language to another. An influential figure in this discipline, Roman Jakobson, identified many forms of translation in his theory of translation and maintained that translation is more than linguistic equivalency. The following three definitions of translation were presented by Roman Jakobson in his 1959 essay *On Linguistic Aspects of Translation*:

1. Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
2. Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.
3. Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems.

(Jakobson [1959] 2004, 139)

Since the main subject of this thesis is intralingual translation through rewriting, the concept of intralingual translation will be discussed in this section. Out of these three definitions above, the second one has received the greatest attention from scholars in translation studies over the years. (...) interlingual translation can be said to claim the ‘main’ position, ‘superior’ to the other two, namely “intralingual” and “intersemiotic” translations...¹ Just because of the definition of translation, some scholars argue that the interlingual translation deals with two different languages, it can be considered as translation proper.

As Jakobson demonstrates, “translation proper” refers to the translation of two different languages. As mentioned above, some scholars believe that this is the only possible form of translation. The sub-categories of “intralingual translation” and

¹ Aslı Kalem Bakka, “Intralingual Translation Has No Name in Turkey: Conceptual Crowdedness in Intralingual Translation”, *transLogos*, 2019, p. 48-69.

“semiotic translation” are not dismissed, but scholars tend to restrict their research to translation proper (cf. Canlı 2018, 42).

According to Karen Korning Zethsen and Aage Hill-Madsen, translation is defined as simply transferring a text into a different language, and defining a translation from this perspective, “translation must, by definition, be a transfer between two languages linguistically” (Schubert 2005, quoted in Zethsen & Hill-Madsen 2016, 701). Schubert emphasizes that translation, by its very definition, involves the transfer of a text between two distinct languages (interlingual), excluding intralingual translation within the same language (701).

Roman Jakobson (1959) identified intralingual translation as one of three types of translation, alongside interlingual and intersemiotic translation (59). The sole distinction between interlingual and intralingual translation is whether the transfer of meaning occurs between two distinct languages or within the same language (cf. Screnok 2018, 9). Jacques Derrida argues that by redefining intralingual translation as “rewording” and intersemiotic translation as “transmutation”, Jakobson essentially gives each a distinct definition (Derrida 1985, 174). On the contrary, he refers to interlingual translation as either “interlingual translation” or “translation proper”. Derrida implies that by defining only one sort of translation as “proper”, other types of translation, such as intralingual translation, are considered as secondary or inadequate (173-174).

Özlem Berk-Albachten examines the concept of intralingual translation, particularly in the context of Türkiye, and emphasizes that it is not only a linguistic transformation but also an ideological and cultural intervention process (2012, 254). According to her, translations from Ottoman Turkish to modern Turkish were carried out to ensure the transfer of meaning, the modernization of the language, and the construction of national identity. The simplification efforts carried out within the context of Türkiye’s language reform aimed to pass on classical works to new generations, but they were also shaped by specific political and cultural standards. Berk-Albachten highlights the intralingual translations created during this process provide a crucial research topic for translation norms and translation history (2012, 260).

In the case of *Pride and Prejudice and Zombies*, Austen’s original text is mostly kept, but new elements are added that drastically change the story’s tone, genre, and audience. Since it shows how meaning can be changed within the same language to fit

different audiences and literary trends, such a change corresponds with Jakobson's framework. Austen's narrative is placed within a modern cultural context with the appearance of zombies and martial arts scenes, which are not just an addition but a change. One of the most significant problems pointed to by this change is whether Grahame-Smith's rewritten parody version will continue to be a translation or become a completely independent work. Jakobson's concept of proper translation refers to a faithful transfer of meaning between languages (Jakobson 1959, 60). Although there is no translation from one language to another, *Pride and Prejudice and Zombies* follows the same process in adapting Austen's novel to a different genre within the same language. As a result, this raises the question of whether translation must always include linguistic transfer or can include broader translations in the same language.

1.2. Toury's Norms: Reshaping a Classic

Translation scholar Gideon Toury developed the target-oriented theory and stated that translation can become a reality within the target system. "Adequacy" and "acceptability" are two key ideas that Toury underlines. An "adequate translation" is one that closely resembles the standards of the original text; an "acceptable translation" is one that closely resembles the standards of the target text (Toury 1995, 70).

Translation norms include not only the transfer of language but also the values, customs, and expectations of the target culture and society. Rather than seeing translation as a process between languages alone, Toury argues that translation functions as part of society. In this sense, norms serve as standards that determine how and under what conditions the translator will convey the text (70). He emphasizes that translation is a social activity and that it is unable to be separated from society, hence translation rules must be analyzed as a cultural structure (88).

For Toury, translations first and foremost occupy a position in the social and literary system of the target culture, and this position determines the translation strategies that are employed (13). He classifies translation norms under three parts as follows: initial norm, preliminary norms, and operational norms (79). When a translator decides whether to follow the norms of the source or target culture, this is referred to as the initial norm.

An “acceptable translation” is made when target culture norms are adopted, whereas an “adequate translation” is made when source culture norms are followed (81).

The preliminary norms are the second group of norms, which includes translation policy and translation directness. The texts that need to be translated are determined by translation policy, also different policies may exist based on the genre of the text or publication house. Directness of translation refers to whether using the original text is necessary or if using intermediate translations is acceptable (82).

Operational norms, which relate to the choices made during the translation process, are the last category of norms. There are two categories of operational norms: “matricial norms” and “textual-linguistic norms”. The completeness of a translated text depends on matricial rules. Decisions involving matricial norms include omissions, reorganizations, and additions. Textual-linguistic norms describe the language content used to create the target text (83).

According to Toury’s theory of norms, translation is not just a means of linguistic translation but also a process of cultural reconstruction. The translator uses a variety of techniques and decisions to modify the material to fit the target culture in addition to translating it linguistically. To do this, the social and cultural aspects of translation must be taken into account. For instance, a translator may have to balance accurately expressing the material with making it easier for readers in the target culture to understand or make it acceptable in the target literary system (86).

At times, norms may change very quickly; at other times, they are more enduring, and the process of change takes longer. Either way, substantial changes in translational norms often occur within one’s lifetime too and are therefore relatively easy to detect (cf. Toury 2012, 86). When a country faces a dramatic regime change or ideological transformation, translation norms can quickly shift to match the new authority’s cultural and political ideals. Contrarily, in fields with more established traditions, such as literary or academic translation, norm change might be more gradual and organic. Still, noticeable changes in terms of norms can be observed over time in both situations. The norms that translators apply determine not only the form of the translation but also how meaning and values are shaped in the target culture as well. Thus, Toury’s analysis of norms shows that translation involves social and cultural activity in addition to a linguistic one.

Toury also criticizes Jakobson's division, which has its basis in linguistic paradigms. Hence, he presents his own classification that has two types of translation: intersemiotic translation and intrasemiotic translation. Interpreting a verbal sign using a nonverbal sign refers to the first category, while interlingual and intralingual translations fall under the second category.

The term "assumed translation" is used by Gideon Toury to describe the social and cultural factors that contribute to a text's acceptance as a translation. According to him, whether a document is a translation is decided by more than just its linguistic qualities; texts that are assumed to be translations are accepted as such within the context of particular norms in the target culture. To put it another way, a text's status as a translation depends on how it is perceived and accepted in the target culture in addition to how closely it resembles the original text (94). Toury argues that inferential methods should be used in translation studies, meaning that a text's status as a translation should be evaluated using social and cultural acceptance factors in addition to a one-to-one comparison of the source and target texts. For a text to be considered a translation, it is not necessary to specifically state that it is a translation; instead, "assumed translation" is used to evaluate writings that are produced following the target culture's translation norms and presented as translations (95).

Toury regards three ways for a text to be considered as "assumed translation". The first way is that the source text exists in other languages and cultures. The second one is that there has to be a transferring process from the source text to the target text. Last but not least, between two texts, there has to be an intertextuality (113). Even if these three ways are meant specifically for "interlingual translation" and the discussion is based on different languages and cultures, it is possible to argue that they can easily be adapted for "intralingual translation" (Canlı 2018, 9).

In the methodology part of this thesis, operational norms will be examined in terms of *Pride and Prejudice* and *Pride and Prejudice and Zombies*. The primary goal of this thesis is to discuss both texts using the framework of these notions.

1.3. Rewriting the Classics: Translation as a Creative Act

Translation is not just a linguistic transfer, but a rewriting process that has ideological and aesthetic dimensions. Literary styles and texts have been reshaped by various power dynamics throughout history (cf. André Lefevere 1992, 15). One way to think of rewriting processes is as a mirror of the social structures and ideology of the time. Translators and rewriters have the power to significantly change the perception and meaning of texts. Certain cultural factors have shaped literary traditions, and these pressures have played a key role in the rewriting of texts. *Pride and Prejudice and Zombies* can be studied in the context of the cultural turn, as this concept in Translation Studies focuses on understanding how texts are “rewritten” linguistically and culturally. Seth Grahame-Smith’s work can be considered an example of cultural and ideological translation in transforming a classic novel into a postmodern text. In this context, the transformation in the work can be explained through the translation studies concept of rewriting.

Translation is the most obviously recognizable type of rewriting, and since it is potentially the most influential because it is able to project the image of an author and/ or a (series of) work(s) in another culture, lifting that author and/ or those works beyond the boundaries of their culture of origin...²

Rewriting processes alter the perception of literary texts in several important ways; cultural and ideological restructuring, change of literary style and meaning, meeting reader expectations, shaping the literary canon, and visibility and recognition. Rewriting enables texts to be reshaped in cultural and ideological contexts. In this process, translators and rewriters align texts with the values and norms of their target culture (Lefevere 1992, 8). This might change the text's original meaning and impact on how the reader interprets it. The text’s style and aesthetic qualities are also impacted by rewriting. When rewriting a text, translators can change its meaning and perception by reflecting their own artistic perspectives and aesthetic preferences. This can affect how the text is perceived and understood by the target audience.

² André Lefevere, *Translation, Rewriting, and the Manipulation of Literary Fame* (London: Routledge, 1992), 9.

By changing texts to meet the expectations of the target audience, rewriting processes can improve reader engagement. For example, a translation of a literary work can be adapted to narrative forms and themes familiar to readers in the target culture. This makes the text more accessible and engaging. Different translations of William Shakespeare's plays are an example. Shakespeare's works are often adapted to the target audience when translated into other languages due to the linguistic complexity, period-specific expressions, and cultural references in the original Old English. For example, the line "What's in a name? That which we call a rose// By any other name would smell as sweet" from Shakespeare's play *Romeo and Juliet* (Shakespeare?, 2-2) can be translated literally into Turkish as "Gül başka bir isimle de güzel kokar". Yet, this line translated in Turkish as "Adın ne değeri var? Şu gülün adı değişse bile// Kokmaz mı aynı güzellikte?" (Shakespeare [trans. Nutku] 1995, 2.2) This phrase emphasizes that names do not affect the value or quality of something; it expresses that the essence of an object, especially a person, will remain the same regardless of its name.

Rewriting also plays a vital role in the formation of the literary canon. The rewriting of certain texts can affect how their literary value and significance are perceived by society. For example, a text can reach a wider audience through the process of rewriting and thus gain a more prominent place in the literary canon. In *Translation, Rewriting and the Manipulation of Literary Fame*, Bassnett and Lefevere (2004, p. vii) formally present their theory that "translation is a rewriting of an original text". According to their argument;

All rewritings, whatever their intention, reflect a certain ideology and a poetics, and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulation processes of literature are exemplified by translation can help us towards a greater awareness of the world in which we live." (ibid., p. vii)

To illustrate perspective, Mary Shelley's novel *Frankenstein* (1818) comes to mind. Before it became an important part of the literary canon, *Frankenstein* was rewritten many times by different authors and media and adapted in various ways according to the social dynamics of the period. The text that Mary Shelley had written herself changed in a variety of ways before it was revised and printed in 1831. When the two texts are compared, it becomes clear that Shelley made significant changes to the text that would impact its content and reception rather than linguistic and stylistic changes. This is in contrast to her claims in the 1831 edition's preface that she had only "mended" the passages where the language was "bald" enough to damage the narrative and that she did not change the storyline or introduce any new ideas or events (Süren and Yılmaz 2020, 34)³. Given this, it can be concluded that the original text was rewritten in terms of both ideology and textual/editorial characteristics. Later, Shelley's classic work *Frankenstein* was rewritten by British biographer, author, and critic Peter Ackroyd in his 2008 book *The Casebook of Victor Frankenstein*. In his rewritten text, Ackroyd used both the storyline and characters from Shelley's original, as well as certain actual events and people from Shelley's life, to create the novel's imaginary world (35). In this respect, Ackroyd's rewrite is quite interesting.

Similarly, multiple publishers in Türkiye, including well-known ones like İş Bankası Kültür Yayınları, Can Yayınları, and İletişim Yayınları, have translated-and thereby rewritten-*Frankenstein* into Turkish. While most copies are based on the 1831 edition, some use the 1818 text. Shelley's work was initially written as a Gothic horror story, but over time it became a literary classic shaped by universal themes such as humanity, science, ethics, and social responsibility. Mary Shelley's *Frankenstein* is more than just a science fiction story; it is also a literary classic. The novel is a critique of the Industrial Revolution and the social implications of scientific progress in the early 19th century. Because this theme is universal, the book has been accepted into the literary canon.

³ Translations are mine unless otherwise stated.

Rewriting is also defined as the author's rewriting of his own text, that is, a new version of a written text. A writer may also rewrite one of his own works with the aims of correcting, deepening, etc. (Aktulum 2000, 236). *Frankenstein* was rewritten and published in 1831, with various changes made by the author of the book, Mary Shelley. Although Shelley stated in the preface to the 1831 edition that she had only made stylistic revisions without altering the story, introducing new ideas, or adding events-merely refining passages where the language was too simplistic- a comparative analysis of the two texts reveals that she made substantial changes that influenced both the content and reception of the novel. In this context, it can be said that the first text was rewritten in terms of ideology as well as textual/editorial aspects, extending beyond mere linguistic and stylistic adjustments (Süren and Yılmaz 2020, 34). In this regard, it can be said that the original text was rewritten both textually and editorially, as well as ideologically.

James Whale's 1931 movie *Frankenstein* was a rewriting and adaptation of Mary Shelley's original novel for the big screen. The film portrayed Victor Frankenstein as a figure that would frighten people, focusing on elements of horror and adventure rather than the novel's philosophical and social messages. This rewriting solidified *Frankenstein's* place in pop culture and ensured that the work gained an important place in both literature and cinema. The rewritings of *Frankenstein* have played a significant role in the development of the literary canon. Many writers and media have adapted the work, which served as the basis for both science fiction and horror, in a variety of ways, enhancing the text's literary characteristics as well as its social and cultural significance. This is another example of a work being rewritten over time to solidify its place in the literary canon.

