

# Exploring Translation Criticism: A Comparative Analysis of the Translation of the Novella *The Strange Case of Dr. Jekyll and Mr. Hyde* (1985) as *Dr. Jekyll ve Mr. Hyde* (2009) in Turkish

## Çeviri Eleştirisi Üzerine: *The Strange Case of Dr. Jekyll and Mr. Hyde* (1985) ve Türkçe Çevirisi *Dr. Jekyll ve Mr. Hyde* (2009)'ın Karşılaştırmalı Analizi

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### Abstract

Translation is a complex process that is influenced by various factors. It involves the conversion of texts from one language to another, and evaluating the resulting translated texts falls under the domain of "translation criticism." This field employs different criteria to assess the quality and effectiveness of translations. In this study, I specifically examine the translation of Öznur Ayman's version of "Dr. Jekyll and Mr. Hyde" (2009) and compare it to Robert Louis Stevenson's original text, "Strange Case of Dr. Jekyll and Mr. Hyde" (1885). The latter work has been widely translated into Turkish, resulting in multiple versions and retranslations. In this study, I aim to comprehensively analyze the translated version (target text) with the original (source text) to question the deeds and needs of evaluation criteria. In this vein, I adopt Katherina Reiss' postulate (2000) as a framework to guide the analysis. I focus on the text type within the literary category and consider various linguistic elements, such as semantics, vocabulary, grammar, and style. Additionally, pragmatic aspects are evaluated, including the immediate situation, subject matter, time, place, audience, and speaker characteristics. Besides examining the black box of the translation process, the translators are incorporated into the scheme of translation criticism. Through this case study, the research explores the possibilities and limitations of translation criticism. By doing so, I hope to contribute to the existing literature in translation studies, particularly in the often overlooked area of "translation criticism."

**Keywords:** translation criticism, objectivity, subjectivity, functional translation, Dr. Jekyll ve Mr. Hyde, Strange Case of Dr. Jekyll and Mr. Hyde, Öznur Ayman

### Öz

Çeviri, çeşitli faktörlerden etkilenen karmaşık bir süreçtir. Kısaca, bir metnin bir dilden başka bir dile çevrilmesi olarak tanımlanacak çeviri sonrası ortaya çıkan metinlerin değerlendirilmesi "çeviri eleştirisi" alanına girer. Bu alanda, çevirilerin nitelik ve niceliksel özelliklerini değerlendirmek için farklı kriterler kullanılmaktadır. Bu çalışmada Öznur Ayman'ın "Dr. Jekyll ve Mr. Hyde" (2009) başlıklı çevirisi, Robert Louis Stevenson'ın orijinal metni "Strange Case of Dr. Jekyll and Mr. Hyde" (1885) ile karşılaştırılmaktadır. Orijinal metnin yeniden basım, yeniden çeviri ve farklı versiyonlar şeklinde çok sayıda Türkçe çevirisi mevcuttur. Bu çalışmada, çeviri (hedef metin) orijinal metinle (kaynak metin) karşılaştırmalı bir şekilde analiz edilerek, değerlendirme kriterlerinin uygunluğu ve etkinliği sorgulanmaktadır. Bu bağlamda, analize rehberlik edecek bir çerçeve olarak Katherina Reiss'in (2000) sunduğu inceleme kriterleri benimsenmiştir. Metin türü özelinde başlayan inceleme anlamabilim, sözcük dağılımı, gramer ve üslup gibi çeşitli dilsel öğeleri dikkate almaktadır. Ek olarak, mevcut durum, konu, zaman, yer, dinleyici ve konuşmacı özellikleri dahil olmak üzere pragmatik özellikler değerlendirilmektedir. Çeviri sürecinin kara kutusu olan çevirmenler de çeviri eleştirisi şemasına dahil edilmiştir. Bu vaka çalışmasının amacı bir örnek çalışma üzerinden çeviri eleştirisinin olanaklarını ve sınırlamalarını keşfetmektir. Çalışma ile Çeviribilim alanındaki literatüre, özellikle de genellikle gözden kaçan "çeviri eleştirisi" alanına katkıda bulunmak amaçlanmaktadır.

**Anahtar Kelimeler:** çeviri eleştirisi, nesnellik, öznellik, işlevsel çeviri, Dr. Jekyll ve Mr. Hyde, Strange Case of Dr. Jekyll ve Mr. Hyde, Öznur Ayman

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## Extended Summary

In this study, the focus is placed on understanding the complex and multifaceted nature of the translation process. Specifically, the translation of Öznur Ayman's version of "*Dr. Jekyll ve Mr. Hyde*" (2009) is comprehensively analyzed and compared to Robert Louis Stevenson's original text from 1885. The novella *Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson serves as this study's literary work under investigation. It is a Gothic piece that delves into themes of duality and morality. As the story has been widely translated into Turkish, resulting in various versions and retranslations, the focus is on Öznur Ayman's translation. The quality and effectiveness of this translation are scrutinized through a detailed comparison with the source text. The linguistic elements analyzed include semantics, vocabulary, grammar, and style, while the pragmatic aspects cover the immediate situation, subject matter, time, place, audience, and speaker characteristics. Additionally, the study recognizes the translator's subjective interpretation as an integral part of translation criticism.

The methodology employed in this study draws upon Katherina Reiss' functionalist postulate (2000) as a framework for exploring the linguistic and pragmatic elements of the translated text. This model emphasizes the importance of text typology and pragmatics in evaluating translations. The effectiveness of a translation is assessed based on its alignment with specific criteria derived from the relevant text typology.

