



**A COMPARATIVE ANALYSIS OF THREE  
TURKISH TRANSLATIONS OF OSCAR WILDE'S  
*THE PICTURE OF DORIAN GRAY***

**2021  
MASTER THESIS  
ENGLISH LANGUAGE AND LITERATURE**

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**A COMPARATIVE ANALYSIS OF THREE TURKISH TRANSLATIONS OF  
OSCAR WILDE'S *THE PICTURE OF DORIAN GRAY***

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**Master Thesis**

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**January/ 2021**

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## THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Nur GÜNEŞ UÇAR titled “A COMPARATIVE ANALYSIS OF THREE TURKISH TRANSLATIONS OF OSCAR WILDE’S *THE PICTURE OF DORIAN GRAY*” is fully adequate in scope and in quality as a thesis for the degree of Master of Science.

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January 25, 2021

The degree of Master of Science by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ .....

Director of the Institute of Graduate Programs

## **DECLARATION**

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

**Name Surname: Nur GÜNEŞ UÇAR**

**Signature :**

## FOREWORD

Foremost, I would like to express my deepest gratitude to my advisor, Assoc. Prof. Özkan KIRMIZI for his valuable contribution, stimulating guidance, constructive suggestions and continuous encouragement during the planning, development and completion of this thesis.

I would also like to thank Assoc. Prof. Atalay GÜNDÜZ of Faculty of Letters, Department of Translation and Interpreting in English at Dokuz Eylül University for his valuable guidance and helpful advices during the application process for Master's Program in this department.

I would like to pay my special regards to Asst. Prof. Dilek ALTINKAYA NERGİS of Faculty of Letters, Department of Translation and Interpreting at Ege University for her extensive personal and professional guidance, and especially for being an irreplaceable source of inspiration in my life.

I must express my profound gratitude to the most valuable person in my life, my mother Bilgi GÜNEŞ, my father Ali GÜNEŞ, my sister Yağmur GÜNEŞ, my brother Ramazan GÜNEŞ and the estimable parents of my husband, Aysel UÇAR and Bayram UÇAR for their everlasting support and sincere encouragement throughout my thesis.

My sincere thanks also go to my cousin, Research Assistant Aydın Olcay ÖZKAN of Faculty of Health Sciences at Istanbul Medipol University. You have always set me a good example with your hardworking and patient nature, showed me the door opening to the academic world and never let me lose my motivation during this long journey.

Last, but not least, I would like to express my biggest thanks to my one and only, Mustafa Oğuzhan UÇAR who always believed in me even more than I did, for his love, patience, understanding, encouragement, and absolute support. I would not have been able to have the strength and patience to finish my thesis without his invaluable existence in my life. He has embraced my dreams by making them ours and held my hand tighter all the time.

## ABSTRACT

*The Picture of Dorian Gray*, the first and only novel of Oscar Wilde, is considered as one of the greatest works in English Literature. For this reason, it has great significance to examine the Turkish translations of *The Picture of Dorian Gray* in order to comprehend how it was transferred into the Turkish language and perceived by the target audience. In this thesis, three different translations of this novel produced in three different periods of time are analyzed by Katharina Reiss' translation criticism model being taken as the framework of the study and the translation strategies model suggested by Vinay and Darbelnet is used as a basis for the examination of the relevant literary translations. In conclusion, one can understand that the translators used different translation strategies from one example to another by depending upon different factors, the preferred strategies changed over time based on different variables and the contributions of the strategies to the establishment of source- or target-oriented translations could be observed clearly.

**Keywords:** Oscar Wilde; *The Picture of Dorian Gray*; translation criticism; Katharina Reiss; Vinay and Darbelnet; translation strategies; literary translation; source- or target-oriented translation.



## ÖZ (ABSTRACT IN TURKISH)

Oscar Wilde'in ilk ve tek romanı, *The Picture of Dorian Gray*, İngiliz Edebiyatı'ndaki en muhteşem eserlerden biri olarak düşünölmektedir. Bu sebeple, *The Picture of Dorian Gray*' in Türkçeye nasıl aktarıldığını ve hedef kitle tarafından nasıl algılandığını anlamak için onun Türkçe çevirilerini incelemek oldukça önem taşımaktadır. Bu tezde, romanın üç farklı dönemde yapılan üç farklı çevirisi, Katharina Reiss'in çeviri eleştirisi modeli temel alınarak analiz edilmektedir ve ilgili edebi çevirilerin incelemesi için, Vinay ve Darbelnet'in ortaya koyduğu çeviri stratejileri temel olarak kullanılmaktadır. Sonuç olarak, çevirmenlerin bir örnekten diğerine farklı faktörlere bağlı olarak farklı çeviri stratejileri kullandığı, tercih edilen stratejilerin zamanla farklı değişkenlere bağlı olarak değiştiğı anlaşılabilir ve stratejilerin kaynak ya da hedef odaklı çevirilerin oluşmasına olan katkıları açık bir biçimde gözlemlenebilmiştir.

**Anahtar Kelimeler (Keywords in Turkish):** Oscar Wilde; *The Picture of Dorian Gray*; çeviri eleştirisi; Katharina Reiss; Vinay ve Darbelnet; çeviri stratejileri; edebi çeviri; kaynak ya da hedef odaklı çeviri.

## ARCHIVE RECORD INFORMATION

<b>Title of the Thesis</b>	A Comparative Analysis of Three Turkish Translations of Oscar Wilde's <i>The Picture of Dorian Gray</i>
<b>Author of the Thesis</b>	Nur GÜNEŞ UÇAR
<b>Supervisor of the Thesis</b>	Assoc. Prof. Özkan KIRMIZI
<b>Status of the Thesis</b>	Master's Degree
<b>Date of the Thesis</b>	25.01.2021
<b>Field of the Thesis</b>	Literary Translation
<b>Place of the Thesis</b>	KBU/LEE
<b>Total Page Number</b>	156
<b>Keywords</b>	Oscar Wilde; <i>The Picture of Dorian Gray</i> ; translation criticism; Katharina Reiss; Vinay and Darbelnet; translation strategies; literary translation; source- or target-oriented translation.

## ARŞİV KAYIT BİLGİLERİ (in Turkish)

<b>Tezin Adı</b>	Oscar Wilde'ın <i>The Picture of Dorian Gray</i> Eserinin Üç Türkçe Çevirisinin Karşılaştırmalı Analizi
<b>Tezin Yazarı</b>	Nur GÜNEŞ UÇAR
<b>Tezin Danışmanı</b>	Doç. Dr. Özkan KIRMIZI
<b>Tezin Derecesi</b>	Yüksek Lisans
<b>Tezin Tarihi</b>	25.01.2021
<b>Tezin Alanı</b>	Edebi Çeviri
<b>Tezin Yeri</b>	KBU/LEE
<b>Tezin Sayfa Sayısı</b>	156
<b>Anahtar Kelimeler</b>	Oscar Wilde; <i>The Picture of Dorian Gray</i> ; çeviri eleştirisi; Katharina Reiss; Vinay ve Darbelnet; çeviri stratejileri; edebi çeviri; kaynak ya da hedef odaklı çeviri.

## **ABBREVIATIONS**

**ST:** Source text

**SC:** Source culture

**SL:** Source language

**TC:** Target culture

**TL:** Target language

**TT-1:** Target text 1 (translated by Ferhunde and Orhan Şaik Gökay in 1968)

**TT-2:** Target text 2 (translated by Nihal Yeğınobalı in 1990)

**TT-3:** Target text 3 (translated by Didar Zeynep Batumlu in 2019)

## **SUBJECT OF THE RESEARCH**

The thesis aims at evaluating the Turkish translations of *The Picture of Dorian Gray* done by three different translators at three different times in the light of Katharina Reiss' translation criticism model.

## **PURPOSE AND IMPORTANCE OF THE RESEARCH**

The foremost aim of this thesis is to analyze the Turkish translations of *The Picture of Dorian Gray* produced by three different translators in three different periods of time within the scope of Katharina Reiss' translation criticism model. It is the objective of the study to examine the preferences of the translators within the framework of Vinay and Darbelnet's translation strategies. Considering this, it is focused on how the usage of these strategies by three different translators changed over time and how the strategies contributed to the formation of source- or target-oriented translations. In this thesis, it is aimed at classifying the samples taken from the three different translations of *The Picture of Dorian Gray* in reference to Katharina Reiss' translation criticism model and explicating the translation strategies employed by the translators in their target texts according to Vinay and Darbelnet's model of strategies.

## **METHOD OF THE RESEARCH**

The key aspect of this thesis is grounded on a comparative approach, since three different translations of *The Picture of Dorian Gray* from three different periods of time are examined with the application of Katharina Reiss' translation criticism model within the scope of this study.

## **HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM**

The answers of the following questions are determined to be submitted in this study:

1. What are the differences in the translations of *The Picture of Dorian Gray* with regards to linguistic components and extra-linguistic determinants?
2. Which strategies in Vinay and Darbelnet's model did the translators use? Did the strategies change over time? How and why?
3. Did the translation strategies contribute to the formation of source- or target-oriented translations? How?

## SCOPE AND LIMITATIONS / DIFFICULTIES

In this thesis, the three different translations of *The Picture of Dorian Gray* done by different translators at three different times will be studied on pursuant to the translation criticism model introduced by Katharina Reiss. Oscar Wilde is one of the most remarkable representatives of the late 19th century Aesthetic Movement in England and *The Picture of Dorian Gray*, the first and only novel of him, is regarded as one of the most prominent works in English Literature. Therefore, *The Picture of Dorian Gray* was determined to be examined to understand how the novel was transmitted into the Turkish language. *The Picture of Dorian Gray* was first published in the July 1890 issue of Lippincott's Monthly Magazine and has been translated into Turkish by quite a few different translators. For this study, the three different translations of *The Picture of Dorian Gray* done by different translators at three different times were chosen to be analyzed regarding the given translation criticism model and strategies. These are the translations of Ferhunde and Orhan Şaik Gökyay by Remzi Bookstore (1968), Nihal Yeğınobalı by Engin Publishing (1990), and Didar Zeynep Batumlu by Türkiye İş Bankası Cultural Publications (2019). Pertaining to these translations, further information is presented in the third chapter. All of these translations will be examined in the study.

# 1. CHAPTER ONE: INTRODUCTION

## 1.1. The Rise of Translation Studies as an Interdisciplinary Field

During the course of the history, people everlastingly needed to make contact with other people from not only the same origin but also other different countries and cultures. This innate need contributed to the evolvement of languages and led to open a new door into translation field. Back then, quite a few researchers started to produce pertinent ideas, develop comprehensive theories, conduct conceptual researches and study in this field. The works surviving from those times until today contributed to the revelation of translation studies as an interdisciplinary field of study. In relation to that, there appear two major factors stamping on interdisciplinarity in translation studies: the transfer from language(s) into standards worldwide apart from the academic field and the transfer into networking (including electronic and other types of it) and latest forms of the social order. Based on this, translation studies as being a separate discipline calls for the evaluation and identification of its familiarities with other disciplines (Lambert, 2012). Though, in spite of its remarkable range and scope within the far-reaching research areas, the recognition or appreciation related to the significance of translation in such books as *Literary Theory: the Basics* (Bertens, 2008), *The English Handbook: a Guide to Literary Studies* (Whitla, 2010) and in similar works presenting a study of the most essential theories, systems and notions as part of Literary Studies is clearly limited. Translators themselves play a part on this wide-ranging disregard issue, considering the fact that quite a few literary translators maintain low profile. From Nord's perspective (1997, p. 13), the act of translation means the practice of creating a message sender of a particular type that is intended to be utilized in the systems of superordinate practice in an attempt to manage practical and communicational collaboration. To a broader or narrower extent, translators adjust their representation of source text (ST) to the prevalent standards of target culture (TC) concerning language, aestheticism and ideology, which depicts them as "invisible" (Venuti, 1995) and can sometimes result in failing to notice their impact on the TC (Delabastita, 2010). Yet, they undertake a leading role in the introduction of a new text of any kind to the target audience for the first time in most cases.

## **1.2. Literary Translation as a Branch of Translation Studies**

After all, from the divisions of translation studies, one of the most outstanding disciplines is literary translation, inasmuch as a literary translator needs to employ a creative language and convey the aesthetic identity of the ST to target text (TT). The dissimilarities between both source language (SL) and target language (TL), and also source culture (SC) and TC build up the intricacy level of translation process on semantic, formal and syntactic levels. In relation to that, Dirk Delabastita (2010) points out, it is suggested that literary writers are enormously imaginative and exceptional utilizers of language since the precedence of literary translation among the branches of translation studies has become a conspicuous verity. According to him, literature embraces a specifically compact and delicate structure of addressing that draws on all the utilities of language in the sense of structure, formal and sociolinguistic components. From this perspective, the language of a literary piece constitutes a drawback for both translators and the ones who examine translations.

Alternatively, there is another point suggested by Bassnett & Lefevere (1990, p. 3) stating that translation is predominantly context-based, a historical reality and an output of the TC. Indeed, it is not likely to be elucidated by matching equivalences of languages or evaluated by pertaining to common principles of quality and accuracy. In this respect, culture is a noteworthy aspect of an equivalent and adequate translation and it is a challenging task for a literary translator to assume that the target audience goes through the identical impressions of the SC while reading the TT without realizing the concurrence of two different languages and cultures. Besides, in literary translation, translators (Delabastita, 2010) deal with such issues as editions in the ST, citations, annotations, mentions, parodies and the like inclusive of intertextuality. The explanation introduced by Popovic (1970, p. 78) in respect of the central rationale of translation and the irrevocability of any deficiency denotes that the scope of translation is to convey rational and imaginative principles from SL to TL indirectly along with familiarities of some hardships. A literary translator is responsible for the transfer of the major ideas, conceptions and messages in the ST to the TL by preserving the precise facets of the ST on lexical and conceptual level competently.

On the other hand, the “author-translator” divergence reviewed by Venuti (1992) presumes that at some point of translational times, the products of figurative authors were exposed to the possibility of misrepresentation by know-it-all translators that could



not grasp the prominence of the authors whose works they were transferring into the TL. However, there are numerous studies supporting and verifying a reconciliation between authors and translators, and the fact that translators present changeable levels of creativity in translated texts (Buffagni et al., 2009). Moreover, as Jíří Levý (2011, p. 57-58) discussed in 1960s, (literary) translation was not only proliferous but also imaginative and “a borderline case at the interface between reproductive art and original creative art.” Thus, literary translators utilize comparable practices of imaginative artistic utterances in TL while performing the creative product belonging to an author (Flynn, 2013). Within the scope of efficacy of a literary translation, Landers (2001, p. 49) underscores the fact that a literary translation is to enable the target audience to response to TT expressively and spiritually in the same way with the reader of SL does. Explicitly, if a reader of SL feels delighted and hopeful while reading the ST, so should the target audience do and it is the translator’s responsibility to present the most feasibly corresponding and adequate reproduction of ST in front of the eyes of the target audience and ensure them to perceive the expected effect on themselves in accordance with the reactions belonging to the readers of ST. From the perspectives of Bassnett and Lefevere (1998, p. 9), it is an essential fact to be concentrated on during the translation process that not every person in TC may be able to enjoy the pleasure of reading a text in its original language. That is why; literary translators need to be constantly aware of their role as not only a mouthpiece but also a rewriter and sometimes as a creator for those who will likely never have the change to handle with SL as a person who can speak and understand that language.

### **1.3. The Invisible Protagonists: Literary Translators**

Translators called as many things such as conduit, channel, bridge, facilitator, language provider and so on, work within an environment surrounded by words, synonyms, antonyms, connotations, equivalences, correspondences, reasons and consequences of decisions to be made and so on and deal with language that is a living organism of a society or culture. They always need to take distinct and various features of two different languages into consideration, come up with choices accordingly, and deliver a qualified translation by doing their best to overcome all the barriers in front of the absolute equivalent of the ST. Considering two separate language systems confronted by translators, a translation also comprises of a showdown of standards and bonds related

to language and literature, and their systems (Popovic, 1970, p. 79). Consequently, literary translators have the necessity to be inventive to provide equal and requested likelihoods for both languages. In this regard, Lefevere (2011, p. 19) affirms that the first point translators should not discard is to give their target audience the opportunity to get access to the original and to undertake a catalyst role between the target audience and text.

Translation encompasses all the endeavors and efforts to exercise re-arrangement or -writing of an idea or a message in TL semantically and structurally in the most accomplishable way. Regarding this, the existence of two unique language systems means a quantity of problematic issues during the formation process of TT when the fact that the same reaction is required to be taken from the TC with the one taken from the SC is considered. Above all, in Andre Lefevere's book, *Translating Literature: Practice and Theory in a Comparative Literature Context* (2011), there is a list of the setbacks encountered by a literary translator under 18 titles embracing "alliteration, allusion, foreign words, genre, grammatical norms, metaphor, meter, names, neologisms, nonsense, off-rhyme, parody, poetic diction, pun, register, rhyme and sound and syntax, typography, word and thing". On the other hand, his remarks about the matter of context infer that any sort of problem stems from using linguistic elements virtually and none of them can be eliminated if some materials related to the contextual components or the other parts of the presented text are not provided (2011, p. 17). Translators who are subjected to such situations as the ones mentioned on the previous lines have to discover or create proper strategies to come through unexpected problems and challenging situations.

From another angle, Bassnett and Lefevere explain the motive behind the comparison between the TT and the original ST and assert that when the original and translated text are analyzed relatively, both the limitations tackled whilst working at a definite time and in a definite place and also the strategies translators develop in an attempt to cope with those limitations will be unearthed. Thus, the researcher can get a concurrent and instantaneous impression of various descriptions of that culture at that time by performing this analysis (1998, p. 6). The presence of the beforehand referred problems and constraints contributes to the importance of evaluating translations as a number of deficiencies that may appear particularly in literary translations. Translators have to

come up with appropriate strategies in order to overcome these obstacles and restrictions.

#### **1.4. Translation Criticism**

Regarding the issue of translation criticism, Anthony Pym (1998, p. 5) indicates that it is pertinent to evaluating how translations support or obstruct improvement, an obsolete and hazardous practice. In contrast to the common belief avowing that translation criticism takes the detection of mistakes or errors as the core objective and juridifies the choices made by translators in a negative way, translation criticism is supposed to be useful and not to reflect any personal opinion of the critic. Impartiality is one of the considerable characteristics that a translation critic needs to bear in mind. If Berman's (2009, p. 26) definition of criticism building a connection between the evaluation and the inquiry of translated text's accuracy is taken into consideration, it is fair to say that the constructive identity of criticism refers to its certainty and a merely negative criticism does not lead to an accurate criticism.

Pertaining to methodology, this thesis embraces the subject from a comparative perspective; and Katharina Reiss' translation criticism model forms the corner stone of this study. The examples to be given are gathered under the titles of linguistic components and extra-linguistic determinants that constitute the central points of the criticism. In the second chapter of the thesis, elaborative information related to the model will be presented.

#### **1.5. General Overview**

During the first chapter of the study, prevalent statements about literary translation and translation criticism are delivered in a concise way. Subsequently, the foremost aim of the study is proclaimed, and research questions are asserted in conjunction with the scope and limitations of the study. The second chapter of the thesis involves theoretical knowledge pertaining to the translation criticism model suggested by Katharina Reiss, as the classification of the samples taken from the translated texts is achieved pursuant to this model. Besides, the preferences of the translators are assessed by taking Vinay and Darbelnet's translation strategies into consideration and that is why, the relevant information of these strategies are conveyed during the second chapter. In the third chapter of the study, there appears the methodological framework of the thesis. Being

regarded as one of the greatest playwrights of the Victorian Era, Oscar Wilde wrote nine plays, numerous poems, short stories, essays and one novel. In an attempt to comprehend stylistic identity of a writer, particularly within a situation where there is only one single novel belonging to that writer and not any chance to make any comparison between his or her works in the same form, it is quite essential to give background information about the writer's early life, his childhood, family, relationship(s) and psychological history. In this respect, the necessary information related to Oscar Wilde's life and the conditions that he experienced during the writing process of the novel are presented shortly within the third chapter of the study. The same chapter also covers general statements of his writing style, prominent works and a concise summary of *The Picture of Dorian Gray* with the intent of giving knowledge about the source text. Then, based upon the theoretical framework in the second chapter, translation criticism is performed in the third chapter. Furthermore, in the discussion part of the third chapter, there are statements about the changing usage of the translation strategies over time, their contribution to the formation of a source- or target-oriented translation and their effectiveness on conveying the linguistic components and extra-linguistic determinants. Consequently, the fourth chapter embodies the conclusion part of the thesis and general remarks related to it.

## 2. CHAPTER TWO: LITERATURE REVIEW

### 2.1. Katharina Reiss' Translation Criticism Model

Throughout this thesis, the three different translations of *The Picture of Dorian Gray* will be evaluated within the scope of Katharina Reiss' translation criticism model. Therefore, first and foremost, some information related to the fundamental points of the model will be provided concisely. *Translation Criticism – The Potentials & Limitations*, the book written by Katharina Reiss will be used as a core source during the analysis and comparison process of the texts. Regarding this, it will be focused on how the criticism of the TT and ST, text types, the linguistic components and the extra linguistic determinants meet on a common ground.

#### 2.1.1. Translation Criticism and the Target Text

There are two distinct sides on the subject of the evaluation of a translation being the first one that supports to be focused solely on the target language and the second one that advocates a comparative analysis of both the source and also the target text together. However, Katharina Reiss does not appear on the side of the former as she clearly utters these words in her earlier mentioned book:

A definitive judgment is possible only if its inadequacies can also be observed and demonstrated in the source of the translation. It should be evident that the analysis and evaluation of a translated text can serve as the first stage, but it must be followed by the second and indispensable stage of comparison with the source text (2014, p.10).

Her sentences convey the message related to the reason why the source text needs to be included in the evaluation process of a translation. Accordingly, in the case where the source text is also presented in front of the eyes of the target audience, the judgments and assumptions made in the evaluation process can be witnessed and examined by the target viewers along with the following step of the comparative analysis between the ST and TT. In following paragraphs, she also implies that if a translation is inconvenient and unnatural, this may result in vanishing of an extraneous chef-d'oeuvre (2014, p.11). Regarding this, it is fair to say that the translator is responsible for transferring a foreign text into the target culture in the most convenient and natural way as it is to be done. The existence of the people for whom there is not any other chance rather than reading the translated text is to be kept in the translators' minds at all times. On the other hand, Reiss

indicates that the profound knowledge of the critic about the source text comes to the forefront, since it will contribute to the detection of the negative occurrences that will put a damper on the eminence of the translation (2014, p.11). Besides, for the up to date judgment of a translation, only one-sided evaluation of it is not sufficient and not only formal and syntactic norms but also colloquial usages must be taken into account during the process of assessment. If the evaluation comprises of merely the translation without touching on the original version, then it becomes abundant in ambiguous inferences (2014, p.14). Yet, the sine qua non point in translation criticism is to be productive, as Reiss points out that “our first principle that translation criticism should be constructive, would rule out judging a translation solely on the basis of its faults.” in her book. In addition to this, the assumptions and conclusions must include a good command of accurate and impartial principles and must also be followed by reasonable substitute suggestions confirmed by considerable proof. Overall, the solely useful way leading to an elaborative assessment of a translation is to make comparisons between the original and translated text (2014, p.15).

### **2.1.2. Translation Criticism and the Source Text**

As Reiss indicates, the loyalty to the writer of the source text is among the most remarkable norms related to the act of translation and what the writer intended in the source text is to be conveyed to the target text by the translator. Translation critics point out whether the translator represents these issues in the translated text sufficiently along with a comparative analysis of the TT and the ST on a common basis. After the translated text is analyzed and assessed in terms of numerous points, a general criticism can be reached. As the first step of the criticism process, the action must be taken by assigning the text type with the purpose of producing a more appropriate translation. Furthermore, the significance of the text type stands out for those who are responsible for translating the text while adopting appropriate approaches and methods for the act of translation. (2014, p.17) Regarding this, Reiss underscores that the critic needs to attempt to evaluate the translated product, after he/she detects the text type explicitly in the same way with the translator does before starting with the translation. In this way, it can be abstained from employing inapplicable norms in order to assess the translation (2014, p.16). As the next step of this procedure, it needs to be emphasized on the linguistic components and the non-linguistic dynamics, since the both shape the language and its essentials in

the source text. According to Reiss' description, there appear four text types including content-focused texts, form-focused texts, appeal-focused texts, and audio-medial texts. Their dividing line comes into sight in the rationale of the language usage (2014, p.26).

In a content-focused text that contains such texts as “press releases and comments, news reports, commercial correspondence, inventories of merchandise, operating instructions, directions for use, patent specifications, treaties, official documents, educational works, non-fiction books of all sorts, essays, treatises, reports, theses, and specialized literature in the humanities, the natural sciences, and other technical fields” as Reiss suggests (2014, p.27), there appears a depictive and informative function (2014, p.25). It is given much more importance to what is uttered rather than the way the subject matter is stated in these texts. Just, the substance is accurately rendered in the appropriate manner. Besides, the texts that are gathered under the classification of content-focused texts are evaluated by considering their features related to semantics, grammar and style (2014, p.28). They entail constancy within the transmitting process of the subject matter and the critic needs to assess the representability of the content and knowledge in the TL. In addition to this, the main points to be taken into consideration during the evaluation process of a content-focused text are the existence or non-existence of the complete orientation of the form in the ST to the practice of the TL and the domination of the TL. (2014, p.30-31)

In form-focused texts, it is generally dealt with the way a writer utters him/herself rather than with what a writer tells (2014, p.31). A form-focused text that adopts an expressive purpose of language needs to present a comparable form in the translation in order to establish an equivalent effect (2014, p.32). Therefore, the main constraint in the form-focused texts is to capture a comparable stylistic and aesthetic impact. In order to assure this, parallel acceptions need to be produced by means of different forms and here; the source text must be facilitated from as an inspirer while the ultimate objective is to be taken as obtaining a parallel reaction from the target readers. In this respect, a form-focused text is evaluated as being a source language-oriented text (2014, p.33). According to Reiss, form-focused texts involve “literary prose (essays, biographies, belles-lettres), imaginative prose (anecdotes, short stories, novellas, romances), and poetry in all its forms (from the didactic to balladry to the purely sentimental)” (2014, p.35). During the evaluating process, a translation critic should focus on both the matter

of using correspondences in the target text and taking the reader to the source text (2014, p.37).

In appeal-focused texts, it is not the primary aim to transfer accurate knowledge within a linguistic structure. These kinds of texts are distinguished in terms of rendering knowledge from a specific point of view, by showing a clear aim, including a non-linguistic outcome. What is important in these texts is to induce this outcome and to prompt a specific response from the side of the target audience by stimulating them to act in a specific way or manner. Appeal-focused texts that embrace persuasive and operative functions include “advertising, publicity, preaching, propaganda, polemic, demagoguery or satire”, as Reiss underlines (2014, p.38-39). In these texts, it is quite understandable that the translator deviates from the content and form of the ST to some extent and the differences between the original and translated texts arising from this issue should not be taken as mistakes or failures by the critic. (2014, p.41)

The audio-medial texts differ in being dependent on non-linguistic means and graphic, acoustic, and visual representations. According to Reiss, they encompass “radio and television scripts, such as radio newscasts and reports, topical surveys and dramatic productions”. In the audio-medial texts, not only syntax and elocution but also acoustics and pictorial aids come to the fore. Furthermore, “the most popular hits of the day, songs and hymns, choral works, oratorios, all stage productions from musicals to operettas and operas, comedies and tragedies” are classified under this category of texts (2014, p.43-44). As an appropriate translation approach, the translator needs to maintain the identical impression on the hearer of the target language. There may appear some deviations from the content and form of the ST during the translation process (2014, p.46).

The language functions largely as a tool for exchanging ideas and transmitting knowledge within a practical context; yet, it serves as a bridge for representing artistic imagination and transferring aesthetic accounts within a literary context (2014, p.18). Besides, the approaches and practices to be adopted by the critic for the evaluation and judgment should be determined according to the text type. Because in content-focused texts, fidelity refers to replicating every kind of aspect related to the subject matter of the ST, while in form-focused texts, it means analogy in formal norms and maintenance of the aesthetic impression in the ST. On the other hand, in appeal-focused texts, fidelity entails to obtain the outcome the writer aimed in the ST by sustaining the appeal essence



of the original in the translated text. (2014, p.41) Regarding this, the audio-medial texts are to be evaluated according to Reiss' sentences below:

Correspondingly, translations of audio-medial texts are judged by the extent to which they match the original in integrating the contributions of non-linguistic media and other components in a complex literary form (2014, p.47).

Under the light of all the information presented above, the text type of *The Picture of Dorian Gray* can be detected exactly. Since it is a novel produced by adopting aesthetic and artistic aims, it is fair to express that it is a form-focused text, and its translation needs to be analyzed by considering the characteristics of this text type.

### **2.1.3. The Linguistic Components**

The language style is also another significant element to be evaluated in a much broader sense and includes linguistic characteristics and their correspondences in the TL (2014, p.48). During the translation process, the most appropriate reciprocity for the relevant context is decided on by regarding the general context. On the other hand, not only the linguistic framework but also the extra-linguistic setting constitute an essential place when agreeing on the structure in the TL. Thus, the elements of a text need to be identified in regards to semantics, lexicology, grammar and style and in the meanwhile, the effects of non-linguistic components on the given aspects need also to be kept in mind. Considering this, the critic obtains two classifications of translation criticism involving linguistic and pragmatic aspect with the reciprocal effect of the linguistic and extra-linguistic factors and the manner in which the translator handles with them. These classifications embody quite much importance for the critic to assess the value of the correspondences used in the TT (2014, p.51-52). On a common sense, the semantic elements belonging to a text and taking into consideration these hold a great significance for the conservation of the subject matter and the sense of the source text. Accordingly, Reiss also points out these words:

Failure to recognize polysemous words and homonyms, the lack of congruence between source and target language terms, misinterpretations and arbitrary additions or omissions are the greatest source of danger for the translator, and consequently offer the most inviting openings for the critic (2014, p.53).