In *Translation/History/Culture: A Sourcebook*, Lefevere claims that translation aims to influence the development of culture and the development of literature, and this aim is reflected in the level of each of the four constraints under which translators operate (Lefevere 2004, 8). Authority, legitimacy, and power are all intimately related to translation, according to Lefevere. Translation must therefore be examined in relation to ideology, patronage, poetics, and power, focusing on the different efforts to support or challenge preexisting ideologies or poetics (10). Additionally, it must be examined in light of efforts to combine various discourse universes. In his *Translation/History/Culture: A Sourcebook*, Lefevere argues that;

Translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate. (Lefevere 2004, 13)

Edwin Gentzler claims that Lefevere defines “ideology” as a collection of discourses that compete over interests that are somehow related to the maintaining or challenging of power structures that are essential to a whole aspect of social and historical existence (Gentzler 2004, 136). Since Lefevere views ideology as the accepted idea of what society should be or is capable of accepting, it is significant that the “ideology” surrounding translation studies is likewise closely related to politics and power. According to Lefevere, patrons, or the people or institutions who request or publish translations, frequently enforce ideology. (Lefevere 2004, 14-18). It is shown by this that patronage and translation are inescapably connected. Lefevere argues that ideology governs the primary strategy that the translator will apply, as well as the solution to challenges encountered during the translation process (ibid).

Patronage refers to “something like the powers such as persons and institutions that can further or hinder the reading, writing, and rewriting of literature” (Lefevere 2004, 15). Individuals, organizations, institutions, political parties, social classes, publishers, and the media, including newspapers, magazines, and major television companies, can all engage in patronage. Patronage ensures that the literary system remains relevant to society at large. Patrons attempt to manage the connection between the literary system and the other systems that, when paired together, form a society and culture.

For Lefevere, poetics can be defined as what literature should/ be allowed to be (14). Lefevere’s poetics approach underlines that literary translation transforms a text not only by language but also by cultural and ideological settings. Two components consist of poetics: one is an inventory of literary devices, genres, motifs, prototype characters and situations, and symbols; the other is an idea of what literature’s position is, or should be, in the social system. The latter has an impact on the choosing of themes that must be relevant to the social structure in order for literary work to be noticed (26). In its early stages, poetics reflects the “functional view” and literary production mechanisms that were dominant in a literary system at the time of its first definition (ibid.).

Some texts deal with ideological constraints on the production of translations, with the power of patronage to enforce these constraints, with constraints of a more poetical nature, with so-called Universe of Discourse constraints and, finally, with both constraints imposed by the structure of different languages and attempts to expand the scope of languages in spite of these constraints. (Lefevere 2004, xiv)

Power is somehow a discourse and is defined as certain objects, customs, and beliefs thought unacceptable in their own culture (87). Because each nation's culture, customs, and beliefs are distinct, most of what is found here is expressed in jest and contains jokes that differ in all languages, making a regular word-for-word translation impossible. Translators must make difficult decisions based on "ideology", "poetics", and "the Universe of Discourse" (36). The status of the source text, the perception of the culture into which the text is being translated, the kinds of texts that are considered acceptable in that culture, the levels of diction that are considered acceptable in that culture, and the intended target audience all have a significant impact on the translators' attitudes toward the Universe of Discourse during the rewriting process. The "cultural scripts" that the audience is accustomed to or willing to accept also play a significant role in shaping the translators' attitudes toward the Universe of Discourse (38). Lefevere underlines that constraints are not absolute, but rather conditioning factors. Translators do not work in a mechanical world where they have no options. Rather, they can choose to support or oppose them, such as staying inside the limitations' perimeters or trying to move beyond them.

So writing is always rewriting. Even when a writer creates a new text, s/he actually engages in a rewriting process by combining pieces from other texts to form a whole (Aktulum 2000, 6)⁴. In the case of Seth Grahame-Smith's parody version, *Pride and Prejudice and Zombies*, the author took almost the entirety of Jane Austen's original work and rewrote it by adding elements of horror. This act of rewriting has caused a genre change by presenting a novel that was once considered a classic romance novel to new target readers again in a parody genre. In other words, the rewriting has caused a genre

⁴ Translations are mine unless otherwise stated.

shift in this case. However, writing is also rewriting. Rewriting is repeating what has been written, creating “continuity” in books by writing a new version of the same book ⁵(244).

In this perspective, rewriting and parody are slightly similar. The traditional definition of parody is the rewriting of a text, usually with a funny, sometimes critical perspective. Parodies change the structure, substance, or style of the original text to make a point about literary traditions, cultural ideals, or social norms. In this perspective, parody is more than just an imitation; it is an essential component of text reconstruction. Since the original text’s structure and meaning are modified when it is turned into another text, parody can be seen as a form of “retranslation” from the perspective of translation studies. Parody also changes layers of social and cultural meaning beyond the text. Seth Grahame-Smith’s *Pride and Prejudice and Zombies* reshapes both the text and the cultural context with its parody of Austen’s classic work. Grahame-Smith’s parody not only combines zombie elements from the horror genre with Austen’s classic love story but also reinterprets Austen’s social criticism. The social class differences in Austen’s novel, the pressures on women for marriage, and the general moral values of the period are discussed in Grahame-Smith’s parody in a parallel way with the threat of zombies. Since the text blends with a totally different genre, it differs from its original meaning and creates a new meaning, making this transition truly a translation process.

The term “intertextuality” describes how one text relates to another. The connection between *Pride and Prejudice* and *Pride and Prejudice and Zombies* might be interpreted in this way: one work reshapes another and presents a new meaning. The original context of Austen’s work is changed by Grahame-Smith’s use of it, leading to a new postmodern interpretation. Postmodernism aims to change the meanings of previous literary works by challenging traditional narrative structures, genres, and ideologies and altering them in a new context. *Pride and Prejudice and Zombies* is also a work written with this postmodern understanding. Grahame-Smith reshapes Austen’s text, which is filled with serious, romantic, and social criticism, with amusing, horrific zombie themes. With this postmodern approach, the social criticism of *Pride and Prejudice* is transformed into both a means of entertainment and a critical perspective in Grahame-Smith’s parody. The text’s meaning is entirely changed by this transformation, which also makes it

⁵ Translations are mine unless otherwise stated.

possible for it to exist in a different cultural context. Austen's *Pride and Prejudice*, in addition to being a literary classic, has a structure that criticizes the social norms of the period. This critique is expressed through Austen's language and narrative, particularly concerning women's status in society, criticisms of the norms of marriage, and class differences. Grahame-Smith's parody takes these serious criticisms, blends them with zombie fiction, and presents social criticism in an entertaining way that appeals to a wider audience. The zombie metaphor can be used as a reflection of the social structure; zombie figures represent the excluded or uncontrollable elements of society. In this context, Grahame-Smith's *Pride and Prejudice and Zombies* strengthens Austen's original criticisms through parody by placing them within a larger cultural and social framework.

This rewritten and genre-shifted work raises the following question: What genre does *Pride and Prejudice and Zombies* belong to? On Amazon, the book is categorized under genres such as "parody," "horror," and "classic literature." Goodreads lists it under "horror," "humor," and "fantasy," reflecting its diverse thematic content. Newsday states it is a mash-up novel. The fact that the genre of the book cannot be categorized with any certain genre actually proves that the book has changed genre through rewriting. The thesis's main material encourages us to consider the horror elements in fantasy, science fiction novels, and parody. In the following part, we will discuss these elements to better understand the genres of *Pride and Prejudice and Zombies*.

1.4. Translation Beyond Words: Cultural Turn

There is another concept that needs to be mentioned along with rewriting: the cultural turn. The "cultural turn" provides an important theoretical framework for this thesis, placing translation in wider cultural and ideological contexts. This theory allows for an examination of how *Pride and Prejudice and Zombies* interacts with the cultural ideals of both Austen's era and modern society. The addition of zombies, for example, reflects modern preoccupations with survival, identity, and grotesque, while Austen's narrative structure emphasizes the continuing relevance of her societal criticism. This thesis aims to understand the various meanings that are present in the rewriting process by examining these cultures and times.

The cultural turn in translation studies is a result of the cultural approach proposed by Bassnett and Lefevere in 1990. The cultural approach offers an alternative perspective to the linguistic approach by foregrounding the role of culture in the translation process. The cultural turn highlights that translation is not just a linguistic transfer but also a cultural interaction. This means that translators must understand texts in the context of the culture they are being translated into and translate with this context in mind (Yan and Huang 2014, 489). Translators have a greater responsibility to convey the cultural elements of the source text in a way that is appropriate for the target culture. Translation is not seen merely as copying a text but as a means of cultural interaction and plays an important role in ensuring cultural communication and enables the construction of cultural meanings by rewriting and manipulating the source text.

The cultural turn has also changed the status of translators. While translators are generally considered invisible in traditional approaches, the cultural approach highlights the creativity of translators and their influence on the text. Translators are no longer seen as mere mediators but also as re-creators of texts. The cultural turn has led to a diversification of translation strategies (Gezer and Can 2019, 361). Translators develop different strategies according to the function of the texts and the target audience, which makes translation more flexible and creative. The translation of a literary work can be adapted to the cultural expectations of the target audience.

The concept of cultural translation has brought a new dimension to translation studies, especially in areas such as postmodern literature, parody, and adaptation. It draws attention to the fact that texts are subject to not only linguistic transformation but also ideological and aesthetic reconstructions as they move between cultures. For instance, a literary adaptation reshapes not only the source language of the text but also the social norms, aesthetic values, and historical narratives of the source culture. In this process, the role of translation as a means of power relations and in the construction of cultural identities is increasingly gaining importance. This theoretical framework places translation studies in a broad cultural and interdisciplinary context, emphasizing that texts are not only carriers of meaning but also context.

There has been a shift from traditional linguistic approaches to a broader perspective that takes into account cultural and social elements (Zhang 2018, 400). This allows translation to be considered not only as a linguistic process but also as a cultural

rewriting process. Translators aim to provide a richer experience for the reader by preserving the aesthetic and cultural values of the source texts. This allows the translation to be evaluated as literary work rather than just conveying a message. We can take *Don Quixote*'s translations, for instance. In this novel by Miguel de Cervantes, many original elements and subtle linguistic nuances belong to Spanish culture. While conveying these elements, the translator not only translates the meaning of the source text but also tries to preserve the humorous, social, and literary tones of the work. The translators, in particular, translate the conversations, proverbs, and old Spanish terms from folk literature in *Don Quixote* to Turkish while keeping the work's hilarious and cultural depth in a way that the target audience, in this case it is Turkish readers, can understand. The source text's literary worth and cultural background are maintained, and the Turkish readers are provided with a unique experience by adapting the language used in these translations to fit Turkish culture. For instance, employing solutions that are similar to Turkish folk idioms and expressions improves the work's literary quality and prevents semantic alterations in the language while also creating a stronger bond with the work's cultural setting. In this way, the translation offers a rich experience both aesthetically and culturally.

The cultural turn process has therefore had a significant impact on translation practice, redefining the role of translators and highlighting the cultural, social, and literary aspects of translation. This transformation has broadened the scope of translation studies and enabled the development of a more comprehensive understanding. The cultural turn has also changed the role and status of translators, giving them a more independent identity. The notion that translation should be seen as a literary work highlights the creative elements in translation.

CHAPTER 2:

LITERATURE REVIEW

In this part of the thesis, information will be given about the source text, *Pride and Prejudice*, and the target text, *Pride and Prejudice and Zombies*. Since there is a genre shift that can be observed in this case, information will be presented about the genres of these two works as well. The importance of the authors of both books in the literary world will also be mentioned.

2.1. Horror Meets Culture: Rise and the Dominance of the Zombies in Popular Culture

This section's opening question is how and when zombies became popular. In the history of literature and cinema, zombies present a complex theme that has evolved over time. Zombie-related themes have become more common in a variety of media, especially in the US in the 2000s (Lanzendörfer 2018, 14). The first zombie representations usually begin with films such as *White Zombie* from 1932. Although this first film contained the basic elements that define the concept of zombies, it was far from the classical depictions of today's zombies. In thriller films that have zombie elements, zombies are not dead instead of living people who are under a powerful spell or mind control. This understanding, based on Voodoo culture, led to zombies being depicted as passive and willless slaves.

In fact, the term zombie comes from the Voodoo culture in Haiti. It was a punishment given to someone who had been found guilty of a crime by a clandestine organization. Using neurotoxins from blowfish, a curse could be placed on someone to paralyze them, though they were not quite dead (Davis 1985, 106). Days later, this person is exhumed and brought back to life by the ruler. After returning to life, they lose their mind and will, turning them into comatose beings who cannot express their own thoughts and feelings (113). So, the question is, why did it become so popular in pop culture? To answer this question, the written and visual works that have been made/ produced from the past to the present must first be examined.

Many zombie scholars, including film historian Robin Wood, film critic Elliot Stein, and author Jon Towlson, consider the film *Night of the Living Dead* (1968) to be the major zombie breakout event, even though the film was mostly based on a creature created in Richard Matheson's 1954 novel *I am Legend*. These dates are comparatively late for the debut of a major horror figure, when we consider that *Frankenstein* was created in 1818 by novelist Mary Shelley and Bram Stoker's *Dracula* was published in 1897. Due to George Romero's productions of *Night of the Living Dead* (1968) and *Dawn of the Dead* (1978) zombie genre was created (British Film Institute, 2018). People love and enjoy zombie movies for many reasons, but when Romero set the zombie outbreak in a shopping mall for *Dawn of the Dead* (1978), he depicted stumbling automatons against a backdrop of mindless materialism. The action-packed horror's social critique lifts it to the level of high art. Since then, zombies have been reimagined in countless ways to both startle and amuse audiences while also presenting us with dark allegories of social decay. It gained a lot of popularity in our culture for that reason.

The literary popularization of zombie narratives has been influenced not just by the growth of the horror genre, but also by social and political implications. Kyle William Bishop makes the case that zombies were more popular in the 20th century, especially in connection with social crises, capitalism, and mass consumption in his book *American Zombie Gothic: The Rise and Fall (and Rise) of the Walking Dead in Popular Culture (Contribution to Zombie Studies)*. He argues that zombies are not just frightening characters but also represent the anxieties of modern society (Bishop 2010, 4). The growing popularity of the horror genre is one of the main reasons why zombies are becoming more and more prevalent in literature. H. P. Lovecraft and other horror writers paved the way for zombies to find their place in literature by exploring topics such as the afterlife and the decay of the human body (Poole 2016, 2:35:10). However, one of the most important works that brought zombies to a larger audience in literature was William Seabrook's 1929 novel *The Magic Island*. According to Seabrook, this book is regarded as one of the first significant literary works to convey zombie mythology and Voodoo ceremonies from Haiti to the Western world (Seabrook 1929, 93).