The analysis proceeds in a step-by-step manner, focusing on different categories. The evaluation of lexical elements involves assessing the appropriateness of word choices about the text's context, register, and temporality. Ayman, the translator, adopts a strategy of domestication to create a more natural and authentic reading experience in Turkish. Additionally, the analysis highlights instances where cultural-specific elements are omitted or explained through footnotes. The study discusses the importance of comparing the source and target texts to understand intentional adaptations and deviations from the original stylistic features. While the translated text maintains fluency, there are cases of over-explanation and loss of symbolic elements due to translation constraints. In the pragmatic category, non-linguistic factors play a role in the translation process of both the original and translated texts. These factors include the immediate situation, subject matter, time, place, audience, speaker, and affective implications. The translator's ability to mentally recreate the scenes and perspectives of the original text, capturing the same impact as the author, is crucial. Specialized terminology and cultural references are accurately translated, with footnotes providing additional explanations. The temporal aspects of both texts are considered, including the perception of language and word choices in different periods. The translation of implied meanings, culture-specific terms, and spatial characteristics are evaluated with the place factor in mind. Adapting the translation to cater to the needs and cultural background of the target audience is emphasized. The features and perspectives of the original speaker or author are considered in the translation process. Finally, the affective implications refer to the ability to capture the emotional impact of the source text, such as humor, sarcasm, and excitement, in the translated version.

By utilizing this methodology, the study highlights the importance of textual analysis in translation criticism. It aims to shift the focus towards text-oriented approaches, which should be highly valued. Thoroughly examining the text and considering its typology and pragmatic features enhances our understanding of the translation process. This approach facilitates a detailed and comprehensive analysis of the translated text, shedding light on how well it adheres to the char-

acteristics and requirements of its specific text typology. Consequently, it contributes to the advancement of translation criticism by providing a solid foundation for assessing the quality and effectiveness of translations.

The research also explores the historical and cultural contexts that have influenced the various translations of the novel. It discusses the challenges and complexities of translation criticism, including subjective evaluations, linguistic and cultural differences, and medium specificity. However, the merits of translation criticism in providing insights to improve translations and bridge the gap between theory and practice are acknowledged. By conducting a comparative analysis between the original text and its translation, this study recognizes the need for objective criteria while acknowledging the subjective nature of translation. Ultimately, the research aims to illuminate the possibilities and limitations of translation criticism, particularly in literary translations. Its ultimate goal is to enhance our understanding of translation as a complex process and its role within the broader field of translation studies.

## 1. Introduction

*The Strange Case of Dr. Jekyll and Mr. Hyde* is a Gothic novella by Robert Louis Stevenson, published in 1886. It tells the story of a respected London lawyer named Gabriel John Utterson, who investigates the mysterious connection between his friend, Dr. Henry Jekyll, and the sinister Mr. Edward Hyde. The novella explores themes of duality, morality, and the dark side that exists within all individuals. The novel captivates readers with its psychological depth and suspenseful narrative (Galens, 2002). Being one of the most famous works of Victorian literature, it has had a significant impact on popular culture and has sparked numerous adaptations in various forms of media. Over the years, the work has been translated into numerous languages. Among these translations, the Turkish versions have also reached a considerable number, drawing attention as a rich research site in the field of translation. The first Turkish translation, titled *İki Yüzlü Adam*, was done by Hamdi Varoğlu in 1942. Since then, the translation of this book has been utilized for various purposes. A closer look at the forewords of these Turkish retranslations reveals that they have been reproduced to contribute to the body of classical literature, English language training, and even as works of children's literature.

Moreover, the reservoir of these retranslations has been influenced by the language reform undertaken by the Turkish language as part of a nationalistic political agenda. Interestingly, the book was retranslated just two years after the initial translation. The 1944 translation by Zarife Laçınler was presented with a preface written by the Minister of Education, emphasizing the official intent to enhance Turkish literature and enrich Turkish intellectual life. Curiously, this translation was later republished in 1998 by Cumhuriyet Kitap with the same preface, claiming to offer a purified, Turkified, and simplified version. The story's popularity also led to several film adaptations, with one notable version directed by Victor Fleming in 1941.

The corpus of the study is the translation titled "*Dr. Jekyll ve Mr. Hyde*" by Öznur Ayman, published in 2009. This particular translation stands out among numerous retranslations for several reasons. Firstly, it differs from translations intended for genres like cartoons or children's literature, as seen in the 2010 and 2011 versions. Secondly, it claims to be based on the original English text. This may initially seem surprising, but it is a vital consideration for works with multiple translations, as there have been instances of plagiarized translations, where the Turkish transla-

tions were made from existing Turkish versions rather than the original English source. Thirdly, the publishing house *Antik Dünya Klasikleri* [Ancient World Classics] is an intriguing agency that specializes in translating classic literature. They have established an ideology-oriented approach that prioritizes selecting thought-provoking works, specifically those centered around Darwinism.

The analysis methodology revolves around the foundational principles of the functionalist model introduced by Katharina Reiss (2000). The main aim of her model is to establish reliable criteria for systematically examining a translation. For this purpose, Reiss (2000) initially emphasizes text typology and relies on the pragmatics of text analysis (p. xii). Her approach, which is focused on the function and (preliminarily) the source text, is later expanded with a hermeneutic perspective toward the translator. This perspective is crucial in translation criticism as it helps avoid biased and arbitrary evaluations and respects the translator's inevitable subjective interpretation (Hermans, 2009). Translation criticism evaluates a translation's accuracy, fidelity, cultural appropriateness, readability, and overall quality. It can help translators identify improvement areas and produce more accurate, faithful, and culturally appropriate translations.