Indeed, the exact meaning or sense of words, the messages to be conveyed and the background thought or idea behind these have the sufficient potential to play a literally tricky role that can be able to affect every one cell of the translated product either negatively or positively and also provide some comparable materials for the person to

be evaluating the translated version. On the one hand, the fact that the micro-context delivers solely information on the word level in a general sense indicates that it is not quite common to exceed the borders of a sentence. On the other hand, it is certain that the macro-context comprises of much broader sense within a text, sometimes a paragraph, sometimes a whole text (2014, p. 53). That is why, for both the translator and the critic, it creates cruciality to focus on not only the narrow but also larger context enclosing the text. Besides, the pattern for the semantic elements is to be taken as equivalence, while adequacy needs to be the criterion for the judgment of the lexical factor. In this respect, it is not a convenient option to use word for word translation as a means of accuracy since the glossary of the two different languages may not be able to match entirely (2014, p.57). Thus, this phenomenon entails the critic to assess the transfer of the elements belonging to the source text into the target language from the point of lexicology and adequacy. Within this framework, Reiss suggests that it must be remarked on how the translator handles with “technical terminology and special idioms” (Pelster, 1966, p. 63ff, esp. p. 78; Güttinger, 1963, p. 195ff), “false friends,” homonyms, untranslatable words (Mounin, 1967, p. 62ff; Koschmieder, 1955), names and metaphors, plays on words, idiomatic usages and proverbs, etc.” (2014, p.58). Moreover, when analyzing the grammatical elements of the original text, the criteria of correctness needs to be dealt from two separate perspectives. As stated by Reiss (2014, p.60), the morphology and syntax of the target language must be given more importance if there is not any predominant issue in the TT or any exceptional case, as there appear enormous distinctions between two language systems in terms of grammar. Additionally, if the stylistics is the point to be examined, then it needs to be the critic’s task to evaluate the absolute correspondence in the target text. At this point, what is notable is the implication given to the distinctions between informal and regular or official practice identified in the source text along with the other linguistic elements and the comparability of the distinctions between two languages on linguistic level. It also needs to be focused on the attention paid to the stylistic elements of the original text in terms of regular, personal and modern practice (2014, p. 63). Overall, what saves the sense of the source text in the target language is to grasp and elucidate the semantic, lexical, grammatical and stylistic components of the text (2014, p.65). The critic needs to assess the translation by considering the mentioned linguistic elements and seek equivalence in the semantic elements; adequacy in the lexical components; correctness in the

grammatical elements and correspondence in the stylistic factors. It needs to be dealt with these components both separately and in common according to the necessities of the text type. The given factors that cannot be evaluated autonomously are assigned discrete level of significance in each different text type. For instance, in content-focused texts, the importance needs to be delivered to verbal semantics (the lexical component) and syntactical semantics (the grammatical component), whereas in form- and appeal-focused texts, the phonetic, syntactic and lexical components are regarded more valuable (2014, p.66).

#### **2.1.4. Extra-Linguistic Determinants**

The critic who is responsible for assessing the translation continually needs to bear in mind that the assessments related to the correspondences decided in the TT according to the linguistic factors of the ST become predictably insufficient when the extra-linguistic components are not regarded. In this way, whether a correspondence fits mostly or has an impending place can be questioned (2014, p. 66). During the translation process, a translator encounters with many different challenges and immediate situations on both interlingual and non-linguistic levels. In general manner, the extra-linguistic determinants that are directly in connection with extra-linguistic circumstances exercise effects on the linguistic arrangement of the text (2014, p. 67). Reiss gathers these dynamics under seven subheads as the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor, and affective implications.

Among the extra-linguistic determinants, the immediate situation is relevant to the instant contexts like specific paragraphs and points rather than the whole text. Regarding this, Reiss gives the examples of “interjections, allusions (to literary works, historical events, fashions and the like), shortened colloquial expressions (e.g., “du kannst mir...!” [“You may ...”]), etc.” These kinds of instances or moments emerge commonly in the unpredictable dialogues of theatre plays and works of fiction. In such texts, translators experience imperious situations if it is not possible for them to put themselves into the shoes of the ones being involved in the dialogues. The immediate situation entails for the person who is translating the text to have a part in the given context as an actual participant both mentally and emotionally. It is the only option to assure for the target audience to comprehend not only the content but also the context. This also matches

with the practice that a translation critic needs to apply in an attempt to examine the choices of the translator by considering lexicology and semantics (2014, p. 69). Fundamentally, the immediate background influences the form in the TL from the lexical, grammatical and stylistic perspectives and contributes to assess the notional factors embedded in the ST properly. For this reason, it has a great importance for not only a qualified translation but also an extensive translation criticism to be examined and evaluated in a broader sense (2014, p. 70).

Another element reflecting obvious impacts on the linguistic structure of both the ST and TT appears as the subject matter. It is vital for the translator to recognize the topic of the text necessarily in order to create an acceptable target text on the word basis (2014, p. 70). Besides, the factors pertaining to the topic come up in the greatest sense on the language level in the TL. The significance of this factor grows visibly when there is a technical text that entails a specific terminology within the scope of a certain field to be known by the translator and translation critic.

The time issue is generally consulted when the source language is closely connected to a specific time phase. It obviously has a significant role in shaping the choices of the translator during the translation process. As Reiss highlights, during the translation of old texts, “the selection of words, antiquated morphological or syntactical forms, the choice of particular figures of speech, etc.” need to match with the practices of the source text in the most conceivably proximate way. Furthermore, language is a perpetually evolving phenomenon formed by particular conditions that are to be displayed in chiefly the translations of form and appeal-focused texts. Considering this point, Reiss explains that the translated version of an 18<sup>th</sup>-century text should not be parallel with the translated version of a 20<sup>th</sup>-century text even within the situation that the translator belongs to the 20<sup>th</sup>-century. In addition to this, the time issue also has a noteworthy place in translation criticism (2014, p.71). Regarding this, it gains much more importance to evaluate three different translations of *The Picture of Dorian Gray* produced at three different times within the scope of translation criticism field. The time matter that is a multifaceted component needs to be handled with versatile precisions from linguistic and stylistic perspectives according to the text type and the distinctive interests of the translator and the translation critic (2014, p.73). Indeed, what the critic needs to take into account meticulously is the alternatives to have probably been

contemplated by the translator away from the apparent ones. This practice can also help a destructive criticism turn into an impartial assessment.

Another dynamic called as the place factor comprises of predominantly all the realities and features belonging to the country and culture of the original language, and any correlations of the setting where the illustrated acts occur. However, it becomes hard to deal with the place issue when there does not appear any even close equivalence of some place or when trying to portray matters that may not be able to be imagined by the target audience (2014, p.74). An experienced translator who knows the country well can reckon the connotation more intimately by focusing on the characteristics of the places to be translated. Given that, the translation critic must be able to grasp the reasons of the translator when he/she needs to highlight the impact of place elements. At this point, the significance related to the personal knowledge of the mentioned places grows for both the translator and the critic (2014, p.75). Therefore, the translator who has background information about the given places in the source text will be able to transfer the distinct characteristics or features of the places if he/she cannot be able to translate them into the target language. In the same way, the critic who is familiar with the words or terms of place will be able to present a more constructive and accurate translation criticism supported by valid explanations and probably acceptable suggestions. On the other hand, as Reiss indicates, the issues pertaining to the place are getting challenging for the translators when considering “circumstances and institutions, customs and habits that are peculiar to the country of the source language”. In addition to this, Robert L. Politzer (1966, p. 33f) defines these as “culture-bound translation problems” and deems that the conventional culture-bound problem happens just when the situation or institution, or even the intangible idea in a specific culture is not known by another culture and in its language (2014, p.76). However, these problems do not present any prominent challenge for either the translator or the critic through the continuously evolving and developing communication and information technologies today. Still, Reiss depicts four strategies to cope with the above-mentioned difficulties. One of these is “loan words” that refers to borrowing the foreign word from the source language and making use of it in the target language. The next ones are “calques or loan formations” which indicate producing ‘fresh’ utterances in the target language. The other one is employing the unfamiliar expression and adding a footnote in order to clarify it. The last one refers to “an explanatory translation” (2014, p. 76). Furthermore, in *The Picture of Dorian Gray*,

there are many different places to be mentioned about and a number of descriptions related to the appearance of them and the feelings or emotions they evoke in the characters. For this reason, the translation of these places will be analyzed in this respect accordingly.

As another determinant, the audience factor is taken and it is needed to give a description of the term “audience” before dealing with this component in a wider sense. Reiss depicts the audience as being “the reader or hearer of the text in the source language”. It is essential the oriented audience in the source text to be precisely separated from specific audiences a translator or his/her client may suggest. At this point, it must be predicated on solely what the writer of the source text intended for the readers during the formation of the source text (2014, p. 78). The audience element needs to be considered when the entire social and cultural context, in particular, the one changing according to the different situations, and the issues related to the realities and notions of the source language come into prominence. In an attempt to analyze the audience determinant, “the common idiomatic expressions, quotations, proverbial allusions and metaphors, etc., of the source language” must be examined, as Reiss indicates. Overall, it is the translator’s responsibility to assure for the readers of the target language to perceive and comprehend the text from the perspectives of their own cultural context (2014, p. 79).

In addition to this, the speaker factor, one of the extra-linguistic determinants, including the components that influence the language of the writer him/herself or of his/her production as extra-linguistic dynamics reveal in various aspects on the lexical, grammatical and stylistic levels. The specific text type signified holds importance for the scope that they need to be taken into consideration during the act of translation. For instance, the content-focused texts are the least influenced ones by this factor, since in these texts, the writer does not have as much influence on the words, syntax and style as the subject does. Reiss stresses this in the following way:

In form-focused texts they are determinative not only for the style of an author to the extent he is influenced by his origins, his education and the period he lives in, his relationship to a particular school or tradition (for example, an author of the Romantic period writes differently than a naturalist author) they are also critically important for the stylistic ‘persona’ of an author (a washerwoman does not speak like a reporter, nor a child like an adult) (2014, p. 82),

As proclaimed by Reiss, the impact of speaker-connected determinants on the form of a text is adequate to be pointed out by both the translator and the critic. On the other hand, according to Reiss, it raises much more significance to depict characters according to their language “as members of a particular region (dialect), social level (jargon, colloquialisms, standard usage), and professional or even religious group (technical terms)” as in various form-focused texts (2014, p. 83). Regarding this, in *The Picture of Dorian Gray*, there are numerous dialogues and conversations between the characters; that is why, it can be encountered with the specific language usages within a relation to the place and time factor as well.

Moreover, the last dynamics gathered in this classification are taken as affective implications. They include emotional determinants that touch on principally lexical and stylistic points, still reach the grammatical level (in terms of morphology and syntax) of the original form. The critic to evaluate these implications needs to question if they are represented in the translated language or not. According to Reiss, what he/she needs to do during the evaluation process is to analyze “the linguistic means for expressing humor or irony, scorn or sarcasm, excitement or emphasis in the original”, assess the acknowledgement and representation of them in the target language by the translator in terms of correctness and appropriateness. Commonly, the linguistic components of the source text do not merely point out specific affective standpoints; thus, these need to be identified by other means (2014, p. 82-83). Within the scope of this category, as implied by Reiss, swear words create some difficulty during the translation process and the emotional factors need to correspond with the particular situational context thoroughly. When they are admitted conceptually, they can go beyond the extent of “emotional nuances”. Just the exactly corresponding nuance needs to be attained in the target language. Besides, swear words are recognized to replace with animal names, yet every one language has distinctive connotations for each kind of animal. Therefore, the person who is responsible for the translation needs most often to bring about changes when he/she desires the swear word to be uttered along with its appropriate impact (2014, p. 84). In addition to this, every sort of exclamation should be assessed precisely prior to the statement of its correspondence in a target language as the most favorable one (2014, p. 85). Nonetheless, an approval of the affective dynamics shows explicitly the restrictions of an impartial translation criticism and that is why, it is quite possible one-sidedly provided distinctions of explication to be seen. As a result, this situation

obstructs to obtain an unbiased judgment in spite of all the endeavors of the critic for the contrary (2014, p. 86).

Considering this, a number of instances are selected to examine in terms of the affective implications. It will be focused on the competency of the translation related to the production of the same impression on the target audience in divergent situational settings.

## **2.2. Vinay and Darbelnet's Translation Strategies**

Vinay and Darbelnet (1958, as cited in Munday, 2001) analyzed French and English languages in terms of their styles comparatively and examined writings in these languages by remarking distinctions between the languages and pinpointing separate "translation strategies and procedures." Indeed, the *Stylistique comparée du français et de l'anglais* (1958) of them depends merely on French and English; however, it has exercised much more effect extensively. As Munday (2001) indicates, the mentioned piece of Vinay and Darbelnet has lighted the way for a work in the similar series on French-German translation (Malblanc's *Stylistique comparée du français et de l'allemand*, 1963) and two other works on English-Spanish translation: VázquezAyora's *Introducción a la traductología* (1977) and García Yebra's *Teoría y práctica de la traducción* (1982) to be produced.

Vinay and Darbelnet (1995, p. 30-42, as cited in Munday, 2001) distinguished two wide-ranging translation strategies covering direct translation and oblique translation. These strategies include seven procedures and there are three of them in the classification of direct translation while oblique translation involves four procedures. Within the scope of direct translation, the procedures of borrowing, calque and literal translation will be analyzed. Firstly, in borrowing, the word belonging to the SL is conveyed to the TL at that (Munday, 2001). By applying the borrowing strategy, the translator uses a word of the source language in the target language in the original form. This strategy can bring along a combination of cultural factors and increase the effects of the foreign language on the target language. In an attempt to maintain the congruity between words or utterances and their initial connotations in a number of texts, a translator needs to apply this method and not to transfer the borrowing utterances in the translated form by aiming at obtaining a corresponding text. In some cases, this strategy also contributes to the



evolution of the target language and helps its linguistic scope enlarge in a positive way. For instance, in Turkish language, there are such words as CD, PC, MP3, menu, party, sandwich etc. borrowed from English language through the act of translation.

Another strategy, calque refers to a particular version of borrowing (1995, p. 32-3) and when it is employed, a statement or formation in the SL is conveyed to the TL in the form of a literal, word-for-word, or root-for-root translation (Vinay & Darbelnet, 2000, as cited in Munday, 2001). According to Vinay and Darbelnet, the strategies of borrowing and calque result in a complete incorporation in the TL; yet, in some cases, these two types of strategies can play a perplexing role along with a number of variations related to the meaning. At this point, there may appear some obstacles within the process of transferring the implications, messages or ideas into the target language. Overall, translations taken under the category of calque involve reproduced statements of the ST in the TT. As an example, such words as science fiction that is transferred into the Turkish language as “bilim kurgu”, weekend that is conveyed to Turkish as “hafta sonu” and honeymoon which is translated as “balayı” in Turkish can be given within the scope of the calque strategy.

The last strategy in this classification is literal translation that refers to textual translation with complete fidelity and is the most widespread one among the languages belonging to the same lineage and culture from the perspective of Vinay and Darbelnet (1995, p. 33–5, as cited in Munday, 2001). In this strategy, it has great significance to preserve the exact meaning of the ST and reflect it in the TT appropriately. In this regard, Vinay and Darbelnet (1995, p. 34–5, as cited in Munday, 2001) asserts that the translator can take this strategy as inappropriate since it conveys a distinct implication; does not have any connotation; is impractical for the factors related to the form; has no equivalent statement during the metalinguistic practice of the TL and matches with something at a distinctive level of language. For instance, if a literal translation is applied to the English sentence “It is raining cats and dogs” when it is translated into the Turkish language, the Turkish translation will be “Kediler köpekler yağıyor” (lit. ‘Cats and dogs are raining’). However, there is an idiomatic expression in the original sentence and it cannot be translated with the strategy of literal translation. When there is a situation that does not enable a literal translation to be applied, then Vinay and Darbelnet suggest the strategy

of oblique translation to be employed. Oblique translation comprises of four procedures that include transposition, modulation, equivalence and adaptation.

Transposition (1995, p. 94–9, as cited in Munday, 2001) includes an alteration of one section of conversation for the other one by providing the same meaning. This strategy can be in an obligatory or optional way, which differs contextually. An obligatory transposition takes place if there does not appear any other possibility in terms of the characteristics of the language. On the other hand, an optional transposition is employed with the decision of the translator when he/she determines that it is essential or it offers preferable alternatives stylistically (Vinay and Darbelnet, 2000, as cited in Munday, 2001). According to Vinay and Darbelnet (1995, p.94, as cited in Munday, 2001), transposition can be a constructive alteration to be used by translators overall. They sort the variances into no less than ten distinct classifications such as the transformation of a noun into a verb, an adverb into a verb and an adjective into a noun etc. For example, the English sentence “The defense was a success” can be translated into the Turkish language as “Savunma başarılıydı” (lit. ‘The defense was successful’) and at this point, the translator leaves the meaning unchanged by applying the transposition strategy to his/her translation and changing a noun with an adjective. As a whole, this strategy can also come in view within the boundaries of a language. For instance, the sentence “I gave him a hug” has the same meaning with the sentence “I hugged him” and here, the only distinction is related to the components of the sentence, namely, a noun is transformed into a verb. Regarding this, Vinay and Darbelnet (2000) asserts that the first statement can be taken as “the base expression”, whilst the second one is taken as “the transposed expression”.

Another strategy within this category is modulation that alters the meaning and standpoint of the SL. Modulation can be exerted in two distinctive forms as obligatory and optimal. They are applied for the extra-linguistic motives generally in order to emphasize on the sense, shape consistency or achieve the genuine form in the TL. Modulation is employed when the strategies of literal translation and transposition present a syntactically accurate expression, yet they are evaluated as unacceptable, non-idiomatic or out of place in the translated language (Vinay and Darbelnet, 2004, p. 133). Vinay and Darbelnet perceive the modulation strategy as the benchmark of a talented translator, while the transposition strategy is only a sign reflecting that the translator is

very competent on the target language (1995, p. 246). Modulation pertaining to the given message is cut into the following sections: (p. 246-55, as cited in Munday, 2001) “abstract for concrete cause–effect part–whole part–another part reversal of terms negation of opposite active to passive (and vice versa) space for time rethinking of intervals and limits (in space and time) change of symbol (including fixed and new metaphors).” For instance, the English phrase “God knows” can be translated into the Turkish language as “Kimse bilmiyor” (lit. ‘No one knows’) by using the modulation strategy and in this way, a more natural and convenient translation in the TT is provided since it can result in the formation of an awkward expression to apply the literal translation to this phrase.

The other strategy equivalence is defined by Vinay and Darbelnet (1995, p. 38–9; 2004, p. 134) as mentioning about situations in which languages illustrate the identical condition with distinct agencies of style or structure. The translators exert this strategy especially when translating idiomatic and proverbial expressions (Munday, 2001). For example, if the English sentence “Good things come to those who wait” is translated into Turkish literally, as it is, it cannot be in accord with the expectation of the target audience and a corresponding form and sense will not appear in the target text. Yet, when this proverb is transferred into the Turkish language as an existing and equivalent proverb in the target language, namely, “Sabreden derviş muradına ermiş”, the same effect and reaction will be able to raise in the target culture. Overall, these kinds of words and phrases need to be translated by regarding the idiomatic and proverbial patterns in the target culture and language and thus, it can be avoided from delivering any unreasonable and opposite knowledge to the target audience.

The last strategy is adaptation that includes adjusting the indications related to the culture in the case in which there does not appear any equivalent circumstance in the target society (1995, p. 39-40). For example, if a translator translates the word “baseball” that refers to a typical and well-known American sports as “football” into Turkish, he/she will apparently have used the adaptation strategy in his/her translation. By applying this strategy, he/she uses the most famous sports in the Turkish culture as an equivalence and can possibly capture the same effect on the target audience with this approach.

Vinay and Darbelnet (1995, p. 27-30) identify these mentioned translation classifications on three levels including “the lexicon, syntactic structures and the message.” At this point, the message refers to roughly the expression and its position and setting pertaining to the metalanguage. Apart from this, there exist two other concepts comprising of “word order and thematic structure (p. 211-31, called *démarche* in the French original)” which go beyond the lexical level and connectors (p. 231-46, called *charnières* in the original) that involve “cohesive links, discourse markers (however, first, etc.), deixis (pronouns and demonstrative pronouns such as this, that ) and punctuation.” Overall, this analysis indicates the level of the text and the examination based on discursive elements. On the other hand, another issue considered by Vinay and Darbelnet (1995) is related to servitude and option and servitude signifies obligatory transpositions and modulations on account of a distinction between the two language usages, while option designates optional modifications made as a result of the translator’s peculiar style and choices.

In relation to these, the preferences of the translators in the examples taken from the translations of *The Picture of Dorian Gray* will be examined and it will be focused on whether the translation strategies in Vinay and Darbelnet’s Model were used by the translators and these strategies changed over time or not.

Furthermore, the contributions of these strategies to the formation of a source- or target-oriented translation will be analyzed and evaluated. Considering this, it will be quite useful to give some information about a source- and target-oriented translation. In a source-oriented translation, a target text that is close to the source text with regard to stylistic and structural elements is produced by employing the statements and usages peculiar to the source language and culture. In a target-oriented translation, the common statements and usages in the target language are preferred by the translator and it is emphasized on what the target reader or audience expects from the formal, semantic and socio-cultural perspectives.

### 3. CHAPTER THREE: CASE STUDY

#### 3.1. Methodology

The main perspective of this thesis is based on a comparative approach as three different translations of *The Picture of Dorian Gray* from three different times are examined within the scope of this study. *The Picture of Dorian Gray* has been transferred into the Turkish language many times and only three different translations from three different times are involved within this analysis. Overall, there are ninety-three examples selected at random by regarding the category they are included. At this point, the source text (Wilde, 1890) is displayed as ST; whereas, Ferhunde and Orhan Şaik Gökyay's translation (1968) is given as TT-1, Nihal Yeğınobalı's (1990) as TT-2 and Didar Zeynep Batumlu's (2019) as TT-3. Since the linguistic elements and extra-linguistic factors have an intermingled relationship, the selected examples are classified regarding which factor they indicate to primarily. Furthermore, the preferences of the translators are examined in proportion to the translation strategies suggested by Vinay and Darbelnet. In sum, it is aimed at distinguishing the change and effectiveness of the strategies that the translators preferred to use and employing the translation criticism model of Katharina Reiss in this literary text.

#### 3.2. A Short Biography of Oscar Wilde

*“There is only one thing in the world worse than being talked about, and that is not being talked about.”*

*Oscar Wilde*

Oscar Wilde, in full Oscar Fingal O'Flahertie Wills Wilde, is an Irish wit, scriptwriter, poet, author, and critic. He is considered as one of the most prominent playwrights in the Victorian Age. Throughout his existence, he produced nine plays, one and only novel, and plentiful essays, poems, and short stories.

Oscar Wilde was born in Dublin, Ireland on 16 October 1854 and died in Paris, France on 30 November 1900. His parents were engaged with professional occupations and interested in literature closely. His mother, Lady Jane Francesca Wilde (1820-1896), was a revolutionary poet under the name of Speranza and also worked as a journalist.

She was a specialist on Celtic myth and folklore. His father, Sir William Wilde (1815-1876), worked as a medical specialist on ear and eye disorders and printed his some works related to Irish folklore, archaeology and the satirist Jonathan Swift (Beckson, n.d.).

Wilde had a brother, Willie, a sister, Isola Francesca and three half-siblings, Henry Wilson, Emily and Mary Wilde. His older brother, William Charles Kingsbury Wilde (Willie) (1852 –1899) who was an Irish journalist and poet in the Victorian Age studied law, yet he never put to use it. After his father passed away, he and his mother relocated in London and here, he acquired a profession as a journalist by working as a drama critic, a chief writer and an editor in various places at the same time ("Willie Wilde", n.d.).

On the other hand, his sister, Isola Francesca Emily Wilde (1857-1867) who is defined as “a golden ray of sunshine dancing about our home” by Oscar Wilde himself, died of meningitis at the age of nine too early. She had an illness with fever in February 1867; however, she seemed to be getting better for a while. Suddenly, on 23 February, there appeared a critical turn for the worse in her sickness and she passed away just within hours after her worsening condition (Fitzsimons, 2015).

Oscar Wilde had also three half-siblings, Henry Wilson, Emily and Mary Wilde who came into the world out of the previous marriage of Sir Wilde before he married Jane ("Who was Oscar Wilde? Everything You Need to Know", n.d.).

Henry Wilson was born in 1838 to a woman and Emily and Mary Wilde were born in 1847 and 1849 separately to another woman. Sir William embraced their parenthood and supported them in terms of education and upbringing within an environment surrounded with his relatives (Ellmann, 1988, p. 13). Henry Wilson who was thirteen years old when his father married Oscar Wilde’s mother was given special attention by his father and brought into St. Mark’s Hospital in an attempt to work side by side with his father. There, he accomplished to be a senior surgeon. Henry Wilson, Wilde’s half-sibling who had never a chance to get married died of pneumonia at the age of thirty-nine on 13 June 1877 ("Wilde’s Half-Brother, Dr Henry Wilson", n.d.). On the other hand, Emily and Mary Wilde were affiliated by their father’s older brother as being his wards and became a part of Oscar’s family. Yet, they were not as lucky as their half-brother Henry was. When making a show of their ball garments prior to the beginning of a party, one of them came so close to an open fire that her dress bursted into flames and she was dreadfully burned. In the same way with her, the other sister was also burned

while she tried to help her. They both died on the same day, 10 November 1871, one of them was twenty-four; the other was twenty-two years old ("Oscar Wilde's Siblings", 2009).

In 1884, Wilde married Constance Lloyd. They had two children together: Cyril (1885) and Vyvyan (1886). Constance Mary Wilde (née Lloyd; 2 January 1859-7 April 1898) was a writer from Ireland. She was the daughter of Horace Lloyd who was an Anglo-Irish attorney, and Adelaide Atkinson Lloyd. Wilde and Lloyd got married at St James's Church, Paddington on 29 May 1884 (Fitzsimons, 2017). Their sons Cyril and Vyvyan were born in the following two years. In 1888, a book called *There Was Once* that was written by Constance Wilde and comprises of children's stories she learned from her grandmother was published. Wilde and his wife were inclusive of the dress reform movement together. However, after Wilde was put in prison, Constance preferred to replace her and her sons' surname with Holland in order to set them apart from this happening. Wilde and his wife never divorced, yet Constance compelled him to abdicate from his parental rights. She started to live in Switzerland with her sons and they never came together with their father again. Constance passed away on 7 April 1898, five days after she had a surgery conducted by Luigi Maria Bossi (Robins & Holland, 2015; "Constance Lloyd", n.d.).

Wilde's older son, Cyril (5 June 1885-9 May 1915) went to Radley College, a ranking public school in Oxfordshire during the years between 1899 and 1903 (Hope, 1933). After accomplishing his education there, he became a Gentlemen Cadet at the Royal Military Academy, Woolwich. During the WW1, Captain Holland was quartered to British forces and killed in France on 9 May 1915 during the time when he appeared in the Battle of Festubert (Wilde & Moore, 2017).

The second son of Wilde, Vyvyan (3 November 1886-10 October 1967) was a British author and translator. When her mother moved to Switzerland with his brother and Vyvyan, he was not satisfied with the situation. That is why; he settled in Monaco and went to a Jesuit school where he started to believe in Catholicism. After finishing this school, he attended Stonyhurst College in England, a public school under the management of Jesuits again. In pursuit of this, he began with studying law at Trinity Hall in the University of Cambridge in 1905, yet he left his education there unfinished in 1907 ("Books: Happy Man", 1946).

On the other hand, Vyvyan restarted with his study on law, when he was 22 years old, and in 1912, he was summoned to the Bar of England and Wales by the Inner Temple. Meanwhile, he also started to produce poems and short stories ("Let's talk about-Oscar Wilde", n.d.). He became an author and translator at the same time. Vyvyan had two marriages and had one child from his second marriage, Merlin Holland (1945) who worked as a publisher, writer and a dealer in glass and ceramics. His son has also dealt with the edition, writing and publication of some works about Wilde. In 1954, Vyvyan published an autobiography, *Son of Oscar Wilde*, in which there appear some mentions about asserting, "Oscar Wilde was a devoted and loving father to his two sons and their childhood was a relatively happy one" (Holland, 1957). Vyvyan died in London in 1967 at the age of 80 ("Vyvyan Holland", n.d.).

In 1891, Wilde had a relationship with Lord Alfred Douglas, the son of the Marquis of Queensberry and nicknamed 'Bosie', who was the one and only true love in his life. In 1895, Lord Douglas's father became aware of the relationship between the two and described Wilde as a sodomite. Thereupon, Wilde took a decision of bringing this issue before the court and complained about the Marquis of Queensberry for the scandal caused by him. Nonetheless, the case resulted against Wilde by his being found as guilty, since the lawyers gave evidence of his homosexuality and he was taken in charge for decadency and penalized for two years of heavy labor. During the time after he eventually left prison 1897, he was broke to the wide. He travelled Europe, visited his friends and stayed in frugal hotels or places. On November 30 in 1900, he died because of acute meningitis in a tawdry hotel in Paris as poor as a church mouse (Tobin, n.d.;"A Picture of Dorian Gray", 2018).

### **3.3. Oscar Wilde's Education, Literary Style and Works**

Wilde had the opportunity to receive a qualified education and took advantage of this chance. When he was ten years old, he started to have classes at the prominent Portora Royal School (1864-71). After six years passed, Wilde continued with his education at Trinity College (1871-74) in Dublin and there, he started to show interest to classics. At Trinity College, he was given the Berkeley Gold Medal for his study related to classics. When he accomplished his education there, he was granted a scholarship for the continuation of his education at Magdalen College (1874-78) in Oxford, England. On



those days when he was taking education at Magdalen, Wilde was exceptionally inspired by his professor, Walter Pater who emphasized on the significance of art in life. Wilde was so deeply under the influence of what Pater think about art and his perception of it as an indispensable part of living that he was involved in the Aesthetic Movement in literature and became a supporter of Art for Art's Sake (*L'art pour l'art*).