The presence of zombies in modern literature can be traced back to Richard Matheson's *I Am Legend* (1954), which is considered a classic of modern zombie fiction. The novel's themes of the zombie plague, the post-apocalyptic world, and the annihilation

of humanity eventually formed the fundamental components of zombie literature, despite the work's strong semi-vampire/semi-zombie undertones. *World War Z* and *The Zombie Survival Guide* by Max Brooks are also regarded as significant works that introduced zombies into post-apocalyptic science fiction and social criticism, removing them from the horror genre (Brooks 2003, 17). Brooks used zombies not only as a fear element but also as a metaphor for how modern society responds to crises.

Yet, zombies have not only been popular in horror and science fiction literature; they have also merged with other genres to produce new kinds of stories. Seth Grahame-Smith's *Pride and Prejudice and Zombies* (2009), which combines zombie aspects with Jane Austen's classic novel, launched a new literary trend. This approach is centered on reworking classic literature with elements of popular culture. The employment of zombies in these postmodern stories is significant, according to literary scholars like David Punter and Glennis Byron, because it upends established literary structures and opens up new narrative possibilities (Punter and Byron 2004, 91). Zombie culture started to appear everywhere on every channel in the following years. They started to appear in many series. *The Walking Dead*, *Fear the Walking Dead*, *ZNation*, *Kingdom*, *Reality Z*, *All of Us Are Dead*, and more television shows featured them. Moreover, many games have been produced to appeal to a wide range of ages, including *the Resident Evil* series, *Silent Hill*, *Dead Space*, *Left 4 Dead*, and others. In this way, they gained a core place in society, and various groups formed fan clubs for zombies.

2.2. Classifying *Pride and Prejudice and Zombies*: An Analysis of Its Genre

There is considerable confusion regarding the genre of *Pride and Prejudice and Zombies*. As highlighted in the previous section of this thesis, many explanations exist about its classification. When a book is published, the author typically makes a clear declaration on the book's genre, whether through public statements or paratextual elements. Gérard Genette (1997) defined paratext as the verbal and nonverbal materials that surround a text, such as an introduction, notes, dedications, a preface, a foreword, figures, the book jacket, photographs, epigraphs, and blurbs. Paratexts function as thresholds, that is, "the literary and printerly conventions that mediate between the world of publishing and the world of the text" (Genette 1997, xvii). However, in the case of *Pride and Prejudice and*

Zombies, as it is both an intralingual translation and a rewritten version of a classic, there is a shift in genre. This results in confusion about which genre *Pride and Prejudice and Zombies* belongs to. To clarify the existing confusion, it would be most effective to explain the genres mentioned on page 16 of this thesis.

First, it is necessary to define horror. Why can scary elements sometimes be both threatening and appealing to people? Does the appeal of horror as an art form come from facing our true fears or from safely experiencing them? One of the most fundamental emotions that drives human behavior is fear, which also serves as a reminder throughout life and occasionally displays itself in works of art. Fear is essentially a negative feeling. Certain things that are feared can sometimes get stronger and have a greater influence, while other times they lose their scary function. As a result, fear which Howard P. Lovecraft refers to as “humanity’s oldest and strongest emotion” can be viewed as a useful idea that consistently addresses people’s fears and the uneasy feeling that comes with facing the unknown (Lovecraft 2018, 9). Indeed, fear is an emotion that most people prefer to avoid in their daily lives. Yet, it is fascinating that this experience, which people attempt to avoid throughout their lives, is included in verbal narratives like fairy tales, epics, and myths as well as narrative channels like theater and literature (Kılınç 2021, 1).

Noël Carroll claims that the appearance of an unexpected monster is one characteristic that can characterize the horror genre.

Boreads, griffins, chimeras, basilisks, dragons, satyrs, and such are bothersome and fearsome creatures in the world of myths, but they are not unnatural; they can be accommodated by the metaphysics of the cosmology that produced them. The monsters of horror, however, breach the norms of ontological propriety presumed by the positive human characters in the story. That is, in examples of horror, it would appear that the monster is an extraordinary character in our ordinary world, whereas in fairy tales and the like the monster is an ordinary creature in an extraordinary world. (1999, 32)

In order to save one's own life, one must either fear it or, more importantly, desperately escape from it. Carroll, therefore, argues that in addition to the monster's actual existence, what matters is how people respond to it—for example, by screaming or becoming alarmed (32–33). As a result, *Pride and Prejudice and Zombies* fails to scare its readers and become a horror novel.

Because *Pride and Prejudice and Zombies* does not follow the conventions of the horror genre, it cannot be classified as a horror novel. Generally speaking, the horror genre is characterized by suspenseful situations, gloomy atmospheres, and a tone that is meant to frighten the reader. Characters often face deadly threats in horror literature, and the genre's features create intense psychological or physical risks that are typically sparked by fantastical or supernatural creatures (Prohászková 2012, 134). *Pride and Prejudice and Zombies* uses elements of the horror genre, such as zombies, but treats these elements entertainingly and humorously. To put it in another way, the conflict between the zombies and the characters battling them is intended to be a parody and social critique rather than a source of fear. Furthermore, *Pride and Prejudice and Zombies*' overall tone and ambiance differ from the conventional horror genre. When *Pride and Prejudice*'s serious structure, based on love, class, and social norms, is combined with zombies, these elements are taken to a comical and absurd level. Rather than dramatizing the story or causing the reader to feel anxious, zombies are typically employed as components that amusingly interrupt the narrative. Therefore, this book cannot be described as a horror genre.

Supernatural fiction is a genre that tells stories about supernatural happenings, beings, or forces. This genre usually takes place in a universe beyond the real world, where physical laws do not apply. Characters in supernatural fiction always encounter supernatural beings like vampires, ghosts, monsters, and witches, who either pose a threat to the characters or alter their course in life. In this genre, writers sometimes use elements of horror, mystery, or drama to confront characters with extraordinary situations they would not encounter in the real world. The supernatural genre incorporates elements that cannot be understood by science and operate outside the rules of the real world. Supernatural fiction normally concerns itself with matters of God, the soul, archangels, and resurrection. Subgenres include supernatural horror fiction (i.e., *The Whisperer in Darkness*, the work of H. P. Lovecraft), gothic (i.e., *Frankenstein*), ghost stories, supernatural thrillers, and other macabre stories in the horror genre.⁶ *Frankenstein* by Mary Shelley (1823), *The Black Cat* by Edgar Allan Poe (1843), *Uncle Silas* by Sheridan

⁶ "Guide to Supernatural vs. Paranormal Fiction", MasterClass, 2025, www.masterclass.com/articles/guide-to-supernatural-vs-paranormal-fiction. Accessed 29.11.2024

Le Fanu (1864), *The Turn of the Screw* by Henry James (1898) *Ghost Story* by Peter Straub (1979), *Pet Sematary* by Stephen King (1983), and are some of the most well-known works of supernatural fiction.

Since *Pride and Prejudice and Zombies* mainly uses zombies to humorously and parodically alter the plot, it does not belong to the category of supernatural literature. The zombies are not in the novel to create fear or tension in the story, but rather to critically reshape the social structure and characters of the classic *Pride and Prejudice*. In supernatural fiction, supernatural beings and incidents tend to have deep significance and drastically change the lives of the characters. Zombies are here more as a means of parody than as an actual supernatural being or event. The zombies seem more like a form of parody than real supernatural creatures or events.

Other examples of genres that include supernatural elements are fantasy literature and science fiction. The history of science fiction and fantasy literature begins with the myths, epics, and folktales of ancient humanity. Fantasy literature usually includes stories that contain supernatural elements and create a reality different from the real world. The first examples of this genre can be found in ancient mythical narratives and medieval fairy tales. Yet, fantasy novels in the modern sense began to become popular in the late 19th and early 20th centuries (Thoughts on Fantasy, 2018). Mary Shelley's *Frankenstein*, published in 1818, is considered a groundbreaking work in this field. Combining science fiction and gothic themes, the novel tells a story that brings together supernatural fears with innovations in science (Süren and Yılmaz 2020, 33). During this time, vampires, werewolves, and ghosts also started to gain popularity in literature; one of the most well-known examples of these elements in contemporary literature is Bram Stoker's *Dracula*, published in 1897 as mentioned in the previous part of this chapter.

Because the genre has its roots in oral traditions such as mythology, epics, and folklore, it is difficult to pinpoint an exact beginning date for fantasy book translations globally. However, since the late nineteenth century, there has been an increase in modern fantasy literary translations. The main reasons for this increase in translations in fantasy and horror genres are the impact of global success, the rise of the young-adult genre, and the interest in horror and gothic genres. For example, in the 19th century, the fairy tales collected by the Brothers Grimm, *Kinder- und Hausmärchen* (*Children's and Household Tales*) (1812–1819) were translated into many languages and increased interest in fantasy

stories. Similarly, the works of Edgar Allan Poe, especially his short stories, were translated into various languages around the world and inspired the horror and gothic genres. J.R.R. Tolkien's *The Hobbit* (1937) and *The Lord of the Rings* series (1954) were influential in modern fantasy fiction and were quickly translated into multiple languages. Similarly, in the second half of the 20th century, many novels written for children and young adults, such as Lewis's *The Chronicles of Narnia* (1950-1956), have gained international popularity (Derrick 2013, 140). For this reason, interest in these genres has increased even more, and as a result, this has led other authors to write works in these genres as well.

Science fiction has evolved slightly different than fantasy. The science fiction genre is based on questions about humanity's relationship with technology and science. In the nineteenth century, writers like Jules Verne and H.G. Wells created the groundwork for the genre, influenced by scientific discoveries and the Industrial Revolution. This genre addresses subjects like future social orders, developments in technology, and space travel, presenting explanations based on science and logic rather than supernatural elements. However, creatures such as zombies can also be included in science fiction. For example, "logical" explanations created through viruses or biological experiments can find a place for the zombie components within the framework of science fiction.

In the following years, it can be observed that the fantasy and science fiction genres became more distinct. But one thing for sure is that supernatural beings and figures such as zombies and vampires still hold an important place in modern fantasy and horror genres. Works such as *Pride and Prejudice and Zombies* are among the examples that increased the popularity of this genre and attracted attention as interesting productions that combine traditional fantasy literature with modern genres. Based on the features of all the genres mentioned above, science fiction is a genre that typically addresses the implications of scientific and technical advancements for the future. Yet *Pride and Prejudice and Zombies* is a 19th-century narrative that reinterprets a classic literary work rather than scientific speculation. The focus of the novel is a humorous and critical perspective, which is brought about by the addition of zombie elements, and this prevents the novel from being a work of science fiction.

Due to its general characteristics, the book *Pride and Prejudice and Zombies* can be considered a parody genre.

2.3. Parody: A Bridge Between Classic and Modern

Parody is a genre in which a work is satirically or sarcastically reproduced, usually innovating with the original concept. Translation, on the other hand, is the process of transferring language, culture, and text. Since the present paper aims to analyze the parodic aspects of *Pride and Prejudice and Zombies* and how it changed the source text's narrative, an explanation of the parody genre is needed to better grasp the connection between translation and parody genres. The relationship between translation and parody as a genre is analyzed by addressing issues like the use of parody components in the translation process, how they are translated to the target language, the translation of cultural allusions, and text-oriented decisions. Its clever humor and creative recontextualization challenge traditional ideas about fidelity and originality in translation. This creative process of rewriting brings new life to Austen's work for modern readers and encourages them to reconsider the differences between translation, adaptation, and parody. Thus, *Pride and Prejudice and Zombies* is portrayed in this thesis as a core example of how cultural reinterpretation can turn a classic text into a complex, intertextual creation that connects with various cultural and historical contexts.

Pride and Prejudice and Zombies can be classified as a "parody" of a literary genre. This book was written as a parody of Jane Austen's classic novel *Pride and Prejudice*. Author Seth Grahame-Smith used Austen's original work, adding zombie themes and creating a funny and satirical narrative (see Appendix A). The book is one of the examples of parody in literature, combining both a classic love story and zombie-horror elements. This parody work offers an entertaining experience to the reader by mockingly imitating the style and themes of the original work. Jane Austen is listed as a co-author of the novel because this book has enough of the original work, including the names of the main characters and the storyline of the love story.

Following Linda Hutcheon's theory, parody is more than just humor or imitation; it also involves an important interaction with the original content (1985, 35). Parody often highlights the aesthetic, ideological, and cultural stereotypes found in the original material while also providing a new interpretation of these aspects for a different audience. *Pride and Prejudice and Zombies* demonstrates these two purposes by keeping

Austen's novel's basic structure and characters while twisting its themes with fantastical and horror features.

Simon Dentith considers parody as a literary device and a cultural practice in his book *Parody: The Theory and Practice of Literary Form* (2000). According to Dentith, parody is not merely a type of imitation or comic reproduction, but also a form of intervention that carries meaning in social, political, and cultural contexts (Dentith 2000, 6). Parody has the power to provide observations on historical literary works and social structures while also rewriting them to convey new ideas (32). In this sense, parody not only reproduces previous texts hilariously, but it can also serve as a challenge to societal conventions, political systems, or cultural traditions. Parody is used as a kind of critical tool and has the power to transform social structures.

Mikhail Bakhtin (1981) views parody as a way to critique language and society. As a linguistic and cultural reflection, he claims that parody is a tool that challenges a text or genre and changes its meaning and structure (419). According to Bakhtin, parody creates new meanings through the original text without rejecting or damaging its meaning. In this context, parody serves as a critical interpretive tool, rewriting and questioning meaning in interaction with social discourses (160).

Parody questions traditional aesthetic norms while at the same time confirming the existence of these norms, thus creating a dual structure. Parody creates new meanings by providing a constant interaction between cultural codes. According to Hutcheon, parody is a work that carries both entertaining and serious perspectives and therefore has a wide variety of functions (1985, 10). She states that parody reflects the essence of modern art and questions the relationship of art with the past.

Parody is a form of imitation; however, imitation is characterized by ironic inversion and does not always come at the expense of the parodied text (Hutcheon 1985, 42). The functions of modern parody extend beyond mere entertainment; it is also used as a tool for critical inquiry and social commentary. The polyphony of parody intertwines the old and the new, creating a distinct identity that will persist in art and literature. Parody plays five different roles in social and ideological criticism: providing critical distance, questioning norms, irony and criticism, reproduction of cultural codes, and social criticism (Hutcheon 1985, 73).