To ensure eligibility, details of Reiss' assessment entail first identifying the type of the text. This is followed by examining language and pragmatic categories, which encompass linguistic and extra-linguistic factors. In this vein, Reiss emphasizes the role of text type in determining the appropriate translation strategy. According to her, a translation's effectiveness should be evaluated based on how well it aligns with the criteria specific to the relevant text typology. Reiss states the following in this regard:

[...] In a content-focused text, it is whether the primary concern has been shown for the accuracy of data; in a form-focused text, whether special attention beyond the general concern for the accuracy of the information has been paid so that rhetorical structures will achieve a comparable aesthetic effect; in an appeal-focused text, whether it achieves the purpose intended by the original [...] (Reiss, 2000, p. 47). The primary objective of this study is to serve as a reminder of the initial theories on translation that rely on textual analysis. Additionally, it seeks to shed light on translation criticism, which needs to be addressed more within the field. I recognize the valuable contributions of various studies exploring translators' roles, cultural aspects, post-colonialism, the digital age, and translation memes. These theories have greatly enriched the field of translation studies. However, through this analysis, I aim to re-focus attention on the often-overlooked text-oriented approaches to translation criticism, highlighting the potential offered by functional categories. To this end, the paper begins by analyzing literary categories. It then delves into the language and pragmatic aspects, considering both micro and macro elements of the translational text production process. Finally, it wraps up with a thoughtful dialogue on the possibilities of this model for future research on cases of translation criticism.

## 2. Literary Category

Reiss (2000) outlines that the initial stage of translation criticism involves determining the specific text classification (p. 47). This paper aims to provide a comparative meticulous analysis of the literary work *The Strange Case of Dr. Jekyll and Mr. Hyde* and one of its translations into Turkish. This text serves as a substantive case study as a form-focused text that prioritizes expressive features dealing with the construction of the literary composition. The analysis incorporates investigating the aesthetic and stylistic elements that govern how they are communicated. As a

result, the fundamental queries of “How is it told?” and “What is told?” retain their pivotal status in the process of producing this particular text.

## 2.1 Form-Focused (Expressive) Texts

Literary works, by their very essence, prioritize examining the methods and techniques employed to convey the various aspects of their subject matter. This characteristic emphasis on form and expression makes such texts inherently focused on the exploration of artistic craft. This broad classification is applicable across a vast expanse of literature comprising numerous subcategories within its extensive repository. Within this context, one prominent example is the renowned novel “*The Strange Case of Dr. Jekyll and Mr. Hyde*,” authored by Robert Louis Stevenson. Widely regarded as a world classic, this literary masterpiece garners acclaim for the author’s skillful manipulation of language and literary devices, its profound and thought-provoking theme, and its evocative and meticulously constructed setting. The examination of text type in Reiss’s (2000) work is a central focus, stemming from the belief that text type plays a crucial role in the entire translation process (p. 48). As a result, all decisions, assessments, and critiques related to a translation should be made by the text type. By identifying the text type, the translation critic can anticipate what to expect from the translation and determine how to approach relevant translation criticism. To address pragmatic considerations and provide a comprehensive translation criticism, this study deliberately shifts the methodology’s orientation from the source text to the target text.

The target text of this comparative analysis is the translation produced in 2009. It was published as a part of the series known as “World Classics.” The presentation of the translation under this specific title holds significant importance in comprehending its positioning and necessitates further elucidation. Firstly, the decision to associate the translation with the canon of classical literary works might have been driven more by promotional considerations rather than solely by aesthetic motivations. Secondly, this presentation strategy can be perceived as an endeavor to manipulate readers’ perception of the translation by bolstering its image. Nevertheless, it is vital to recognize the potential risks essential to excessively emphasizing the pivotal status of the original text, as this may undermine the translator’s linguistic and artistic creativity. By excessively focusing on the significance of the original, the translator’s own creative choices and expressions might be disregarded or devalued. Thus, it is essential to strike a balanced approach that acknowledges the original work’s importance and the translator’s unique contributions.

## 3. Language Category

In order to properly assess and analyze the translation under study, it is crucial to determine its literary features. This determination helps guide the field of translation criticism toward a comparative analysis between the source text and the target text. To achieve this, I comprehensively examine the language employed in both the original and the translated versions. This analysis encompasses various categories such as semantics, vocabulary, grammar, and stylistic features. By thoroughly exploring these elements, valuable insights into the quality and effectiveness of the translation are illustrated.

### 3.1 Semantic Elements

A thorough examination of the semantic elements primarily highlights how meaning is preserved in the translation. Analyzing at the sentence level, it becomes apparent that specific contextual frameworks possess unique characteristics that necessitate further explanation. The per-

spective presented by Steiner (1975) regarding the fundamental nature of translation as an act of interpretation posits that a sentence can never possess a singular meaning (p. 142). This approach to translation expands the range of possibilities by allowing for different interpretations. When it comes to translation criticism, this viewpoint necessitates that critics consider potential variations of a given sentence and approach translation from a broader perspective before drawing any conclusions. Reiss (2000) also emphasizes that comprehensive evaluations sometimes require an analysis of both macro and micro contexts (p. 53). For instance, the translation of the following sentence may appear accurate when taken out of context, but upon closer examination of the entire picture, it might prove otherwise.

*i.e.* [...] laying out the surplus of their gains in coquetry.