Aestheticism is an artistic movement coming up at the beginning of the 19<sup>th</sup> century and its core principle is the composition of “art for art’s sake.” This movement was based on a groundbreaking idea in the Victorian Age that considered the continuation of morality as the paramount point. In aestheticism, it is not the aim to create art in order to advocate morals. Wilde takes exception to the Victorian realism and adopts art for art’s sake by emphasizing especially on creativity, personality and a resistance to moral issues as stated in his essays about art and literature penned between 1889 and 1891 (Uzundemir, 2016). As he already stated with his own words, “The books that the world calls immoral are books that show the world its own shame” (Wilde, 1891, p.249). In his essay, “Decay of Lying,” (Wilde, 1905) Wilde displays: “Art never expresses anything but itself. It has an independent life, just as Thought has, and develops purely its own lines. Art is what it appears to be, nothing more.” In another essay of him, “The English Renaissance of Art” (Wilde, n.d.), he focuses on the function of art in society:

Art never harms itself by keeping aloof from the social problems of the day: Rather, by doing so, it more completely realizes for us that which we desire. For to most of us the real life is the life we do not lead.

Regarding this, it can be rendered from his words that art functions as an opposite reflector if it does not take a role of bridge between social or moral standards and itself. However, art presents us something that we have not caught yet and the life we do not control over by becoming distanced from social problems and moral issues (“A Picture of Dorian Gray”, 2018).

Considering these points, it can be apparently put across that Wilde who played a key role in the Aesthetic movement was deeply impressed by the principles of the English scholars John Ruskin and Walter Pater.

The era in which Oscar Wilde lived was indicated by a noticeable characterization of social and economic classes and a serious involvement in ethical and moral issues or at any rate, in the emergence of morality. On the other hand, the mentioned Victorian Age was also a reflection of contrast relationships. However, people asked for the exhibition

and implementation of the moral matters and this demand prevailed everyday mutual effects between the people of this age. Meanwhile, there were also the persons who utilized glossy and gossipy enjoyment and this situation caused an amount of degeneracy in the society. Oscar Wilde produced his magnificent works in such an environment full of degenerations and contrasts (Sweet, 2011).

During these times, he exhibited his difference as not only a Classical scholar and a wit but also as a poet by winning the award of Newdigate Prize for his poem *Ravenna* that comprises of a number of connotations for the historical features of the mentioned city in 1878. This poem that was his first literary poem and conveyed to the target audience apparently underlay his own norms for poetry. The mentioned poem praising Ravenna as a place which has an artistic and also ancient side presents a collection of the city's history in concern with literature (Reis, 2016). By following a career path intermingled with literature, he settled in Chelsea in London. His first collection including poetry works, *Poems* was released in 1881 and there appeared many complicated evaluations made by critics for the work. In this collection, the effects of Pater, aesthetic approaches and Hellenism were quite clearly observed. Until his imprisonment, Oscar Wilde was regarded as the best one in terms of poetry, the foremost art in his times and as the pioneer in the movement Art for Art's Sake (Roditi, 1947, p.6). After working as an art viewer, in 1882, he wandered from England to New York City to lecture. He toured the United States and Canada (1882) and also Britain and Ireland (1883-1884) and gave 140 lectures within approximately nine months. Subsequent to his tour in America, Wilde took part in the English and Irish lecture circles. During his lectures, he demonstrated himself as a faithful devotee of the Aesthetic Movement.

Wilde began to produce and publish works that are still well known and most welcomed in the last decade of his lifetime. He had a profession as an editor in *Woman's World* magazine during the years between 1887 and 1889 for earning money. In 1888, *The Happy Prince and Other Tales* and fairy-tales written by Oscar Wilde for his sons were published. Wilde was sharing all the fairy tales produced by him with his sons by giving voice to them. There were two different collections of fairy tales written by him: the first one, *The Happy Prince and Other Tales* in 1888 and the second one, *A House of Pomegranates* in 1891. The first collection was devoted to Carlos Blacker and included five stories: "The Happy Prince", "The Nightingale and the Rose", "The Selfish Giant", "The Devoted Friend" and "The Remarkable Rocket". The second collection was

devoted to his wife, Constance Mary Wilde and involved four stories: “The Young King”, “The Birthday of the Infanta”, “The Fisherman and his Soul” and as the last one, “The Star-Child”. A number of tales belonging to him involve subjective concepts pertaining to artistic and moral issues besides aesthetical approval and religious necessity. This involvement brings an urge for being criticized within a social context, which extends across Wilde’s ingenious sayings and self-indulgent inconsistencies. Furthermore, at the time when Wilde was corresponding with G. H. Kersley in June 1988, he asserted that with his fairy tales, he targeted not only children but also the people who have not killed their inner child yet, still become curious about things and who see in plainness an indirect peculiarity (Letters 219, qtd. in Snider, n.d.). In these stories of Wilde, there reliably appears a moral perspective to be supported. Every one of the stories is intended to disclose the unpleasantness of a specific immorality or the magnificence of a specific asset. Such themes as arrogance in “The Remarkable Rocket” and “The Star-Child”; egoism in “The Devoted Friend”, “The Selfish Giant” and “The Nightingale and the Rose”; mercilessness in “The Birthday of the Infanta” and “The Fisherman and his Soul” and self-indulgence in “The Young King” are presented as things that are incorrect and harm the soul. In his fairy tales, he deals with the themes related to love by grounding on sacrifice and death. Furthermore, it can be clearly observed that Wilde reflects the effect of Walter Pater’s concept pertaining to recreation and the education of the affectional child on him in his fairytales in which he examines the Victorian Era and the people of that time and exhibits the injustice of the society’s foundations and coldhearted exercises. Wilde designs his fairy tales mostly with ironic endings certainly by not letting them have an actually happy end. A general number of his fairy tales come to a gloomy conclusion being crowned with death, which echoes a negative perspective related to the society and its unnatural assesses. The person who reads Wilde’s fairy tales gets an imagination of love and beauty that drives a distinctive artistic and ethical connection to the world of knowledge (Ekmekcioglu, 2016).

*The Picture of Dorian Gray*, his first and only novel, was published in 1891 and a number of negative responses appeared in pursuit of its publication. Indeed, the negative reactions were concerned with the novel’s subtle homoerotic implications and caused a sensation among the critics in the Victorian Age. The detailed information related to the content of the novel will be provided under the following subheading thoroughly.

Within the scope of his mode of writing, he had a great ability for writing especially plays. His first enviable play, *Lady Windermere's Fan*, was performed in front of the eyes of the audience in February 1892. The play touches on the futility of the conformist principles that approach the vicious tempter with substantially more tolerance than the object of his arts (Nelson, 1989, p. 48-49). On the other hand, Wilde's depiction of a powerful, strongminded and an indomitable female central character who contradicts with the degraded connotations of the title attributing to her contributes to the presentation of a quite more prominent evaluation of gender inequality - or, as Wilde asserts, "the monstrous injustice of the social code of morality" (Pearson, 1960, p. 251) - widespread in the late Victorian communal prospect than the one given in *Lady Windermere's Fan* (Fenge, 2016).

Afterwards, he put out a succession of quite distinguished comedies including *A Woman of No Importance* (1893), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895). *A Woman of No Importance* comprises of four acts along with the action set mostly indoors and is categorized among the "three society comedies" (Raby, 1988, p.143) created by Wilde. As it reflects a satirical and mordacious English superior life (Nelson, 1989, p. 101), the comic effect of the play appears in the refined interaction of the conversations between numerous characters who are overrated in their behaviors to some extent and the dinner or tea parties constitute an exceedingly appropriate background for Wilde to create these conversational switches. In spite of the fact that any kind of food is not to be able to be seen in *A Woman of No Importance*, there are a number of allusions for dinner and tea parties in the play, allusions with which Wilde expresses his humorous criticisms of the superior circle's life style from his social perspective (Fenge, 2016).

*An Ideal Husband* (1895) is the third one of Oscar Wilde's society comedies. The play comprises of a variety of disgrace and humour, melodrama and irony. In this play, Wilde discovers the vital question about the connection between political power and individual morality. After making the Victorian spectators laugh at others, Wilde directed the marking arrows to the audience themselves ("An Ideal Husband", n.d.).

*The Importance of Being Earnest* (1895) that was staged at St. James Theatre in London for the first time and is evaluated as Wilde's "most successful play" (Raby, 1988, p. 161) is another play in which references to the food operate as a means of expressing power relations. However, this once, a definitely absurd edge and a nutritious consumption

come into question and they function as conduits for Wilde to discover numerous social connections humorously (Nelson, 1989, p. 142; Fenge, 2016).

The plays of him supported the formation of his literary mode as a renowned playwright. During the years when he was under arrest in prison, he produced *De Profundis* containing a theatrical monologue and autobiographic touches pertaining to Bosie. Shortly after he was delivered from the prison in 1897, he penned *The Ballad of Reading Gaol*, reflecting visibly his worries concerned about inhumane prison conditions. (Tobin, n.d.).

In *De Profundis*, he evokes his years when he was at Oxford and was not able to comprehend the words of Dante expressing that “sorrow remarries us to God” (Wilde, 1997, p. 1076). This work includes his confession about his emotions in the following sentences (Ekmekcioglu, 2016):

I now see that sorrow, being the supreme emotion of which man is capable is at once the type and test of all great art. What the artist is always looking for is the mode of existence in which soul and body are one and indivisible: in which the outward is expressive of the inward [...] Pain, unlike pleasure, wears no mask [...] Truth in art is the unity of a thing with itself: the outward rendered expressive of the inward: the soul made incarnate: the body instinct with spirit [...] For the secret of life is suffering. It is what is hidden behind everything. (1078)

In his poem *The Ballad of Reading Gaol*, he aimed at grasping the experience of death sentence and influencing the discussion about sentential reform. It was acclaimed for its realism related to the social issues and in the poem, there did not appear the words of a usual street balladeer but a fellow prisoner of the condemned man (“The Ballad of Reading Gaol by Oscar Wilde”, n.d.).

Oscar Wilde is one of the most significant voices of the Aesthetic movement that emphasizes more on aesthetic aspects and values than moral or social issues and is genuinely grounded on the watchword ‘art for art’s sake’ in a much more transparent way (Tobin, n.d.). In the following subheading, some brief information related to his unique novel, *The Picture of Dorian Gray* that starts with his legendary sentence, “The artist is the creator of beautiful things” will be provided.

### **3.4. A Concise Summary of *The Picture of Dorian Gray***

In the stunning place of his aunt, Basil Hallward who is a renowned and brilliant artist becomes acquainted with Dorian Gray. Dorian is a refined; an affluent and extremely picturesque young person that cannot stay alive without being caught by arty glances of the famous painter, Basil. In a short span of time, they become friends by getting to

know each other better and Basil depicts him a couple of times by receiving his approval. While he puts the last touches on his first picture, he appreciates that the picture signifies the real Dorian himself extraordinarily much and even the person who just throws a glance at the picture can smell out what Basil feels for him unambiguously. He also expresses this situation clearly in the following words taken from a conversation between Basil and Henry: “‘I know you will laugh at me,’ he replied, ‘but I really can’t exhibit it. I have put too much of myself into it’” (Wilde, 1891, p.8). For this reason, Basil does not stand up for unveiling and displaying his creation at any point when in fact his mate Lord Henry presses him to this issue perpetually as soon as he gets sight of the picture. Henry has a hilarious temperament and finds pleasure in poking fun his acquaintances by embracing a mode of highlighting youth, gorgeousness and self-centered hunting of amusement. He accepts Basil’s picture from which he can judge his affections for Dorian straightforwardly as his work of art. Then, Dorian come over to Basil’s workshop and there, Basil gives him a knockdown to Lord Henry unappealingly. In that, Basil refrains from Henry’s conceivable adverse impacts on the simple-hearted and young Dorian in times to come. Just seconds after his concerned thoughts and possible pessimistic scenarios in his mind, his presumptions come about subsequently. Henry starts seducing Dorian’s mind with the subsequent sentences in the second chapter of the book:

We are punished for our refusals. Every impulse that we strive to strangle broods in the mind, and poisons us. The body sins once, and has done with its sin, for action is a mode of purification. . . . Resist it, and your soul grows sick with longing for the things it has forbidden to itself, with desire for what its monstrous laws have made monstrous and unlawful. It has been said that the great events of the world take place in the brain. It is in the brain, and the brain only, that the great sins of the world take place also (Wilde, 1891, p.26).

Dorian is taken with Henry’s thoughts and words occasionally so deeply that he acts without becoming aware of his exposure to him and the consequences of this situation. Even just after their one single dialogue, Dorian begins with getting pathetic impressions about the momentariness of beauty and youth Henry has just indicated for especially. His worries and negative thoughts pertaining to the issues Henry talks about grow like topsy inside of himself and he starts replacing his own nature not on purpose. His thoughts, opinions, points of view, approaches and even some behaviors enter into the process of an inevitable alteration. Therewith, Dorian makes a wish and implores that the picture could go to seed and adopt the offense of his immoralities and

mischievousnesses in place of him and along these lines; he would be young and gorgeous endlessly. Considering this thought, he utters these words:

If it were I who was to be always young, and the picture that was to grow old! For that- for that- I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that! (Wilde, 1891, p. 34)

While requesting such a thing, he actually is not conscious of the possibility about the occurrence of the wish being made. In the meanwhile, Lord Henry intends to get possession of the picture, albeit Basil contradicts with his intention and in fact, he expects rigorously that Dorian will come to take it with him. At the same time, the impact of Henry over Dorian jars every bone in his body and maintains with the subject matters, points and questions he addresses repeatedly. This situation tempts Dorian to embrace the “new Hedonism” that refers to spending a lifetime by always trying to find some decadence or satisfaction encompassed with youth and beauty. In the course of such a life style of him, he falls in love with a girl whose name is Sibyl Vane and they start seeing each other. Sibyl is an actress taking the stage in a theatre and Dorian comes to the theatre to watch her acting. In fact, he gets stuck on her performance and the way she takes the stage, and does not mind letting her entitle him with “Prince Charming”. Sibyl also reciprocate his love for her in the same way with him and has actually strong feelings for Dorian. On the other hand, Sibyl has a brother, James Vane who objects to the establishment of any kind of bond between Dorian and her. Day after day, Sibyl starts having feelings for him more deeply and agrees that she will not be able to carry on performing on the stage since it turns into a more difficult task to present love in front of the audience when there exist some feelings for another person being experienced by the actor or actress in his or her real life. In a casual evening, Dorian invites his friends to a theatre play in which Sibyl is playing in order to show them the woman he is in love with. However, during the play, Sibyl cannot perform her best acting and does not act in the same way she usually does. On the contrary, Dorian confronts with her bad performance on the stage in that evening. After the play is finished, Dorian goes to the backstage in an attempt to see Sibyl and breaks up with her. Then, he returns home and he becomes conscious of a difference in the picture Basil has completed, when he reaches his home. He mentions about this difference in this way: “The expression looked different. One would have said that there was a touch of cruelty in the mouth. It was certainly strange.” (Wilde, 1891, p. 106). There appears an alteration on his face in the

picture, which makes him suspicious of the possibility of his wish becoming reality and determines to make amends to Sibyl for his instant breakaway with her. Unluckily, on the other day, the news she has done away with herself comes to his ears and with Lord Henry's temptations, he does not hang his head and accepts her ending as the last scene of an artistic life in the same way with the one in a tragedy by reducing his inner man to silence. Meanwhile, he withholds the picture from the eyes of any person in a location that no one except him can attain. He does not want anybody to observe the changes in the picture. One day, in a meeting with his friend Henry, he offers a book that is surrounded by a sinister substance and Dorian accepts that book by embracing it as a source of inspiration. His inspiration coming from the book results in a new period of his life he commits sins and grafts all the time. During this period, he goes after fresh experiences, perceptions and impressions without feeling concerned about any conformist restraint or benchmark and even the outcomes of his attitudes and practices. Throughout eighteen years, he spends this period of his life by always searching for the newest or unattempted one increasingly. After those years, some rumours related to his life style and tackless behaviors or actions are whispered around. Nevertheless, he can still identify himself with in a number of get-togethers or reunions of his contemporaries or mates just as a result of his everlasting beauty and youth. On the other hand, the more sins Dorian commits or more corrupted he becomes, the more changes appear in the picture depending on the manner and sort of his actions. Besides, Basil decides to leave where he is at that time and settle in Paris; that is why, he comes over Dorian's place to say good-bye and see him for the last time before his departure from there. Basil is also curious about what people say about Dorian, what actually he does and whether the rumours are really happening in his life or not. Keeping all these questions in his mind, Basil attempts to ask him about the speculations pertaining to him and they just begin haggling with each other. After a heated discussion, eventually, Dorian indulges Basil to take a look at the picture that reflects every single detail of his subtle soul inside of him. At that moment, when Basil's glances meet the picture, he gets a feeling like the one a chef gets if he or she fails in baking his or her favourite cookies that he or she can magnificently bake as per usual. After his confrontation with the picture that does not resemble his original creation even a little, he starts sweating bullets and tries to dissuade him from acting in such a way. He does his best in order to make him swear to give up these deeds and attitudes of him, yet Dorian does not acknowledge this and gets the



better of a dangerous anger. The narrator in the book describes this happening in such a way:

Dorian Gray glanced at the picture, and suddenly an uncontrollable feeling of hatred for Basil Hallward came over him, as though it had been suggested to him by the image on the canvas, whispered into his ear by those grinning lips. (Wilde, 1891, p. 180)

This anger results in a disaster that starts with his killing Basil because of an instantaneous loss of temper and ends with his removing Basil's corpse by getting some help from a person whom he blackmails. Then, some time passes and Dorian goes to an opium den, where he finds out that Sibyl's brother, James Vane appears also there. However, Dorian has a quite young appearance and this puzzles him and causes him not to make any move related to his revenge he swears to take for his sister's death. Still, Dorian moves to another place in an attempt to get rid of him and in the meantime, a bullet fired by a person in a hunting group hits Vane and he dies immediately. After Dorian learns about his passing away, he breathes again and does not worry about things so much. Eventually, he cannot have the strength to overcome his faults and misdeeds, and comes to a decision of altering his life style; however, he can never face what he has done in the past or the causes and consequences of his previous actions. Therefore, he decides to confront Lord Henry by considering that he is responsible for his sinful actions and the dialogue below refers to that confrontation:

“You poisoned me with a book once. I should not forgive that. Harry, promise me that you will never lend that book to anyone. It does harm.”  
“My dear boy, you are really beginning to moralize. You will soon be going about like the converted, and the revivalist, warning people against all the sins of which you have grown tired. You are much too delightful to do that.... As for being poisoned by a book, there is no such thing as that. Art has no influence upon action. It annihilates the desire to act. It is superbly sterile. The books that the world calls immoral are books that show the world its own shame.” (Wilde, 1891, p. 248)

Maybe, the people outside see only the perfect appearance and magnificent body of him but inside of that body, there lies an old man embracing all the wicked things he has already done and that man is actually trapped in his picture that he always needs to confront again and again at whatever time he takes a look at it. At such a time, he flames up desperately and attempts to wreck the picture with the help of the same knife used by himself in the murder of Basil. At that moment, the servers in his house receive an extraordinary noise, move to the room directly, and confront the picture untouched. It displays the picturesque and young account of Dorian. Conversely, they also see the

figure of an old man lying on the floor with a knife in his heart and appearing extremely wrinkled and monstrous.

### 3.5. Three Different Turkish Translations of *The Picture of Dorian Gray*

The Picture of Dorian Gray's first edition was published in an early form in *Lippincott's Monthly Magazine* in 1890 and one year later, the same novel that had six additional chapters was released as a book in 1891 (McDonald, 2020).

In Turkish language, the first translation of *The Picture of Dorian Gray* (1938) was created by Süreyya Sami Berkem from its original book and released by Hilmi Kitabevi in Istanbul. In the same year, there appeared another translation of the book done by Ferhunde and Orhan Şaik Gökyay that was published by another, publishing house, Remzi Bookstore and reprinted in 1968. The first translation of the book by Süreyya Sami Berkem is now unavailable in the bookstores or online platforms as all the copies of it have already been sold out. That is why the reprinted version of the same book translated by Ferhunde and Orhan Şaik Gökyay will be included in this study as one of the translations to be examined. In 1938, Remzi Bookstore that was established in 1927 by Remzi Bengi published their translation under the serial "A Selection of Translations from Authors of the World". Orhan Şaik Gökyay (1902-1994) was born in İnebolu. He was teaching literature as his profession along with his being a poet, a man of letters and a turcologist. He practised his profession in a number of schools and colleges that train teachers in Istanbul and worked as a lecturer in Turkish Studies in London during the years between 1959 and 1960. He is also the owner of the well-known Turkish poem "Bu Vatan Kimin" (1937), ranking the second one in Turkey in terms of recognition after "İstiklal Marşı" (the national anthem). Orhan Şaik Gökyay is also known as an educationist who put faith in improvement, and upheld the struggles to enhance Turkish culture through the channels of translated models and to expose to foreign cultures (Aksoy, 2016).

Twenty-two years after this translation, *The Picture of Dorian Gray* was translated by Nihal Yeğinoğlu and published by Engin Publishing in 1990. Nihal Yeğinoğlu, in full, Zeynep Nihal Yeğinoğlu (1927-2020), is known as a Turkish novelist and translator. She was born in Manisa on 16 November 1927 and settled in Istanbul when she was eight years old. After the primary school, she received education at American College

for Girls (ACG45), and following her graduation in 1945, she went to the United States for studying literature in the State University of New York. She lived there for eight years and then came back to Turkey. Her pen names were “Süreyya Sarıca” and “Vincent Ewing”. When her first translation of the 1904 novel *The Garden of Allah* by Robert Hichens (1864-1950) was released as *Allah'ın Bahçesi* in Turkish in 1946, she was just nineteen years old. During her lifetime, she translated countless classical and modern works of eminent authors involving Jane Austen (1775–1817), Charlotte Brontë (1816-1855), Charles Dickens (1812-1870), Thomas Hardy (1840-1928), Lewis Carroll (1832-1898), Oscar Wilde (1854-1900), Mark Twain (1835-1910), D. H. Lawrence (1885-1930), L. Frank Baum (1856-1919), John Steinbeck (1902-1968). She had obviously such a vigorous character that she was able to persuade a publishing company to print her translation of a contemporary and stimulating work by an American writer who was not even alive. Her first novel *Genç Kızlar* (“Young Girls”) was an example of pseudo-translation and published by her pen name Vincent Ewing as a translated book in 1950, although it was actually created by her. The reasons behind this issue were the erotic content of the book and the conventions of the society at that time. Her other writings were *Mazi Kalbimde Bir Yaradır* (1988) and *Sitem* (1998) (“Nihal Yeğınobalı”, n.d.).

After twenty-eight years, Didar Zeynep Batumlu (1977) translated *The Picture of Dorian Gray* and the translation was published by Türkiye İş Bankası Cultural Publications as the first edition in 2018 and the second one in 2019. She was born in Diyarbakır and graduated from English Language and Literature department at Boğaziçi University in 2000. After her graduation, she worked as an academician at Yıldız Teknik University and translated many literary works. Since 2017, she has worked as a fulltime translator. She has two children and cats (Wilde, 2019).

### **3.6. The Translation Criticism in Accordance with Linguistic Components**

#### **3.6.1. The Analysis of Semantic Elements**

##### **Example 1:**

ST: The highest, as the lowest, form of criticism is a mode of autobiography. (p. 5)

TT-1: Eleştirinin en aşağı şekli kadar en yükseği de bir çeşit otobiyoğrafidir. (p. 12)

TT-2: Eleştirinin –en alçak olduğu oranda- en yüce olan biçimi bir tür özyaşam öyküsüdür. (p. 11)

TT-3: Hem en yüksek hem de en alçak eleştiri biçimi özyaşam öyküsüdür. (p. 1)

In this example, the phrasal expressions “as the lowest”, “a mode of” and the word “autobiography” draw one’s attention. In the TT-1, the translators used the Turkish equivalence “en aşağı şekli kadar” in order to transfer the expression “as the lowest” into the TL by applying literal translation strategy of Vinay and Darbelnet, which makes the translation more source-oriented. On the other hand, in the TT-2, the translator used dashes instead of commas existing in the original text, which causes the translation to be interrupted by these punctuation marks and also chose to apply literal translation strategy during the translation process by dealing with the original expression in a source-focused way and giving it as “en alçak olduğu oranda” in the TL. In addition to this, in the TT-3, the translator preferred using the conjunction “both...and...” in order to provide coherence on the sentence level and translated the original as “hem en yüksek hem de en alçak” in TL. At this point, it is conceivable to say that the translator created a more target-oriented translation. Besides, it can be clearly noted that the translations of the other expression “a mode of” as “bir çeşit” in the TT-1 and “bir tür” in the TT-2 are the semantic equivalents of it in the TL. However, the translator of the TT-3 omitted and did not translate this expression in the TT, which brings about a trivial loss in the meaningful transfer of the original sentence. As another noteworthy point, the Turkish translations of the word “autobiography” can be taken. In the TT-2 and TT-3, the translators used the Turkish translation “özyaşam” as its equivalence by adopting calque translation strategy of Vinay and Darbelnet, which imposes a target-focused feature to these translations, as they preferred using a Turkish equivalence instead of borrowing the original expression. On the other hand, the translators of the TT-1 chose to utilize its transcribed version “otobiyoğrafi” in the TL, which can be assessed under the category of the borrowing strategy belonging to Vinay and Darbelnet’s model and certainly as a source-oriented translation.

### **Example 2:**

ST: The nineteenth century dislike of Realism is the rage of Caliban seeing his own face in a glass. The nineteenth century dislike of Romanticism is the rage of Caliban not seeing his own face in a glass. (p. 5)

TT-1: On dokuzuncu yüzyılın gerçekçilikten nefreti, yüzünü aynada gören Caliban'ın öfkesidir. On dokuzuncu yüzyılın romantizmden nefreti, yüzünü aynada görmeyen Caliban'ın öfkesidir. (p. 12)

TT-2: Ondokuzuncu Yüzyılın Romantizm'den hoşlanmayışı kendi yüzünü aynada görmeyen Caliban'ın öfkesidir. (p. 11)

TT-3: On dokuzuncu yüzyılın Realizm'den hoşlanmayışı, aynada kendi yüzünü gören Caliban'ın öfkesidir. On dokuzuncu yüzyılın Romantizm'den hoşlanmayışı, aynada kendi yüzünü görmeyen Caliban'ın öfkesidir. (p. 1)

The example given above includes a remarkable omission in the translated version of the TT-2. The translator omitted the whole sentence and translated just the second sentence without giving the relevant sentence before it. This leads to a respectable loss on the semantic level for the TR, which can be evaluated under the category of neither a source- nor target-oriented translation. Apart from this, the translators of the TT-1 employed a powerful equivalence “nefret” that means actually “hate” in Turkish when translating the original word “dislike” and this may cause a different reception or perception on the side of the TR. On the other hand, the name “Caliban” in the source text was given in all the target texts in the same way; however, the translator of the TT-3 preferred adding a footnote explaining it as “Shakespeare’in *Fırtına* eserinde yer alan, kaba ve cahil bir karakter”. In this way, the translator gave detailed background information about who Caliban is and introduced him as a rude and an ignorant character in Shakespeare’s *The Tempest*. At this point, this additional information can widen the perspective and perceptual capacity of the TR and deepen the sense of the sentences given in the original text by intensifying their effects on the TC. The preference of the translator adding extra information reflects a target-oriented approach followed in the translation. Besides, the translators did not apply any translation strategies of Vinay and Darbelnet in their translations in the mentioned example.

### **Example 3:**

ST: The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine seemed to make the stillness more oppressive. (p. 7)

TT-1: Uzun ve biçilmemiş otların arasında vızıldayan yahut perişan hanımellerinin altın tozlu pistilleri etrafında yorucu bir ısrarla uçuşan arıların aynı ahenkte uğultuları bu sessizliği bir kat daha artırıyor gibiydi. (p. 14)

TT-2: Yüksek, biçilmemiş otlar arasında kendilerine yol açmaya çalışan ya da sere serpe frenk asmalarının tozlu, yıldızlı boynuzlarının çevresinde tekdüze bir ısrarla dönüp duran arıların donuk mırıltısı, ortalığın dinginliğini büsbütün sıkıcı kılar gibiydi. (p. 13)

TT-3: Uzun, biçilmemiş çimenler arasında yolunu bulmaya çalışan, karmakarışık hanımelinin tozlu ve cazip antenleri etrafında bıkip usanmadan dönüp duran arıların çıkardığı öfkeli vızıltı, sükûneti daha da bunaltıcı hale getiriyordu sanki. (p. 3)

In this example, the Turkish translations of the word “stragglng” catches the attention of the addressed readers at first sight. In the TT-2 and TT-3, this word was translated as “sere serpe” and “karmakarışık” with its semantic equivalences in the TC respectively and the circumstance of the woodbine was depicted in the most appropriate way, which can be accounted as a target-oriented approach as the translations can be grasped and perceived on the side of the TC by a long chalk. On the other hand, the translators of the TT-1 used the word “perişan” that means “miserable” in Turkish for the translation of the word “stragglng”, which attributes a negative meaning to the circumstance of the woodbine and leads the target readers to imagine it with a negative connotation. In the relevant example above, the second remarkable point is the word “horn” that was translated in three different ways into the TL. The translators of the TT-1 translated it as “pistil” that indicates “the female organ of a flower comprising of the stigma, style, and ovary” and any target reader may not be familiar with this specific word choice requiring some detailed information about flowers and their biological structure. However, in the TT-3, the translator translated this word as “anten” that corresponds with the sense intended to be transmitted in the original sentence by finding a Turkish equivalent for it, which presents a target-oriented translation in terms of the perceptibility in the TC. Within the scope of these translations, it is clear that the translators did not utilize any translation strategy of Vinay and Darbelnet except for the translator of the TT-3 using the equivalence translation strategy belonging to their model. Apart from this, the translator of the TT-2 translated the word “horn” as “boynuz” that stands for “a hard permanent outgrowth often curved and pointed, found in pairs on the heads of cattle, sheep or goats” in Turkish language. In this translation, the literal translation strategy of Vinay and Darbelnet was adopted with the usage of the literal meaning of the original without the semantic level of the original sentence being taken into consideration and thus, it can be understood that the translator created a source-oriented translation. Furthermore, the translations of the original word group “with monotonous insistence”

leap to the eyes of the target readers. In the TT-1, the translators used the Turkish words “yorucu bir ısrarla” by trying to preserve the original stylistic elements and choosing a prepositional equivalence “ile” matching up to “with” in the original, yet the word choice “yorucu” that means “tiring” or “exhaustive” in Turkish does not fit in the contextual sense of the sentence completely. On the other hand, for this expression, the translator of the TT-2 chose to use the correspondence “tekdüze bir ısrarla” and employed the literal translation strategy of Vinay and Darbelnet, while in the TT-3, the translator translated it as “bıkıp usanmadan” by using a verbal adverb in an attempt to make the sentence more natural for the TR and utilized transposition strategy of Vinay and Darbelnet. At this point, it can be emphasized that the translation of the TT-2 in this example is source-focused while the translation of the TT-3 is regarded as a target-focused output.