Parody imitates a text or artistic form while creating a distance from it. This distance allows the target audience, in this case the target reader, to think about the text being criticized. Parody criticizes in a sarcastic way while also encouraging the viewer to think. In this respect, it also provides critical distance. Parody is a tool for questioning existing social and artistic norms. Hutcheon states that parody questions art's relationship to the past and critiques traditional aesthetic norms (1985, 15). In this context, parody encourages the evolution and change of art and culture. Parody uses irony to reveal the weak points of the texts or works of art being criticized. This ironic distance helps the viewer develop a deeper understanding of the issues being criticized. A great example of this case would be Stanley Kubrick's 1964 movie *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*. The film effectively uses parody to convey to the public a serious topic: the Cold War era dread of nuclear war and government war policies (Burge, 2018). As another example, George Orwell's *Animal Farm* is a political parody when it tells the story of the rebellion of animals on a farm. Orwell criticizes the post-revolutionary corruption of the Soviet Union. Despite being a straightforward tale, Orwell's satire highlights problems like propaganda, power, corruption, and social injustice.

Parody reproduces cultural norms and images while challenging their meanings. Hutcheon states that parody creates new meanings by reinterpreting past forms with a critical distance (Hutcheon 1985, 20). This process allows the audience to question cultural references. Social criticism can be directly targeted by parody. For example, works of art that criticize popular culture elements through parody offer viewers the opportunity to question existing social structures. Such parodies criticize social norms and values while making the viewer think about these norms. The best example of this case is *Pride and Prejudice and Zombies*, which is the subject of this thesis. The book in question is both literary and parodic. Written by Seth Grahame-Smith, based on Jane Austen's classic work *Pride and Prejudice*, this novel offers a story full of zombies. By integrating the horror elements of popular culture into a classic work of literature, it ironically criticizes the social structure and characters of the period.

Parody is a versatile tool for social and ideological critique of art. It offers the target audience the opportunity to question existing traditional norms and develop a critical perspective, in a way that is both entertaining and thought-provoking.

The following can be said about which genre the book belongs to. Although many genres are often confused, the “parody” genre is commonly recognized in various contexts. In the public library of Jyväskylä, the book is categorized, e.g. as a parody, romance novel, and adaptation of *Pride and Prejudice* (Kenttälä 2013,3). In this context, it is possible and obvious to say that the book *Pride and Prejudice and Zombies* has evolved from a classical novel genre to a parody genre thanks to the rewriting. This novel can be viewed as both a parody of Austen’s original work and as a genuine homage in the form of a mock-nineteenth-century work⁷ It can be stated that *Pride and Prejudice and Zombies* belongs to the parody genre since it borrows the structure of Jane Austen’s famous novel *Pride and Prejudice* and incorporates zombie aspects, humorously changing both the original text and its genre.

By combining Austen’s themes of love and class with the fear of zombies, the work becomes less serious. This approach allows the work to function in a completely new and ludicrous setting while maintaining its structure. While enjoyable and stimulating the reader’s mind, the novel stays true to Austen’s language and characters. Here, parody serves as a vehicle for cultural commentary and criticism; in this regard, *Pride and Prejudice and Zombies* qualifies as a parody since it combines aspects of contemporary popular culture into a classic book.

2.4. The Art of Genre Blending: Exploring Mashup Novels

In this thesis, it is also necessary to mention what mashup novels are because *Pride and Prejudice and Zombies* is, in fact, a mashup novel in the literary system. Mashup is a term commonly used in the context of music. When two or more original songs are combined, the outcome is a musical mashup. It is difficult to define mashup as a literary genre classification because it is still relatively new.

Despite mashups’ unstable literary and cultural roots and popular music origins, Panos Constantinides describes the genre’s development as follows:

⁷ Katherine Koballa, *The Waltzing Dead: The Merit of Pride and Prejudice and Zombies*, (Thesis, East Carolina University, the Faculty of the Department of English, 2013), 4.

A mashup is a new song [that is] mixed from vocal and instrumental tracks from two different source songs usually from different genres. Like these mixed songs, a mashup is an innovative composition of content, presentation and application functionality... new information infrastructures” where new organizations have seen an explosion (Constantinides 2012, 608).

Pride and Prejudice and Zombies is a combination of an existing book with new, unpublished content rather than a mashup of two previously published works. However, the components and the extra narrative that are combined with *Pride and Prejudice* could be regarded as a literary work that already exists. Not only that, but nothing new is conceptually developed because zombies and ninjas are already well-known from previous works. Although the prose in the *Pride and Prejudice and Zombies* narrative is original, the ideas are not (Biajoli 2016, 38). This logic leads one to conclude that *Pride and Prejudice and Zombies* is a hybrid of the romantic comedy *Pride and Prejudice* and gothic zombie literature. What is a mashup genre? To answer this question, it is first necessary to define this genre.

A mashup genre is a creative combination of music, as mentioned above, movies, or other art forms in which elements from other styles or current works are combined to create something new. By rewriting well-known material in a novel setting, this genre relies on combining contrasting or matching elements (Voigts 2019, 90). In music, for instance, mashups are frequently made by overlaying the vocals of one song over the instruments of another, filling the gaps between various genres, rhythms, and moods. Similar to this, mashups create new narratives in literature and films by combining characters, themes, or plots from other sources. Its creativity serves as its basis, showing the artist’s capacity for combination, reconstruction, and reinterpretation. Defining the mashup genre is essential because it reflects broader cultural practices of remaking and sampling (93). The growth of digital tools and platforms has made it easier than ever to combine and share works, making mashups a symbol of modern, connected creativity. As they blur the boundaries between homage, parody, and change, they usually question traditional ideas of originality and creativity (97).

One of Grahame-Smith's most striking contributions is the humor and absurdity he adds to the story. Modern readers will find the comedic contradiction created by the sharp difference between the elegance of the Regency era and the horrific reality of the zombie outbreaks appealing. For instance, the contrast between ballroom dancing and the abrupt appearance of zombie invasions emphasizes how pointless it is to maintain social norms when faced with existential risks. This humorous layer highlights Austen's criticisms of social conservatism and demonstrates the absurdity of keeping to old norms in a changing society. *Pride and Prejudice and Zombies* has been described as a mashup in different articles.

Pride and Prejudice and Zombies is a mashup novel since it blends the contemporary pop culture element of zombies with the classic literary work of *Pride and Prejudice* (Mulvey-Robert 2014, 18). The combination of Austen's characters and zombies provides a natural fit, offering a critical perspective on Austen's work. Some critics have argued that the comic elements of the work highlight the humor in Austen's original text, while others have viewed it as simply an entertaining retelling. The success of *Pride and Prejudice and Zombies* inspired subsequent works such as *Sense and Sensibility and Sea Monsters* (2009) by Ben H. Winter. However, these follow-ups failed to capture the innovative impact of the first book and were viewed more critically. *Zombies* gained popularity by offering a new perspective on Austen's world, but subsequent works have failed to maintain this success.

Many people wrote mashup novels after Seth Grahame-Smith, which proves that *Pride and Prejudice and Zombies* is a mashup. As mentioned above, Ben H. Winter added sea monsters to *Sense and Sensibility and Sea Monsters* (2009). Similarly, Tolstoy's *Anna Karenina* is combined with science fiction and industrial elements in *Android Karenina* (Ben H. Winters and Leo Tolstoy, 2010). *The Meowmorphosis* (Coleridge Cook & Franz Kafka, 2011), a cat adaptation of Franz Kafka's *The Metamorphosis* (1915), is another noteworthy mashup book. *Jane Slayre* by Sherri Browning Erwin is a reworking of *Jane Eyre*, with a vampire hunting the basis (Sherri Browning Erwin and Charlotte Brontë, 2010). During the same period, Louisa May Alcott's *Little Women* novel was rewritten and turned into *Little Women and Werewolves* (Porter Grand, 2010), which featured werewolves and was published. Last but not least, the famous novel *Alice in Wonderland* by Lewis Carroll was adapted into *Alice in Zombieland*, a new story with a zombie theme

(Gena Showalter, 2012). By using different genres to recreate literary legacy, these novels make classic stories more engaging for contemporary readers.

Therefore, it can be said that the literary mash-up genre was pioneered by Seth-Grahame Smith. Grahame-Smith's *Pride and Prejudice and Zombies*, which combined elements of zombie horror with Jane Austen's classic novel, reinvented the literary mashup genre (Bruin-Molé 2017, 252-256). This creative method connects classic literature with contemporary audiences while also giving Austen's work a new perspective. Grahame-Smith produced an opposition that was both hilarious and thought-provoking by mixing a horrific and violent zombie apocalypse with Austen's elegant phrases and social norms. The genre proved how modern readings of classic texts may change them, making it harder to differentiate between literary and popular culture (Voigts 2019, 98). Mashup novels combine two or more different genres to create an unusual combination, often providing the reader with an experience that is both familiar and innovative. *Pride and Prejudice and Zombies* uses the structure of Jane Austen's 19th-century social analysis, *Pride and Prejudice*, and adds the zombie element, resulting in a parody and a cross-genre fusion. Mashup books are noted for their inventive use of cross-genre fusions, and *Pride and Prejudice and Zombies* is an example of a classic novel blended with non-genre aspects for a modern audience.

2.5. Jane Austen's Place in Literary History

One of the most well-known authors in the world is Jane Austen. She is known for her middle-class, modern female characters from everyday life and romantic novels and is considered one of the greatest writers in English history. Four of her books were published anonymously when she was alive (her first and most famous book is *Sense and Sensibility*), and two others were published posthumously. Her earliest known writings date from about 1787, and between then and 1793, she wrote a large body of material that has survived in three manuscript notebooks: *Volume the First*, *Volume the Second*, and *Volume the Third*⁸

⁸ Southam, B. C. "Jane Austen". Encyclopedia Britannica, December 12, 2024. <https://www.britannica.com/biography/Jane-Austen>. Accessed Date: 13.11.24.

Austen is most recognized for her humorous writing style, irony, and strong female characters. Still, she disguised her identity by using the phrase “By a Lady” when her writings were first published. Although she lived a quiet life, she left behind a lasting legacy.

One of the things that makes Jane Austen’s writing so special is the way she was able to capture the nuances of her society, including its social hierarchies, gender roles, and marriage customs. Her novels are populated with a wide range of characters, from the wealthy and privileged to the lower classes, all of whom are depicted with great insight and empathy. Austen’s writing style is also marked by its clarity and precision. She wrote in a simple, straightforward prose that is easy to understand, yet still manages to convey complex emotions and ideas. Her writing is often laced with irony and sarcasm, which she uses to great effect to comment on the society of her time.⁹

Her writing’s sophistication and ability to capture the social structure of the time have both contributed to Austen’s standing in the literary world. Her books have gained a large readership over time, and their popularity has grown even more because of television and movie adaptations. Austen’s writing style is also distinguished by its accuracy and clarity. She managed to express complicated feelings and concepts in an easy-to-understand, plain style. Irony and sarcasm are common in her work, which she effectively employs to make observations about the society of her era.

2.6. The Regency Period and Its Literary Reflections

Jane Austen’s writing reflects the social structure and beliefs of the Regency Period. During this time, marriage, social standing, and financial stability played a major role in women’s lives (Knowles, 2012). Austen critiques the society of her time through her novels by highlighting these truths. In *Pride and Prejudice*, details such as the Bennet family’s economic struggles and the fact that property could only be passed down to male heirs reflect the realities faced by women during the Regency Period. Characters like Elizabeth Bennet stand out from the typical portrayals of women in the era due to their

⁹ “Jane Austen’s Literature Importance”, *Humphreys of Henley*, <https://www.humphreysofhenley.co.uk/faqs/jane-austen-literature-importance/#:~:text=She%20is%20one%20of%20the,many%20readers%20around%20the%20world>. Accessed September 3, 2024.

desire for independence and rebellion against social norms. Part of what makes Austen so impressive as a novelist is the way in which she transcends her own era¹⁰

The limited choices of women of the period and their connection to marriage are notably evident in Austen's work. *Pride and Prejudice* is one of the best examples that reflect the social class differences and understanding of the idea behind the marriage of this period. For men, marriage was primarily about inheritance, wealth, and status in society, whereas women could only be appreciated for their behavior, beauty, and ideal social connections. It was essential to have a good marriage for their five daughters since the Bennet family passed down their inheritance only to male descendants. The fact that Mrs. Bennet constantly tried to marry off her daughters proves that marriage was the only way for women in this era to secure their social security. Austen gives her female characters a sense of individuality and independence, which can be seen in Elizabeth Bennet. Elizabeth's behaviors highlight her independence and her efforts to protect her own values despite these pressures in society.

In many other ways, though, Austen's work is clearly marked by the Regency. All her novels reflect the tremendous pressure on young women of the gentry to secure a prosperous match as the surest route to social status and financial security. They had, after all, only a brief span of years to attract a partner before they were deemed too old¹¹

The Regency era's social realities, especially the constrained roles and expectations put on noble class women, are clearly reflected in Jane Austen's books. Marriage was not only a romantic dream during this time; it was also a vital way for women to achieve social status and financial security. Personal accomplishments or intellectual abilities were usually secondary to the primary purpose of finding a suitable mate. Since they were immediately viewed as undesirable after a certain age, young women were under great stress to marry within a short period of social acceptance. Many of Austen's stories are set against this socioeconomic framework, with themes of

¹⁰ "Jane Austen's Regency World", *Strictly Jane Austen*, <https://strictlyjaneausten.com/jane-austens-regency-world/>. Accessed September 28, 2024.

¹¹ "Jane Austen's Regency World", *Strictly Jane Austen*, <https://strictlyjaneausten.com/jane-austens-regency-world/>. Accessed December 4, 2024.

marriage, inheritance, and class mobility playing a major role in the lives and hardships of the characters.

2.7. About *Pride and Prejudice*

When Austen finished her book, it was titled *First Impressions*, but before getting it published as her second book, she changed the title to *Pride and Prejudice* (Walters 2010,126). The book was published in three volumes by Dover Publications. Today, it is a well-known classic of English literature published by different publishing houses all around the world.

Jane Austen's *Pride and Prejudice* (1813) is a love story with a critique of society based in nineteenth-century England. It is about the marriage pursuits of the Bennet family's five daughters, as well as the period's social class structure. The novel centers on the relationship between Elizabeth Bennet, who is known for her strong will and sharp intelligence, and Fitzwilliam Darcy, a proud and wealthy gentleman. Elizabeth wants a marriage founded only on love and respect, despite the pressure from her mother and the social norms of the time. Her first encounters with Darcy, a rich and proud gentleman, are tense due to class differences and prejudices. While Elizabeth dislikes Darcy because of his arrogant attitude, Darcy initially despises Elizabeth because of her social status.