[...] *parası bol birinin rahatlığıyla cilveli cilveli şakalaşıyorlardı.* (p. 7)<sup>1</sup>

In this passage, we witness two close friends relishing their successes in a captivating manner. However, the translation conveys visually captivating feminine elements and hints at sexual implications. As commonly understood, the Turkish term “*cilve*” [coquetry] would not typically be the primary choice to depict a light-hearted interaction between two men. Instead, it carries connotations suggesting a connection with homoerotic undertones between the characters. As this is not the intended meaning in the original text, one could argue that the introduction of such an interpreted reading reflects a distortion arising from a deliberate choice made by the translator. Readers who perceive this visualization with homosexual references may either appreciate this alteration or feel unsettled by it. This point leads us to discuss the need to explore the multi-layered and hybrid nature of literary readers because, as Fish (1988) suggests, “it is the structure of the reader’s experience rather than any structures available on the page that should be the object of description.” (p. 291). In the same vein, Wolfgang Iser (2000) highlights the complexity of the reading experience and argues that the act of reading goes beyond a simple exchange of words on a page. It encompasses a multitude of factors, such as the reader’s preconceptions, cultural background, and personal experiences, all of which shape the interpretation of a text:

The activity of reading can be characterized as a kaleidoscope of perspectives, preintentions, and recollections. Every sentence contains a preview of the next. It forms a kind of viewfinder for what is to come, and this in turn, changes the ‘preview’ and so becomes a ‘viewfinder’ for which the whole process represents the fulfillment of the potential, unexpressed reality of the text. Still, it is to be seen only as a framework for a great variety of means by which the virtual dimension may be brought into being. (Iser, 2000, p. 189)

For translators, this complexity adds to their already arduous task. They not only have to convey a text’s literal meaning accurately but also capture its nuances and subtleties, which contribute to its overall impact. The reading experience, as expounded by Iser (2000), is a dynamic process where the reader actively participates in creating meaning. Consequently, the translator’s task is not merely to transport words from one language to another but to recreate the reading experience for a different audience, acknowledging their unique perspectives and expectations.

In addition to recognizing the various layers of meaning within a sentence, an elaboration of semantic elements also ensures the overall coherence of the sentences within a text. When trans-

<sup>1</sup> The quotes in Italics are excerpts from Turkish translation and are provided with the corresponding parts of the English original.

lating text to maintain the original meaning, there may be instances where a sentence becomes incomprehensible. This can occur due to erroneous lexical choices, improper sentence structures, or misuse of words. The following excerpt illustrates how a seemingly insignificant word choice can impede a clear understanding of a sentence:

*i.e., Çevreye bakındım boş yere [...], odaya baktım boş yere, yatak başına baktım boş yere [...]* [p. 96]  
*It was in vain I looked about me; in vain I saw the decent furniture [...]* [p. 77]

The portrayal of a sad individual in the original text is altered by the utilization of the term “*boş yere*” as a counterpart to “in vain,” thus creating ambiguity in the intended message of the sentence. These examples highlight the intricate characteristics of semantic components and emphasize the significance of considering the context when analyzing any given unit to prevent potential misinterpretations.

### 3.2 The Lexical Elements

Reiss (2000) emphasizes the importance of adequacy as the standard for evaluating lexical components (p. 57). This approach allows for a comprehensive analysis, starting with larger linguistic units and gradually focusing on smaller ones. The evaluation of the word choices involves various factors. The appropriateness to the context, register, and temporality are among the crucial points to consider. In his regard, examining the lexical elements primarily revolves around the register of both the source and target texts. Besides, temporality becomes particularly relevant when there is a significant time gap between the source text and the translation, which is the case for the corpus of the present study. The original *Strange Case of Dr. Jekyll and Mr. Hyde* was written in the late 19th century, while the chosen translation for analysis was produced in the early 21st century. In order to prevent anachronism, the translation critic is to consider the dynamic nature of language and its temporal context, among other factors.

The analysis of linguistic components, encompassing expressions, idiomatic usage, and word choices, sheds light on the translator’s overall approach to lexis. In this regard, Ayman’s translation achieves a high level of fluency, devoid of any foreign nuances. In essence, the target text reads smoothly, resembling a work of the native culture and exemplifying the strategy of domestication in rendering the text. The following excerpts serve as descriptive evidence supporting this assertion:

*i.e.: varsın öyle olsun kardeşim* (p.6) [I let my brother...]

*Kabil’in sapkınlığı* (p.6) [Cain’s heresy]

*kulak kesilir* (p.8) [a man listens and listens...]

*hali vakti yerinde* (p:8) [seemed doing well...]

*dişe dokunur bir şey* (p.12)

*Bir dediğini iki etmemek* (p.25)

*akıl karı bir açıklama* (p.64)

*Boşa koysan olmuyor, doluya koysan almıyor* (p. 64)

*Azizim* (several times)

*zaptu-rapta girmek* (p. 102)

*bedbaht Jekyll* (p. 111) [poor Jekyll]

These phrases are commonly encountered in various indigenous Turkish texts. The translator's inclination towards domestication does not imply completely removing foreign elements. Rather, the emphasis lies in effectively expressing the original linguistic expressions using target language elements, creating a more authentic and naturally flowing pattern.

Moreover, the translator has employed distinct approaches when dealing with culture-specific elements. For instance, in the first excerpt mentioned, she chooses to exclude the term in the translated text, whereas, for the second excerpt, she includes a lengthy footnote to expound upon its meaning.

*i.e., Juggernaut [lanetli bir put gibiydi. (p.9)]*

*According to the Sawbones [doktorun dediğine göre (p. 9)]*

Instead of maintaining the foreign elements within her translation, the translator appears to adopt an explanatory approach, wherein culture-specific words and wordplays are omitted, and the overall meaning is translated in the following manner.