**Example 4:**

ST: Have you any reason? (p. 8)

TT-1: Bir sebep var mı? (p. 15)

TT-2: Bir nedencen var mı? (p. 14)

TT-3: Herhangi bir gerekçen var mı? (p. 4)

The example above comprises of the Turkish translations of the word “reason” that are quite remarkable on the side of the target readers. In the TT-1, the translators translated it as “sebep” meaning the same thing in the TL; however, the translated sentence as a whole is not the Turkish equivalence of the original sentence as the sentence in the TT-1 matches actually with the English sentence “Is there any reason?” by omitting the subject “you” in the original sentence, which changes the sense of the sentence to some extent. Besides, the translator of the TT-2 chose the Turkish equivalence “nedence” corresponding with the word “occasion” in English and not being used commonly in the TL, which interrupts the TR in the midst of the reading process and creates the impression that this is a translated sentence by making the translator visible. Furthermore, the translator of the TT-3 translated the original word “reason” as “gerekçe” that is one of the accurate equivalences of the original word in the TL. Regarding this example, the translators did not apply any translation strategies of Vinay

and Darbelnet. In addition, it is not clear whether they produced a source- or target-driven translation within the context of the mentioned example.

**Example 5:**

ST: Don't flatter yourself, Basil: you are not in the least like him. (p. 9)

TT-1: Boşuna kendine pay çıkarma Basil, senin ona benzer hiçbir yanın yok. (p. 16)

TT-2: Kendi kendini pohpohlama, Basil, ona zerrece benzemiyorsun sen. (p. 15)

TT-3: Hiç böbürlenme Basil; sen ona zerre kadar benzemiyorsun. (p. 5)

In this example, there appear three different Turkish translations of the expression “don't flatter yourself” catching the eyes of the target readers. In the TT-1, the translators used the Turkish idiom “kendine pay çıkarmak” by transferring both the verb “to flatter” and also the reflexive pronoun “yourself” into the translation and giving place to an idiomatic equivalence of the original expression in the target language. In addition to that, the word “boşuna” meaning “in vain” or “for nothing” in Turkish language was added to the translation and reinforced the negative emphasis of the original imperative sentence. In this respect, it can be rendered that the translators of the TT-1 made use of the equivalence strategy of Vinay and Darbelnet and presented a target-focused translation. On the other hand, the translator of the TT-2 translated this expression as “kendi kendini pohpohlama” with the literal meanings of the original words in the TL by adopting literal translation strategy in Vinay and Darbelnet's model, which ascribes a more source-directed aspect to the translation. Besides, in the TT-3, the translator presented the Turkish word “böbürlenmek” that is a verb being done by a person on his/her own in this translation by adding the adverb “hiç” standing for “at all” within a negative sentence or “never” within a positive sentence in Turkish language. This contributed to the negative connotation of the sentence in an appropriate way. The translator did not employ any translation strategy of Vinay and Darbelnet, yet formed a target-driven translation when it is taken into consideration that the given addition has likely a positive effect on the TC.

**Example 6:**

ST: When we meet – we do meet occasionally, when we dine out together, or go down to the Duke's – we tell each other the most absurd stories with the most serious faces (p. 10)



TT-1: Birbirimize rast geldiğimiz zaman – dışarıda beraber yemek yediğimiz yahut Duc’e gittiğimiz zamanlar rastlaşırız – dünyanın en saçma masallarını en ciddi tavırlarla birbirimize okuruz. (p. 17)

TT-2: Karşılaştığımızda – arada karşılaştığımız oluyor, birlikte bir yemeğe çağrıldığımız ya da Dük’ün yanına gittiğimiz zaman – birbirimize, hiç gözümüzü kırpmadan, en gülünç martavalları atarız. (p. 16)

TT-3: Bir araya geldiğimizde – arada sırada dışarıda yemek yediğimizde ya da Dük’ün yanına gittiğimizde görüşürüz – olabilecek en ciddi yüz ifadesini takınarak, birbirimize olmayacak hikâyeler anlatırız. (p. 7)

This example covers the Turkish translations of the word “Duke” and the expression “with the most serious faces” that can draw one’s attention. Regarding the translations of the word “Duke” within the original sentence, the translators of the TT-1 translated this word as “Duc” that is actually a French equivalence of the English word “Duke”. This translation can be taken under the category of borrowing translation strategy of Vinay and Darbelnet, as the translators borrowed this word from French language and used it in a Turkish target text. Thus, this translation cannot be assessed as either source- or target-oriented one. On the other hand, in their translations, the translators of the TT-2 and TT-3 used the transcribed Turkish version of the original word as “Dük”. This translation can also be examined within the category of borrowing strategy in Vinay and Darbelnet’s model because this Turkish translation is actually made up of a borrowed word of foreign origin and will be coined as a new word into Turkish language. At this point, the translation made by the translator can be evaluated as both source- and target-driven one from a bilateral perspective. With respect to the expression “with the most serious faces”, the translators of the TT-1 and TT-3 used similar Turkish equivalences as “en ciddi tavırlarla” and “en ciddi yüz ifadesini takınarak” respectively. They did not use any obvious translation strategy belonging to Vinay and Darbelnet’s model, but it can be rendered that the translators presented target-oriented translations, since they transferred the message and sense of the sentence into the TC in the most convenient way. However, in the TT-2, the translator chose to use a Turkish idiom “gözümüzü kırpmadan” meaning “without hesitation” or “pitilessly” in Turkish language and this translation does not fit in the context that requires an expression related to facial expressions or attitudes the people have in serious situations. Regarding the non-

equivalent choice in this translation, the translation strategy cannot be detected accurately and the translation is not possible to be assessed as source- or target-focused.

**Example 7:**

ST: “Yes; she is a peacock in everything but beauty,” said Lord Henry, pulling the daisy to bits with his long nervous fingers. (p. 13)

TT-1: Lord Henry: “Evet, güzelliği müstesna, tam bir tavustur o” dedi ve bu sırada uzun ve sinirli parmaklarıyla papatyanın yapraklarını koparıp attı. (p. 20)

TT-2: Lord Henry, papatyayı o uzun, duyarlı parmaklarıyla didik didik ederek, “Evet, güzellik dışında her şeyiyle tavus kuşudur,” dedi. (p. 19)

TT-3: “Bilmez miyim? Her haliyle tam bir tavus kuşudur; güzellik hariç,” dedi Lord Henry uzun parmaklarıyla sabırsızlıkla papatyanın yapraklarını yolarken. (p. 9)

In this example, the Turkish translations of the original adjective “nervous” come to one’s attention. In the TT-1, the translators translated it with the Turkish adjective “sinirli” standing for “angry” in Turkish language and used for the description of a person’s mood not any object or finger like in this sentence. In this respect, indeed, in the original sentence, this adjective describes the situation, namely the verb taken into action; that is why, this adjective should be transferred into the TL in the form of an adverb modifying the action within the sentence. As regards to the translation strategy preferred in this translation, it is evident that literal translation strategy of Vinay and Darbelnet was employed by the translators of the TT-1, which imposes a source-directed pattern to the translation. On the other hand, the translator of the TT-2 also translated this adjective as an adjective depicting the finger mentioned in the original sentence into Turkish language with the usage of the Turkish correspondence “duyarlı” connoting to “sensitive” in the TL. However, with this word choice, the sense of the adjective “nervous” within the sentence was lost and another meaning that is not relevant to the situational context was ascribed to the sentence. Regarding this translation, as the sense of the original sentence was impaired in the TT to some extent, it cannot be stated what strategy the translator applied or whether the translation is source- or target-oriented definitely. Besides, in the TT-3, the translator translated this adjective in the form of an adverb depicting the action by using the Turkish equivalence “sabırsızlıkla” standing for “impatiently” in Turkish language. While translating this, the translator transposed the form of the original word and used an adverbial equivalent instead of an adjective by

exercising the transposition strategy of Vinay and Darbelnet. In this respect, this strategy enabled the translation to be a target-oriented one.

**Example 8:**

ST: I would give my soul for that! (p. 34)

TT-1: Canımı verirdim bunun için! (p. 39)

TT-2: Ruhumu bile satardım bu uğurda! (p. 38)

TT-3: Ruhumu bile satardım! (p. 30)

In this example, the translated versions of the whole sentence capture one's attention at first glance. In the TT-2 and TT-3, the translators produced similar translations by transferring the English words "to give my soul" as "ruhumu satmak" into the Turkish language, which delivers equivalent translations for the semantic coherence of the target text. On the other hand, the translators of the TT-1 translated the mentioned words as "canımı vermek" signifying "to die for something" in the TL, which may induce the recipient readers to assume the message in other ways by interpreting the central happening divergently. Indeed, in the original text, Dorian does not die for the sake of his eternal beauty; on the contrary, he gives his soul by going on with his life and staying alive to a degree. Therefore, the translation in the TT-1 may result in some question marks inside of the heads of the target readers within this context. In view of the given translations, the translators did not exercise any translation strategy in Vinay and Darbelnet's model and it cannot be settled on whether the translations are source- or target-directed in a certain way owing to the inadequate knowledge related to the means they used during the translation process.

**Example 9:**

ST: Dorian Gray laughed and shook his head. (p. 39)

TT-1: Dorian Gray, güldü ve başıyla olmaz, dedi. (p. 43)

TT-2: Dorian Gray gülerek başını sarstı. (p. 43)

TT-3: Dorian gülerek başını olmaz anlamında iki yana salladı. (p. 34)

In the original sentence, Wilde used the expression “to shake one’s head” in order to portray the body movement of Dorian and in the Turkish translations of this sentence, the transfer of the relevant expression catches one’s attention. Regarding this expression, the translators of the TT-1 and TT-3 decided to add some words to their translations with the purpose of providing a semantically equivalent statement in the TL. The translators of the TT-1 transferred this expression as “başıyla olmaz demek” representing “to nod one’s head no” in the TL, whereas the other translator used more additional words by conveying the statement as “başını olmaz anlamında iki yana sallamak” that indicates “to shake one’s head to both sides in the meaning of saying no” in the TL. In this respect, the both translators put across the semantic content and context by exercising the strategy of addition for the good of the target audience. They did not employ any translation strategy of Vinay and Darbelnet, yet their translations can be accepted as target-oriented. However, in the TT-2, the translator made a word-for-word translation by utilizing literal translation strategy of Vinay and Darbelnet, which caused some semantic losses to occur in terms of the apprehension of the recipient readers. Herein, the relevant translation can be considered as a source-oriented one as a whole.

#### **Example 10:**

ST: “I fancy that the boy will be well off. He is not of age yet. He has Selby, I know. He told me so. And... his mother was very beautiful?” (p. 43)

TT-1: “Zannederim çocuğun hali vakti yerinde olacak. Henüz reşid değil. Selby şatosunun ona ait olduğunu biliyorum. Bunu bana anlattı. Ve... annesi çok güzel miydi?” (p. 48)

TT-2: “Çocuğun parasız kalacağını sanmıyorum. Daha ergenlik yaşına varmamış. Selby ona bakıyor. Biliyorum, kendisi söyledi bana. Demek... Annesi çok güzeldi ha?” (p. 47)

TT-3: “İleride zengin olacağını tahmin ediyorum ama henüz reşit değil. Selby’deki evin sahibi olduğunu biliyorum; bana anlatmıştı. Peki... annesi çok mu güzeldi?” (p. 40)

This example includes the Turkish translations of the phrasal expression “not being of age” and the word “Selby” within the given sentences. As regards to the expression “not being of age”, the translators of the TT-1 and TT-3 made use of the same equivalences by transferring it as “reşit olmamak” denoting “not reaching lawful age” into the TL. In the relevant translations, they decided to use its literal meaning in the dictionary that is elucidatory for the recipient audience. In respect to their translations, they did not

employ any observable translation strategy of Vinay and Darbelnet and therefore, their translations cannot be evaluated as source- or target-focused in a particular way. On the other hand, in the TT-2, the translator had a preference of using an alternative equivalence in the TL that does not have the identical meaning with the original expression by translating it as “ergenlik yaşına gelmemek” that implies “not being of age of puberty” in the TL. Since this translation does not present its entailed meaning in the SL, neither the translation strategy nor the feature of this translation as source- or target-directed can be specified definitely. Furthermore, it leaps to the eye how the word “Selby” was transferred into the TL by the translators within the given example. In the TT-1 and TT-3, the translators translated it as “Selby şatosu” in the TT-1 meaning “Selby castle” and as “Sebly’deki ev” in the TT-3 signifying “the house in Selby” by adopting the translation strategy of addition, not any one in Vinay and Darbelnet’s model. Although their translations and presented contents differ from each other’s, they both translated it by implying that it is a building or a kind of structure. Indeed, in this regard, it is to be said that their translations are target-focused. Besides, in the TT-2, the translator translated this word by indicating that Selby is a person who is taking care of him in the TL and causing some vague impressions to emerge in the minds of the recipient audience. Regarding this translation, it can be asserted that the translator may have misinterpreted the original word in the ST and at this point, the translation strategy cannot be identified in any way and the translation is not possible to be determined as source- or target-driven clearly.

### **Example 11:**

ST: Fortunately for him she had on the other side Lord Faudel, a most intelligent middle-aged mediocrity, as bald as a ministerial statement in the House of Commons, with whom she was conversing in that intensely earnest manner which is the one unpardonable error, as he remarked once himself, that all really god people fall into, and from which none of them ever quite escape. (p. 47)

TT-1: ... bereket versin öte tarafında gayet zeki, yaşlı ve alelade, nazırların avam kamarasındaki beyanatı gibi manasız basit bir adam olan Lord Faudel oturuyordu. Kadın onunla, bütün gerçekten iyi adamların düştüğü ve hiçbirinin kendisini kurtaramadığı tek bağışlanmaz hata olan, gayet ciddi bir eda ile konuşuyordu; buna Lord da bir zamanlar işaret etmişti. (p. 52)

TT-2: Lord Henry’nin şansı varmış ki kadının öbür yanında son derece zeki, orta yaşlı, vasat bir kişi olan Lord Faudel oturmaktaydı. Lord Faudel’in, Avam Kamarasında harcanmış bir bakan sözü gibi cascavlak bir kafası vardı. Bayan Vandeleur da son derece içten bir ciddilikle onunla konuşmaktaydı. Lord Henry’nin bir keresinde söylediği gibi,

bu içten ciddilik, gerçekten iyi olan bütün insanların düştüğü ve hiçbirinin tümüyle kurtulamadığı tek bağışlanmaz hataydı. (p. 51)

TT-3: Lord Henry'nin şansına, kadıncağızın diğer yanında, zeki, orta yaşlı, vasat ve en az bir Avam Kamarası'nın verdiği bakanlık demeci kadar kel bir beyefendi olan Lord Faudel oturuyordu. Bayan Vandeleur onun gibi biriyle samimi ve ciddi bir sohbe girişme hatasına düşmüştü; bu da onun gibi iyi insanların kendilerini bir türlü kurtaramadıkları türden affedilemez bir hataydı. (p. 44)

This example includes the Turkish translations of the structure “as ... as” along with the adjective “bald” drawing one’s attention. In the TT-2 and TT-3, the translators adopted literary translation strategy of Vinay and Darbelnet and translated the original expression as “gibi cascavlak” in TT-2 by giving point to the similarity and as “kadar kel” in TT-3 by staying loyal to the ST. Besides, their translations cannot assessed and determined as either source- or target-focused evidently, as their translation strategy does not make any remarkable difference in terms of conveying the original sense to the target audience. On the other hand, in the TT-1, the translators transferred the original expression as “gibi manasız basit” meaning “as simple as” in the TL by accepting it as an idiomatic expression and focusing on the personality of the character being described within the original sentence. Thus, this dissimilar aspect of the translator had some significant effects on the sense of the whole sentence, especially in the part related to the description of the character, which may lead to some semantic absences on the side of the recipient audience. Regarding this, it is not probable to render what strategy the translator used or the feature of this translation as source- or target-directed accurately.

### **Example 12:**

ST: But an actress! How different an actress is! Harry! (p. 63)

TT-1: Fakat bir oyuncu kız! Bir oyuncu kız ne kadar değişir. Harry! (p. 66)

TT-2: Ama bir tiyatro oyuncusu! Tiyatro oyuncusu olan kadın nasıl da bambaşkadır! Harry, ... (p. 66)

TT-3: Oysa bir tiyatro oyuncusu öyle midir? Ne kadar da farklıdır. Harry, ... (p. 60)

In this example, the Turkish translations of the original word “actress” draw the attention of the TR. In the TT-1, the translators translated this word as “oyuncu kız” in the two sentences within the example by exercising literal meaning of the word in the TL and

impressing on the female gender. On the other hand, the translator of the TT-2 utilized two different translations of the original word, the one stating the occupation within the first sentence in general and the other one underscoring the female gender. As regards to these translations, it is likely to state that the translator of the TT-2 applied two divergent dimensions of the word on the semantic level. Besides, in the TT-1 and TT-2, it was focused on how different an actress is by means of the emphasis on the female gender. However, in the TT-3, the translator transferred this word as “tiyatro oyuncusu” indicating “stage actor/actress” in the TL without highlighting the gender issue and exercised the translation strategy of omission in the second sentence by removing the original word “actress” in the ST. As for this translation, it can be expressed that the translator focused on more the occupation itself not the female identity given in the original word “actress” and generalized the sense of the given sentences by applying the strategy of generalization. While in the TT-1 and TT-2, the perception of the TR was expanded to other semantic dimensions of the original sentences, in the TT-3, the perception was limited to the occupational identity in general. At this point, none of the translators employed any translation strategy in Vinay and Darbelnet’s model and their translations cannot be determined as source- or target-focused correspondingly.

**Example 13:**

ST: ... Dorian Gray’s soul had turned to this white girl and bowed in worship before her. (p. 70)

TT-1: ... Dorian Gray’in ruhunu bu beyaz kıza döndürmüştü ve önünde dize getirmişti. (p. 73)

TT-2: ... Dorian Gray’in ruhu bu zambak kıza dönmüş, bu kızın önünde secdeye gelmişti. (p.73)

TT-3: ... genç adamın ruhunu o bembeyaz kıza akmasını ve onun önünde diz çökmesini sağladığının farkındaydı... (p. 67)

In the original sentence, Wilde used the expression “to bow in worship” in an attempt to identify an action and its Turkish translations are worthy to be analyzed within the scope of this example. In the TT-1, the translators translated this expression with the usage of an idiomatic equivalence “dize getirmek” standing for “to fall on one’s knees” in the TL by employing the translation strategy of equivalence in Vinay and Darbelnet’s model and creating a target-directed translation. On the other hand, in the TT-2, the translator

transferred the original expression as “secdeye gelmek” that is an influential correspondence and denotes “to prostrate oneself” in the TL. In respect of this translation, it is not wrong to express that the translator gave the literal meaning of the word “worship” within the original expression by using religious words and highlighting the religious context in the TL. However, in this translation, there is not observed any translation strategy of Vinay and Darbelnet and accordingly, the translation cannot be rendered as source- or target-oriented explicitly. Besides, the translator of the TT-3 conveyed this expression as “diz çökmek” referring to “to bow the knee” in the TL by employing the equivalence strategy of Vinay and Darbelnet and presenting a target-oriented translation in the same way with the translators of the TT-1 in this regard.

#### **Example 14:**

ST: Solicitors are a very respectable class, and in the country often dine with the best families.” (p. 77)

TT-1: Avukatlar pek itibar gören bir sınıftır. Ve memlekette en yüksek ailelerle düşüp kalkarlar.” (p. 80)

TT-2: Avukat sınıfı çok saygındır. Hele taşradakiler çok zaman en iyi ailelere, yemeğe çağırılırlar.” (p. 81)

TT-3: Avukatlar çok saygın kişilerdir; hele taşrada hep ileri gelen ailelerle oturup kalkarlar.” (p. 75)

This example involves the Turkish correspondences of the expression “dine with” drawing one’s attention at first glance. In the TT-1, the translators used the expression “düşüp kalkmak” that has two different meanings in the TL, the one having a close relationship with someone and the other one implying “to sleep with someone” in an immoral sense. Although it can be assumed that the translators intended to give the first meaning of the original expression in the TL, such an ambiguous word can be perceived with its immoral connotation by some target readers to a degree. Due to the vague preference of the translators within this translation, neither the translation strategy nor the feature of the translation as source- or target-focused can be asserted in an accurate way. On the other hand, the translator of the TT-2 transferred this expression as “yemeğe çağırılmak” standing for “to be asked for dinner” in the TL. In this translation, the translator made use of transposition strategy in Vinay and Darbelnet’s model by turning the active sentence in the original sentence into a passive one and also the strategy of



addition by adding the word “to be asked” at this point, which ascribes a target-directed identity to the translation. Besides, in the TT-3, the translator used the Turkish idiomatic equivalence “oturup kalkmak” meaning “to act with someone” literally, yet evoking the connotation “to spend time with someone” within the sentence as a whole at the same time. In respect to this, it can be rendered that the translator applied equivalence strategy of Vinay and Darbelnet and made a target-oriented translation.

### **Example 15:**

ST: He was a gentleman, and he hated him for that, hated him through some curious race-instinct for which he could not account, and which for that reason was all the more dominant within him. (p. 80)

TT-1: O bir centilmendi. Ve Jim bunun için ondan nefret ediyordu. Kendisinin de izah edemediği bir garip ırk içgüdüğü ile ondan nefret ediyordu, bu yüzden de onu susturamıyordu. (p. 83)

TT-2: Kibar bir beyefendi idi ve James ona bu yüzden dış biliyor, aklının ermediği, bu yüzden daha büyük bir güçle duyumsadığı bir tuhaf içgüdüğüyle kin tutuyordu. (p. 84)

TT-3: Adam asilzadeydi, James bu yüzden ondan nefret ediyor, açıklayamadığı sınıfsal bir öfkeyle ona kin besliyordu. (p.78)

In this example, the Turkish translations of the word group “some curious race-instinct” are remarkable. In the TT-1, the translators translated these words as “bir garip ırk içgüdüğü” comprising of the literal meanings of the words in the TL by employing the literal translation strategy of Vinay and Darbelnet. In the original text, there is not any kind of war or fight between races; on the contrary, there appear merely some issues related to the class difference being talked about. However, the literal translation of the original word “race” does not give the same denotation within the original sentence because of the semantic connotation of the translated version in the TC. At this point, this translation cannot be determined as source- or target-focused accurately. On the other hand, the translator of the TT-2 transferred these words as “bir tuhaf içgüdüğü” representing “some curious instinct of him” by utilizing the translation strategy of omission and omitting the word “race” in the ST, which results in some degree of semantic loss on the sentence level. In this regard, the translation cannot be assessed as either a source-directed or a target-directed one. Besides, the translator of the TT-3 used the Turkish words “sınıfsal bir öfke” meaning “a rage between classes” or “a class rage” in the translated version of the ST. In this translation, the translator omitted the words

“some curious” and replaced the word “instinct” with another word “rage” by changing the original sense of the given sentence. In order to define the given context as “rage”, a happening or a case should have occurred between the characters in the novel, yet such a situation did not occur and there was only an instinct coming from inside of a human being. As for this translation, there does not appear any clear translation strategy. Owing to these word choices and omission in the translations, the translation cannot be detected as source- or target-oriented in a precise way.

**Example 16:**

ST: I am not sorry for anything that has happened. (p. 113)

TT-1: Olup bitenler için hiçbir pişmanlık duymuyorum. (p. 116)

TT-2: Olup bitenlerden ötürü çok pişmanım. (p. 119)

TT-3: Yaşanan hiçbir şeyden pişman değilim. (p.113)

This example stands out with a semantic change in one of the Turkish translations of the given original sentence that might draw one’s attention. In the TT-1 and TT-3, the translators gave the exact semantic meaning of the original sentence by translating the expression “not being sorry” as “pişmanlık duymamak” in the TT-1 and as “pişman olmamak” in the TT-3 meaning “not regretting” in the TL. As regards to these translations, the translators exercised the translation strategy of equivalence in Vinay and Darbelnet’s model by finding an idiomatic equivalence in the TL for the original expression. However, the translator of the TT-2 changed the semantic message within the original sentence by turning the negative sentence into a positive one, which can be taken as a noteworthy loss in the semantic transfer of the original sentence into the TL. In respect to this point, the translator did not make use of any translation strategy in Vinay and Darbelnet’s model and the translations cannot be accepted as either a source- or target-directed one in a certain way.

**Example 17:**

ST: The only pity was one had to pay so often for a single fault. One had to pay over and over again, indeed. (p. 216)

TT-1: Asıl felaket, insanın bir tek hatanın cezasını sık sık çekmeye mecbur olmasıdır. İnsan tekrar tekrar hesap görmeye mecburdur, merhametsizce. (p. 215)

TT-2: İşin acıklı yanı şuydu ki insan tek bir hata için bir sürü ödeme yapmak zorunda kalıyordu. Durmadan ödeme yapmak zorunda kalıyordu, işin en doğrusu. (p. 221)

TT-3: Acı olansa, insanın çoğu zaman tek bir hata için çok fazla bedel ödemek zorunda kalmasıydı. Aslına bakılırsa, insan tek bir hata için sürekli bedel ödeyip duruyordu. (p. 215)

This example comprises of the different Turkish translations of the original expression “to pay for something” that might draw one’s attention immediately. In the TT-1, the translators translated this expression as “bir şeyin cezasını çekmek” that is among the Turkish idiomatic equivalences of the original expression by employing equivalence strategy of Vinay and Darbelnet and producing a target-oriented translation. Similarly, the translator of the TT-3 preferred using the Turkish equivalence of this expression “bir şey için bedel ödemek” that is an equivocal expression in the TL in the same way with the original expression. In addition, this translation can be taken as a product of equivalence strategy in Vinay and Darbelnet’s model and in this regard, the translation can be determined as a target-oriented one. On the other hand, in the TT-2, the translator translated this expression as “bir şey için ödeme yapmak” denoting “to make payment” in the TL by exercising literal translation strategy of Vinay and Darbelnet, which attributes a source-directed feature to this translation. In regard to this translation, it is likely to assert that the idiomatic sense of the original word was absent in the TT and the expression gained a material meaning that was actually not intended to be conveyed in the original sentence, which may change the perception of the TR to a degree.

### **Example 18:**

ST: He would never again tempt innocence. (p. 252)

TT-1: Tekrar bir masum kıza asla tecavüz etmiyecekti. (p. 248)

TT-2: Bir daha masumları baştan çıkarmaya asla kalkışmayacaktı. (p. 255)

TT-3: Bir daha asla masum insanları yoldan çıkarmaya çalışmayacaktı. (p. 255)

In this example, the Turkish translations of the verb “tempt” gain one’s attention. In the TT-2 and TT-3, the translators conveyed the original meaning as “baştan çıkarmak” in the TT-2 and “yoldan çıkarmak” in the TT-3 by using the literal equivalences of the original verb in the TL. They did not exercise any apparent translation strategy of Vinay

and Darbelnet, yet their translations can be accepted as target-oriented when the semantic coherence of the whole sentence was taken into consideration. On the other hand, in the TT-1, the translators translated this verb as “tecavüz etmek” that means “to rape” in the TL and is not among the Turkish equivalences of the original verb. In this translation, the given sense in the ST altered and the meaning of the whole sentence was conveyed to a different dimension, which ascribed a negative connotation to the expression in the TL. As for this translation, it can be rendered that the translators did not use any translation strategy of Vinay and Darbelnet and the translation itself cannot be taken as either a source- or target-directed one, since the original sense could not be transferred into the TL by the translators properly at this point.

**Example 19:**

ST: “Well, as soon as you are dry, you shall be varnished, and framed, and sent home. (p. 36)

TT-1: “Öyle ise kurur kurumaz cilalanacak, çerçevelemecek ve eve gönderileceksin. (p. 41)

TT-2: “Peki öyleyse, boyalarım kurur kurumaz üstüne bir cila çekeceğim, sonra çerçeveleyip evine yollayacağız. (p. 40)

TT-3: “İyi madem, kurusun da vernikleyip, çerçeveleyip evine göndereyim. (p. 32)

Regarding the given example above, the different Turkish translations of the whole sentence in terms of the subjects are remarkable. In the TT-1, the translators transferred the whole sentence in the second-person singular in the same passive form with the original sentence by using literal translation strategy of Vinay and Darbelnet and produced a source-oriented translation. However, the translator of the TT-2 changed the passive form of the original sentence by turning the subjects, first into the first-person singular and then first person plural within the same sentence and made semantic shifts in this regard by applying the modulation strategy in Vinay and Darbelnet’s model. Furthermore, in the TT-3, the translator also chose to apply the optative mood in the TL by again changing the passive form and turning the original subject into first-person singular. As regards to this, it can be said that the translator also exercised modulation strategy of Vinay and Darbelnet. However, in the original sentence, there might be an emphasis on especially the subject “you”, as in the contextual sense, actually Dorian is that “you” within this example taken from a conversation between Basil and Dorian in

the ST. That is why, the changes made by the translator in this regard might have caused the sense and message intended to be given by the author to disappear during the translation process. Thus, at this point, the translations of the TT-2 and TT-3 cannot be evaluated as either source- or target-oriented one.