Throughout the novel, Elizabeth and Darcy's relationship is built on misunderstandings and character development. Elizabeth rejects Darcy's first proposal of marriage due to his arrogant tone. Yet, as time goes on, both characters grow up and learn from their mistakes. As Darcy swallows his pride and truly shows Elizabeth how much he loves her, Elizabeth gets over her prejudices and starts to see him for who he really is. In the book, Elizabeth's family scandals and societal demands on marriage emerge as significant influences on events.

2.8. Seth Grahame-Smith: The Author of the *Zombies*

As background information, *Pride and Prejudice and Zombies* by Seth Grahame-Smith is a modern work. First published in 2009, parodies Jane Austen's classic novel *Pride and Prejudice* (1813) and is known as the first of the current trend of literary mashups. *Pride and Prejudice and Zombies* is intended as a standalone book; over time, it gained

popularity, and sequels were requested by some readers. With the demand of readers, Steve Hockensmith wrote two more books, in the form of Seth Grahame-Smith's *Pride and Prejudice and Zombies* series. In the following years, Hockensmith wrote a prequel, *Dawn of the Dreadfuls* (2010), about the Bennet sisters, and a sequel, *Dreadfully Ever After* (2011), about Darcy and Elizabeth's marriage.

Seth Grahame-Smith is an American writer born in 1976. He is best known for books such as *Pride and Prejudice and Zombies* and *Abraham Lincoln: Vampire Hunter*. While Grahame-Smith draws attention with his parody style that brings together numerous literary genres, Grahame-Smith's works generally take classical literary works and blend them with fantasy or horror elements. *Pride and Prejudice and Zombies* combined Jane Austen's *Pride and Prejudice* with a zombie theme to create a comic parody. Grahame-Smith combines Austen's 1813 novel with a zombified doppelganger version: the post-apocalyptic atmosphere of early 19th-century England. *Abraham Lincoln: Vampire Hunter* is a work of fiction that depicts the life of Abraham Lincoln, the 16th President of the United States, as a vampire hunter. In addition to his literary work, Seth Grahame-Smith also wrote screenplays. He wrote the screenplays for Tim Burton's films *Dark Shadows* and *Abraham Lincoln: Vampire Hunter*. Grahame-Smith's works are followed with interest by a wide readership, and he is a writer who argues that the parody genre has an important place in the literary world.

What excited me was the challenge of writing these ridiculous, gratuitous scenes of violence and gore in the (attempted) style of Austen. I was worried that I'd be burned at the stake by some of the Austen elite, and to some small extent, that's happened. But I've been thrilled by the fact that so many of P&P&Z's biggest fans are also some of Jane's biggest fans. I've also been thrilled to hear from readers who pride (sorry) themselves on getting through the zombie-fied version and decide to tackle the original – or even read another of Austen's masterpieces.¹²

¹² Harvison, Anthony. "Pride And Prejudice and Zombies Review and Seth Grahame-Smith Interview." Deen of Geek. June 11, 2009. <https://www.denofgeek.com/books/pride-and-prejudice-and-zombies-review-and-seth-grahame-smith-interview/>. Accessed Date: 29.06.2024

Grahame-Smith, who managed to blend classical elements of the past with modern entertainment culture in his writings, is considered one of the pioneers of his genre. His work involves rewriting well-known literary works from the past with today's fantasy and horror elements, with a humorous approach. By combining different genres, this approach not only made classic literature more accessible to a wider audience but also enabled it to be evaluated from an entirely new perspective. So, that makes *Pride and Prejudice and Zombies* one of the first and most successful examples of this approach. Grahame-Smith kept the depth of the classic work while providing an entertaining and surprising story that would appeal to a modern reader by combining Jane Austen's social criticism with the zombie apocalypse. A literary parody and rewriting, in this case, were able to adopt a modern day format.

2.9. Literature that Comes with Zombies: *Pride and Prejudice and Zombies*

Pride and Prejudice and Zombies (2009) by Seth Grahame-Smith is a parody and mashup novel that preserves the basic structure of Jane Austen's classic *Pride and Prejudice* while adding zombie elements to the story. The story is the same; romantic relationships and social class conflicts are reshaped in the shadow of a zombie outbreak, and Elizabeth Bennet and her sisters are portrayed as expert fighters who not only aim to have a happy marriage but also fight off the zombies that have invaded the nation.

The main character in *Pride and Prejudice and Zombies* is Elizabeth Bennet, and the main plotline of the story revolves around her love story with Fitzwilliam Darcy. The peaceful English countryside setting of *Pride and Prejudice* turns into zombie-infested place. Elizabeth and Darcy's story stays the same, yet in the rewritten version, Elizabeth also has a killer instinct, and when she gets angry, she has the urge to kill someone with her katana. In the world depicted in the book, Elizabeth Bennet and her family are battling zombies, hoping to find a partner, and battling social conventions. The other characters learn a variety of fighting techniques to live in this new society, but Elizabeth is recognized for her warrior identity. The difficulties between Elizabeth and Mr. Darcy and the conflicts between social classes are among the topics that the plot keeps from the source text. However, as the characters attempt to deal with both social pressures and supernatural dangers, the plot is beyond traditional romance.

The Bennet family is depicted as a family that struggles to maintain their social standing and survive in a zombie-infested world by finding a balance between traditional norms and their ability to fight. Mr. Bennet, a smart and funny father, encourages his daughters to practice in the fight. In China, he had Shaolin monks teach his daughters martial techniques. Although Mrs. Bennet is committed to helping her daughters find suitable spouses, the problem of surviving in a dangerous world merges with this marriage pursuit. Although Jane Bennet is still a kind and attractive person, her combat prowess makes her stand out. Elizabeth Bennet is the family's most accomplished warrior, noted for her quick intelligence and mastery of martial arts. Mary Bennet has grown as a person by concentrating on literature and strategic combat. Though they still enjoy flirting and having a good time, Kitty and Lydia Bennet are trained to fight as well.

The zombie invasion casts a shadow over Elizabeth's relationship with Mr. Darcy. Although Darcy initially seems arrogant and distant, he gradually begins to admire Elizabeth's intelligence and fighting spirit. Mutual respect and affection finally replace their miscommunications, pride, and prejudice. Action sequences and humorous features give the book a fresh perspective while preserving the fundamental plot of *Pride and Prejudice*. The danger of zombies makes the character connections more emotional and dynamic. Strong individuals like Lady Catherine de Bourgh strive for dominance through both their fighting skills and social standing. In addition to being shown as a physical danger, zombies are often employed as a metaphor for society's broken system. The novel playfully addresses the collapse of old social structures as well as the changing mechanics of survival.

CHAPTER 3

In this chapter of the thesis, the source text *Pride and Prejudice* and the intralingual translation *Pride and Prejudice and Zombies* will be compared by giving specific examples in light of the theoretical information given in the previous sections. From this part of the present paper, *Pride and Prejudice* will be referred to as the source text, while *Pride and Prejudice and Zombies* will be mentioned as the target text.

3.1. Tradition Meets Modernity: The Effects of Rewriting

In *Pride and Prejudice and Zombies*, a shift from the Regency Period to the Modern Age can be seen clearly. The social norms and class structures that define Regency England are sharply criticized in Jane Austen's *Pride and Prejudice*. Marriage was a way for women to achieve a tolerable position in society and financial stability during the period. To meet the expectations of modern audiences, Seth Grahame-Smith's *Pride and Prejudice and Zombies* reinterprets this traditional structure. The target text can be analyzed within the framework of the cultural turn and rewriting, as these ideas in translation studies focus on understanding how texts are "rewritten" not only linguistically but also culturally. Seth Grahame-Smith's work can be seen as an example of cultural and ideological translation since it transforms a classic novel into a postmodern narrative. In this context, the change in *Pride and Prejudice and Zombies* can be explained through the concept of rewriting in translation studies.

Jane Austen's novel is well-known for its discussion of class structure; Darcy's arrogance and the Bennet family's "inappropriate" behavior toward the upper class are examples of class division. However, in *Pride and Prejudice and Zombies*, this class division takes on a new context through the zombie apocalypse. The zombie invasion pushes socioeconomic class status into the background and prioritizes survival. As an example of this case, during the zombie attacks, Elizabeth and Darcy's mutual respect and trust for one another cause the notions in their relationship to change. This demonstrates how survival and security, two fundamental human needs, can blur all class boundaries.

In the source text, Elizabeth differs from Regency female standards with her genius and independent thinking; however, in the target text, these traits are further developed. Elizabeth is no longer just a strong personality, but also a warrior who shows her physical strength (for full illustration, see Appendix B). It can be seen that Elizabeth's transformation into a courageous, martial heroine breaks the era's feminine rules by putting survival ahead of modesty and attractiveness. The rewriting of Elizabeth's character as more confident, stronger, and wittier has been mentioned with examples in previous chapters. As a result of her transformation into a skilled warrior, she gains power and is portrayed as a heroine who can engage in both verbal and physical combat. For example, while Austen's Elizabeth confronts Mr. Darcy's initial proposal with cutting wit and righteous anger, Grahame-Smith's Elizabeth adds a physical dimension, threatening Darcy with violence if he insults her family further (as shown in Appendix C). This rewriting not only modernizes Elizabeth's character but also highlights her adaptability and resilience, making her a symbol of strength in both internal and external struggles. Mr. Bennet even states that Elizabeth is the one with the most killer instinct among them all. This perspective makes Elizabeth a mixed role model, combining Austen's feminist critique with modern ideas of female empowerment.

Elizabeth talks with her close friend Charlotte about Jane not showing her feelings to Mr. Bingley and not letting her guard down all the time, so as not to become the subject of gossip. "Remember Charlotte- she is a warrior first, and a woman second" (Grahame-Smith 2009, 23). The warrior side of Elizabeth is demonstrated by what her friend Charlotte said in response to Elizabeth's sentence. "Remember Elizabeth- I am not a warrior as you are. I am merely a silly girl of seven-and-twenty years, and that without a husband" (Grahame-Smith 2009, 24). Although we see a more modernized and feminist version of the female characters, the theme of marriage in the source text is still present in the target text.

Normally, in the source text, Elizabeth is characterized by her intelligence and her ability to challenge social norms. However, the target text, Elizabeth combines these qualities with physical abilities, such as zombie hunting. As an example, Elizabeth's warding off a zombie attack near Longbourn highlights not only her intellectual strength but also her physical powers. This transformation redefines Elizabeth as a modern action hero. Women, who were kept in the background in the source text, are now almost more

prominent than men in the target text, which reflects the social status of women in the modern world. The zombie apocalypse causes drastic changes in women's social roles in society; the Bennet sisters survive not only by marrying but also by fighting. In this regard, the Bennet sisters received training in deadly arts from many masters in China. This conveys a powerful message to modern audiences about how women evolved from passive to active heroes. The battle against zombies can be viewed as a metaphorical fight that indicates injustices in society and gender stereotypes. The work creates a different perception of women by adding warrior skills that were not accepted at the time to female characters.

In the rewriting, there are reflections in the characteristics of the characters resulting from the change in the genre of the book. In the source text, the Bennet sisters are characters who are trying to find their own identities under oppressive traditional norms such as marriage. In the target text, combat against zombies gives these heroes a more distinct identity. In contrast, Darcy comes across as a silent but proud warrior. The source text's Darcy is known for his attachment to social status and his arrogance. In the target text, Darcy retains these characteristics while also being described as a warrior. Not only does Darcy stand out as a romantic hero, but he is also a figure who protects his community from unmentionables (see Appendix D).

In the source text, George Wickham is known for his womanizing and material interests. However, in the target text, his character represents not only moral weaknesses but also greater betrayal, such as his collaboration with zombies. His relationship with multiple women, having a lot of babies from them, and his gambling give him a more sinister appearance in this parody version. This new definition of Wickham makes him not only a personal rival to Darcy but also a physical threat.

Lady Catherine de Bourgh, on the other hand, is not defined by her social status but by her now successful and legendary warrior status. In the source text, Lady Catherine is portrayed as a defender of tradition and class pride. These traits are combined with her representations of exceptional zombie-hunting skills in the target text. Lady Catherine wants to show not only her social status but also her physical abilities. This situation gives her character a new humorous dimension. For instance, she has shown a great deal of toughness when she goes to Elizabeth to warn her against getting engaged to Darcy.

The perfect example would be Elizabeth and Darcy's first meeting and impressions of each other. Darcy's initial expression of admiration for Elizabeth Bennet is depicted in both the source text and the target text using distinct linguistic terms. Darcy sees Elizabeth dancing for the first time in Chapter 3. He expresses clearly his opinion that Elizabeth is not "pretty enough". The original sentence goes as follows: "She is tolerable, but not handsome enough to tempt me..." (Austen 1813, Volume I, Chapter 3,14). In this line, Darcy criticizes Elizabeth's appearance, saying that she is "tolerable" but not "pretty enough" to attract a man. This line highlights Mr. Darcy's arrogant and critical attitude through its linguistic elements. The expression "not handsome enough to tempt me" conveys Darcy's prejudiced and upper-class mindset, while the term "tolerable" implies that Elizabeth is simply acceptable. The social structure and norms of the 19th century influenced the creation of these linguistic terms. This sentence's language structure reflects the social norms and classes of the time. Linguistically, Darcy's situation represents the hatred an upper-class guy has for a lower-class lady. In addition to expressing feelings, this language upholds social hierarchy.

...Mr. Darcy walked off; Elizabeth remained with no cordial feeling toward him. She told the story, however, with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous. (Austen 1813, Volume I, Chapter 3, 14)

Despite this bias, Elizabeth, who holds hatred for Darcy, casually and humorously shares the unpleasant experience she had with her friends. Elizabeth's mischievous side can be observed here.

The language used in this scene remains the same, yet the context gives it a distinct meaning. The context is significantly altered when zombies are included. "She is tolerable, but not handsome enough to tempt me..." (Grahame-Smith 2009, 14). Although the word "tolerable" is still used, he is now judged on her ability to kill zombies and survive rather than her physical appearance. This portrays Darcy's biases against others based on physical and social norms in a whole different way. What is important here is that not only do we see brave Elizabeth, but also, we see her vengeful side, which was not in the source text.

As Mr. Darcy walked off, Elizabeth felt her blood turn cold. She had never in her life been so insulted. The warrior code demanded she avenge her honour. Elizabeth reached down to her ankle, taking care not to draw attention. There, her hand met the dagger concealed beneath her dress. She meant to follow this proud Mr. Darcy outside and open his throat. But no sooner had she grabbed the handle of her weapon than a chorus of screams filled the assembly hall, immediately joined by the shattering of windowpanes. Unmentionables poured in... (Grahame-Smith 2009, 17)

In the context of the cultural turn, this change demonstrates how cultural variations are represented in the language choices made during the translation process. The target text replaced a language centered on action and survival with the source text's language, which was founded on the values of a social class. This kind of additional linguistic change indicates how the text changed within its cultural context and was modified to fit in with contemporary pop culture. There are more than just linguistic distinctions between *Pride and Prejudice* and *Pride and Prejudice and Zombies* in this case; the text also differs in how it addresses cultural norms, social structure, and individual characteristics. In translation studies, such shifts serve as crucial evidence of how cultural change and rewriting operate.