*i.e., If he be Mr. Hyde, I shall be Mr. Seek*

*[Bu işin peşini bırakmayacağı (p.68)]*

To offer a comprehensive critique, it is crucial to present a range of examples encompassing the discussed concerns and their interrelation. The analysis of lexical elements has shed light on the various translatorial choices made by Ayman. The translation critique aims to interrogate these shifting patterns observed throughout the translation, evaluating the overall approach in terms of coherence and the consistent application of translational strategies. From this point of view, it appears that Ayman has embraced a shifting pattern in her translation. On the one hand, there are instances of omitting foreign elements; on the other hand, we observe occasions where foreign elements are excessively explained. For example, certain words such as “*Pythias*” (p. 18), “*Dr. Fell*” (p. 24), “*Phillippi's prisoners*” (p. 93), and “*Babylon*” (p. 97) were kept in their original form in the translation, accompanied by explanatory footnotes. These decisions may have been made to help readers understand the connections implied in the original text. However, in one particular case, the translator took a different approach. The phrase “*pede claudo*” (p. 26) was left out of the translation and replaced with “*Bedeli ödenecek, ceza yavaş yavaş da olsa çekilecek*” [The price will be paid, and the punishment will be endured, slowly but surely]. The in-text explanation was also supported with a footnote to clarify this specific term further. Using over-explanation as a translation technique (both within the main text and in the accompanying footnote) could potentially disrupt the fluidity of the translation and place a heavy burden on the reader. Nevertheless, the translator deserves credit for explicitly acknowledging this omission in the footnote, as it is an essential element of translation ethics that pertains to discerning and justifying translational choices. Moreover, analyzing individual words requires considering the use of contextual frameworks and sources of lexicology. Sometimes, choosing appropriate words may involve considering religious beliefs, ideological perspectives, cultural values, and other factors. The repeated use of words like “*meleke, vakur, mahşer, tövbe, tövbeler, kudretli*” in the translation raises questions regarding various translation principles. The decision to translate “*Bible*” as “*kutsal kitap*” (p. 69) [religious book] instead of “*İncil*” [Bible] may also indicate a similar approach. These preferences could originate from the translator's standpoint or might be influenced by whoever commissioned or sponsored the translation process, like the publishing agency.

In this context, it is important to emphasize that a translation critic is expected to go beyond mere assumptions. The previously mentioned speculative elements should only guide the critic in reaching straightforward conclusions, specifically in situations where proper comparisons are made. Instances involving the translation of exclamations can be particularly misleading. In the translated text, phrases such as “*Hay Allah!*” (p. 11) (p. 26), “*Bak sen!*” (p. 38), “*Tanrı Aşkına!*” (p. 52), “*Hah!*” (p. 67), “*Aman Tanrım!*” (repeatedly), “*Hah işte!*”, and “*Aa!*” have been used as equivalents for expressions like [“*Io!*”; “*Good God!*”; “*Ah!*”; “*O, God!*” found in the original text. Finding appropriate corresponding equivalents for exclamatory words is always a challenge for the translator due to the cultural context. In these instances, the translator finds themselves at a crossroads between preserving the original expression and ensuring the translation sounds natural in Turkish, a factor the critic must consider during their analysis. The following excerpt emphasizes the importance of conducting source-target comparisons to avoid drawing misleading conclusions before determining whether these differences in translation reflect intentional adaptation examples or simply a natural rendition of the original text, as in this case:

*i.e.: İnşallah ciddi bir mesele değildir*

*- Amin, Poole” diye karşılık verdi avukat. (p. 61)*

*[God grant there nothing wrong. - Amen, Poole, said the lawyer]*

In comparative analysis, title words such as Mr., Mrs., Miss, etc., are also considered for translation. Translating these titles in Turkish can vary, and the translator is expected to provide a consistent approach in these cases. In this particular case study, the translator consistently chooses not to use the term “Mr. Hyde” and instead translates it as either “*Bay Hyde*” or “*Avukat Bey.*” However, this intentional avoidance of the title “Mr.” contradicts the decision to translate the book title as “Mr. Hyde ve, Dr. Jekyll.” The title could also be translated differently by the translator or adjusted by other translation agents, possibly reflecting editorial decisions. Furthermore, Ayman’s deliberate choice to preserve the noun “Sir” as a title word while omitting “Mr.” as a foreign title word in the Turkish translation is worth noting in terms of lexical elements.

### 3.3 The Grammatical Elements

The domain of morphology and syntax plays a significant role in analyzing grammatical elements in translation. Reiss (2000) suggests that considering accuracy/correctness as a somewhat imprecise yet practical criterion contributes to evaluating translations (p. 58). In this context, translation critics focus on studying translational decisions related to word formation and sentence structures.

No significant verbal errors that could disrupt the eligibility are found when examining the target text in terms of word order. However, the examination of semantic elements brings up certain issues for discussion. Specifically, the translation relies heavily on inverted sentence structures, interrupting the natural flow of Turkish translation.

Analyzing the examples below, one can conclude that the structural patterns influenced the translator in the original text. These preferences can be interpreted as intentional translation choices made to maintain the author’s style and convey a sense of foreignness in the translations. Alternatively, they could be regarded as a reflection of incorrect grammatical usage, which may vary and be justified based on the viewpoint of the translation critic.

*i.e.: Söyleyemem efendim, dedi Poole.*

[I cannot tell, sir, said, Poole.]

*Bu ziyaretin sebebi nedir diye sordu adama.*

["What brings you here?" he cried.]

*Böyle bir şey beklediğim yok" diye karşılık verdi doktor , yalvarır gibi. (p.32)*

[I do not ask that," pleaded Jekyll.....