**Example 20:**

ST: ... and the coat that Charles of Orleans once wore, on the sleeves of which were embroidered the verses of a song beginning “*Madame, je suis tout joyeux,*” ... (p. 159)

TT-1: ... Orleanlı Charles’in bir zamanlar giydiđi, ve kollarına “Madame je suis tout joyeux mısraıyla başlayan şarkının sözlerinin... (p. 159)

TT-2: Orleans Kralı Charles’in bir kez giydiđi, üzerine, “*Madame, je suis tout joyeux*” diye başlayan bir şarkının dizelerinin işlenmiş olduđu ceket. (p. 164)

TT-3: Orleanslı Charles’in bir zamanlar giydiđi, manşetlerinde “*Madame, je suis tout joyeux,*” diye başlayan şarkının sözlerinin altın iplikle işlendiđi... (p. 15b8)

In this example, the Turkish translations of the expression “of Orleans” and the song verses “*Madame, je suis tout joyeux*” in another language, namely French capture one’s attention. In the TT-1, the translators translated the expression as “Orleanlı” in which there is one missing letter “s” and changed the name of the place in the TL. In addition, the translators gave the song verses in French, but added a footnote including the Turkish translation of these words for the good of the recipient readers, which can be taken as a target-oriented translation. Nonetheless, the translators did not make any use of Vinay and Darbelnet’s translation strategies for the mentioned translations in the TT-1. On the other hand, the translator of the TT-2 translated this expression as “Orleans Kralı” standing for “The King of Orleans” in the TL by applying the translation strategy of addition and altering the meaning of the original word referring to where Charles was from in the ST. In regard to this, the translation cannot be ascertained as source- or target-directed in any way. Furthermore, the translator did not translate the song verses in the TL by presenting it in French and did not provide any footnote or explanation, either. At this point, it can be said that the translator employed borrowing strategy of Vinay and Darbelnet by giving the verses in its original language in the TL and this approach can be accepted as a source-directed one within the scope of this translation. Besides, in the TT-3, the translator translated the expression as “Orleanslı” signifying that “Charles is from Orleans” in the TL and gave the song verses in the same way with

the translators of the TT-1 by adding a footnote to the TT. This addition can be taken as a target-oriented approach within this translation and the translator did not use any translation strategy of Vinay and Darbelnet as regards to this translation.

In respect of the examples provided above, it can be asserted that the translators made different choices in their translations, which brings about different outcomes in not only semantic portrayal of the source text and but also semantic perception of it by the target readers. Furthermore, it is possible to observe that the translators succeeded in offering the exact equivalences of the original expressions in some cases, yet they sometimes could not transfer the original meaning to the TL by causing some misunderstandings or misperceptions on the side of the addressed readers. In the next section, *The Picture of Dorian Gray* will be examined in respect to the lexical elements.

### 3.6.2. The Analysis of Lexical Elements

#### Example 1:

ST: The critic is he who can translate into another manner or a new material his impression of beautiful things. (p. 5)

TT-1: Eleştirici, güzel şeylerden aldığı izlenimleri bir başka tarza, yahut yeni bir ifade vasıtasına çevirebilen adamdır. (p. 12)

TT-2: Eleştirmen, güzel şeylerden edindiği izlenimi başka bir biçime ya da yeni bir malzemeye dönüştürendir. (p. 11)

TT-3: Eleştirmen, güzel şeylere dair izlenimlerini başka bir üsluba ya da yeni bir malzemeye dönüştürebilendir. (p. 1)

This example involves the translations of the words “critic”, “manner” and “material” that can gain one’s attention at first glance. In TT-1, the translators used the Turkish word “eleştirici” as an equivalence of the original word “critic”, while the translators of the TT-2 and TT-3 chose the word “eleştirmen” as an equivalence for the original one. The reason behind these different word choices in translations can be the differences of the word usages in the different periods, as the Turkish equivalences “tenkitçi” and “eleştirici” are among the oldest translations of the original word “critic” and the translation of this word as “eleştirmen” that can be accepted as a familiar word in the TC more recently is mostly used in a variety of particular fields. However, the word “manner” is also translated in three different ways. The translations of the TT-1 and TT-

2 being “tarz” and “biçim” are quite similar, whereas the one belonging to the TT-3 is actually the exact equivalence of the word “style” not the original word “manner” in the relevant sense. On the other hand, this word choice as its translated version does not have any negative effect on the general meaning of the sentence in terms of TC. Another translation capturing the attention of the readers is the translation of the original word “material” as “yeni bir malzeme” in both the TT-2 and TT-3 and “yeni bir ifade vasıtası” in TT-1. While the translators of the TT-2 and TT-3 tried to use the literal meaning of the original word and offered a source-text oriented translation in this context, the other translators translated the original as “a means or an instrument of expression”, which causes the literal meaning of the original not to be reflected in the TT in the same way. As another notable point, the subject “he” in the original text stands out and in the translations of the TT-2 and TT-3, it is on the position of null subject, whereas the translators of the TT-1 give it to the TR as “adam”, which reveals the masculine identity of the original subject in the TC and can also be taken as a representative point in terms of the translation’s source-driven feature. Overall, none of the translators used any translation strategies of Vinay and Darbelnet for these translations.

### **Example 2:**

ST: ... and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid, jade-faced painters of Tokyo who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness and motion. (p. 7)

TT-1: ... gayet büyük pencerelere asılmış uzum ham ipekten perdelerin üzerinde, uçan kuşların arasına görünüp kaybolan garip gölgeleri, bir anlık bir Japon havası estiriyor ve ona Tokyo’nun; ister istemez hareketsiz olan bir san’at vasıtasıyla sürat ve hareket izlenimi vermeye çalışan; soluk, sarı-yeşil yüzlü ressamlarını hatırlatıyor. (p. 14)

TT-2: ... Kocaman pencerenin önünde gerili duran uzun, ipekli tisor perdelerin üzerine arada düş gibi kuş gölgeleri vuruyordu. İlk bakışta bir Japon havası çağrıştıran bu perdeler Lord Henry’ye, Tokyo’nun solgun, jad benizli ressamlarını anımsatıyordu: İster istemez durağan olan bir sanat ürününün aracılığıyla bir hız ve devinim duygusu yansıtmaya çalışan o ressamlar. (p. 12)

TT-3: ... arada sırada uçan kuşların düşsel gölgeleri devasa pencerenin önüne çekilmiş upuzun ham ipek perdeye düştükçe bir anlık bir Japon efekti etkisi yaratırken ona sanatları aracılığıyla doğası gereği hareketsiz olan biçimlere harekete ve çeviklik kazandırma arayışındaki donuk ifadeli, soluk benizli Tokyolu ressamları hatırlatıyordu. (p. 3)

In this example, there appear three different translations of the adjective “jade-faced” in the original text. In the TT-1, the translators preferred using a clearer correspondence for the TR by utilizing colors in order to define and transfer the expression into the TL in the most appropriate way and translated it as “sarı-yeşil yüzlü”. In terms of the translation strategies exercised, it can be said that the translators used modulation strategy of Vinay and Darbelnet by making some shifts on the word level. However, the translation of “faced” as “yüzlü” in the TL implies that here, also literal translation strategy of Vinay and Darbelnet was probably utilized and even the usage of the dash in both the original and target text may be accepted as a literal transfer of the original form into the TL. Thus, it becomes explicit that a source-text oriented translation was produced by the translators. On the other hand, in the TT-2, the translator applied borrowing strategy in Vinay and Darbelnet’s model by taking the transcribed version of the original word “jade” and translating it as “jad” in the TT, which makes the translation a source-focused one. Besides, in the TT-3, the translator used the Turkish expression “soluk benizli” by applying equivalence strategy of Vinay and Darbelnet and finding a Turkish equivalence for this expression, as it would not be transferred as “yeşim benizli” or “açık yeşil benizli” with the usage of the literal meaning, which would conceivably lead to an awkward translation in the TL. Therefore, it is obvious that in this translation, the translator of the TT-3 adopted a target-text oriented approach and translated accordingly.

### **Example 3:**

ST: In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty... (p. 7)

TT-1: Odanın ortasında kurulmuş resim sehпасı üzerinde son derece güzel genç bir adamın tabii büyüklükteki portresi... (p. 14)

TT-2: Odanın en ortasında, ayakta bir sehpaye tutturulmuş olarak, olağanüstü güzellikteki bir genç erkeğin boydan portresi... (p. 12)

TT-3: Odanın ortasında dimdik duran şövaleyeye olağanüstü güzelliğe sahip genç bir adamın tam boy portresi... (p. 3)

The example presented above contains the translations of the adjective “full-length” in the original sentence describing a portrait that can capture the attention of the addressed readers. In the TT-1, the translators used the Turkish words “tabii büyüklükteki” for the



translation of this adjective; however, indeed, the Turkish word “tabii” matches with the English word “natural” or “large” while, on the other hand, the Turkish word “büyüklük” is actually the equivalence of the English word “size” or “scale”. Therefore, it can be proclaimed that this translation changes the feature of the portrait described in the original text by focusing on its size and largeness. In this translation, the translators did not use any translation strategy of Vinay and Darbelnet. Besides, the translator of the TT-2 translated this adjective as “boydan” into Turkish and gave the “full-length” feature of the portrait in the sentence, whereas in the TT-3, the translator used the Turkish correspondence “tam boy” by applying the literal translation strategy of Vinay and Darbelnet. At this point, it can be rendered that the translator made a target-oriented translation in the TT-2 by contrast with the source-oriented one in the TT-3 but there is not any deficiency in the relevant translations in terms of adequacy as a whole.

**Example 4:**

ST: Why, my dear Basil, he is a Narcissus, and you – well, of course, you have an intellectual expression and all that. (p. 9)

TT-1: Bak sevgili Basil, o bir Narcissus sende ise, ne diyeyim yaratılıştan aydın bir ifade var. (p. 15-16)

TT-2: Tam bir Adonis valla, sevgili Basil, sense... Evet, gerçi entellektüel bir ifaden var, falan filan... (p. 14)

TT-3: O bir Narkissos, sevgili Basil, sense... Entellektüel bir havan olduğunu kabul ederim... (p. 5)

In this example, the Turkish translations of the word “Narcissus” draw the attention of the target readers possibly. In TT-1, the translators used the word “Narcissus” as it was by adopting borrowing strategy of Vinay and Darbelnet and this translation can definitely be assessed within the scope of a source-oriented translation. On the other hand, the translator of the TT-2 chose to use the word “Adonis” that is not the Turkish equivalent of the original word and changed the sense of the sentence in the ST by transferring this word into the TL differently in terms of adequacy. Indeed, Adonis is a name from Greek mythology like Narcissus and represents for a youth loved by Aphrodite who is killed by a wild boar and returned to Aphrodite from Hades for a period of each year. However, Narcissus is a beautiful youth in Greek mythology who cannot stand loving his own reflection and he is turned into the narcissus flower after

his death. Therefore, as it is clearly perceived, the identities of the both youths do not match with each other and the name Narcissus cannot be replaced with Adonis. Consequently, this translational choice including the remarkable differentiation of the original word cannot be associated with any translation strategy and does not make the translation source- or target-oriented. Besides, in the TT-3, the translator translated this word as “Narkissos” by using the Turkish transcribed version of the original word. When this translation is taken into consideration, it can be rendered that the translator used borrowing strategy in Vinay and Darbelnet’s model by utilizing its transcribed version in the TL and this translation can be evaluated as source-oriented. Overall, none of the translators tried to explain what Narcissus means on the sentence level in the given context semantically; however, there may be some people in the TC who does not have any information about Greek mythology. Regarding this possibility, the translators should have added some extra information about Narcissus to either the sentence or the text with the help of a concise footnote.

#### **Example 5:**

ST: You never say a moral thing, and you never do a wrong thing. Your cynicism is simply a pose. (p. 11)

TT-1: Hiç bir zaman ahlaka uygun bir söz söylemezsin. Hiç bir zaman yanlış bir şey de yapmazsın. Senin melamiliğin sadece gösterişten ibaret... (p. 15-16)

TT-2: Ahlaka uygun tek şey söylemez, ahlak dışı tek şey yapmazsın. Takındığın *SİNİK* tutum yapmacıktan başka bir şey değil. (p. 16)

TT-3: Ahlaka ilişkin tek bir söz etmiyor ama ahlakdışı bir şey de yapmıyorsun. Bütün kinizmin poz kesmekten ibaret. (p. 7)

In this example, as any target reader can be able to notice, the translations of the word “cynicism” are remarkable. In the TT-1, the translators translated this word as “melamilik” that is a similar philosophy whose believers give importance to self-blame, concealing their knowledge and reminding of their mistakes and imperfection. In this sentence, the translators used this word with the meaning “reproach” by adapting the word “cynicism” to the TC as a philosophical approach that is similar to the original one in the Turkish culture. Considering this, it can be rendered that the translators exercised adaptation strategy of Vinay and Darbelnet and presented a target-oriented translation. On the other hand, the translator of the TT-2 translated this word as “sinik tutum”

matching with the words “cowed manner” in the TL. However, cynicism is actually a school of thought in Ancient Greek philosophy whose followers lead a simple life independent from all the possessions such as wealth, power and fame. Besides, on the lexical level, it has another meaning that says it is a feeling of doubt or trust at that time when people are acting in a good way or things progress well. In the original sentence, this word has its second meaning as “negativism” or “scepticism”, and the translation of the TT-2 does not match with the relevant meaning of the original word and changed the sense of the sentence at this point. Thus, what strategy was adopted by the translator within the scope of this translation cannot be examined in an accurate way and it is not clear if the translator produced a source- or target-driven translation. Furthermore, in the TT-3, the translator made a translation with the literal equivalence of the original word “kinizm” in the translated text and used literal translation strategy of Vinay and Darbelnet, which shows the translator’s source-oriented approach as there does not appear any additional information related to this philosophy or situation on the sentence level for the TR.

**Example 6:**

ST: “Terribly grave,” echoed Lady Agatha. (p. 50)

TT-1: Lady Agatha “Müthiş ağır” diye tasdik etti. (p. 55)

TT-2: “Son derece ağır ve ciddi,” diye Leydi Agatha onu yankıladı. (p. 54)

TT-3: “Çok büyük hem de ,” diye tekrarladı Leydi Agatha. (p. 47)

This example includes three different Turkish translations of the verb “to echo” in the ST that are remarkable in front of the eyes of the recipient readers. In the TT-1, the translators translated this verb as “tasdik etmek” meaning “to confirm” in the TL by replacing the original word with a distinctive word that represents for something else. Besides, the translator of the TT-2 translated the verb “to echo” as “yankılamak” standing for the literal meaning of the original word by exercising literal translation strategy of Vinay and Darbelnet. Still, the Turkish verb “yankılamak” used in the translated sentence is actually an intransitive verb that cannot be given with an object like in the TT-2, which causes an incoherency to emerge in the TL. In this regard, it is likely to state that the translator made a source-focused translation. On the other hand, in the TT-3, the translator transferred this verb as “tekrarlamak” signifying “to repeat”

in the TL and conveying the exact sense within the original sentence to the TC in a predictable way. In this respect, the translation strategy applied by the translator cannot be depicted, but it can be grasped that the translation was a target-oriented one in terms of the acceptability on the side of the TC.

**Example 7:**

ST: Harry, imagine a girl, hardly seventeen years of age, with a little, flowerlike face, a small Greek head with plaited coils of dark-brown hair, eyes that were violet wells of passion, lips that were like the petals of a rose. (p. 62)

TT-1: Harry tasavvur et, on yedisinde var yok. Küçük, çiçek gibi bir yüz. Koyu kahve rengi saçlarının örgüleriyle süslü yunani bir baş, ihtirasın menekşe moru kuyularına benzeyen gözler, gül yaprağı gibi dudaklar. (p. 65)

TT-2: Harry, bir kız düşün ki onyedisinde var yok, minicik, çiçek gibi bir yüz, eski Yunan resimleri gibi küçük bir baş, halka halka koyu kestane saç örgüleri, gözler sanki mosmor ihtiras kuyuları, gül yaprağı gibi dudaklar. (p. 65)

TT-3: Bir kız hayal et; on yedisinde ancak var, küçücük, çiçek yüzlü, Yunan heykellerindeki gibi küçücük bir kafa, kestane rengi saç örgüleri, gözler menekşe rengi arzu çeşmeleri, dudaklar kırmızı gül yaprakları... (p. 59)

In this example, the Turkish translations of the original expression “a small Greek head” draw one’s attention. In the TT-1, the translators transferred this expression as “yunani bir baş” by omitting the adjective “small” and making the word “Greek” an adjective in the TT, which can be taken as a creation of literal translation strategy in Vinay and Darbelnet’s model. At this point, especially if it is taken into consideration that this translation does not involve a familiar usage in the TL, it can be expressed that the translators produced a source-driven translation. On the other hand, the translator of the TT-2 translated this expression as “eski Yunan resimleri gibi küçük bir baş” standing for “a small head like old Greek pictures” in the TL by attaching some extra words to the translation with the usage of addition strategy. In respect to this translation, it can be said that the translator made an association between Greek pictures and a small head presented in the example by giving a target-oriented translation. Besides, in the TT-3, the translator made a comparison between Greek sculptures and a small head and translated this expression as “Yunan heykellerindeki gibi küçücük bir kafa” by utilizing addition strategy and making a target-oriented translation. Consequently, the translators

of the TT-2 and TT-3 did not use any translation strategy of Vinay and Darbelnet in their translations.

**Example 8:**

ST: “How long will your experiment take, Alan?” he said in a calm indifferent voice. (p. 196)

TT-1: Sakin ve kayıtsız bir sesle: “Tecrüben ne kadar sürer?” diye sordu. (p. 196)

TT-2: “Alan, senin deney kaç zaman sürer?” diye sordu. (p. 202)

TT-3: Sakin ve kayıtsız bir sesle, “Deneyin ne kadar sürer Alan?” diye sordu. (p. 196)

The example given above comprises of the Turkish translations of the original word “experiment” that capture one’s attention at first glance. In the TT-2 and TT-3, the translators preferred using the same Turkish equivalence of the original by translating it as “deney” into the Turkish language. They both made use of its literal meaning in the TL, while the translators of the TT-1 transferred this word as “tecrübe” standing for “experience” in the TL. When the similar letters and virtually same beginning of the words “experiment” and “experience” are considered, it can be rendered that the translators might have confused these words, which leads to an awkward sentence to emerge in front of the eyes of the recipient readers. Moreover, none of the translators used any translation strategy in Vinay and Darbelnet’s model and there did not come into sight any obvious feature in their translations as either source- or target-directed.

**Example 9:**

ST: At half-past twelve next day Lord Henry Wotton strolled from Curzon Street over to the Albany to call on his uncle, Lord Fermor, a genial if somewhat rough-mannered old bachelor, whom the outside world called selfish because it derived no particular benefit from him, but who was considered generous by Society as he fed the people who amused him. (p. 40)

TT-1: Ertesi gün saat yarımda Lord Henry Wotton amcası Lord Fermor’u ziyaret etmek üzere Gurzon caddesinden Albany’ya doğru yürüdü. Lord Fermor, kendisinden özel bir fayda görmeyenlerin bencil adını verdiği ve fakat onu eğlendiren adamları beslediği için de sosyetenin cömert tanıdığı, biraz kaba olmakla beraber gayet neşeli yaşlı bir bekârdı. (p. 45)

TT-2: Ertesi gün saat yarımda Lord Henry Wotton Curzon Sokağından çıktı, amcası Lord Fermor’u ziyaret etmek için Albany Otelinin yolunu tuttu. Kimi dobra davranışlarına karıştı güler, söyler, dost tutumlu bir ihtiyar olan Lord Fermon’a dış

dünya, ondan belirli bir çıkar sağlamadığı için bencil derdi; oysa Sosyete onu cömert sayardı çünkü Lord Fermor kendini eğlendiren kimselerin karnını doyururdu. (p. 44)

TT-3: Ertesi gün saat yarımında Lord Henry Wotton, ondan fayda görmeyenler tarafından bencil addedilen fakat kendisini eğlendirenleri beslediği için Cemiyet'te cömert olarak bilinen, sert tabiatına rağmen güleryüzlü, bekâr bir ihtiyar olan amcası Lord Fermor'u ziyaret etmek için gezine gezine Curzon Caddesi'nden Albany'e gitti. (p. 37)

In this example, the Turkish translations of the expression “old bachelor” are noteworthy. In the TT-1, the translators translated the original expression as “yaşlı bir bekar” indicating the exact meaning of it in the TL by using literal translation strategy of Vinay and Darbelnet. Likewise, the translator of the TT-3 employed transposition strategy in Vinay and Darbelnet's model and translated these words as “bekar bir ihtiyar” standing for “a bachelor old man” in the TL by making the adjective “old” a noun in the translated sentence. On the other hand, in the TT-2, the translator omitted the word “bachelor” in the original sentence and transferred simply the word “old” into the TL. When the source text is handled as a whole, the word “bachelor” might be a notable detail in terms of legacy issues or family relations. In this regard, it can be rendered that an inadequate knowledge or mislaid content exists within the translation in which the translator did not exercise any translation strategy of Vinay and Darbelnet. In addition, their translations cannot be determined as source- or target-oriented in a certain way.

#### **Example 10:**

ST: This is Lord Henry Wotton, Dorian, an old Oxford friend of mine. (p. 22)

TT-1: Lord Henry Wotton, Dorian, eski bir Oxford arkadaşım. (p. 28)

TT-2: Dorian, bu Lord Henry Wotton, eski bir Oxford arkadaşım. (p. 27)

TT-3: Dorian, bu Lord Henry Wotton, Oxford'dan arkadaşım. (p. 19)

This example covers the Turkish translations of the original expression “an old Oxford friend of mine” that are notable on the side of the addressed readers. In the TT-1 and TT-2, the translators produced the same translations as “eski bir Oxford arkadaşım” by using the word “Oxford” in the form of an adjective in the TL along with the application of the literal translation strategy in Vinay and Darbelnet' model. However, this usage might bring an unfamiliar expression to the TC, as normally, the word “Oxford” is not widely used as an adjective in the TL. Besides, as for these target texts, it can be observed

that the translators produced source-oriented translations in a definite way. On the other hand, in the TT-3, the translator translated this expression as “Oxford’dan arkadaşım” by using the word “Oxford” as a place and putting emphasis on the fact that the characters went to the same college together before. In respect of this translation, the translator used omission translation strategy by omitting the adjective “old” in the original sentence, which does not trigger off any substantial loss as regards to the overall sense of the given sentence. Furthermore, in this translation, the translator transferred the original expression by focusing on the identity of Oxford as a place, so that it is likely to render that the translator made a target-oriented translation, yet did not use any translation strategy of Vinay and Darbelnet.

**Example 11:**

ST: People say sometimes that beauty is only superficial. (p. 30)

TT-1: Bazan güzellik ancak yüzedir, derler. (p. 35)

TT-2: Arada güzelliğin yalnızca yüzeysel olduğunu söyleyenler çıkar. (p. 34)

TT-3: Bazıları güzelliğin yüzeysel olduğunu söyler. (p. 26)

In this example, the Turkish translations of the original word “superficial” capture one’s attention. In the TT-2 and TT-3, the translator transferred this word as “yüzeysel” by using its literal meaning in the TL and providing the conveyed meaning in the TT in the same way with the original sentence. However, the translators of the TT-1 transferred this word as “yüzde” that denotes “being on the face” in the TL and this word choice changed the sense of the whole sentence, as the word “superficial” and the expression “on the face” do not represent for the same meaning in any way. In addition, referring the mentioned translations within the example, it is obvious that the translators did not employ any translation strategy in Vinay and Darbelnet’s model and their translations cannot be judged as being whether source- or target-oriented correspondingly.

**Example 12:**

ST: “Pure family affection, I assure you, Uncle George. I want to get something out of you.” (p. 41)

TT-1: “Sırf aile sevgisi, sizi temin ederim Corc amca. Sizden bir isteğim var.” (p. 46)

TT-2: “İnanın bana, George Amca, beni buraya getiren salt akraba sevgisidir. Sizden bir şey koparmak istiyorum da!” (p. 45)

TT-3: “Sizi temin ederim ki sırf aile sevgisi yüzünden geldim George amca. Sizden bir şey isteyeceğim.” (p. 38)

The presented example above includes two sentences in one of which the Turkish translations of the name “George” draw one’s attention. In the TT-2 and TT-3, the translators chose to use the name as it was in the original sentence without any kind of change or alteration, while the translators of the TT-1 preferred transcribing the name as “Corc” and transferring it according to how it was pronounced in the TL. In this translation, the translators made use of borrowing strategy of Vinay and Darbelnet and probably, this strategy can be taken as a means of a target-driven translation, as a new word that is actually the pronounced version of the original was coined into the addressed language. Besides, the translators of the TT-2 and TT-3 did not employ any translation strategy in Vinay and Darbelnet’s model and their translations cannot be evaluated as either a source- or target-oriented one properly.

**Example 13:**

ST: Was it not Plato, that artist in thought, who had first analyzed it? (p. 46)

TT-1: Bunu ilk önce tahlil eden, şu düşünce sanatçısı Eflatun değil miydi? (p. 51)

TT-2: Plato değil miydi, o düşüncelerin ressamı, bunu ilk irdeleyen? (p. 50)

TT-3: Platon, tefekküre dalan o sanatçı değil miydi bunu ilk kez analiz eden? (p. 43)

In this example, the Turkish translations of the name “Plato” in the ST are remarkable. In the TT-1, the translators translated this name as “Eflatun” by using its Turkish version and made the translated text closer to the TR, which can be accepted as a target-oriented translation in this regard. On the other hand, the translator of the TT-2 chose to take the name as it was in the original sentence and use it in the TL without providing any translation of it. At this point, the translator utilized borrowing strategy of Vinay and Darbelnet by producing a source-driven translation. Besides, in the TT-3, the translator used the other Turkish version of this name that sounded like the original one by conveying it as “Platon” to the TL. Moreover, the translators of the TT-1 and TT-3 did not apply any translation strategy in Vinay and Darbelnet’s model, yet their translations



can be taken as target-oriented, since the both translators preferred using the Turkish versions of the original name in their translations.

**Example 14:**

ST: “I should think ‘The Idiot Boy’, or ‘Dumb but Innocent’. (p. 61)

TT-1: “The Idiot boy = abdal ođlan, yahut, Dumb but Innocent = dilsiz fakat masum, filandır herhalde. (p. 65)

TT-2: “Bana kalırsa, *GERZEK OCUK* ya da *SALAK VE MASUM* derim. (p. 65)

TT-3: “*Avanak Ođlan* ya da *Masum ve Salak* gibi bir Őeyler olmalı. (p. 59)

The given example above comprises of the Turkish translations of the play names that will most likely capture one’s attention at first glance. In the TT-1, the translators presented both the original and translated versions of the plays as “The Idiot boy = abdal ođlan” and “Dumb but Innocent = dilsiz fakat masum” by using equal sign between them. In both translations of the plays, the translator utilized literal meanings of the mentioned words by applying literal translation strategy of Vinay and Darbelnet. Furthermore, considering that the translators gave not only the original but also the translated names of the plays in the translation, it is likely to assert that the translators made both a source- and target-oriented translation as a whole. On the other hand, the translator of the TT-2 translated the plays as “*GERZEK OCUK*” by adapting the original name to the TC and “*SALAK VE MASUM*” by replacing the conjunction “but” with “and” in the TL. In regard to this, the translator exercised the translation strategy of adaptation in the translation of the first play and modulation strategy in the translated version of the second play. These strategies belong to Vinay and Darbelnet’s model and the translations can be assessed as target-oriented. Besides, in the TT-3, the translator applied adaptation strategy of Vinay and Darbelnet by choosing another Turkish equivalence for the name of the first play different from its literal correspondence in the TL. As for the translation of the second play, the translator adopted modulation strategy by replacing the conjunction “but” with “and” in the TL in the same way with the translator in the TT-2 and also transposition strategy by changing the places of the words in the name of the second play. In this regard, this translation can be accepted as target-oriented.

**Example 15:**

ST: ... a type that was to combine something of the real culture of the scholar with all the grace and distinction and perfect manner of a citizen of the world. (p. 149)

TT-1: ... okumuş bir adamın kültürünü bir sosyete adamının bütün cazibesi, seçkinliği ve kusursuz davranışlarıyla birleştirmiş olan bir idealin ... (p. 151)

TT-2: ... Kitap düşkünü bilim adamının gerçek kültürüyle “hayat adamı”nın bütün kıvraklığını, seçkinliğini, kusursuz terbiyesini birleştiren bir tip. (p. 155)

TT-3: ... bir bilim insanının kültürüyle bir dünya vatandaşının eşsiz zarafetini ve mükemmel görgüsünü harmanlayan bir idealin... (p. 149)

In this example, the different Turkish translations of the original expression “a citizen of the world” can be notable in front of the addressed readers. In the TT-1, the translators transferred this expression as “bir sosyete adamı” meaning “a society man” in the TL by changing the literal meaning of this expression. On the other hand, the translator of the TT-2 translated the original expression as “hayat adamı” standing for “man of the world” in the TL by probably trying to find a Turkish equivalence for this expression; however, the expression may connote something inappropriate in the TC, as this translation resembles the female version of this expression conveying a disgraceful meaning contextually. In respect of the both translations, it can be expressed that the translators did not apply any translation strategy of Vinay and Darbelnet and their translations cannot be determined as either a source- or target-directed one. Besides, in the TT-3, the translator employed literal translation strategy of Vinay and Darbelnet and translated the original expression as “bir dünya vatandaşı” by presenting the exact sense of the original sentence in the TL. Yet, there is not any obvious feature as source- or target-focused regarding this translation.