Pride and Prejudice and Zombies tells the same story as Austen's original work, with the main distinction being that during the last 20 years, a terrible plague has struck England, causing the dead to rise and attack and kill the living ones. The Bennet sisters have received extensive training in the deadly arts from their father and Shaolin Master Liu in China. Mr. Bennet sends his daughters to China to take self-defense lessons and train them to become great warriors. He also appears in a parody version as someone who cheats on his wife with Asian women. Even when Elizabeth questions this, martial artist Master Liu states that what Mr. Bennet did was perfectly normal. In this respect, Seth Grahame criticizes today's social corruption by placing parody at the center. Bennet sisters train in the Shaolin Temple in Henan Province. Elizabeth, in particular, is more interested in defeating zombies than matrimony, while Darcy is quickly impressed by her unrivaled martial skills. As a result, Elizabeth and Darcy have to not only get over their prejudice and pride but also endure battles with several zombies along the road in the target text.

The source text's core plot concentrates upon the Bennet sisters' marriage hopes and social class issues. Balls provide an important means of building social connections and developing relationships between characters. But in the target text, these balls are transformed into locations for both romantic encounters and zombie invasions. It is even a place to impress other people by showing off your fighting skills. For instance, in the third chapter of the first book, the Ball at Netherfield, Mr. Darcy's refusal to ask Elizabeth to dance is linked to the theme of class differences in the source text. Yet, in the target text, the Ball being invaded by zombies blends this social conflict with action.

In the source text, Mr. Bennet is at home while his wife and daughters are at the ball. But in the target text, Mr. Bennet is also present at the ball. When the zombie attack happens, the guests in the hall run away while he tells his daughters to fight with the stance of a warrior leader (for full illustration, see Appendix E). "Girls! Pentagram of Death!" (Grahame-Smith 2009 Chapter 3, 17). In the classic, Mrs. Bennet tells what happened to her husband, Mr. Bennet, on her return from the ball. Yet, it can be seen that Mr. Bennet's location was rewritten to fit the story of the target text. The rewritten version adds a physical threat, like a zombie invasion, to the key issues of the original, which are social class, prejudice, and individual arrogance. The protagonist, Elizabeth Bennet, must deal with both social and physical issues. Elizabeth's bravery in combating a zombie attack demonstrates not just her mental strength but also her physical endurance. Grahame-Smith uses this new threat element to parallel the source text's conflicts.

While much of the plot is the same in both books, the experiences of some of the characters are strikingly distinct and different. In the source text, the fourth chapter, when Elizabeth and Jane are talking together after the Meryton Assembly, Jane praises Mr. Bingle in the classic, while Elizabeth praises the man as well. "He is also handsome...which a young man ought likewise to be, if he possibly can. His character is thereby complete..." (Austen 1813, Volume I, Chapter 4, 16). But Elizabeth does not do this in the zombie version. On the contrary, she evaluates both Mr. Bingley's and Mr. Darcy's recklessness during the zombie attack as cowardice. "Yes... but in the heat of battle, neither he nor Mr. Darcy were to be found with blade or bludgeon" (Grahame-Smith 2009 Chapter 4, 19). This shows that rewriting can also modernize the mindset of characters. In the source text, Elizabeth and Darcy's relationship is shaped by class barriers and personal prejudices. In the target text, this relationship also develops in the

middle of zombie attacks. For example, Darcy's interest in Elizabeth includes his admiration for her bravery and skills as a zombie hunter. This allows romantic relationships to be taken out of their traditional context and given a new dimension of action and courage. Zombie themes challenge the boundaries of traditional narratives, jeopardizing the structures of classic love stories.

Grahame-Smith uses absurd humor to bring a new perspective to Austen's social criticism. In the parody, it is observed that Austen's irony and social criticism are significantly erased. The fact that the zombie invasion takes place in a meticulous and orderly social context, such as the Regency period, provides both a humorous and critical dimension. For example, Lady Catherine de Bourgh's arrogant attitude in the rewritten version of the source text is based not only on her social status but also on her "superiority" in zombie combating. The clan of ninjas she brought especially from Japan adds an even higher level to her superiority (as shown in Appendix F). In the source text, Lady Catherine is an official who helps poor people. In the target text, she appears to cleanse the province where she lives of zombies.

Grahame-Smith's *Pride and Prejudice and Zombies* places Austen's work in a completely distinct cultural setting. The pop-culture item that appeals to modern readers combines zombie apocalypse conventions with those of the Regency. This rewrite highlights Austen's universal themes while also addressing contemporary concerns such as the fall of society or the weakening of ethical values. It also shows how classic literature can interact with pop culture and take on new meaning through rewriting. *Pride and Prejudice and Zombies* illustrates how literary masterpieces may be creatively reinterpreted and presented to modern readers in new ways. This means it is possible to reach the modern target audience from the classics to popular culture through rewriting.

3.2. Operational Norms in the Rewriting of *Pride and Prejudice*

In this part, Toury's operational norms will be discussed within the previously mentioned theoretical framework of this thesis. Operational norms provide a strong basis for this study. In this context, these norms allow us to understand what kind of strategies are used in specific changes, like parody, and how the original text is rewritten. Since these norms

are explained in detail and comprehensively in the theoretical part, comparative examples will be given based on the source text and target text.

The biggest difference between the source text and the target text is the addition of zombies. The famous opening line of the source text has been changed to indicate that something has been added to the plot, and zombies are introduced in the target text. “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife” (Austen 1813, 5). From the opening sentence, readers are able to understand the genre of the book that they are reading, and they can guess about the plot. “It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains” (Grahame-Smith 2009, 9). This sentence hints to the reader that the subject has evolved into a more fantastic genre. Here we can see a significant difference between the source text’s first sentence and the first sentence of the target text. Though they use the same structure, the meaning varies. The impact of the first sentence on the subject of the story can best be observed by looking at the second sentence in the books.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of someone or other of their daughters. (Austen 1813, 5)

For social norms and expectations, the assets and status of a rich and single man are appropriated by the girls’ families in order to find him a suitable wife. This situation criticizes the understanding of marriage and the social structure of that period, and also comments on the class and gender relations of the period. However, in the target text, the exact opposite is the case.

Never was this truth more plain than during the recent attacks at Netherfield Park, in which a household of eighteen was slaughtered and consumed by a horde of the living dead. (Grahame-Smith 2009, 9)

It can be noticed that a different setting is created for the target audience. Moreover, fight scenes are additions to the source text’s main storyline, as there are no zombies or actual fighting in it. Zombie attacks are an ongoing threat throughout the novel. The appearance of zombies in the target text is rather common, and a pattern can

be seen developing when analyzing the locations of the attacks. Zombies first attack during balls, and then they attack when moving from one location to another.

The fact that people are killed during the fighting scenes is another defining element. Although people are killed in the battle scenes, they are typically not significant figures. In the target text, more characters have been included specifically to be killed or turned into zombies. The only actual character from the source text that is turned into a zombie is Charlotte Lucas, yet, because she is a supporting character, her fight is not revealed in real time. The only character in the novel who is not martial arts skilled and who is portrayed as surviving a zombie attack is Charlotte Lucas. Though she is still alive, she is gradually becoming a zombie (as shown in Appendix G). A change in the characters' responses to zombies is evident in her. The primary description of zombies is that they are essentially nonbeings that are not worth destroying. When Elizabeth Bennet, a devoted zombie hunter, learns that her friend has been "...[c]ondemned to serve Satan!" (Grahame-Smith 2009, 99), her views about the matter are conflicted. Her affection for her companion and her training, and her distaste for zombies are two sides of the coin. Despite her terrible circumstances, Charlotte serves as a humorous relief. A number of the paragraphs show her salivating, thinking of eating "juicy brains", or just not being able to handle utensils.

Penny McGregor and her father are characters that exist only in the target text. When considering that these characters have been added to the story and given names, unlike most of the other zombie attack victims, it can be said that these characters are significant. The Bennet sisters and Mr. Collins arrive at the scene of a recent zombie attack in Chapter 15 of the target text, and it turns out that Penny is dead. "Poor miserable girl! How often we warned her not to ride alone" (Grahame-Smith 2009,57). Additional information on Penny is then provided to the target readers, such as the fact that "...she delivered lamp oil to Longbourn and that her family received cartfuls of whale blubber and processed it into lamp oil and fine perfumes" (Grahame-Smith 2009,57). By looking at this aspect, it can be said that Penny and her family have been added to the story as comic relief and just to be killed.

Another example would be Mr. Collins' letter to the Bennet family in Longbourn reveals his character's arrogant, formal, and status-conscious nature.

...I have been so fortunate as to be distinguished by the patronage of the Right Honourable Lady Catherine de Bourgh, widow of Sir Lewis de Vourgh, whose bounty and beneficence has preferred me to the valuable factory of this parish, where it shall be my earnest endeavour to demean myself with grateful respect towards her ladyship, and be ever ready to perform those rites and ceremonies which are instituted by the Church of England. (Austen 1813, Volume I, Chapter 13, 60)

Mr. Collins expresses his “goodwill” to the Bennet family to alleviate the unpleasantness of the inheritance, but this “goodwill” is actually a means of self-righteousness and a display of social compassion. In the letter, Mr. Collins reflects his obsession with wealth, status, and proper social behavior. This approach to family causes him to view even the proposal of marriage as a kind of social duty.

In Seth Grahame-Smith’s novel, Mr. Collins’ letter mostly has elements from the classic version but also includes the effects of the zombie invasion on the world.

... I have been so fortunate as to be distinguished by the patronage of the Right Honourable Lady Catherine de Bourgh whose skill with blade and musket are unmatched, and who has slain more unmentionables than any woman known. As a clergyman, I feel it my duty to promote and establish the blessing of peace in all families. (Grahame-Smith 2009 Chapter 13, 55)

The formal tone of the classic version is preserved here, but the mention of zombies in the letter ironically reduces the seriousness of the situation. Mr. Collins, like in the original narrative, feels superior but is incapable of dealing with zombies. That is why he mentions Lady Catherine de Bourgh hiding his incapability of surviving. Mr. Collins states in his letter to the Bennet family that he will visit Longbourn despite the zombies and that he wants to “help” them. However, this help is not for real protection but rather to ensure his own interests, which is the same as the classic one. While not taking the zombie threat seriously, he uses even this danger as a means to praise Lady Catherine, showing that he is completely unprepared and incompetent in this dangerous world.

In the source text, Chapter 4 ends with Jane being loved by Mr. Bingley and her sisters, while in the target text, the chapter ends with a mystery by saying that even her closest friend, Mr. Bingley, does not know the reason behind Darcy’s cold attitude. Here, the reader has the right to interpret. After all, although this is not given at the end of the

chapter in the classic, *Pride and Prejudice and Zombies* encourages the reader to guess whatever Darcy is experiencing. At the same time, there is no information about Mr. Bingley's mansion and its contents in the same chapter of the parody version.

But what no one—not even Mr. Bingley—knew, was the reason behind Darcy's cold demeanor. For until recently, he had been the very picture of pleasantry; a young man of merry disposition and utmost attentiveness. But his nature had been forever altered by a betrayal he had not the stomach to speak of. (Grahame-Smith 2009 Chapter 4, 20)

As for another example of the plot, the Bennets' neighbor Sir William Lucas is a merchant and mayor who transitioned from being a merchant to a knight and then stopped his job and moved away somewhere far away. In *Pride and Prejudice and Zombies*, he is someone who sews dead clothes. When the epidemic breaks out, his work becomes unnecessary because the corpses come out of the graves, and their clothes are tattered and dirty. For this reason, people no longer wear nice clothes.

In the target text, while Lady Lucas and Mrs. Bennet and their daughters are talking, the difference in the plot of the two works can be seen clearly.

I beg you would not put Lizzie's head to be vexed by his ill-treatment; for he is such a disagreeable man, that would be quite misfortune to be liked by him. Mrs. Long told me last night...

(Grahame-Smith 2009 Chapter 5, 22)

Mrs. Bennet interrupts her sentence because Mrs. Long was killed by the zombies. But in the classic, this conversation continues as follows:

I beg you would not put Lizzie's head to be vexed by his ill-treatment; for he is such a disagreeable man, that would be quite misfortune to be liked by him. Mrs. Long told me last night that he sat close to her for half an hour without once opening his lips.

(Austen 1813, Volume I, Chapter 5, 21)

Perhaps removing characters that do not have a major impact on the plot, or killing them in this context, may not be a major change in terms of rewriting. Therefore, examining the characters at the center of the plot will provide a more comprehensive

perspective on this issue. For example, Charlotte is bitten by a zombie before she gets married and only tells Elizabeth. In the source text, the reason she married Mr. Collins was that she wanted to be secure, and because she was getting old. But in the target text, Charlotte states that she wants to spend the rest of her life happily and married. In fact, Elizabeth is surprised that no one notices how much less human Charlotte looks on her wedding day.

The wedding took place, and no one other than Elizabeth seemed to suspect the bride's condition. Mr. Collins appeared happier than he ever had despite the fact that Charlotte had to be reminded to use her fork several times over the course of dinner. (Grahame-Smith 2009, Chapter 26, 118)

Another important point is that Lydia and William run away together. This incident happens in both books, but in the source text, William marries Lydia in exchange for paying off his debts. Darcy aims to make Elizabeth happy by doing this favor. William and Lydia's marriage is quite unhappy, even though Lydia shows off to her sisters that she is the first to marry. In the parody version, this story is handled entirely with the humorous language of the parody. Lydia and William escape, but as a result of the car accident they had, William is completely paralyzed. Lydia shows the humorous aspect of the parody with her foolish comments that she will take care of William under any circumstances. William's situation makes him miserable in everyone's eyes. This situation is discussed quite humorously in the letter Lydia wrote to Elizabeth.

MY DEAR LIZZY

I wish you joy. If you love Mr. Darcy half as well as I do my Dear, lame Wickham, you must be very happy. It is a great comfort to have you as rich, and when you have nothing else to do, I hope you think of us. I am sure Wickham would like to parsonage very much when he is finished at seminary, and I do not think we shall have quite money enough to live upon without some help. Any parsonage would do, of about three or four hundred a year; but however, do not speak to Mr. Darcy about it, if you had rather not. I must be off, as my beloved has soiled himself anew.