*Gerçekten mi" dedi avukat ses tonunda hafif bir değişmeyle (p.8)*

*Samimi duygulara dayanıyordu bu yakınlık (p.17)*

*[...]kafalarını toplamayı severlerdi genellikle (p.25)*

*dedi avukat... dedi Hyde.... dedi Utterson.... diye cevapladı Kahya.*

*Kimse hayal kırıklığına uğratmamıştır bu hayatta (p.30)*

*Bir mahkum gibi otururken gördü Jekyll'ı Utterson. (p. 67)*

*.... diye karşılık verdi medeni denilebilecek bir tonda. (p. 83)*

*Oturduğu yerden alaşağı etmişim bile onu. (p.105)*

### 3.4 The Stylistic Elements

The discussion of the translation's lexical, grammatical, and semantic aspects is followed by the comparative assessment of the style in the translation vis-à-vis the original. In this context, ensuring correspondence becomes the main focus when evaluating the stylistic elements of the source and target texts. For this purpose, the translation critic examines whether the translation maintains the stylistic elements of the source text in terms of standard, individual, and contemporary language usage. Additionally, the critic must identify any deviations from the author's stylistic features, creative expressions, etc., if present. This section, therefore, necessitates preliminary research on the author of the source text to offer a thorough analysis of the artistic skill portrayed in the translation.

The original author, Robert Louis Stevenson, is well known for his skillful use of symbolism. Stephen Gwynn (1939) describes the novel as "a fable that is closer to poetry than to ordinary prose fiction" (p. 189). Similarly, Vladimir Nabokov (1980) claims that Stevenson had to rely on a specific style to effectively accomplish two main challenges: (1) making the fictional drug seem plausible by using ingredients from a chemist and (2) making Jekyll's evil side, both before and after the transformation, believable (p. 190). The original work demonstrates a harmonious blend of allegorical language, creating an intriguing melody that can be easily appreciated when reading the text aloud. However, the same cannot be said for the translation. A quick glance over the translated version reveals the poetic elements, vocal plays, and expressive nature present in the original text are quite hard to find in the translation.

Furthermore, one significant aspect of Stevenson's writing style is his use of symbolism as a storytelling technique (Galens, 2002, p. 73). Due to the reliance of symbolic elements on the particularities of languages, some of these symbols inevitably become lost in translation. In this vein, an exemplifying instance can be found in the main characters' names, infused with underlying meanings. The protagonist "Hyde" originates from the Danish term "hide," which signifies "a safe place," while "Jekyll" comes from the Danish name "Jokulle," meaning "an icy formation." Both

of these names provide valuable insights into the characters. However, in the translated version, these connotations are no longer present. The translation fails to include any reference to “hide” [*saklanmak* in Turkish] and “icicle” [*buz* in Turkish]. The translator’s decision to keep the proper names as they appear in the original can be seen as an appropriate choice, where sacrificing stylistic elements is preferred over distorting the essence of the original work.

Additionally, the repeated use of certain words in the original text is considered a deliberate stylistic decision. However, the recurring phrases found in the original text are only sometimes expressed in the translation. There are instances where different translations are used for the same phrase in different parts of the translated text, as shown in the following excerpts: “after street... street after street [*sokaklar boyunca*]”; “listens and listens [*kulak kesilir*]”; “older and older [*yaşlandıkça*]”; and “again and again [*tekrar tekrar, defalarca*].”

In conclusion, another noteworthy aspect to consider when analyzing the stylistic elements is the use of inverted sentence structures in the original. Despite some inconsistencies in Ayman’s translation choices, she seems to have tried to preserve this characteristic in her translation, as shown in the previous section.

#### **4. Pragmatic Category**

The pragmatic category explores the non-linguistic factors that exist within the original and translated texts and affect the process of translation. Therefore, these factors play a significant role in evaluating any decision made by a translator within a contextual framework. As Mounin (1967) asserts, it is not enough to grasp the words; understanding the underlying meaning is crucial (p. 107). This section includes the assessment of the immediate situation, topic, time, location, audience, and speaker-related factors, respectively.

##### **4.1 The Immediate Situation**

The concept of the immediate situation relates to how the translator mentally approaches both the original and translated text production. Reiss (2000) suggests that the translator should strive to replicate the author’s mental process while translating (p. 68). This means that the translator should mentally recreate and visualize the scenes described in the original text as closely as possible to how the author did and fully immerse themselves in the characters’ perspectives. The translator’s skill in conveying the same impact as the author lies in their ability to effectively convey implied or subtle meanings that capture the essence of the original scenes.

This particular category poses a challenge for translation critics because it is difficult to identify the elements of the immediate situation that are embedded within the narrative of the original text compared to the target text. By drawing on the concepts of the hermeneutic approach, this category requires psycho-translational experiments in order to fully understand the thought processes of both the author and the translator. However, conducting such experiments is outside the capabilities of translation critics and falls outside the scope of this study. Therefore, the analysis of this category will only focus on evaluating the translator’s ability to vividly convey the story’s dilemmas, climaxes, and the tension between good and evil.

##### **4.2 The Subject Matter**

This category focuses on the translator’s understanding and intellectual ability regarding the subject matter of the original text. It involves comparing and analyzing the translation of special-

ized terminology and historical, scientific, and cultural references. In the case study, the main concern is accurately translating chemical terms. The translator demonstrates careful observation and provides suitable equivalents in the translation. The translator also portrays a vivid performance regarding the translation of the references to mythology, history, and literature in the source text. In this regard, Ayman adds footnotes to explain relevant topics further and educate the intended audience about connotations associated with terms like “Babel, Philipp’s prisoners, Dr. Fell, Pythias,” and others.