**Example 16:**

ST: He could hear nothing, but the drip, drip on the threadbare carpet. (p. 181)

TT-1: Lime lime bir halının üzerine tıptıp damlaların düşme sesinden başka bir şey işitilmiyordu. (p. 181)

TT-2: Yıprak halının üstüne düşen damlaların pıtırıtısından başka bir şey duymuyordu. (p. 187)

TT-3: Yıpranmış halıya damlayan kan sesinden başka ses duymadı. (p. 181)

This example involves the translated versions of the adjective “threadbare” that can draw the attention of the target readers. In the TT-1, the translators chose to use the Turkish words “lime lime” meaning “ragged” in the TL by finding a local equivalence for the transfer of this adjective. This usage can be accepted as a product of equivalence strategy and a target-driven translation, as the addressed readers can feel yourselves closer to the TT in this way. On the other hand, the translator of the TT-2 preferred using the word “yıprak” that does not exist in the TL, which will probably tempt the target readers to ask to themselves whether such a word exists in the Turkish language or not in the middle of their reading process. Considering these points, it is likely to state that there does not appear any translation strategy used by the translator and the translation cannot be determined as source- or target-focused in this respect. Besides, the translator of the TT-3 translated this adjective as “yıpranmış” implying the literal meaning of it in the TL by exercising the literal translation strategy of Vinay and Darbelnet. However, this translation cannot be asserted as source- or target-oriented in a clear way.

**Example 17:**

ST: Dorian Gray stepped up on the dais with the air of a young Greek martyr, and made a little moue of discontent to Lord Henry, to whom he had rather taken a fancy. (p. 24)

TT-1: Dorian Gray genç bir Yunan martir'i edasıyla platformun üzerine çıktı, ve kanının iyice kaydığını Lord Henry'ye hoşlanmadığını anlatan bir yüzle baktı. (p. 30)

TT-2: Dorian Gray, Eski Yunandan genç bir martir edasıyla platforma çıktı, Lord Henry'den yana bakarak yüzünü hafifçe yakınmayla buruşturdu. (p. 29)

TT-3: Dorian Gray Antik Yunan'da tanrılara sunulan genç bir kurban gibi platforma çıktı ve iyi duygular beslemeye başladığı Lord Henry'ye bakarak belli belirsiz dudak büktü. (p. 21)

In this example, the Turkish translations of the expression “a young Greek martyr” are remarkable. In the TT-1, the translators used the Turkish correspondence comprising of the words “genç bir Yunan martir'i” with the usage of literal translation strategy in the whole expression and also borrowing strategy in the translation of the original word “martyr”. Nevertheless, some target readers may not be able to understand what the borrowed word stands for in the TL and in this respect, the translation here can be taken as a source-directed one as a whole. On the other hand, the translator of the TT-2 also produced a similar translation as “Eski Yunandan genç bir martir” by applying literal

translation and borrowing strategy in the same way with the translators of the TT-1, which displays the existence of a source-oriented translation. Apart from these translations, in the TT-3, the translator chose to use addition strategy by explaining the original word “martyr” and giving its meaning as “tanrılara sunulan bir kurban” that indicates “a sacrifice offered to Gods” in the TL. In this way, the translator did not leave any question mark in the minds of the addressed readers, which ascribes a target-directed feature to this translation overall.

**Example 18:**

ST: “Prince Charming,” she answered, looking after the Victoria. (p. 83)

TT-1: Arabanın arkasından bakarak “Güzel Prens,” diye cevap verdi. (p. 85)

TT-2: Kız, “viktorya” tipi arabanın ardından bakarak, “Tatlı Prens,” diye yanıtladı. (p. 86)

TT-3: “Beyaz Atlı Prens,” dedi kız Victoria dönemi gezinti arabasının arkasından bakarak. (p. 80)

In this example, the Turkish translations of the word “the Victoria” capture one’s attention. In the TT-1, the translators translated this word as just “araba” meaning “car” in the TL by utilizing omission strategy and giving what it is in the TL instead of transferring the original word. However, the original word indicating a type of car that is probably used in a particular period can be an important detail to some extent and that is why, it is not feasible to evaluate this translation as either source- or target-directed. On the other hand, the translator of the TT-2 translated this word as “viktorya tipi araba” by applying the translation strategy of borrowing in Vinay and Darbelnet’s model and conveying the transcribed version of the original word to the TL. Furthermore, the translator employed addition strategy by adding some information related to what this word is and what the word “Victoria” represents there. In this respect, it is not wrong to proclaim that the translator made a target-oriented translation. Besides, in the TT-3, the translator translated this word as “Victoria dönemi gezinti arabası” meaning “the touring car in Victoria period” in the TL by using addition strategy, which provides information about what the original word stands for, and what it is. In respect of this, it can be stated that the translator produced a target-oriented translation.

### **Example 19:**

ST: When Lord Henry entered the room, he found his uncle sitting in a rough shooting coat, smoking a cheroot and grumbling over *The Times*. (p. 41)

TT-1: Lord Henry içeriye girdiği zaman amcasının sırtında eski bir av ceketi, oturmuş, ağzında bir Çin sigarası homurdanarak Taymis'i okur buldu. (p. 46)

TT-2: Lord Henry içeri girdiğinde amcasını sırtında spor bir ceketle yaprak sigarası tütürerek TIMES gazetesini okuyup homurdanır durumda buldu. (p. 45)

TT-3: Lord Henry odaya girdiğinde amcası üzerinde kalın bir avcı montuyla, puro içip *The Times* okuyarak homurdanıyordu. (p. 38)

In this example, the Turkish translations of the newspaper name “The Times” can capture one’s attention. In the TT-2 and TT-3, the translators utilized borrowing strategy of Vinay and Darbelnet and transferred this name in the same way with the original one. However, the translator in the TT-2 preferred attaching some knowledge about the fact that this was the name of a newspaper by translating it as “TIMES gazetesi” denoting “the Times newspaper” in the TL, which ascribes a target-oriented feature to this translation. On the other hand, in respect to the borrowing strategy in the TT-3, this translation can be accepted as a source-oriented one. Besides, in the TT-1, the translators transferred this name as “Taymis” by generating a new word made out of its transcribed version in the TL. Considering this translation, it can be stated that the translators made use of the translation strategy of neologism, which can be taken as a target-oriented translation, since a new word that is likely to enrich the vocabulary of the language to some extent could be coined into the TL.

According to the examples examined above, it is feasible to state that the different word choices and transfers of the translators brought about distinctive levels of lexical correctness. In the next chapter, the grammatical elements will be examined in detail.

### **3.6.3. The Analysis of Grammatical Elements**

#### **Example 1:**

ST: “I am afraid I must be going, Basil,” he murmured “and before I go, I insist on your answering a question I put to you some time ago.” (p. 11)

TT-1: “Yazık gitmeliyim, Basil!” diye mırıldandı. “Ve gitmeden sana biraz önce sormuş olduğum soruya karşılık vermende direniyorum.” (p. 18)

TT-2: “Üzgünüm ama gitmem gerek, Basil,” diye mırıldandı. “Ama gitmezden önce bir soruma karşılık vermen için üsteleyeceğim seni. Bir süre önce de sormuştum.” (p. 16)

TT-3: “Maalesef artık gitmem gerek Basil,” diye mırıldandı “ve gitmeden evvel sana biraz önce sorduğum soruyu tekrarlayacağım.” (p. 7)

In this example, the Turkish translations of the phrase “I am afraid” capture one’s attention. In the TT-1, the translators translated this phrase as “yazık” that corresponds to the sentence “it is a pity” or the interjection “alas” in the TL and the sense given in the original sentence could not be transferred in the same way with the both corresponding expressions. In this translation, the translators changed the phrase by replacing it with either a sentence reflecting a pity or an interjection representing for an immediate situation. At this point, as the choice made by the translators is not be able to be recognized, the translation strategy or approach belonging to the translators cannot be detected in an accurate way. On the other hand, the translator of the TT-2 chose to use the Turkish correspondence “üzgünüm” that means “I am sorry” in Turkish language and added the conjunction “ama” corresponding to “but” in the TL. Indeed, the sentence “I am sorry” is used within a situation that results from the person speaking and the person feels sorry about it as the situation is up to that person. On the other hand, the phrase “I am afraid” is used within a situation that results from an external thing and the person feels sorry but he/she cannot do anything about it. Yet, the translation of the TT-2 changes the perception of the TR in this respect. As for the translation strategy and relevant approach, there is not any observable translation strategy of Vinay and Darbelnet and accordingly, the translation cannot be determined as either a source- or target-focused one. Besides, in the TT-3, the translator used the adverb “maalesef” that corresponds to the original phrase in the TT by embracing the transposition strategy of Vinay and Darbelnet, which can be regarded as a reflection of the target-oriented translation made by the translator. In addition, the translations of the sub-clause “before I go” are remarkable in front of the eyes of the target audience. The translation of the TT-1 comprises of the verbal adverb “gitmeden” without the original conjunction “before” being used. Regarding this, the translators made an omission that does not have any negative effect on the semantic transfer of the original sentence into the TC. At this point, there was not used any translation strategy of Vinay and Darbelnet and any relevant translational approach. On the other hand, in the TT-2, the translator used the

expression “gitmezden önce” that is not commonly used in the TL and can be seen just in some old translations of some books by the TR. This expression may cause the target readers to have the feeling saying that it is a translated text by undermining the invisibility of the translator, which is an undesirable situation especially in a literary context. Besides, the translation of the TT-3 involves the Turkish expression “gitmeden evvel” corresponding to the original “before I go” both semantically and grammatically. In these translations, neither any translation strategy of Vinay and Darbelnet nor any apparent source- or target- focused translation can be spotted.

### **Example 2:**

ST: I knew that I had come face to face with someone whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself. (p. 13)

TT-1: Ben salt kişiliği o kadar büyüleyici olan biriyle karşı karşıya gelmişim ki, eğer bıraksaydım bu kişilik benim bütün varlığımı, bütün ruhumu, evet bütün sanatımı sorup alacaktı. (p. 19)

TT-2: Yüzyüze geldiğim bu insanın salt kişiliği öylesine büyüleyiciydi ki, izin verirsem benim tüm benliğime, ruhuma, giderek sanatıma el koyabilirdi. O anda bildim bunu. (p. 18)

TT-3: Salt karakteriyle bile beni tamamıyla büyüleyebilecek biriyle karşılaştığımın ve eğer izin verirsem, tüm benliğimi, ruhumu ve hatta sanatımı ele geçireceğinin farkındaydım. (p. 9)

This example presented above involves the Turkish translations of the phrase “so ... that” and conditional clause “if” that are remarkable at first sight. In both the TT-1 and TT-2, the translators made similar translations as “o kadar ... ki” in the TT-1 and “öylesine ... ki” in the TT-2. Considering these given translations, it is not wrong to assert that the translators made a use of literal translation strategy of Vinay and Darbelnet by showing fidelity to the source text and particularly grammatical elements. However, the translators of the TT-1 omitted the first three words of the original sentence that are “I knew that” and the emphasis created by these words in the original sentence disappeared in the translated sentence to some extent. On the other hand, the translator of the TT-3 also omitted the original phrase “so ... that” and built a relative clause sentence by translating this phrase as “salt karakteriyle bile beni tamamıyla büyüleyebilecek biri” corresponding to the relative clause “someone who can charm me

with just his/her mere personality completely” in the TL. At this point, this translation can be accepted as a product of modulation strategy in Vinay and Darbelnet’s model made for the sake of the addressed audience, which makes the translation of the translator a target-oriented one. Furthermore, when the Turkish translations of the conditional clause “if” are analyzed, the translations of the word “absorb” capture one’s attention. In the TT-1, this word was translated as “sorup almak” meaning “to ask about and take” in the TL and this word choice is not the exact correspondence of the original word in Turkish language. However, the translators of the TT-2 and TT-3 translated this word in parallel ways as “el koymak” meaning “to hold” in TT-2 and “ele geçirmek” meaning “to get hold of something” in TT-3. Both of the translators made use of equivalence strategy of Vinay and Darbelnet in order to transfer the word “absorb” into the TL in the most appropriate way by considering the sentence as a whole. Thus, these translations can be assessed under the category of target-directed translation in terms of the perception of the target audience. Yet, in the Turkish translations of the conditional clause “if”, there are also some distinctive points. In the TT-1, the translators used the conditional mood in the translation by giving the verb with the past tense in the sub-clause and in the conditional form Type-3, which causes a grammatical difference between the source and target sentence. On the other hand, in the TT-2, the translator also made use of the conditional mood, yet translated the words “would absorb” as “el koyabilirdi” meaning “could hold” in the TL. As it can be clearly understood, the translator made a grammatical change by replacing the auxiliary verb “would” with “could” that ascribes a possibility sense to the sentence. Besides, the translator of the TT-3 translated this clause in Type-2 by using the conditional mood and in the same way with the original sentence. Regarding these translations related to the conditional clause, none of the translators utilized any translation strategy of Vinay and Darbelnet and their translations cannot be rendered as either source- or target-directed in this respect.

**Example 3:**

ST: You have often told me that you liked your sitters to have some one to chat to. (p. 24)

TT-1: Sen bana çok defa modellerinin, gevezelik edecek birini bulmalarından hoşlandığını söyledin. (p. 29)



TT-2: Modellerinin yanında çene çalacak birileri olmasından hoşlandıklarını söylemişsindir kaç kereler. (p. 28)

TT-3: Bana hep modellerinin poz verirken birileriyle sohbet etmesinden hoşlandığını söylersin. (p. 20)

The example given above involves different tense usages of the original verb “to tell” that can stand out in the TL grammatically. In the original sentence, Wilde used Present Perfect Tense in order to underscore that this conversation has been experienced before most probably for a couple of times. However, in the TT-1, the translators transferred this verb into the TL as “söyledin” matching with the expression “used to tell” that includes a modal verb and indicates a past habit or something not being done any more. Similarly, the translator of the TT-3 translated the original verb as “söylersin” signifying “to tell” in the Simple Present Tense that is preferred when talking about daily routines or an action being done regularly with the help of frequency adverbs; though, the tense given in the original sentence corresponds to the recent past not the present time. For this reason, it is possible to point out that the translators of the TT-1 and TT-3 made some changes that can be able to have some remarkable effects on the perception of the recipient readers when transferring the tense of the sentence into the TL. Therefore, it is not apparent what strategy these translators employed in their translations and whether their translations are source- or target-oriented. On the other hand, in the TT-2, the translator translated the original verb as “söylemişsindir” that stands for “to have told” in the Turkish language by providing the correct expression for the addressed readers. In respect to this translation, although there is not any obvious translation strategy applied by the translator, it can be rendered that the translation is likely to be a target-oriented one in comparison to the translations of the other translators within this example.

#### **Example 4:**

ST: I insist upon it. (p. 24)

TT-1: ... ısrar ediyorum. (p. 30)

TT-2: Dediğim dedik. (p. 29)

TT-3: Bu konuda ısrarcıyım. (p. 21)

In this example, the Turkish translations of the original sentence in the ST given above are noteworthy. In the TT-1, the translators transferred the sentence as “ısrar ediyorum” that is the exact correspondence of the original sentence in the TL by exercising literal translation strategy of Vinay and Darbelnet. However, as this translation does not reflect any approach as either a source- or target-directed one, any decision cannot be made about this point. On the other hand, the translator of the TT-2 tried to use correct words for the translation of this sentence, yet the translated sentence looks like an uncompleted one, since, normally, in Turkish language, the expression “dediğim dedik” is used as an adjective meaning “stubborn”, which brings about a grammatically lacking sentence and also translation for the addressed readers. Indeed, there is an idiomatic correspondence indicating for the sense of the original sentence within this example, “dediğim dedik, çaldığım düdük” matching with “my way or the highway” in the TL. However, the translator of the TT-2 did not use this expression in the translation and as regards to the incomplete translation; there is not any detected translation strategy or approach employed in the TT-2. Besides, in the TT-3, the translator transferred the original sentence as “bu konuda ısrarcıyım” corresponding to “I am insistent on it” in the addressed language by applying transposition strategy in Vinay and Darbelnet’s model and presenting the verb “to insist” as an adjective “insistent” in the translated text. As this translation does not make any remarkable difference in terms of the perception of the TR, any decisive judgment cannot be made for the translation as either source- or target oriented at this point.

**Example 5:**

ST: “Really, some one should interfere.” (p. 47)

TT-1: “Olur mu ya bunu önlemeli.” (p. 52)

TT-2: “Biri çıkıp engellemedi, valla.” (p. 51)

TT-3: “Biri engel olsa keşke.” (p. 45)

In this example, the Turkish translations of the modal expression in the original sentence delivered above can capture one’s attention at first sight. In the TT-1, the translators translated the given modal verb as “önlemeli” in the TL by employing literal translation strategy of Vinay and Darbelnet, which creates a source-oriented translation. On the

other hand, the translator of the TT-2 transferred the original modal verb as “çıkıp engellemedi” in the past tense into the TL by omitting the modal verb and presenting the sentence as a negative one. In respect to this translation, it can be rendered that the translator utilized both omission and modulation strategy in Vinay and Darbelnet’s model when giving the translated sentence in a negative form and with a different tense. However, the translation is not so clear as to be expressed as either source- or target-directed in an accurate way. Besides, in the TT-3, the translator translated the original expression as “engel olsa” by using the verb in the optative mood and turning the sentence into a sentence stating a wish. When the semantic change in the verbal expression made by the translator is taken into consideration, it can be said that the translator might have applied modulation strategy of Vinay and Darbelnet; however, there does not appear any observable feature as source- or target-focused regarding this translation.

#### **Example 6:**

ST: Most people become bankrupt through having invested too heavily in the prose of life. (p. 64)

TT-1: Bir çok adamlar, hayatın nesri içinde inatla spekülasyon yaptıkları için iflas ederler. (p. 68)

TT-2: Çoğu kişiler yaşamın düz yazısına aşırı yatırım yapmak yüzünden iflas ederler. (p. 68)

TT-3: Çoğu insanın yaşamdaki sıkıcı şeylere yatırım yaptığı için battığı bir devirde şiir yüzünden dibe vurmak... (p. 62)

This example consists of different Turkish translations of the original expression “most people” that have the potential to attract the attention of the TR. The translators of the TT-1 transferred this expression as “bir çok adamlar” covering a masculine content with the usage of “men” instead of “people” different from the original expression in the TL. In addition to this, the translated expression represents for a grammatically incorrect usage in Turkish language in which according to its grammatical rules, the noun is given in the singular form, if a determinant contains a plural statement. Similarly, in the TT-2 the translator also used the Turkish expression “çoğu kişiler” that does not comply with the grammatical rules of the addressed language owing to the usage of the noun in plural form again. In respect of these two translations, it can be said that the translator of the

TT-2 made a source-oriented translation by focusing on more the source language and the original expression and exercised literal translation strategy of Vinay and Darbelnet, while the translation of the TT-1 cannot be rendered as source- or target oriented in an explicit way. Furthermore, the translator of the TT-3 translated this expression as “çoğu insan” by providing both the semantic content aimed at being conveyed and the correct grammatical form in the TL. The translator did not utilize any translation strategy of Vinay and Darbelnet. As for the relevant translation, when the transferred expression is examined grammatically, it can be proclaimed that the translator produced a target-directed translation.

**Example 7:**

ST: I hate the stage. (p. 102)

TT-1: Nefret tiyatrodan. (p. 105)

TT-2: Tiksiniyorum sahneden. (p. 107)

TT-3: Sahneden nefret ediyorum. (p. 101)

In this example, the Turkish translations of the original sentence can be noteworthy on the side of the addressed readers. In the TT-1, the translators transferred this sentence as “Nefret tiyatrodan” representing “to disgust with the theatre” and standing as an incomplete sentence in the TL. At this point, it is possible to put across that this elliptic sentence may be able to cause some deficiencies in the not only semantic but also grammatical transfer of the original sentence. As regards to this situation, neither the translation strategy used by the translators nor the feature of the translation as source- or target-focused can be determined accurately. On the other hand, in the TT-2 and TT-3, the translators produced similar translations by translating as “Tiksiniyorum sahneden” in the TT-2 and as “Sahneden nefret ediyorum” in the TT-3. In respect of these translations from a grammatical point of view, it is observable that the translators did not apply any obvious translation strategy and their translations are not clearly grasped as either source- or target-oriented one correspondingly.

**Example 8:**

ST: As he was sitting at breakfast next morning, Basil Hallward was shown into the room. (p. 125)

TT-1: Ertesi sabah kahvaltıda otururken Basil Hallward odaya alındı. (p. 127)

TT-2: Ertesi sabah Dorian kahvaltı başına otururken uşak Basil Hallward'ı içeri aldı. (p. 131)

TT-3: Ertesi sabah kahvaltı masasında otururken uşığı Basil Hallward'ı içeri aldı. (p. 101)

This example comprises of the Turkish translations of the original passive expression “to be shown into the room” that have the potential to draw one’s attention easily. In the TT-1, the translators transferred the original expression as “odaya alınmak” by exercising literal translation strategy of Vinay and Darbelnet, which can be accepted as a source-directed translation in terms of the grammatical structure in the TT. Besides, the translators of both the TT-2 and TT-3 translated this expression as “içeri almak” by employing modulation strategy in Vinay and Darbelnet’s model and making the translated sentence an active one in the TL. In addition to this, the translators utilized also addition strategy by attaching the subject “uşak” standing for “butler” in the TL to their target texts in order to signify the person who takes Basil Hallward in the room in the original context. In respect to these strategies, it can be pointed out that the both translators created target-oriented translations in the TT-2 and TT-3.

### **Example 9:**

ST: You have filled them with a madness for pleasure. (p. 172)

TT-1: Sen onları, zevke karşı vahşi bir hırsıyla doldurdum. (p. 173)

TT-2: Onlara zevk ve sefa çılgınlığı aşıyorsun. (p. 179)

TT-3: Onlara çılgınca bir zevk ve sefa tutkusu aşıyorsun. (p. 174)

In this example, the Turkish translations of the original subject “you” will probably capture the attention of the target readers at first glance. In the TT-2 and TT-3, the translators transferred the sentence in the second-person singular in the same way with the original sentence by adding the affix of the subject to the end of the main verb in the addressed language. On the other hand, the translators of the TT-1 began the translated sentence with the subject “you”, but also added the affix of the first-person singular to the end of the main verb, which confuses the minds of the addressed readers and results

in an incorrect translation in the TL. Overall, none of the translators employed any translation strategy of Vinay and Darbelnet and accordingly, their translations cannot be evaluated as either a source- or target-directed.

**Example 10:**

ST: “You must have something to do with it. (p. 192)

TT-1: “Sen buna karışmalısın. (p. 192)

TT-2: “İstemesen de bulaşacaksın, Alan. (p. 198)

TT-3: “İstemesen de bulaşacaksın. (p. 193)

The example presented above includes the different Turkish translations of the original modal verb “must” that might be remarkable in the TC. In the TT-2 and TT-3, the translators transferred the original modal verb by adding the inflectional suffix “-acak, -ecek” matching with “will” in the TL to the main verbs. In these translations, the translators applied modulation strategy of Vinay and Darbelnet by replacing the original modal verb “must” with a more accurate expression in order to convey the oppressive context within the original sentence. In this respect, their translations can be assessed as target-oriented. Besides, in the TT-1, the translators translated this modal verb as “-meli, -malı” by employing literal translation strategy in Vinay and Darbelnet’s model and giving the literal meaning of it, which alters the sense of the original statement and presents a suggestion sentence in the TL. In respect of this translation, it is possible to indicate that the translators produced a source-oriented translation.

**Example 11:**

ST: You shan’t sit next either of them. You shall sit by me and amuse me.” (p. 200)

TT-1: Fakat onlardan hiçbirinin yanına oturmayacağım. Sen benim yanıma oturup beni eğlendireceksin.” (p. 200)

TT-2: Seni onların yanına oturtmayacağım. Sen benim yanıma oturup beni eğlendireceksin. (p. 206)

TT-3: Aman, sakın ola ikisinden birinin yanına oturayım deme. Benim yanıma otur da beni azıcık güldür.” (p. 200)

In this example, the Turkish translations of the original expression “you shan’t sit” capture one’s attention. In the TT-1, the translators used the finite verb “oturmayacağım” representing “I won’t sit” in the TL by turning the original subject into the first-person singular, which can be taken as an unnecessary change for the translation of the expression in the ST. As for this translation, it can be pointed out that the translators did not apply any translation strategy of Vinay and Darbelnet and accordingly, the translation cannot be defined as source- or target-focused explicitly. On the other hand, the translator of the TT-2 presented the expression as “seni ... oturtmayacağım” signifying “I won’t let you sit” in the TL by exercising modulation strategy in Vinay and Darbelnet’s model and turning the original subject into the first-person singular with the usage of the subject “you” as an object within the sentence. As regards to this translation, it can be rendered that this translation is not possible to be assessed as a source- or target-directed, since the translated version does not offer any substantial difference on the side of the addressed readers in any respect. Besides, in the TT-3, the translator transferred this expression as “oturayım deme” meaning the imperative correspondence “don’t sit” in the TL by applying modulation strategy of Vinay and Darbelnet. Regarding this translation, it is fair to proclaim that the translator made a target-oriented translation, since there was not any change related to the original subject and the required sense given with the original expression “shan’t” in the ST was provided with the usage of an imperative sentence as a correspondence in the relevant TT.

According to these examples examined in the section of grammatical elements, it is possible to say that the Turkish translations of the original texts have some negative effects on the correctness of the target texts on the grammatical level by depending on the preferences of the translators. In the next section, the stylistic elements will be analyzed in detail.

#### **3.6.4. The Analysis of Stylistic Elements**

##### **Example 1:**

ST: The Preface (p. 5)

TT-1: Başlangıç (p. 12)

TT-2: Birinci Bölüm (p. 11)

### TT-3: Önsöz (p. 1)

In this example, the translations of the titles and the general features of the first pages on the book will be examined. First, there is a preface in the original text written by Oscar Wilde and giving some information about his sense of art. In TT-1, the title of this part was translated as “başlangıç” that means “inception” or “introduction” in Turkish; however, this can be a widely preferred usage at that time when the original text was translated by the translator. On the other hand, in the TT-2, the Preface was not given as a separated part; on the contrary, it was added to the Chapter 1, which causes the original style and form to be taken away in its translated version. Besides, in both the TT-1 and TT-2, there was an additional part before the Preface giving some specific information about the writer of the original text, which can be taken as a target-oriented pattern. In the TT-1, this part ended with the name of the translators, while the translator of the TT-2 did not add her name to the end of it. Regarding the TT-3, it can be clearly seen that the original stylistic features in terms of the parts of the original text and the translations of the titles were preserved by the translator during the translation process in a general sense. The translator of the TT-3 translated the title “The Preface” as “Önsöz” that is the mostly used translation in a contextual sense and provides the same meaning in the TT. In addition, the translator did not add any other part related to the biography of the writer or personal information about him in the same way with the original text, which gives a source-oriented character to the translation. Indeed, the reason behind these additional parts of the TT-1 and TT-2 can be the difficulty in getting information about anything at the times when they were published most likely as a result of a target-oriented approach as any person who reads the TT-3 can get any kind of information with just a click or touch via smart phones and the Internet. It is the most recently produced translation among them and probably, because of this accessibility, any additional part containing more information about the author or anything related to him was not added to the translated text. Furthermore, the translators did not use any translation strategies of Vinay and Darbelnet for these translations and transfers of the original parts.

### **Example 2:**

ST: Your rank and wealth, Harry; my brains, such as they are – my art, whatever it may be worth; Dorian Gray’s good looks – we shall all suffer for what the gods have given us, suffer terribly. (p. 10)



TT-1: Senin mevkiin ve servetin Harry; benim kafam ne nitelikte olursa olsun, – değeri ne olursa olsun sanatım; Dorian Gray’ın güzelliği – biz hepimiz Tanrıların bize bahsettikleri şeyler için ıstırap çekeceğiz, korkunç acı çekeceğiz. (p. 16)

TT-2: Senin unvanıyla servetin, Hary; benim aklım fikrim, karınca kararınca; eğer bir değeri varsa sanatım; Dorian Gray’ın güzelliği... Tanrının bu bağışları yüzünden hepimiz acı çekeceğiz, hem de büyük acılar. (p. 15)

TT-3: Senin mevkin ve malın mülkün Harry; benim az çok sahip olduğum zekâm ve artık ne kadar değeri varsa, sanatım; Dorian Gray’ın ise güzelliği; Tanrı’nın bize lütfettiği bu şeyler yüzünden acı çekeceğiz, hem de büyük acılar. (p. 6)

This example includes the usages of punctuation and the places of the elements in the sentences that can draw one’s attention. In the TT-1, the translators preferred using the same punctuation marks with the original sentence by sticking to the form in the ST and not changing the places of the elements within the original sentence. In this regard, this translation can be taken as a literal transfer of the original sentence into the TL both lexically and stylistically, which explicitly indicates that the translators produced a source-focused translation. However, this preference created a separation within the translated sentence by setting the perceptibility of the sentence back on the side of the TR. On the other hand, the translator of the TT-2 did not change the array of the original elements, yet chose to use semicolon and triple dot instead of hyphens in the original sentence. This translational choice did not contribute to the formation of a more naturally sounding translation; on the contrary, especially the usage of triple dot affected the flow of the sentence by interrupting the reading of the addressed audience. In addition to this, the translator used the name “Harry” as “Hary” in the TT in a wrong way and the reason behind this may be a typographical error, which cannot be detected definitely. At this point, there is not any apparent translation strategy within the scope of this translation and the translator did not present either a source- or target-directed translation in terms of stylistic aspects. Besides, in the TT-3, the translator did not change the places of the elements in the ST, but used semicolons instead of hyphens and gave the elements of the sentence within a harmonic coherence that enables the TR to be able to focus on the sense of the sentence not the punctuation without any interruption. In this respect, it can be rendered that the translator abided by the formal array of the elements in the original and changed just the punctuation marks for the sake of the TR by producing a target-directed translation.