YOURS, ETC. (Grahame-Smith 2009, Chapter 61, 321)

The letter is an excellent example of how Grahame-Smith adapts Lydia's original characterization to a zombie-infested world while keeping her wit. Her young ignorance and recklessness are highlighted, yet a sense of absurdity is added by the addition of violent and unappealing features. Lydia's immaturity is parodied by the contrast between her playful tone and the terrifying reality of zombies, which also emphasizes Elizabeth's increasing responsibility as the responsible sibling in a chaotic environment. As an example of how cultural rewriting can alter iconic scenes while maintaining their thematic core, this creative twist improves the novel's tension and dark humor.

The target text also adds the concept of the wicked getting what they deserve, primarily with Mr. Wickham and Mr. Collins, who are viewed as mostly evil individuals. Mr. Collins commits suicide after losing her wife Charlotte. Mr Wickham is a wicked character who hides his true nature well from plain sight, so he gets a punishment for his actions in the target text.

Last but not least, the meeting between Elizabeth and Lady Catherine before Mr. Darcy's second proposal to Elizabeth is striking in terms of differences. Lady Catherine de Bourgh's talk with Elizabeth Bennet in the source text is a crucial point in the story, highlighting the conflict between class superiority and personal character. Lady Catherine de Bourgh's talk with Elizabeth Bennet in the source text is a crucial point in the story, highlighting the conflict between class superiority and personal character. This scenario takes place at Longbourn when Elizabeth is confronted by Lady Catherine, who insists that she will reject any possible engagement with Darcy. The conversation is full of issues like class, power dynamics, and pride in oneself, making it an important point in both Elizabeth's character development and the overall story. The scene begins with Lady Catherine's visit. This communication takes place as she offers Elizabeth a walk in her gardens.

Miss Bennet, do you know who I am? Have you not heard the songs of my victories over legions of Satan's slaves? Have you not read of my unmatched skill? I am almost Mr. Darcy's nearest relation in the world, and entitled to know all his dearest concerns. (Grahame-Smith 2009, Chapter 56, 294)

Lady Catherine's arrogance is evident in her controlling tone and provocative demands. She is surprised when Elizabeth refuses to obey because she is used to being obedient. In addition to showing her prejudices, her constant attempts to criticize Elizabeth by pointing out her family's lack of knowledge and connections also show her fear regarding Darcy's developing feelings for her. This instance also reveals Lady Catherine's incomplete awareness of Darcy's personality. Her belief that Darcy will wed for necessity rather than love stands in distinct opposition to his actual change throughout the book, which is primarily the result of Elizabeth's influence. Elizabeth's response is something that heats this conversation (see Appendix H).

"Such great skills! Such a slayer of zombies! And yet, when one was in your home, you had not perception enough to see her" (Grahame-Smith 2009, Chapter 56, 295). What is meant here is that Charlotte has been turning into a zombie since the first day of her marriage, but Lady Catherine, who sees herself as so superior, does not notice this. However, Lady Catherine then insults Elizabeth and says that the reason for Charlotte's slow transformation is the serum she gave her. Later in the series, Lady Catherine challenges Elizabeth and invites her to the dojo.

"Then Miss Bennet," said Lady Catherine, setting down her parasol and removing her coat, "die you shall." Upon this, she set her feet for combat. Do you mean to challenge me to a duel, your ladyship? Here, in my family dojo?"

"I mean only to rid the world of an insolent little girl, and preserve the dignity of a superior man, lest Pemberley be forever polluted by your stench."

"If that be the case," said Elizabeth, dropping her parasol, "then let this be our first and final battle." Elizabeth set her feet in return." (Grahame-Smith 2009, Chapter 56, 296)

After starting the duel, Elizabeth attacks Lady Catherine with her katana. Lady Catherine's special ninjas try to attack Elizabeth, but Elizabeth kills them. She even stabs Lady Catherine in the stomach with her katana but does not kill her. Grahame-Smith exaggerates Lady Catherine's snobbery by making her an embodiment of royal narcissism. She is portrayed in this adaptation as both an experienced zombie hunter and an arrogant noblewoman, using her fighting skills as yet another way to prove her dominance. Her criticism of Elizabeth frequently involves exaggerated and selfish

comparisons, such as bragging about her expertise in killing zombies or the superiority of her family's survival skills. This depiction parodies the prejudices of Austen's original while introducing a degree of absurdity. Devotion to the devil is a recurring topic in the book, and it is linked to the transformation of humans into zombies. The book's plot revolves around a zombie outbreak, which gives the story of *Pride and Prejudice* a fantasy and horror component. Devotion to the devil is regarded as a metaphor or even a factor that explains this change. The origins of the zombie outbreak are frequently associated with supernatural or moral corruption, adding to the book's parody and gothic themes. But in Seth Grahame-Smith's work, such details are used to add a humorous perspective to the events rather than a direct theological argument

CHAPTER 4

This chapter presents information on the corpus and the software utilized in this thesis. In addition, it outlines the research procedures employed throughout the thesis, incorporating *Voyant Tools* (Sinclair and Rockwell, 2016) to visually support the analysis of the corpus. This chapter uses *Voyant Tools* (Sinclair and Rockwell, 2016), a data-based corpus visualization tool that allows the extraction of various data on texts, to support and visualize the thesis's core argument that *Pride and Prejudice and Zombies* is an intralingual intergenre rewriting of Jane Austen's original. This section employs digital textual analysis to make lexical, stylistic, and thematic changes more visible and concrete, especially in the context of rewriting theory and operational norms.

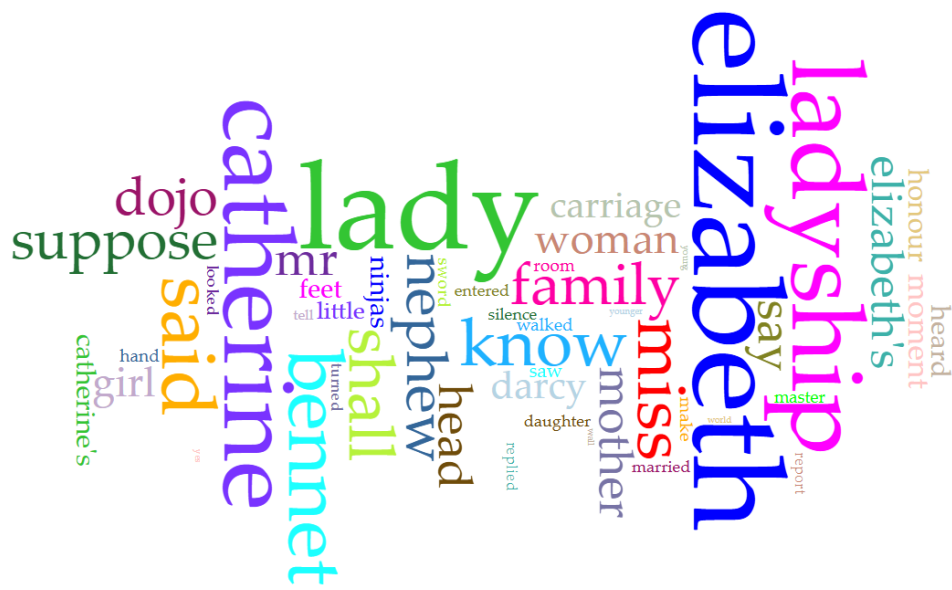
Voyant Tools (Sinclair and Rockwell, 2016) has 5 panels with different sorts of text analysis tools. Word Clouds are used to present a visual summary of commonly repeated terms in each text, while more targeted techniques, such as Links and RezoViz, are used to analyze individual lexical elements and their shifting roles between source and target texts. These visualizations provide a better understanding of the translator-rewriter's strategies as well as the underlying cultural or genre-driven motivations impacting lexical decisions. Because of the more particular perspective, this chapter of the thesis selects Chapter 1 and Chapter 56 of both the source and target texts as representative examples where the most prominent distinctions are observed.

4.1. Word Clouds: A Lexical Look into Both Works



Figure 1. Word Cloud for *Pride and Prejudice*, Chapter 1.

This word cloud generated from the first chapter of *Pride and Prejudice* provides a lexical overview of the novel's classic opening and the original thematic priorities. The repetition of names such as "Bennet" and "Bingley" shows the importance of family relationships and social connections from the very beginning. Dominant phrases like "mr", "dear", "wife", "girls", and "single" emphasize the close knit family and marriage emphasis that defines the narrative's social setting. The repeated use of gendered terms such as "woman", "daughters", and "man" highlights how important marriage is as a socioeconomic entity. Words like "neighbourhood", "visit", and "Netherfield" as well as the word "fortune" help frame the narrative closely connected and put the focus on wealth and social class, which families and gossip affect perceptions and decisions. These linguistic patterns reveal the exact frameworks that characters exist inside, in addition to portraying the values of the Regency-era England. This visual representation highlights how Austen involves the reader in a world where family structure, wealth, and marriage status are connected, which is an essential theme that will be mirrored and changed in *Pride and Prejudice and Zombies*. This comparison will be expanded in the following part with a word cloud analysis of the first chapter of the zombified adaptation, focusing on the lexical and genre changes impact the social world of the original novel.



As can be seen from the word cloud of *Pride and Prejudice and Zombies*' Chapter 56 above, the transition of a classic love novel into a mashup parody conveys how genre rules impact how words are employed within the same linguistic system. The names "Elizabeth", "ladyship", "Catherine", and "Bennet" reflect the core people and social structures that underlie Austen's original narrative. Contrary to this, the use of genre-specific vocabulary such as "dojo", "ninjas", and "master" reflects a clear change in thematic and creative focus and hints at *Pride and Prejudice and Zombies*' combination of martial arts and supernatural components. The way that intergenre translation preserves core narrative elements while adding a new semantic and cultural layer to the text is demonstrated by this comparison. Thus, the word cloud highlights the innovation and preservation involved in such translational methods, acting as a linguistic map of genre blending.

4.2. Employing the Links Tool to Analyze Context of Both Works

The Links Tool shows how words that often appear close to each other are connected in a network graph. It offers several settings to adjust the analysis. The *centralize* setting lets you choose a main word to focus on. The *context* setting controls how many words before

and after the main word are included, helping define how close other words need to be to count as related.

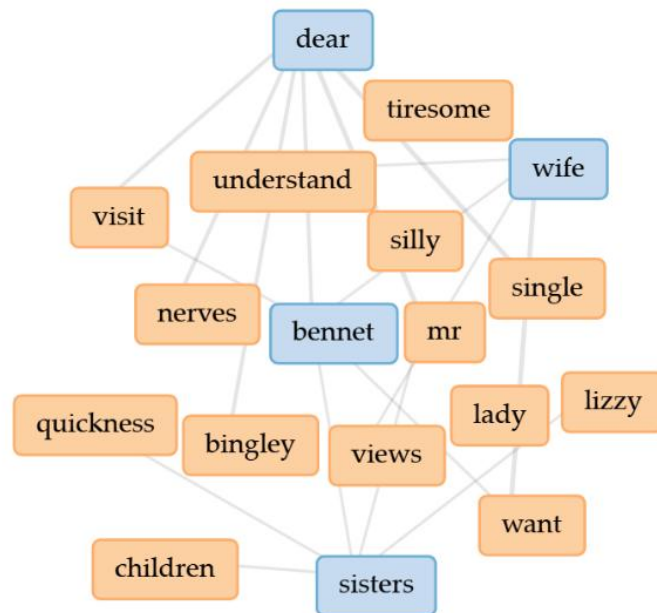


Figure 5. Links of *Pride and Prejudice*, Chapter 1.

By centering the Bennet family, the surrounding lexical context provides crucial information about the novel’s family ties and social structure. Words like “mr”, “wife”, “sisters”, “dear”, “nerves”, and “silly” seem to be closely related to “Bennet”, expressing the relationships inside the family as well as the interactions between the individuals. Adjectives like “silly”, “tiresome”, and “nerves” highlight personality attributes and the narrative’s critical tone, while terms like “sisters” and “children” indicate the family’s overall structure. By mapping the relationships between frequently occurring words, the Links Tool provides a deeper understanding of the text’s thematic levels.

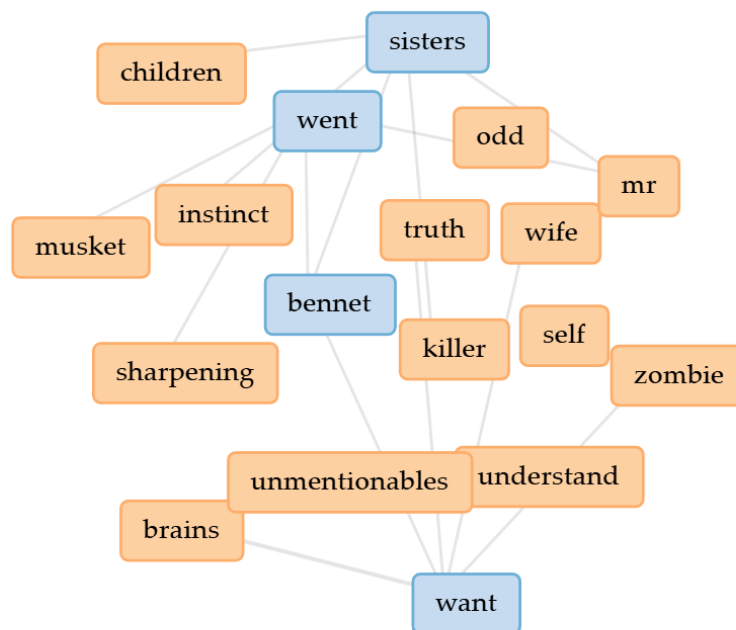


Figure 6. Links of *Pride and Prejudice and Zombies*, Chapter 1.

When the Bennet family is placed at the center of the lexical system in *Pride and Prejudice and Zombies*, a completely different set of contextual associations emerges than in the original novel. “Bennet” is surrounded by terms like “killer”, “zombie”, “musket”, “brains”, “unmentionables”, and “sharpening”, which demonstrate how horror and action components are blended into the story. These words draw attention to the altered thematic surroundings, which combine typical family dynamics with violence, grotesqueness, and survival instinct. In *Pride and Prejudice and Zombies*, Bennet sisters are educated as killer combats. Despite the ongoing use of some well-known terminology, such as “sisters” and “wife”, their closeness to terms related to fighting and zombies shows a change in genre.

4.3. RezoViz

Last but not least, this chapter includes RezoViz, which is a *Voyant Tools* (Sinclair and Rockwell, 2016) component, creates a network graph where individuals, locations, and organizations are automatically recognized as nodes and their connections indicate how frequently they occur in the text. This chapter illustrates the changes in geography and character relationships between *Pride and Prejudice* and *Pride and Prejudice and Zombies* using RezoViz. This visual representation supports the analysis of intralingual intergenre translation by showing how Austen's original networks are restructured in the rewritten, genre-blended version of the narrative. In this section, unlike the other tools, Chapters 1 and 56 will be combined and presented as two separate visualizations, one for the source text and one for the target text.