The use of footnotes in the translation provides a multifaceted analysis site for translation criticism. This is first because footnotes can impact the translator’s visibility and challenge the perception of the author’s authority. In Turkish translations, the abbreviation “ç. n.” (translator’s note) is utilized to remind the reader of the translator’s presence. Additionally, it is crucial for translation critics to consider the involvement of other decision-making parties in the translation process. In this regard, it is possible for a translational decision to be influenced by the publishing agency’s editorial preferences or to reflect the translator’s personal choice, and each case would yield different evaluative conclusions considering the translation.

### 4.3 The Time Factor

The focus of this section pertains to the temporal aspects involved in the production of both original and translated texts. The original text was published in 1885, while the translation being analyzed in this case study was published in 2009. Consequently, the two have a time gap of one hundred years.

The time element is crucial to the texts’ creation and reception. It directly influences how words, concepts, and other narrative elements are understood in different time periods. For example, in the 2009 translation being examined, the term “carrier” is translated as “*arabacı*” (carriage driver). This may seem simple at first, but its appropriateness becomes more evident compared to the 1944 translation of the same text. In the earlier translation, the word “carrier” is translated as “*sürücü*” (driver), suggesting that there is an automobile driver in the scene described in the original text. This comparison of seemingly insignificant word choices highlights the importance of considering time-related features during translation to preserve the original text’s imagery.

The effect of time goes beyond just the content of the texts and also impacts the language used. Language is a dynamic entity and changes over time. Therefore, texts from different centuries can be perceived differently by readers. In this case study, the original text, written in the late 19th century, has a more old-fashioned quality with word choices suitable for a contemporary reader. On the other hand, the 21st-century translation includes modern colloquial expressions, deviating from the relatively formal and old-fashioned language used in the original text, which is a matter that could change the perspective of the translation critique.

### 4.4 The Place Factor

This section examines the translation of the implied meanings of places, terms tied to a specific culture, and borrowed words found in the original. The importance of the location factor lies in its connection to spatial elements that exist in both the original and translated texts. This aspect holds significance for the translation critique due to the close relationship between space and culture. As a translation strategy, translators often provide explanations in footnotes for culture-specific terms related to location. However, there is a need for greater attention to accurately represent the

spatial aspects present in the original text, as shown by the absence of any footnotes regarding the story's setting.

In the original work, the preference for London as the setting goes beyond simply being a place's name. In Stevenson's writing, the setting plays a crucial role in stylistic matters, with the place itself assuming a determining role. The gloomy, cold, and gray weather associated with London also carries symbolic meaning. As a well-known capital city, Turkish readers may have the ability to imagine these tragic scenes set in London. However, the same may not hold true for the settings in Soho. The target audience's lack of familiarity with the spatial characteristics of Soho may result in the translation's loss of specific symbolic references. This issue could easily be resolved by including additional footnotes, which Ayman does not seem to have opted for.

#### **4.5 The Audience Factor**

The audience factor refers to considering a translation's intended readers or audience. Reiss (2000) emphasizes the importance of adapting the translation to suit the target audience's needs, expectations, and cultural background (p. 78). The audience recognizes that translations should convey the original meaning accurately and be accessible and easily understandable to the readership for whom the translation is intended. Reiss (2000) asserts that a translation should effectively communicate the text to the target audience regarding their linguistic and cultural context (p. 79).

The original text is categorized among World classics, targeting international readers with symbolic and intellectual value. Additionally, versions of the book are adapted for different purposes, such as cartoons, children's literature, and language training. In the Turkish repertoire, various original retranslations are also available. The translation studied in this research was published under the title of "*Ancient Western Classics*," which bears repercussions for the intended audience of the original. However, including cartoon-like colorful images and the low price on the cover raise doubts about the book's serious tone. This leaves one questioning the different contexts in which they are received, despite the presentation as a canonized classical literary work in both cultural inventories.

#### **4.6 The Speaker Factor**

The "speaker factor" refers to the consideration of the characteristics and perspectives of the original speaker or author in the process of translation. Reiss argues that translators should consider not only the linguistic aspects of the text but also the intentions, cultural background, and individual traits of the speaker. By considering the speaker factor, translators aim to capture not just the words but also the original source's intended meaning and voice, ensuring a faithful and accurate representation of the speaker's message in the translated text. Within the scope of this study, the attention on the author as the speaker is geared towards the translator to provide more space for her visibility in this criticism process.

A brief investigation of the translator, Öznur Ayman, reveals that she has a degree in English Language Teaching (EE.L.T. from Bogazici University. Currently, she works as a teacher of translation training at London City University. Ayman has lived in London since 1991 and has extensive experience as a professional translator. Her notable translations include Kemal Karpat's *Elites and Religion* (2009) from Turkish to English and Philip Gourevitch's *Yazarın Odası* (2009) from English to Turkish. Her personal capital illustrates her competence as a translator and strengthens her image as a credible conveyor of the original.

## 4.7 Affective Implications

This category refers to the emotional and subjective aspects that play a role in the translation process. Reiss (2000) emphasizes that translation is about transferring the literal meanings of words or sentences and conveying the intended emotions, tones, and effects present in the original text (p. 83). Translators need to consider the affective implications to accurately capture the source text's mood, style, and expressive nuances while maintaining fidelity and ensuring that the emotional impact on the target audience is similar to that experienced by the original readers. This section delves into how humor, sarcasm, irony, and excitement all play important roles in the text. When taking a source-oriented approach to translational analysis, the translation critic is to evaluate how these emotions are conveyed in the translated text.