**Example 3:**

ST: ‘A dream of form in days of thought’ – who is it who says that? I forget; but it is what Dorian Gray has been to me. (p. 17)

TT-1: “A dream of form in days of thought – Hayal günlerinde bir şekil rüyası” bunu kim söylemiş unuttum. Fakat işte tamamıyla Dorian Gray benim için bu olmuştur. (p. 23)

TT-2: ‘Düşünce dolu günler sırasında bir biçim düşü.’ Kim söylemiş bunu? Anımsayamıyorum ama Dorian Gray benim gözümde bu işte. (p. 22)

TT-3: ‘Tefekkürde dalınan günlerde görülen bir biçem hayali’ ifadesi kime aitti hatırlamıyorum ama Dorian Gray benim için bu oldu. (p. 13)

In this example, the translations of the original sentence given within the single quotation marks catch the attention. In the TT-1, the translators chose to give this sentence in English language within the quotation marks by adding its Turkish translation with a hyphen. When this translation is examined, it can be rendered that the translators used foreignization strategy by using the original sentence in the TT, which can be taken as a source-directed translation enabling the TR come close to the original culture and language. On the other hand, the translators of the both TT-2 and TT-3 preferred translating the original sentence within single quotation marks in the same way with the original sentence in the ST. However, the translation of the TT-2 can be evaluated as the closest target text to the source text in terms of the number and type of the sentences and from a stylistic point of view, the translator presumably presented a source-driven translation. Besides, in the TT-3, the translator translated this sentence by using it within only one sentence and presented it in coherence, which gives more naturally sounding feature to the translated sentence. In terms of stylistic elements, it can be said that the translation appears as a target-oriented one on the sentence level. In addition, none of the translators used any translation strategy of Vinay and Darbelnet when transferring these sentences into the TL.

**Example 4:**

ST: INQUEST ON AN ACTRESS. – An inquest was held this morning at the Bell Tavern, Hoxton Road, by Mr. Danby, the District Coroner, on the body of Sibyl Vane, a young actress recently engaged at the Royal Theatre, Holborn. (p. 144)

TT-1: “Bir artıcın ölümü üzerine soruşturma” Bu sabah Hoxton caddesinde Bell Tavern’de mıntıka hâkimi Mister Danly tarafından, geçenlerde Holborn’daki Royal

Theatre tarafından angaje edilmiş olan genç bir oyuncunun, Sybil Vane'in ölüm sebebi hakkında bir soruşturma yapıldı. (p. 146)

TT-2: *BİR TİYATRO OYUNCUSUYLA İLGİLİ SORUŞTURMA*. Bu sabah Hoxton Yolu, Bell Tavern adresinde, bölge soruşturması: Bay Danby tarafından, Holborn'daki Royal Tiyatrosunun genç oyuncularından Sibyl Vane'in ölümüyle ilgili soruşturmanın duruşması yapıldı. (p. 149)

TT-3: “Tiyatro Oyuncusuyla İlgili Soruşturma – Bu sabah Hoxton Road, Bell Tavern, bölge sorgu hâkimi Bay Danby tarafından Holborn Royal Theatre'da çalışan genç oyuncu Sibyl Vane'in ölümüyle ilgili bir soruşturmaya sahne oldu. (p. 144)

This example comprises of the different Turkish translations of a news report in the ST that will probably catch one's eyes. In the TT-1, the translators put the title of this report in quotes in a different way from the original one and translated the original title as “Bir articin ölümü üzerine soruşturma” by employing addition strategy with the addition of the word “death” to the TT. Yet, there is not such a word like “artic” in Turkish language, which can be taken as a typographical error within the scope of this translation. Moreover, the translation strategy employed by the translators can be evaluated as a means of a target-focused translation made in order to facilitate the understanding of the addressed readers. The translators did not exercise any translation strategy of Vinay and Darbelnet. However, in the TT-2 and TT-3, the translators presented similar translations as “*BİR TİYATRO OYUNCUSUYLA İLGİLİ SORUŞTURMA*.” in the TT-2 and “Tiyatro Oyuncusuyla İlgili Soruşturma” in the TT-3 semantically. In these translations, it is possible to say that they both exercised literal translation strategy of Vinay and Darbelnet from semantical point of view; nonetheless, if they are examined stylistically, first, the translator of the TT-2 used capital letters in the same way with the ST, but they were italicized, which does not correspond to the original one. Besides, the translator of the TT-3 gave the title by capitalizing its words, which can be assessed as a different transfer from the original one in terms of the stylistic elements. Overall, the translations of these translators cannot be determined as either source- or target-focused in an accurate way, as there was not any observable approach employed by them in their translated texts.

### **Example 5:**

ST: When the Duke de Valentinois, son of Alexander VI, visited Louis XII of France, his horse was loaded with gold leaves, according to Brantome, and his cap had double rows of rubies that threw out a great light. (p. 157)

TT-1: Valen dükü, VI. İskender'in oğlu, Fransa kralı XII. Louis'yi ziyaret ettiği zaman atı, Brantome'un anlattığına göre altın yapraklarla yüklü ve takkesi, parlak ışıklar saçan iki sıra yakutla süslenmişti. (p. 158)

TT-2: Altıncı İskender'in oğlu Valentinois Dükü, Fransız Kralı Louis'i ziyaret ettiğinde, Brantome'un yazdığına göre, atı altın varak yüklüydü ve başlığındaki çift sıra yakuttan tüm çevreye müthiş bir ışık saçılıyordu. (p. 163)

TT-3: Brantome'nin anlattığına göre, VI. Alexander'in oğlu Valentinois dükü, Fransız kralı XII. Louis'yi ziyaret ettiği zaman atı altın varak yüklüydü ve şapkasındaki çift sıra yakut etrafı ışıltılı aydınlatıyordu. (p. 157)

In the example presented above, the Turkish translations of the titles given to the people are noteworthy from a stylistic point of view. In the TT-1, the translators translated the original expression “the Duke de Valentinois, son of Alexander VI” as “Valen dükü, VI. İskender'in oğlu” in the TL by generating a new term for the original word “Valentinois” as “Valen” with the usage of neologism strategy and also using a Turkish equivalent name “İskender” for the translation of the original “Alexander”. At this point, the translators may have wanted to make the TT closer to the target readers semantically, but actually, the English correspondence of the Turkish name “İskender” is “Alexander the Great”. Thus, regarding this translation, it can be rendered that when it was analyzed semantically, the translators did not employ any translation strategy of Vinay and Darbelnet. However, when it was taken into consideration stylistically, it is possible to say that the translators exercised literal translation strategy in Vinay and Darbelnet's model by transferring the expression according to the original array of the words in the ST. On the other hand, as regards to this translation, it cannot be designated as source- or target-directed in a certain way. Besides, the translator of the TT-2 transferred the original expression as “Altıncı İskender'in oğlu Valentinois Dükü” by using the same Turkish word for the translation of the original “Alexander” with the translators of the TT-1, which results in an incorrect translation to appear in the TL semantically. However, if this translation is examined stylistically, it can be rendered that the translator exercised transposition strategy of Vinay and Darbelnet by changing the places of the two expression within the original sentence, which delivers a target-focused translation as a whole. On the lexical level, it is clear that the translator utilized borrowing strategy in Vinay and Darbelnet's model by translating the original word “Valentinois” as it was in the ST. Although this strategy contributes to the existence of a source-oriented

translation, the translation can be also accepted as target-directed on the semantic level. Furthermore, in the TT-3, the translator translated the original expression as “VI. Alexander’in oğlu Valentinois dükü” by employing both the transposition strategy by changing the places of the words and borrowing strategy by using the original words “Alexander” and “Valentinois” in the TL. These strategies applied in this translation belong to Vinay and Darbelnet’s model and in respect of this translation; it is possible to assert that the translator produced not only a source- but also target-oriented translation in terms of semantics and stylistics.

When the examples presented under the title of the stylistic elements are taken into consideration, it can be rendered that the differences between the preferences of the translators in their translations display the distinctive transfer of the stylistic factors Wilde ascribed to the original text. The extra-linguistic determinants will be analyzed within the scope of translation criticism in the following chapter.

### **3.7. The Translation Criticism in Accordance with Extra-Linguistic Determinants**

#### **3.7.1. The Analysis of Immediate Situation**

##### **Example 1:**

ST: “Oh, brothers! I don’t care for brothers. My elderly brother won’t die, and my younger brothers seem never to do anything else.” (p. 15)

TT-1: “A, kardeşler mi! Kardeşlerden bana ne? Ağabeyim hiç ölmek niyetinde değil, küçük kardeşlerimin ise ölmekten başka bir şey yaptıkları yok..” (p. 22)

TT-2: Of, kardeş deme bana! Kardeş denen şeyden hiç haz etmem ben. Ağabeyim ölmek bilmiyor; küçük kardeşlerim de ölmek dışında bir şey bilmiyorlar sanki.” (p. 20)

TT-3: “Ah, kardeşler! Kardeşlerim umurumda bile değil. Ağabeyim bir türlü can veremiyor, benden küçüklerin ise ölmek dışında bir şey yaptıkları söylenemez.” (p. 11)

In this example, the Turkish translations of the exclamation “oh” and the following word “brothers” capture one’s attention. In the TT-1, the translators translated this exclamation as “A, kardeşler mi!” by adding a feeling of confusion or surprise to the sentence. However, the original expression in the ST conveys a feeling of complaint or displeasure to the SR and in this translation, the effect of the exclamation on the target

audience goes down. Considering this translation, the translators did not employ any translation strategy of Vinay and Darbelnet in the translation and it cannot be determined about whether the translation is source- or target-directed, as there does not appear any obvious translation strategy within the context of the translation. On the other hand, the translator of the TT-2 translated this expression as “Of, kardeş deme bana!” by employing equivalence translation strategy of Vinay and Darbelnet and used a semantically appropriate equivalent that can be able to make the TR give the same reaction with the SR. As for this translation, the translator produced a target-oriented translation. Besides, in the TT-3, the translator used the Turkish expression “Ah, kardeşler” when translating the original interjection “Oh, brothers!” by implying a feeling of sadness that is different from the relevant feeling in the original expression. On the other hand, one of the literal translations belonging to the exclamation “oh” is “ah” in the TL and in this regard, it can be asserted that the translator of the TT-3 may have used literal translation strategy of Vinay and Darbelnet, which attributes a source-oriented feature to the translation.

**Example 2:**

ST: “Dorian! Dorian!” he cried, “don’t talk like that. (p. 35)

TT-1: “Dorian, Dorian!” diye bağırdı. “Böyle söyleme! (p. 40)

TT-2: “Dorian!” diye ünnedi. “Dorian, konuşma böyle. (p. 39)

TT-3: “Dorian! Dorian!” diye haykırdı. “Böyle konuşma. (p. 31)

This example involves the remarkable Turkish translations of the name “Dorian” and the verb “to cry” depicting the action within the original sentence that can be seen as noteworthy points for the analysis of the target texts. In the TT-1 and TT-3, the translators translated the mentioned name in the same way by giving the name two times like in the original sentence, which can be evaluated as a literal transfer of the presented emphasis in the ST. In regard to the translations of the original verb “to cry”, the translators of both the TT-1 and TT-3 preferred using the Turkish correspondences of this verb in the TL by catching the same air on the side of the addressed readers. On the other hand, the translator of the TT-2 transferred the name only once and this might cause the original emphasis to be decreased in the TC. As for the translation of the verb given in the ST, the translator translated this verb as “ünnemek” that is among the

Turkish meanings of the original but used rarely in the TL, which brings about the possibility of creating an interruption most probably when the target readers read this sentence. Overall, any notable translation strategy cannot be observed in the given three translations; however, for the TT-1 and TT-3, it can be proclaimed that the translators delivered target-focused translations in the transfer of the immediate situation within the ST.

**Example 3:**

ST: “You won’t forget?” ... “I have forgotten it.” (p. 39)

TT-1: “Unutmayacaksın?” ... “Unuttum mıydı?” (p.43-44)

TT-2: “Unutmazsın ya?” ... “Unuttum gitti” (p. 43)

TT-3: “Unutmazsın değil mi?” ... “Unuttum bile.” (p. 35)

In this example, the Turkish translations of the two sentences given above capture one’s attention at first sight. In the TT-1, the translators translated the first question sentence in the ST as “Unutmayacaksın?” by using literal translation strategy of Vinay and Darbelnet, which represents for a source-oriented translation. In addition to this, the translators transferred the second sentence as “Unuttum mıydı?” by turning the sentence into a question sentence with the incorrect usage of interrogative particle “mıydı” in the TL. At this point, there does not appear any translation strategy in this translation employed by the translators and the translation cannot be evaluated as either source- or target-directed specifically. On the other hand, the translators of the TT-2 and TT-3 produced similar translations as “Unutmazsın ya?” in the TT-2 and “Unutmazsın değil mi?” in the TT-3 by using tag question in order to transfer the given impression in the ST into the TC in the most required way. In the same way, they transferred the second sentence as “Unuttum gitti” in the TT-2 and “Unuttum bile” in the TT-3 by reflecting the original atmosphere of the conversation between the characters also in the TL. In respect of these translations, there appears the translation strategy of addition when the tag questions and the words “gitti” standing for “just” and “bile” meaning “even” in the TL are considered, which ascribes a target-focused feature to their translations.

**Example 4:**

ST: “Well, Harry,” said the old gentleman, “what brings you out so early? I thought you dandies never got up till two, and were not visible till five.” (p. 41)

TT-1: “E Henry” dedi yaşlı adam, “Seni bu kadar erken hangi rüzgar attı? Ben sizin gibi züppelerin asla ikiden önce kalkmadığınızı ve beşten önce de ortalığa çıkmadığınızı zannederdim. (p. 46)

TT-2: “Vay, Harry” dedi ihtiyar. “Ne işin var burda böyle erken erken? Ben de, siz sosyete züppeleri saat ikiden önce yataktan kalkmaz, beşten önce göze görünmezsiniz sanırdım.” (p. 45)

TT-3: Yaşlı beyefendi “Harry, bu saatte hangi rüzgâr attı seni buralar?” diye sordu. “Siz züppeler ikiden önce kalkmaz, beşten önce ortalarda görünmezsiniz sanıyordum.” (p. 38)

This example includes the Turkish translations of the original interjection “well” that can be remarkable on the side of the Turkish readers. When the original sentence is analyzed as a whole, it is clear that there is a situation reflecting astonishment in the ST. However, the translators of the TT-1 translated the original exclamation as “E” that is used as an expletive word in the situation in which the speaker tells one person some things slowly and that person wants to learn the important point by saying the word “E”, actually “Ee” with an aim of speeding up the conversation. In this regard, there is not any translation strategy observed in this translation and the translation can be determined as neither source- nor target-focused one accordingly. On the other hand, the translator of the TT-2 transferred the original exclamation as “Vay” that is a frequently used expression in order to express an ironic astonishment in Turkish language. In this regard, it can be asserted that the translator employed equivalence strategy of Vinay and Darbelnet and produced a target-oriented translation by providing the required colloquial language use for the TC. Furthermore, in the TT-3, the translator omitted the original interjection in the TL by exercising omission strategy, which causes the presented point to be lost in the translated version in terms of the situational context within the original sentence. In respect of this translation, the translator did not offer either source- or target-directed translation of the relevant part in the given example.

**Example 5:**

ST: The men were a poor lot, but, egad! The women were wonderful. (p. 43)

TT-1: Erkekleri o kadar değil, fakat Allah var, kadınları harikulade idiler. (p. 48)



TT-2: Erkeklerinde iş yoktu ama, anam avradım olsun, kadınları şahaneydi! (p. 47)

TT-3: Erkeklerde iş yoktu da, kadınlar muhteşemdi! (p. 40)

The example presented above includes the Turkish translations of the exclamation “egad!” that is used as a mild oath in the ST. In the TT-1, the translators translated the original exclamation as “Allah var” signifying that nobody can be unfair to them in the TL within a religious context by employing adaptation strategy of Vinay and Darbelnet and delivering a target-oriented translation as a whole. On the other hand, the translator of the TT-2 gave the original exclamation as “anam avradım olsun” that is a locally used slang connoting to an oath in the TL by exercising adaptation strategy in Vinay and Darbelnet’s model. Yet, this translation cannot be taken as either a source- or target-focused, as this correspondence contains a much stronger expression than the original one in the ST. Besides, the translator of the TT-3 did not transfer the original exclamation into the TL by utilizing omission strategy and this translational choice cannot be evaluated as any part of source- or target-directed translation, since there appears a deficient expression within the situational transfer of the original context.

#### **Example 6:**

ST: “Dear me!” said Lady Agatha, “how you men argue! I am sure I never can make out what you are talking about. (p. 49)

TT-1: “Allahım!” dedi Lady Agatha, “Siz erkekler nasıl konuşuyorsunuz? Neden bahsettiğinizi hiç bir zaman anlayamayacağıma eminim. (p. 54)

TT-2: Leydi Agatha, “Bak hele!” dedi. “Siz erkekler tartışmayı nasıl da seviyorsunuz. Nelerden konuştuğunuzu dünyada anlayamıyorum, inan olsun. (p. 53)

TT-3: “Üstüme iyilik sağlık,” dedi Leydi Agatha, “Neler söylüyorsunuz siz öyle? Hiç anlamıyorum. (p. 46)

In English, the original interjection “Dear me!” is used within a situation in which an astonishment or confusion exists as it does in the ST presented in the example above. In the TT-1, the translators translated this expression as “Allahım!” meaning “Oh God!” in the TL and reflecting a situation of complaint in a different way from the original situation in which there is an expression of astonishment. In this regard, the translation strategy adopted by the translators cannot be determined accurately and therefore, the translation cannot be assessed as either source- or target-focused. Besides, the translator

of the TT-2 transferred the original as “Bak hele!” signifying a surprising situation in the same way with the exclamation in the ST, but this expression is presented mostly in an insulting or sardonic manner. Thus, as this choice of translation might connote to something different on the side of the TR, neither the applied translation strategy nor the evaluation of the translation as source- or target-focused can be defined. On the other hand, in the TT-3, the translator presented the original expression as “Üstüme iyilik sağlık” being the exact correspondence of the original interjection in the TL by exercising equivalence strategy of Vinay and Darbelnet, which creates a target-oriented translation in respect to the exact transfer of the situational context in the ST.

**Example 7:**

ST: “Hush! Don’t say that. (p. 180)

TT-1: “Sus, bunu söyleme. (p. 180)

TT-2: “Şş, konuşma böyle. (p. 186)

TT-3: “Öyle deme. (p. 181)

This example comprises of the Turkish translations of the original sentence “Hush! Don’t say that” that involves the exclamation “Hush!” to be used in order to make someone be quiet or stop talking in the SL. In the TT-1, the translators translated the original sentence as “Sus, bunu söyleme.” by applying the literal translation strategy of Vinay and Darbelnet, which contributes to the formation of a source-focused translation in the TL. On the other hand, the translator of the TT-2 transferred the original sentence as “Şş, konuşma böyle” corresponding to “Shh! Do not talk like that” in the TL by giving the exclamation as a sound used to stop somebody talking. Regarding this translation, the translator did not employ any observable translation strategy of Vinay and Darbelnet and accordingly, the TT-2 cannot be determined as either source- or target-directed in an accurate way. However, the translator of the TT-3 omitted the original exclamation and just translated the rest of the sentence as “Öyle deme” by not transferring the emotional reaction in the ST, which causes the original situational context to fade away in the translated version. Thus, the translation made by the translator cannot be assessed as a source- or target-directed one specifically.

**Example 8:**

ST: “Curse you!” he answered, “don’t call me that.” (p. 216)

TT-1: “Melun”, diye cevap verdi. “Bana böyle deme.” (p. 214)

TT-2: Dorian, “Allah belanı versin,” dedi. “Söylemesene bu lafi.” (p. 221)

TT-3: “Lanet olasıca!” dedi Dorian “Bana şöyle demesene.” (p. 215)

The original interjection “Curse you!” in the ST contains an expression of damnation and its Turkish translations are remarkable on the side of the TR. In the TT-1, the translators translated the original expression as “Melun” meaning both the adjective “cursed” and the noun “a cursed person” by using modulation strategy in Vinay and Darbelnet’s model and conveying the interjection in another form. In respect of this translation, it can be asserted that the translators created a target-focused translation, since the original interjection was given in an altered way in which the addressed readers will have the potential to respond to the TT in the same way with the source readers. On the other hand, the translator of the TT-2 preferred using the reaction “Allah belanı versin” standing for “God damn you!” in the TL by exercising adaptation strategy of Vinay and Darbelnet and adapting the original expression to the addressed culture within a religious context, which ascribes a target-directed feature to this translation. Besides, in the TT-3, the translator chose to present the original as “Lanet olasıca!” signifying “You damn!” by applying modulation strategy in Vinay and Darbelnet’s model and presenting the exclamation as an adjective in the TL. In this respect, the translation can be detected as target-oriented, since it conveys the original situation to the TL with an adjective commonly used in the same context by the TR.

In respect of the examples examined within the scope of the immediate situation, it is likely to perceive the various strategies adopted by the translators in an attempt to transfer a range of contexts that portray different immediate situations by considering the TL and TC. After this section, the subject matter will be examined as a whole.

**3.7.2. The Analysis of Subject Matter**

The subject matter has remarkable effects on the linguistic form of both the source and target text. The translator is to have required information about the field pertaining to the given text because only in this way, an adequate translation can be able to be attained

on the lexical level... This is valid for all merely technical texts in which the terms and idiomatic expressions need to be translated in accordance with the general usage of the addressed language. However, according to the point related to the subject matter, it is not necessary that the text deals with a specialization; on the contrary, it can be a text in which translation entails a profound information of any kind of subject. (Reiss, 2014, p. 70)

Not only translators but also critics need to specialize in the field that they will study, and thus create an acceptable translation both lexically and semantically in the target language. As Reiss (2014, p. 70) highlights, “The Russian translator of Maria Stuart, who was familiar with the words ‘Rose’ (‘rose’) and ‘Kranz’ (‘wreath’, ‘garland’) but not with ‘Rosenkranz’ (‘rosary’), interpreted Schiller’s stage direction as referring to a ‘rose garland’ – which led the producers in many theaters to make their heroine wear one in a sash or belt.” (Brang, 1963, p. 419).

In this respect, it is noteworthy to state that the subject matter is related to technical texts and the person who will translate a technical text or criticize the translation of it will need expert knowledge in the relevant field. The source text *The Picture of Dorian Gray* is a novel that Oscar Wilde wrote by using a stylistic language and focusing on aesthetic values and that is why, the subject matter is only indirectly connected to this text, as the mentioned dynamic is examined in technical texts that entail terminology of a special field. As regards to the subject of the novel, it is quite possible to state that *The Picture of Dorian Gray* deals with a young man who gets eternal youth at the expense of his soul. In the next section, the time factor will be analyzed in detail.

### **3.7.3. The Analysis of Time Factor**

#### **Example 1:**

ST: After about a quarter of an hour Hallward stopped painting, looked for a long time at Dorian Gray, and then for a long time at the picture, biting the end of one of his huge brushes and frowning. (p. 32)

TT-1: Hemen bir çeyrek saat sonra Hallward resim yapmayı bıraktı. Büyük fırçalarından birinin ucunu ısırarak ve kaşlarını çatarak ilk önce Dorian Gray’e ve sonra resme uzun uzun baktı. (p. 37-38)

TT-2: Bir çeyrek saat kadar sonra Hallward fırçayı elinden bıraktı. Uzun zaman Dorian Gray’e, sonra da o kocaman fırçasının ucunu dişleyerek, çatik kaşlarla uzun uzun resme baktı. (p. 37)

TT-3: Yaklaşık on beş dakika sonra resim yapmayı bırakıp kocaman fırçasının sapını ısırarak, kaşları çatık halde uzun uzun Dorian Gray'e, sonra da resme baktı. (p. 29)

The example presented above involves the Turkish translations of the time expression “after about a quarter of an hour” in the ST that are probably considered as noteworthy by the addressed readers. In the TT-1 and TT-2, the translators delivered similar translations as “hemen bir çeyrek saat sonra” in the TT-1 and “bir çeyrek saat kadar sonra” in the TT-2 by employing literal translation strategy of Vinay and Darbelnet. However, the translated expression is not regularly used in Turkish language in which the time phrases are provided mostly with numerical expressions not fractional ones, unless it is mentioned about what time it is. Regarding this, it can be uttered that the translators delivered source-focused translations. On the other hand, in the TT-3, the translator conveyed the original expression as “yaklaşık on beş dakika sonra” signifying “about almost fifteen minutes later” in the TL. In this translation, the translator might have used modulation strategy in Vinay and Darbelnet’s model when transferring the original fractional expression as a numerical one in the translated text, which shows an example of target-oriented translation made by the translator within the scope of the TT-3.

### **Example 2:**

ST: Night after night I go to see her play. (p. 62)

TT-1: Her gece onun oyununu görmeye gidiyorum. (p. 66)

TT-2: Her tanrının gecesi onu seyretmeye, tiyatroya gidiyorum. (p. 66)

TT-3: Her gece tiyatroya onu izlemeye gidiyorum. (p. 60)

This example contains the Turkish translations of the time expression “night after night” in the ST that are remarkable. In the TT-1 and TT-3, the translators created the same translations as “her gece” standing for “every night” in the TL by using the Turkish correspondence of the original expression. As for these translations, any translation strategy employed by the translators cannot be observed in a clear way and it is not apparent whether they are source- or target-oriented. On the other hand, the translator of the TT-2 translated the original expression as “her tanrının gecesi” that is a fresh

expression generated by the translator, not used by the TC and means “every blessed night” in the TL. In respect of this translation, it can be expressed that the translator might have applied neologism strategy in this translation. Indeed, there is a similar expression as “her Allah’ın günü” signifying “every blessed day” in Turkish language and the translator of the TT-2 might have been inspired by this expression and tried to produce a similar but totally new expression in the TL. Yet, the translation cannot be evaluated as either a source- or target-focused one specifically.

**Example 3:**

ST: “One hour and a quarter, Monsieur.” (p. 109)

TT-1: “Biri çeyrek geçiyor.” (p. 112)

TT-2: “Bir saatle bir çeyrek, mösyö.” (p. 115)

TT-3: “Bir buçuk mösyö.” (p. 109)

In the example given above, the Turkish translations of the time expression “one hour and a quarter” that is the answer of the question “What o’clock is it?” in the ST draw one’s attention. In the TT-1, the translators translated this expression as “Biri çeyrek geçiyor” that stands for “It is a quarter past one” in the TL by utilizing addition strategy in order to transfer the mentioned expression in accordance with the Turkish language, which ascribes a target-oriented feature to the translation. On the other hand, in the TT-2, the translator transferred the original as “Bir saatle bir çeyrek” by just focusing on the lexical level of the expression and applying literal translation strategy, which creates a source-directed translation in the TL. Besides, the translator of the TT-3 translated the original expression as “Bir buçuk” signifying “It is half past one” in the TL by delivering the given expression in the ST to the TL as another one different from the original. In this respect, it is not possible to state what strategy the translator exercised in this translation and if this translation can be accepted as source- or target-focused in a decisive way.

**Example 4:**

ST: “But I am awfully obliged to you for all that you have said to me. (p. 121)

TT-1: “Fakat bütün söylediklerin için sana pek minnettarım. (p. 124)

TT-2: “Ama bütün bu konuştuğuların için sana minnettardım. (p. 127)

TT-3: “Ama bana söylediğin şeyler için sana öyle borçlandım ki. (p. 121)

The example mentioned above comprises of the Turkish translations of verbal expression “to be obliged” given in the present tense within the ST that can be remarkable on the side of the addressed readers. In the TT-1, the translators translated the original expression as “minnettarım” being the exact correspondence of the mentioned expression in the present tense by staying loyal to the ST. In this regard, it can be asserted that the translators applied literal translation strategy in Vinay and Darbelnet’s model, yet it is not obvious whether this brings about a source- or target-oriented translation. On the other hand, the translator of the TT-2 transferred the verb in the past tense as “minnettardım” having the exact meaning of the original expression by changing the sense of the sentence, which makes the target readers think that this is a previous happening not the one at that moment during the conversation. As regards to this translation, neither the translation strategy nor the feature of the translation as source- or target-directed can be observed in an apparent way. Besides, in the TT-3, the translator gave the original as “borçlandım” meaning “to owe” in the TL by using the present perfect tense within the sentence. This change of the tense implies that something happened and just after that, the person speaking built this sentence and in this respect, the translator may have wanted to emphasize on a finished event and its result in order to make the addressed readers understand easily by giving the sentence present perfect tense. Regarding this, it can be said that the translator utilized modulation strategy in Vinay and Darbelnet’s model, which makes possible to assess the translation as a target-oriented one as a whole.

### **Example 5:**

ST: Let me come in for a moment. I have something to say to you.” (p. 169)

TT-1: Bir dakikacık içeri girelim. Sana söyleyeceklerim var.” (p. 170)

TT-2: İzin ver, beş dakikalığına gireyim. Sana bir diyeceğim var.” (p. 176)

TT-3: İçeri geleyim, sana söyleyeceklerim var. (p. 170)

In this example, three different translations of the time expression “for a moment” in the first sentence given in the ST capture one’s attention in the TC. In the TT-1, the translators translated this expression as “bir dakikacık” meaning “just for a minute” by intensifying the sense of the sentence and focusing on the context. As for this translation, it can be stated that the translators replaced the original word “moment” with “minute” and also deepened the emphasis on the time by adding the word “just” matching with the diminutive suffix “-cık” in the TL. There does not appear any obvious translation strategy in this translation and the translation cannot be determined as source- or target-oriented in an explicit way. On the other hand, the translator of the TT-2 gave the original expression as “beş dakikalığına” signifying “for five minutes” in the TL by turning the time expression into a different one related to a numerical statement. Regarding this, the translator did not utilize any translation strategy, yet this translation can be evaluated as an example of a target-focused translation, as the provided expression is mostly used in daily language of the target audience in order to express that something will not take so long. Besides, in the TT-3, the translator omitted the original time expression by applying omission strategy to the translation, which makes it impossible to handle with the translation as either a source- or target-directed one in any way.

In regard to the examples examined above, it is clear that the different translation choices of the translators have observable effects on the transfer of the original time expressions in a negative way, which can direct the perception of the target readers to a different point due to the inaccurate transfers of the tenses and temporal expressions. The next chapter will involve the analysis of the place factor with the examples taken from the source and target texts.