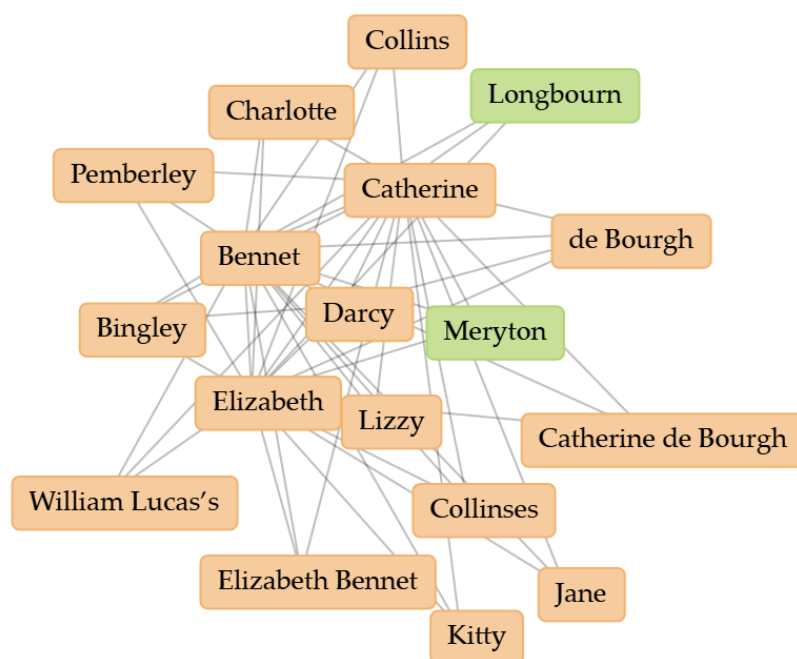


Figure 9. Connection of *Pride and Prejudice*

This visualization displays that significant characters such as Elizabeth, Darcy, and Catherine are presented as central connections due to their regular interactions. Each line (edge) connecting the nodes shows that the associated people appear in the same

context or passage. Green-marked locations, like Longbourn and Meryton, illustrate the geographical context of character interactions. RezoViz emphasizes character dynamics and the significance of place in the original novel by emphasizing the social and geographic links that influence the story through this network.

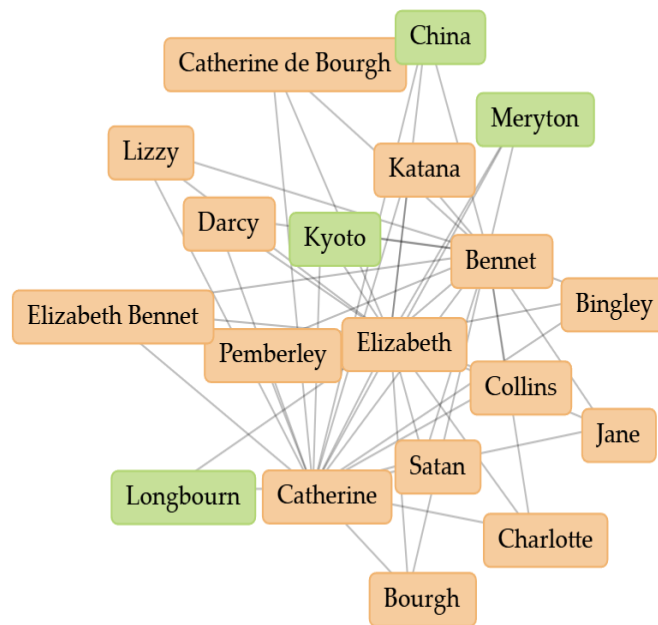


Figure 10. Connection of *Pride and Prejudice and Zombies*

This RezoViz map shows a network of characters and locations from *Pride and Prejudice and Zombies*. Similar to the previous visualization of the original *Pride and Prejudice*, key figures such as Elizabeth, Darcy, and Catherine remain central, reflecting their continued narrative importance. Yet, the connection map of the target text introduces imaginative and unconventional elements like “Katana,” “Kyoto,” “China,” and even “Satan,” highlighting the shift from traditional realism to a blend of fantasy and action. Compared to the previous graph, which only showed real places like “Longbourn” and “Meryton”, this visualization shows a clear, expanded, and recreated world with zombies, both visually and conceptually.

CONCLUSION

One of the main aims of this thesis was to point out, in terms of rewriting that in a world that is changing rapidly along with cultural factors, works that have been included in literature or forgotten have gained value again thanks to translation. By comparing the two texts, it was intended to demonstrate how parody creates new meanings and changes the text's linguistic, cultural, and literary levels. The nature of *Pride and Prejudice and Zombies*, its approach as a parody of Austen's original work, reflects a significant transformation in both literary and cultural terms. Not only is the text translated linguistically, but cultural and ideological reconstruction is also a part of this change. The present thesis has explored *Pride and Prejudice and Zombies* as an intralingual intergenre rewriting of *Pride and Prejudice*, applying Gideon Toury's operational norms and André Lefevere's rewriting theory. By examining the changes, additions, omissions, and linguistic modifications introduced in the rewritten text, the analysis has demonstrated how the original novel is transformed to fit the conventions of the horror genre while maintaining its core narrative structure. The application of Toury's operational norms has provided insights into the systematic interventions made in the text, revealing how the parody operates as a translation-like phenomenon rather than a mere creative adaptation.

Themes such as social criticism, class structures, gender roles, and moral values that *Pride and Prejudice* presents as a 19th-century English classic are brought to a completely different context in *Pride and Prejudice and Zombies*. In fact, Seth Grahame-Smith has changed the original book's social criticism by employing zombie figures along with Austen's expressions and sentences. With the addition of zombies, this text raises new issues related to both social standards and the role of traditional literature. Characters from Austen's work are recast in this rewriting as figures that represent not only love and class struggles, but also a battle for survival. This demonstrates how Austen's *Pride and Prejudice* serves not only as a love story, but also as a book criticizing the period's social and cultural structures, and how Grahame-Smith's parody reshapes all these issues. The findings indicate that *Pride and Prejudice and Zombies* not only introduces new thematic and stylistic elements but also reflects shifts in cultural and literary norms, aligning with Lefevere's notion of rewriting as a means of ideological and aesthetic transformation

Chapter 1 provides the theoretical information needed to understand classical and modern works. In addition, theories such as intralingual translation, norms, rewriting, and cultural turn in translation studies are explained in detail with literary genres so that the multiple relationships translation has with literature can be easily understood. After all, the change of *Pride and Prejudice* into *Pride and Prejudice and Zombies* is a notable example of rewriting and cultural transformation in translation studies. The zombie motif highlights how society is collapsing and how each person must fight for their own existence, both literally and metaphorically. This process involves a shift in culture as well as a change in genre. Themes like the struggle for existence and current violence, which result in a deeper commentary on society where old and new cultures clash and influence the world that *Pride and Prejudice* creates in the 19th-century aristocratic world in *Pride and Prejudice and Zombies*.

How literature is interpreted about human awareness has been impacted by the zombie elements revival in art forms. Within a capitalist system, mashups function as disguises, fundamental elements, and metaphors that reflect current concerns and issues about relations, social hierarchy, and the conversion of things into products. Mashup literature is an intentional activity that involves the creative transformation of well-known works from worldwide literature. It adopts remix culture-inspired methods and actively participates in fan fiction genres. The primary purpose of this intentional approach is to provide a fresh and engaging reading experience.

Background information on both works and an estimate of the degree to which the rewriting phenomena could be seen were provided in Chapter 2. Seth-Grahame's parody is almost exactly the same as Austen's original text, although some characters' roles in the story have changed. Similarly, in the plot, the characters that are kept in the background in the classic are not placed in the main focus in the parody version, but they somehow change the course of the story. While the fact that Mr. Collins is the heir of the house in the classic is a threat, in the parody, for example, it is eliminated by his suicide. Likewise, William has no other role in the classic, rather than being a liar who deceives everyone. However, in the parody version, William is rewritten as a liar, a gambler, and an irresponsible person who has obscene relationships with many women. The perception of karma that exists in today's world is emphasized in *Pride and Prejudice and Zombies*,

and William's paralysis and dependence on others until his death show this as well. Rewriting, therefore, changes the genre as well as the plot and the stories of the characters.

In Chapter 3, these cultural changes that occurred through rewriting are presented with examples. The change of cultural and social norms over time has been discussed in detail. These changes in plot and characters highlight the significance of the concept of rewriting in translation studies once more. *Pride and Prejudice and Zombies* is not only a parody, but a work that reveals a deeper function of translation studies. Although Grahame-Smith's zombie theme transforms Austen's characters, principles, and norms of society, it also addresses modern socioeconomic criticisms. By changing both the text and how society is perceived culturally, these rewritings contribute to the text's evolution and change in culture. In terms of translation studies, *Pride and Prejudice and Zombies* can be viewed as an illustration of the transition from classical to postmodern. In the framework of the cultural turn, this process clearly shows how a text is rewritten not only in linguistic but also in cultural and ideological contexts. The work adapts Austen's text to the cultural codes of the modern reader with parody techniques, while expanding the social criticisms of the original text with zombie metaphors. This proves that rewriting in translation studies is not only a linguistic transfer but also a cultural and ideological re-creation process. Also, *Pride and Prejudice and Zombies* has caused many discussions in the context of the category because it is a rewrite. This work, which is a mashup novel, blends genres. Thus, the rewriting of a classic novel, *Pride and Prejudice*, causes *Pride and Prejudice and Zombies* to be classified as intralingual intergenre translation.

In addition to the textual and theoretical analysis conducted throughout the thesis, a digital approach was incorporated in Chapter 4 to further support and expand the findings. In this chapter, *Voyant Tools* (Sinclair and Rockwell, 2016) was employed to conduct a corpus-based analysis of the source and target texts. This analysis focused on several aspects, including word frequency distributions, collocational patterns, and the prominence of thematic vocabulary. By visualizing the recurring lexical choices and shifts in emphasis between the two texts, the software provided a clearer view of the linguistic and stylistic strategies used in the process of rewriting. As pointed out in Chapter 4, the target text demonstrated intentional writing and ideological changes through the increased or decreased frequency of certain phrases, especially those associated with violence, gender roles, and social hierarchy. The use of *Voyant Tools*

(Sinclair and Rockwell, 2016) not only supported the qualitative results discussed in previous chapters, but it also showed how useful digital tools are for identifying subtle patterns that typical close reading may miss. This chapter demonstrated how digital methods can significantly advance translation and adaptation studies while also providing a more data-driven knowledge of how rewriting works within the context of intralingual translation.

To summarize everything mentioned throughout this thesis, Grahame-Smith's work takes aspects of the classical text and places them in a modern framework, enhancing them with universal and modern themes, whereas Austen's original work, as a cultural product, is restricted to its own period. The fact that *Pride and Prejudice and Zombies* was rewritten and went through the translation process upon the editor's request that it could be "rewritten" to suit a modern reader can be related to the "translation policy" of translation norms before the process. It can be said that the editor and the publishing house are in the position to initiate the rewriting process (patronage). The additions and omissions made by Seth Grahame-Smith based on the source text also reflect matricial norms and textual linguistic norms. For all these reasons, it can be stated that *Pride and Prejudice and Zombies* is an example of intralingual intergenre translation. Such parody works not only serve the purpose of entertainment but also reproduce the cultural and social meaning of literature. At a point where literature, cultural criticism, social changes, and the fight for personal freedom come together, *Pride and Prejudice and Zombies* presents a significant field of study in terms of both literary theory and translation studies. In this regard, its role in revising and updating traditional works allows for significant insights into modern literature.

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APPENDICES

Appendix A. The Front Matter of the Target Text

PRIDE AND PREJUDICE AND ZOMBIES



THE CLASSIC REGENCY ROMANCE—NOW WITH ULTRAVIOLENT ZOMBIE MAYHEM

BY JANE AUSTEN AND SETH GRAHAME-SMITH



Appendix B. Elizabeth as a Warrior



“ELIZABETH LIFTED HER SKIRT, DISREGARDING MODESTY, AND DELIVERED A SWIFT KICK TO THE CREATURE’S HEAD.”

Appendix C. Elizabeth's Physical Power and Independence



ONE OF HER KICKS FOUND ITS MARK, AND DARCY WAS SENT INTO THE MANTELPIECE
WITH SUCH FORCE AS TO SHATTER ITS EDGE

Appendix D. Darcy as the Romanticized Warrior



“THE SMOKE FROM DARCY’S MUSKET HUNG IN THE AIR AROUND HIM, WAFTING HEAVENWARD THROUGH HIS THICK MANE OF CHESTNUT HAIR.”

Appendix E. The Bennet Sisters vs. the Unmentionables



"MR. DARCY WATCHED ELIZABETH AND HER SISTERS WORK THEIR WAY OUTWARD, BEHEADING ZOMBIE AFTER ZOMBIE AS THEY WENT."

Appendix F. Her Ladyship's Ninjas



“MY DEAR GIRL,’ SAID HER LADYSHIP, ‘I SUGGEST YOU TAKE THIS CONTEST SERIOUSLY.
MY NINJAS WILL SHOW YOU NO MERCY.”

Appendix G. Charlotte the Zombie Bride



“THE WEDDING TOOK PLACE, AND NO ONE OTHER THAN ELIZABETH SEEMED TO SUSPECT THE BRIDE’S CONDITION.”

Appendix H. The Fight for Power



“WEAK, SILLY GIRL! SO LONG AS THERE IS LIFE IN THIS OLD BODY, YOU SHALL NEVER AGAIN BE IN THE COMPANY OF MY NEPHEW!”

ÖZGEÇMİŞ

Adı, Soyadı	Şeymanur	AŞIK	
Doğum Yeri ve Yılı			
Bildiği Yabancı Diller	İngilizce	Rusça	
ve Düzeyi	İleri	Orta	
Eğitim Durumu	Başlama - Bitirme Yılı	Kurum Adı	
Lisans	2016	2021	İstanbul 29 Mayıs Üniversitesi
Yüksek Lisans	2022	2025	İstanbul 29 Mayıs Üniversitesi
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı	Çalışılan Kurumun Adı	
Biruni Üniversitesi	2022	Devam Ediyor	
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar			
Katıldığı Proje ve Toplantılar			
Yayınlar:			
Diğer:			
İletişim (e-posta):			
Tarih:		06 / 05/ 2025	
İmza:			
Adı Soyadı:		Şeymanur AŞIK	