The original text primarily elicits a feeling of tension. Stevenson skillfully portrays the protagonist's dilemma and anxiety using precise wording and sentence structure. From this viewpoint, the translated version exhibits a disrupted flow of tension, likely due to straying from natural language conventions, which results from excessive adaptation and a preference for adhering to the structure of the source text

## 5. Conclusion

The case study on the translation of one of the Victorian literary masterpieces, *The Strange Case of Dr. Jekyll and Mr. Hyde*, has proven to be an insightful site for translation criticism. The analysis conducted on the translation done by Öznur Ayman has revealed the potentials and limitations of the model proposed by Katherina Reiss (2000) from different perspectives. Starting with the text typology, the paper has comprehensively investigated the linguistic and extra-linguistic factors that govern the production of both the source and target texts. Besides the black box of the translation process, the translator has also been examined to understand the translational decisions under study better.

The study's findings illustrate the subjective and judgmental nature of translation criticism, no matter how hard one tries to avoid it. The stylistic elements have revealed several areas where the translation fell short in maintaining the poetic and expressive nature of the original text. Additionally, the translation sometimes deviated from the recurring phrases and inverted sentence structures found in the original, resulting in a loss of the deliberate stylistic decisions made by the author. The pragmatic category has demonstrated another challenge for the critique because of the difficulty in identifying the immediate situation embedded within the narrative. But as for the subject matter, the translator demonstrated careful observation and provided suitable equivalents for chemical terms and footnotes to explain references to mythology, history, and literature.

The study has shown that it is important to justify translation evaluations to avoid arbitrary and biased conclusions. This is done by detecting changing patterns in the translation and by detecting the existence of coherence in the translatorial decisions. The study provides as many examples as possible to support these findings and warns against the potential for bias in any single example.

The criteria presented by Reiss are based on ambiguous concepts that need further elaboration and justification with concrete data in translation criticism. For example, the concept of "correctness" is open to interpretation, as there is no single definition of what constitutes a "correct" translation. Additionally, "adequacy" and "correspondence" are subjective terms, depending on the critic's individual values and preferences as well as the context. Other limitations of translation

criticism include subjectivity, linguistic and cultural differences, and medium specificity. Translation criticism is inherently subjective, as it involves the personal opinions and interpretations of the critic. This means that two critics may have different opinions on the same translation, even using the same criteria.

Linguistic and cultural differences can also pose challenges for translation criticism. Certain words, expressions, or concepts may not have direct equivalents in the target language, making it difficult to accurately convey the source text's meaning. Additionally, the postulate by Reiss (2000) mainly focuses on written translations. This means that the principles outlined in the postulate may only apply to some mediums, such as audiovisual translations or oral interpreting, which have unique challenges.

Still, translation criticism merits credit for a variety of reasons. First, translation criticism provides valuable insights to evaluate a translation's quality and improve the translator's craft. By doing so, areas that require improvement can be detected, the delivery of cultural nuances can be checked, and further discussions on the issue can be stimulated. This critical look over translations with concrete findings can also advance the link between theory and practice by providing data for broader theoretical issues.

Building on these remarks, this study aims to contribute to the advancement of translation criticism by engaging with the complexities and nuances of the translation process. To this end, it recognizes the importance of objective criteria while acknowledging the subjective dimension inherent in translation as a multifaceted and complex text production practice.

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## **Appendix – List Of Turkish Translations Published**

### **(1942-2010)**

1942 İki Yüzlü Adam Ahmet Halit Kitabevi-Hamdi Varođlu

1944 *Dr. Jekyll ile Mr. Hyde* Maarif Vekaleti Basımevi-Zarife Laçınler

1963 İki Yüzlü Adam Varlık Yayınları-Bedriye Şanda

1998 *Dr. Jekyll ve Mr. Hyde* Cumhuriyet Gazetesi-Zarife Laçınler

2000 *Dr. Jekyll ve Mr. Hyde* Bordo Siyah Yayınları- Osman Çakmakçı

2001 *Dr. Jekyll ve Mr. Hyde* Soyut Yayınları-Arzu Yazıcıođlu

2002 *Dr. Jekyll ve Mr. Hyde* Bilge Kültür Sanat-Hazırlayan:Yasemin Erdin

2002 *Dr. Jekyll ve Mr. Hyde* İthaki Yayınları-Ebru Kılıç

2002 *Dr. Jekyll ve Mr. Hyde* Arion Yayınevi-Gülümser Ağırer Çuhadar

2003 *Dr. Jekyll ve Mr. Hyde* Bordo Siyah Yayınları-Arzu Yazıcıođlu

2004 *Dr. Jekyll ve Mr. Hyde* Tramvay Yayıncılık- Children Book Series

2004 *Dr. Jekyll ve Mr. Hyde* Ođlak Yayıncılık- Esen Türay

2004 *Dr. Jekyll ve Mr Hyde* Sosyal Yayınlar-Deniz Canefe

2005 *Dr. Jekyll ve Mr Hyde* Ođlak Yayınları-Esen Türay

2006 *Dr. Jekyll ve Bay Hyde* İletişim Yayınları- Kaya Genç

2009 *Dr. Jekyll ve Mr. Hyde* Arion Yayınevi-Gülümser Ağırer Çuhadar

**2009 *Dr. Jekyll ve Mr Hyde* Antik Dünya Klasikleri Öznur Ayman**

2010 *Dr. Jekyll ve Bay. Hyde* NTV Yayınları-Cartoon-Kutlukhan Kutlu