#### **3.7.4. The Analysis of Place Factor**

##### **Example 1:**

ST: You must certainly send it next year to the Grosvenor. (p. 8)

TT-1: Muhakkak bunu gelecek Grosvenor sergisine göndermelisin. (p. 15)

TT-2: Önümüzdeki yıl Grosvenor Galerisine yollamalısın, mutlaka. (p. 13)

TT-3: Seneye bunu muhakkak Grosvenor’a göndermelisin. (p. 4)



In this example, the name “Grosvenor” gets one’s attention. In the TT-1, the translators added the Turkish word “sergi” that means “exhibition” in Turkish to the original name in the ST and utilized addition strategy from translation strategies. On the other hand, the translator of the TT-2 also preferred employing addition strategy and translated the name with the words “Grosvenor Galerisi” that stand for “Grosvenor Gallery” in the Turkish language. Since these translators provided some information related to what this name stands for, their translations can be evaluated as target-directed to a degree. Besides, the other translator translated the name as it was in the original with a footnote explaining it as “Kraliyet Akademisi’nin aksine yeni sanat akımlarına kapısını açan, özellikle Raphael öncesi sanat görüşünü benimsemiş ressamları bünyesinde bulunduran galeri” by giving information about what Grosvenor is and why it is important in this context. The translator here produced a target-oriented translation by providing detailed information about the original name and do not leave any question mark in the addressed readers’ minds. However, none of the translators used any translation strategy belonging to Vinay and Darbelnet within the scope of this example.

### **Example 2:**

ST: It is like a *bric-a-brac* shop, all monsters and dust, with everything priced above its proper value. (p. 19)

TT-1: O, tozdan ve çirkin eşyalar dolu bir antikacı dükkanı gibidir, burada her mal değerinin üstünde fiyat taşır. (p. 25)

TT-2: Elden düşme züccaciye satan bir dükkân gibi, baştan aşağı toz ve biçimsiz yaratıklar. Her şeye gerçek değerinin üstünde fiat konmuş. (p. 24)

TT-3: ... her şeyin ederinin üzerinde satıldığı canavarlarla dolu, tozlu bir çifit çarşısı gibidir. (p. 15)

In this example, the Turkish translations of the original expression “*bric-a-brac* shop” identifying a place draw one’s attention. In the TT-1, the translators translated the original words as “antikacı dükkanı” meaning “antique shop” in the TL by trying to find a Turkish equivalence for the original one and utilized the literal translation strategy of Vinay and Darbelnet by transferring them into the TL with their literal meanings. However, a “*bric-a-brac* shop” is actually a place in which second-hand curios, retro and vintage items, involving such collectables as ceramics, glass, memorabilia, and

books are stocked and sold. That is why, within the scope of this translation, it is not wrong to say that the translators came closer to the creation of probably a source-directed translation but any appropriate Turkish equivalence used with the same meaning in the TC cannot be provided in this respect. On the other hand, in the TT-2, the translator translated this place as “elden düşme züccaciye satan bir dükkân” standing for “a shop that sells second-hand glassware” in the TL, which displays that the translator produced a translation involving explanatory additions in the form of a verbal adjective. Nonetheless, a “*bric-a-brac* shop” does not sell only glassware and that is why, this translation may cause the target readers to imagine a different kind of shop in their minds, which affects the sense of the sentence in this regard. In addition, the translator did not make use of any translation strategy belonging to Vinay and Darbelnet’s model; however, there appears an obvious target-oriented translation preceded by the translator regardless of the deficient additions made during the translation process. Furthermore, the translator of the TT-3 translated the original words as “bir çifit çarşısı” meaning “a bedlam” or “a disaster area” and preferred using a word like “çifit” that is not frequently used in the TL and not known by every single person in the TC. This preference led to the target audience having the image of a bazaar or market instead of a shop and also took away the feature of the original place being a second-hand store. Thus, this translation may result in a different transfer of not only the original word group but also the sense of the original sentence as a whole. In this translation, the translator did not use any translation strategy of Vinay and Darbelnet and the translation cannot be assessed as source- or target-focused. Because the reason behind this preference of the translator using “bir çifit çarşısı” as a Turkish equivalence in the TT-3 was not known accurately and could not be associated with either a source- or a target-driven translation.

**Example 3:**

ST: I have promised to meet a man at the Orleans. (p. 24)

TT-1: Orleans’larda buluşmak için bir dostuma söz verdim. (p. 30)

TT-2: Orleans’da biriyle sözüm var. (p. 29)

TT-3: Orleans’ta buluşmak için birine söz verdim. (p. 21)

This example includes the Turkish translations of the place expression “at the Orleans” that is a place in which the speaking person will meet a man in the given conversation in the ST. In the TT-2 and TT-3, the translators created similar translations as “Orleans’da” in the TT-2 and “Orleans’ta” in the TT-3 by delivering it as a place called “Orleans” in the same way with the original sentence. However, the translators of the TT-1 translated this expression as “Orleans’larda” that implies this is a place, probably a house or flat in which somebody called Orleans lives by turning the original place expression that can be a place of entertainment or any this kind of place into an owned place like a house or flat. This diversion can cause the perception of the addressed readers to be directed into something different contextually. As a whole, the translators did not employ any apparent translation strategy in their translated texts and the translations cannot be determined as either source- or target-directed in a distinct way.

#### **Example 4:**

ST: He paid some attention to the management of his collieries in the Midland counties, excusing himself for this taint of industry on the ground that the one advantage of having coal was that it enabled a gentleman to afford the decency of burning wood on his own heart. (p. 40)

TT-1: Orta İngilteredeki kömür ocaklarının idaresiyle biraz meşgul oluyordu. Böyle bir işle uğraşmanın kendisine sürdüğü leke için de mazeret olarak kömür ocağı işletmenin hiç olmazsa bir centilmene kendi ocağında odun yakmak zarifliğine imkân sağlamak gibi bir üstünlüğü bulunduğunu ileri sürüyordu. (p. 45)

TT-2: Midland dolaylarında sahip olduğu kömür ocaklarının yönetimiyle az buçuk ilgileniyor, bu çabayı göstermekle şanına sürdüğü lekeyi özürlü göstermek için de, “Kömürün tek bir yararı var: Kibar tabakaya kendi şöminelerinde odun yakabilme ayrıcalığını sağlıyor!” derdi. (p. 44)

TT-3: Ülkenin iç kısımlarındaki kömür ocaklarının idaresiyle bir derece ilgileniyor, sanayiyle uğraşmanın ona çaldığı lekeyi, bir beyefendinin kömüre sahip olmasının faydalarından birinin, ona kendi şöminesinde odun yakabilme terbiyesine sahip olmayı sağladığı fikrine dayandırarak mazur görüyordu. (p. 37-38)

The example mentioned above involves the different Turkish translations of the original place expression “in the Midland counties” that will be probably remarkable on the side of the target readers. In the TT-1, the translators translated the original expression as “Orta İngilteredeki” signifying “in central England” in the TL by reshaping the original expression in accordance with Turkish language. As for this translation, the translators

did not use any apparent translation strategy of Vinay and Darbelnet, but this transfer can be evaluated as target-oriented, when the relevant translation is taken into consideration in terms of the comprehension of the addressed readers. On the other hand, the translator of the TT-2 transferred the original expression as “Midland dolaylarında” meaning “around Midland” in the TL by applying borrowing strategy in Vinay and Darbelnet’s model. This choice of the translator resulted in a translation that indicates something different from the original place expression with the presentation of the original “Midland” as the name of a city or region. Regarding this translation, it cannot be assessed whether the translator tried to give a source- or target-focused translation in an accurate way. Besides, the translator of the TT-3 translated the original expression as “ülkenin iç kısımlarındaki” in the TL by providing the literal correspondence of the given place statement in the ST for the addressed readers. In this translation, there is not any observable translation strategy employed by the translator and the translation cannot be stated as source- or target-oriented in a specific way, since the translation does not present any better transfer of the original expression for the recipient readers in the TL.

#### **Example 5:**

ST: “They say that when good Americans die they go to Paris,” chuckled Sir Thomas, who had a large wardrobe of Humour’s cast-off clothes. (p. 48)

TT-1: Bir yana atılmış nükte elbiselerinden zengin bir gardroba sahip olan Sir Thomas gülererek: “Derler ki iyi Amerikalılar ölünce Paris’e gelirler.” dedi. (p. 53)

TT-2: Sir Thomas, “Diyorlar ki iyi Amerikalılar ölünce Paris’e gidermiş,” diye kıs kıs güldü. Kendisinin dolabı Güldürü’nün elden düşme giysileriyle doluydu. (p. 52)

TT-3: “Derler ki iyi Amerikalılar ölünce Paris’e gidermiş,” dedi Sör Thomas kıkırdayarak. Sör Thomas’ın gardırobu *Humour’s* mağazasından alınmış elden düşme kıyafetlerle doluydu. (p. 45)

This example involves the Turkish translations of the name of a place called “Humour” or “Humour’s” in the ST that can catch one’s attention. In the TT-1, the translators translated the original place as “nükte” by giving it in Turkish as a part of a possessive formation. As for this translation, it can be asserted that the name of the place in the ST could not be delivered to the TC in the same way and this creates a deficient expression in the TL. Furthermore, the translators did not employ any apparent translation strategy, which causes the translation not to be determined as either source- or target-directed

explicitly. On the other hand, the translator of the TT-2 preferred transferring the original name as “Güldürü” by translating the original name of the place in the TL and utilizing literal translation strategy of Vinay and Darbelnet. However, this translation might not connote to anything in the minds of the addressed readers, as this kind of place given as “Güldürü” in Turkish would probably not be known by the TR in any way. For this reason, the translation cannot be specified as source- or target-focused accurately. Besides, in the TT-3, the translator translated the given name as “*Humour’s* mağazası” standing for “*Humour’s* shop or store” in the TL by employing borrowing strategy of Vinay and Darbelnet along with the addition strategy. Indeed, there is not much information about whether the original name of the place is Humour or Humour’s in the ST. However, this translation can be taken as a target-oriented one, since the translator clarified that this is the name of a shop or store on the side of the target readers and removed the possible question marks in their minds.

#### **Example 6:**

ST: “I must go. I have to call for my husband at the club, to take him to some absurd meeting at Willis’s Rooms, where he is going to be in the chair. (p. 52)

TT-1: “Gitmeğe mecburum. Villis salonlarında başkanlık edeceği saçma bir toplantıya götürmek için, kocamı kulüpten almağa mecburum. (p. 57)

TT-2: “Gitmem gerek. Kulüpten kocamı alıp gülünç bir toplantıya götürmek zorundayım, Willis’in evinde. (p. 56)

TT-3: “Ne yazık ki gitmem gerekiyor. Gidip kocamı kulüpten alıp oturum başkanlığını yapacağı saçma sapan bir toplantı için Willis’s’e götürmem gerekiyor. (p. 49)

In this example, the Turkish translations of the place “Willis’s Rooms” mentioned in the ST draw one’s attention at first sight. In the TT-1, the translators translated the original place as “Villis salonları” by using the transcribed version of word “Willis’s” and applying not only borrowing but also literal translation strategy in Vinay and Darbelnet’s model, which ascribes a source-oriented feature to the translation. On the other hand, the translator of the TT-2 transferred the original expression as “Willis’in evi” meaning “Willis’s house or home” by directing the given context to a different one and taking Willis as the name of a person not a place, which changes the original sense to a degree. As regards to this translation, it can be said that the translator did not employ any observable translation strategy and accordingly, the translation cannot be assessed as a

source- or target- directed one. Besides, in the TT-3, the translator transferred the place name as “Willis’s” in the TL, which could look like an omission at first, yet the translator added a footnote explaining it as “Willis’s Rooms (1765) ya da diğer adıyla Almack’s (1890) zamanın modası sosyal kulüplerin üyelerinin toplantı mekanıydı”. With this addition, the translator gave detailed information about this place used as a meeting place for the members of the social clubs in those times. Therefore, this translation can be clearly perceived as target-oriented.

### **Example 7:**

ST: And so he would now study perfumes and the secrets of their manufacture, distilling heavily scented oils and burning odorous gums from the East. (p. 154)

TT-1: Bir defa da kendini güzel kokuları, baygın kokulu yağları imbikten geçirerek, Doğuda çıkan kokulu zamkları yakarak bunların yapılışındaki sırları incelemeye verdi. (p. 154-155)

TT-2: Böylece o da, bir bakıyorsunuz parfümleri, parfüm yapımının sırlarını inceliyor, baygın kokulu yağlar damıtılarak Uzak Doğudan gelme kokulu sakızlar yakıyordu. (p. 159)

TT-3: Sonra parfümleri, parfüm yapımının inceliklerini araştırmaya merak saldı. Doğu’dan gelen ağır kokulu yağları damıtıyor, kokulu reçineler yakıyordu. (p. 153-154)

This example comprises of the Turkish translations of the original word “the East” that can capture one’s attention on the side of the TR. In the TT-1 and TT-3, the translators translated this name of place as “Doğu” in the TL by presenting the exact Turkish correspondence of the original for the addressed readers, which does not reflect any usage of the translation strategies or not make the translation source- or target- directed explicitly. However, the translator of the TT-2 transferred the original expression as “Uzak Doğu” signifying “The Far East” in the TL, which differs the perception of the TR by delivering the original word with another Turkish correspondence meaning a different place in Turkish. In this respect, the translation strategy adopted by the translator cannot be determined and it is not clear whether this translation is source- or target-directed, as the reason behind this word choice within the scope of this translation was not known specifically.

According to the mentioned examples above, it is possible to assert that some translations of the translators involve different aspects of the same expression of place,

while a few of them contain some deficient content that probably will not be enough for the addressed readers to understand the original in their own language. In this respect, the translators could have provided more sufficient translations in order to make the places more understandable with the usage of explanatory or additional words. In the next chapter, the audience factor will be handled in detail.

### **3.7.5. The Analysis of Audience Factor**

#### **Example 1:**

ST: From the corner of the divan of Persian saddle-bags on which he was lying... (p. 7)

TT-1: Küçük acem halılarıyla örtülü divanın köşesine uzanmış... (p. 14)

TT-2: İran heybeleriyle döşenmiş divanın köşesinde uzanmış... (p. 12)

TT-3: ... İran heybeleriyle kaplı divanın köşesine uzanmış... (p. 3)

In this example, the expression “Persian saddle-bags” in the original text captures one’s attention. In the TT-2 and TT-3, this expression was translated as “İran heybeleri” with the usage of the literal meaning of the original and this translation can provide the descriptive items within the same sentence to be perceived and visualized by the TR in a direct and an accurate way. They translated this expression literally, but did not utilize any translation strategy of Vinay and Darbelnet directly. It is not clear whether they created a source- or target-oriented translation definitely, yet they remained faithful to the original by taking into consideration both the expectations of the TR and the perceptibility of the TT. On the other hand, the translators of the TT-1 translated the same expression as “küçük Acem halıları” by adding the adjective “small” to it and a person who reads this translation in the TC would probably imagine a divan on which there are some rugs or carpets according to this translation. The translators preferred using addition strategy from translation strategies on the linguistic level by not employing any translation strategy of Vinay and Darbelnet for the translated version of the given expression. However, in the original text, it is mentioned about a kind of bag not any rug or carpet; that is why, the translation in the TT-1 may cause some wrong or deficient perception to arise in the TC in terms of the descriptions and image shaped by the original writer. In this regard, it is not clear whether the translation is source- or target-focused.

**Example 2:**

ST: A bishop keeps on saying at the age of eighty what he was told to say when he was a boy of eighteen, and as a natural consequence, he always looks absolutely delightful. (p. 9)

TT-1: Seksen yaşında bir rahip daha on sekiz yaşında bir delikanlı iken kendisine ne telkin edildiyse onları söyler ve tabii bir netice olarak her zaman sevimli görünür. (p. 16)

TT-2: Piskoposun biri çıkar, on sekiz yaşında delikanlıyken, şunu söyleyeceksin, diye kendine belletilmiş olan şeyleri sekseninde söyler, bunun sonucu olarak da göze her zaman şipşirin gözükür. (p. 14)

TT-3: Bir piskopos, seksen yaşına geldiğinde, on sekiz yaşındayken ondan söylenmesi istenenleri söylemeye devam eder, bu yüzden de, doğal olarak her zaman son derece güzel görünür. (p. 5)

In this example, the Turkish translations of the original word “bishop” capture one’s attention. In the TT-1, the translators translated this word as “rahip” corresponding to “priest” in the TL, while the translators of the TT-2 and TT-3 used the Turkish word “piskopos” that is the literal equivalence of the original word in their translations by utilizing from the literal translation strategy of Vinay and Darbelnet. Nonetheless, a bishop and priest do not have the same meaning in terms of religion. In the Catholic Church, the authority lies on the hands of the bishops, yet priests and deacons are there for being their helpers or assistants. When there appears such a difference between them, it can be rendered that the translation of the TT-1 does not provide the exact meaning of the original word in the TL. On the other hand, the translation of the original word as “piskopos” in the TT-2 and TT-3 may not be understood or perceived as required by some target readers who do not have any knowledge about this equivalence. That is why, in the translated texts, some additional information about the religious context pertaining to the original word could have been given by the translators in the form of a footnote. In this regard, it can be concluded that in the given translations within this example, the translators produced source-directed translation by staying more loyal to the ST.

**Example 3:**

ST: In politics he was a Tory, except when the Tories were in office, during which period he roundly abused them for being a pack of Radicals. (p. 40)



TT-1: Torylerin iş başında buldukları ve onlara bir radikaller çetesi diye sövüp saydığı zamanların dışında kendisi de siyasette bir Tory idi. (p. 45)

TT-2: Siyasal açıdan bir Tory idi, Tory'lerin hükümette olduğu zamanlar dışında. Böyle dönemlerde Lord Fermor onları, "Radikal'ler sürüsü" olarak tanımlayıp yerin dibine batırırdı. (p. 44-45)

TT-3: Siyasi anlamda muhafazakardı ama iktidarda olmadıkları zamanlarda, muhafazakarlara radikal sürüsü diye küfredirdi. (p. 38)

The example given above involves the Turkish translations of the original word "Tory" that will possibly leap to the eyes of the addressed readers. In the TT-1 and TT-2, the translators translated the original word as "Tory" by exercising borrowing strategy of Vinay and Darbelnet and presenting source-focused translations in this regard. However, a number of Turkish readers may not be familiar with this word and not have the required knowledge in order to be able to comment on the translated sentence. Taking this into consideration, the translator of the TT-3 translated this original word as "muhafazakar" standing for "conservative" in TL by utilizing equivalence strategy in Vinay and Darbelnet's model that provides the sense of the original expression in the ST for the addressed readers as well. As for this translation, it can be certainly stated that the translator produced a target-focused translation by giving more importance to the perception of the target readers.

#### **Example 4:**

ST: Some day, when you are tired of London, come down to Treadley and expound to me your philosophy of pleasure over some admirable Burgundy I am fortunate enough to possess." (p. 53)

TT-1: Londra'dan usandığınız bir gün bana Treadley'e geliniz de neşe felsefenizi bir baht eseri olarak elime geçen nefis Burgundy ile tefsir ediniz." (p. 58)

TT-2: Günlerden bir gün, Londra'dan bıktığınızda Breadley'e buyurun. Şans eseri çok nefis Burgundy şarabım var. Bunu yudumlarken şu Keyif Felsefenizi ayrıntılı olarak açıklarsınız bana." (p. 57)

TT-3: Bir gün olur da siz de Londra'dan sıkılırsanız Treadley' e gelin, nefis Burgonya şarabımdan yudumlarken bana şu hayattan zevk alma felsefenizi etraflıca anlatın." (p. 50)

The example presented above contains the Turkish translations of the original word “Burgundy” that represents for a wine name in the ST. In the TT-1, the translators employed borrowing strategy of Vinay and Darbelnet and transferred the original word into the TL as it was in the ST, which attributes to a translational creation coming out of a source-focused approach. On the other hand, the translator of the TT-2 translated the original word as “Burgundy şarabı” meaning “Burgundy wine” in the TL by employing addition strategy and adding an explanatory word to the original name, which can be taken as a target-oriented translation in a decisive way. However, the translator of the TT-3 translated the original word as “Burgonya şarabı” signifying “Burgundy wine” by using the Turkish version of the original name and adding what Burgundy is with the help of the word “wine” in the TL. In respect of this translation, it can be expressed that the translator made use of addition strategy and created a target-oriented translation.

**Example 5:**

ST: He told me once, with an air of pride, that his five bankruptcies were entirely due to ‘The Bard,’ as he insisted on calling him. (p. 64)

TT-1: Bir defa bana mağrur bir eda ile beş kez iflasının, The Bard yüzünden olduğunu anlattı. (p. 68)

TT-2: Bir keresinde bana beş kez iflas ettiğini, iflaslarının beşinin de Shakespeare yüzünden olduğunu övünerek söyledi. (p. 68)

TT-3: Bir keresinde bana beş kere battığımı, hepsine de “Büyük Ozan” diye bahsettiği Shakespeare’in sebep olduğunu gururla anlattı. (p. 62)

In this example, the Turkish translations of the original expression “The Bard” draw one’s attention at first glance. In the TT-1, the translators transferred the original expression as it was in the ST by applying borrowing strategy in Vinay and Darbelnet’s model, which makes the translation a source-focused one. On the other hand, the translator of the TT-2 replaced the original expression with the name “Shakespeare” in the TT by not touching on the original word “The Bard” that was used by Wilde in the ST on purpose. In this regard, it can be stated that there appeared a deficiency of expression in the TT for the addressed readers. The translator of the TT-2 did not employ any obvious translation strategy and the translation cannot be accepted as either source- or target-focused. However, the translator of the TT-3 translated the original expression as “Büyük Ozan” diye bahsettiği Shakespeare” denoting “Shakespeare that one

mentions as “The Bard” by utilizing addition strategy and offering an explanation about the word “The Bard” in the ST. In this regard, it is observable that the translator presented a target-oriented translation.

**Example 6:**

ST: “Mr. Isaacs has advanced us fifty pounds to pay off our debts and to get a proper outfit for James. (p. 73)

TT-1: “Mister Isaacs bize borçlarımızı ödemek ve James’i layıkıyla donatmak için elli lira avans verdi, ... (p. 76)

TT-2: “Borçlarımızı ödeyelim. James’e doğru dürüst kılık düzebilelim diye Bay Isaacs elli pound verdi bize. (p. 77)

TT-3: “Bay Isaacs bize borçlarımızı ödeyelim ve James’e doğru dürüst üst baş alalım diye elli sterlin avans verdi. (p. 71)

This example comprises of the Turkish translations of the original addressing expression “Mr.” and monetary expression “fifty pounds” that can be noteworthy to be examined. In the TT-1, the translators translated the addressing word as “Mister” by using the transcribed version of the original with the borrowing strategy in Vinay and Darbelnet’s model, which shows the existence of a source-directed translation. However, as for the translation of the original “fifty pound” as “elli lira” signifying “fifty liras” in the TL, it can be asserted that the translators gave the original monetary expression as it was in Turkish currency in the TT-1. Yet, as there was a difference between these two currencies, this translation did not reflect the original amount of money in the ST. When this translation is taken into consideration, it is clear that the translators tried to apply equivalence strategy of Vinay and Darbelnet by trying to produce a target-oriented translation, but the result did not rise as an appropriate one according to the original text. On the other hand, the translators of the TT-2 and TT-3 translated the original addressing as “Bay Isaacs” by utilizing literal translation strategy in Vinay and Darbelnet’s model, which ascribes a source-directed feature to the translation possibly as the translated word “Bay” can be taken as a signifier for the translational identity of the text. Besides, these translators created also similar translations for the original monetary expression as “elli pound” in the TT-2 and “elli sterlin” in the TT-3. The translator of the TT-2 applied borrowing strategy in Vinay and Darbelnet’s model and produced a source-oriented translation, while the translator of the TT-3 used one of the Turkish correspondences of

the original expression in the translation. The relevant translation can be taken as a target-oriented one, as the translator did not prefer using the same word in the TT-3 and gave the original expression with a familiar word expressing the currency belonging to England.

**Example 7:**

ST: Finally, his bell sounded, and Victor came in softly with a cup of tea, and a pile of letters, on a small tray of old Sevres china... (p. 109)

TT-1: Nihayet kendisini çağırın zili işitince Victor eski bir Sevre porseleninden bir tepsi üzerinde bir yığın mektup ve bir fincan çayla yavaşça içeri girdi. (p. 112)

TT-2: Sonunda çingirak çaldı, Victor yumuşak adımlarla içeri girdi. Elindeki antika Sevr porseleninden tepsinin üzerinde bir fincan çayla bir deste mektup vardı. (p. 115)

TT-3: Nihayet zil çalınca Victor yavaşça içeriye girip Fransız porseleninden küçük bir tepside bir fincan çayla bir tomar mektup getirdi... (p. 109)

In this example, the Turkish translations of the original expression “a pile of” identifying an amount are remarkable. In the TT-1, the translators translated the original expression as “bir yığın” by employing literal translation strategy of Vinay and Darbelnet; however, the translation cannot be evaluated as source- or target-focused in a decisive way. Because the translated version can be perceived by the addressed readers in a comprehensible way but also it does not reflect the translated identity within the relevant text. On the other hand, the translator of the TT-2 translated the original as “bir deste” standing for “a bunch of” implying that there are ten pieces of something in the TL, but in the ST, there was not any specific amount of letters. Therefore, it can be proclaimed that this translation does not match with the exact amount mentioned in the ST. In this regard, the translation strategy within the scope of this translation cannot be determined explicitly and it is not observable whether the translation is source- or target-focused. Besides, the translator of the TT-3 transferred the original expression as “bir tomar” signifying “a lot of” in the TL that can be accepted as a Turkish equivalence of the original expression semantically. In respect of this translation, it can be said that the translator conveyed the semantic context in the ST to the TL in the form of another quantifier, which can be taken as a target-oriented translation, yet the translation strategy the translator adopted is not observable in a clear way.

**Example 8:**

ST: And to-night I am to dine with you, and then go on to the opera, and sup somewhere, I suppose, afterwards. (p. 115-116)

TT-1: Ve ben bu akşam seninle yemek yeyip operaya gideceğim. Sonra da belki supe için başka bir yere. (p. 118)

TT-2: Ben de bu gece seninle yemek yeyip operaya gideceğim, sonra da bir yerlerde *supe* yeriz, herhalde. (p. 121)

TT-3: Bu akşam seninle yemek yiyeceğim, sonra operaya gideceğim, sonra da bir yerlerde birer içki içeriz herhalde. (p. 115)

In this example, the Turkish translations of the original verb “to sup” seem to capture one’s attention at first sight. In the TT-1, the translators translated the original verb as “supe için” signifying “for the meal eaten late at night” in the TL by replacing the original word that means “to drink” in the ST with another Turkish word meaning something else. Furthermore, the translator of the TT-2 also translated the original verb as “*supe* yemek” standing for “to eat *supe*” in the TL by presenting the original verb related to drinking as something to be eaten in the TT-2. In this respect, it can be proclaimed that the translators of both the TT-1 and TT-2 did not produce appropriate translations for the original context in the ST and did not use any apparent translation strategy in their translations, which makes impossible the translations to be evaluated as source- or target-oriented. However, in the TT-3, the translator transferred the original verb as “birer içki içmek” meaning “to drink one for each” in the TL by providing the Turkish correspondence of the original in the translation. As for the given translation, it can be rendered that the translator offered the original meaning “to drink down” in the ST by utilizing addition translation strategy and creating a target-oriented translation in order to convey the original sense to the addressed readers.

**Example 9:**

ST: “Well, I can tell you anything that is in an English Blue Book, Harry, although those fellows nowadays write a lot of nonsense. (p. 41)

TT-1: “Peki Henry, her ne kadar bugün bu adamlar bir yığın saçma şeyler yazıyorlarsa da ben sana bir İngiliz mavi kitabında bulunan her şeyi söyleyebilirim. (p. 46)

TT-2: “Valla, Harry, İngiltere’nin Mavi Kitabında bulunan bilgilerden hangisini istersen sana aktarabilirim. Gerçi günümüzde bunu yazan herifler de sapıttılar ya. (p. 45)

TT-3: “Sana mavi kitapta yer alan her şeyi anlatabilirim Harry; gerçi şu sıralar bu adamlar o kitaplara bir sürü saçma sapan şey yazıyor. (p. 38)

This example includes the Turkish translations of the original expression “an English Blue Book” that are noteworthy on the side of the TR. In the TT-1, the translators applied literal translation strategy of Vinay and Darbelnet by transferring the original expression as “bir İngiliz mavi kitabı.” yet added a footnote explaining it as “İçinde günün geçer adresleri bulunan kitap. Amerikada: Bütün memurların isimlerini ve aylıklarını yazan kitap.” With this addition, the translators provided adequate information about what an English Blue Book means in the SC and the translation can be evaluated as a target-oriented one as a whole. Moreover, the translator of the TT-3 translated the original just as “mavi kitap” by omitting the word “English”, but added a footnote presenting it as “1836’den itibaren kamuoyuna açılan İngiltere Parlamentosu çalışma belgeleri.” This footnote gives information about this book for the TC and the translation can be assessed as a target-directed one in this respect. On the other hand, the translator of the TT-2 transferred the original expression as “İngiltere’nin Mavi Kitabı” standing for “The Blue Book of England” by employing transposition strategy in Vinay and Darbelnet’s model with the usage of “England” instead of the adjective “English”, which does not make any difference in the transfer of the same sense into the TR. In this regard, it can be said that whether the translator produced a source- or target-focused translation cannot be determined explicitly.

When the given examples are considered, it is observable that there appeared some deficiencies in the transfer of a foreign expression or something belonging to the source culture in the TL. In this respect, it is crucial to convey both the sense and lexical content to the target audience in such a way that they can be able to comprehend the situation and the culture-specific items in the cultural context or scope of their own. After this chapter, the speaker factor will be examined.

### **3.7.6. The Analysis of Speaker Factor**

#### **Example 1:**

ST: “Not at all,” answered Lord Henry, “not at all, my dear Basil. (p. 10)

TT-1: Lord Henry “hiç de değil” diye karşılık verdi. “Hiç mi hiç aziz Basil. (p. 17)

TT-2: “Hiç de değil,” diye yanıtladı Lord Henry, “Sevimli Basil, hiç de değil. (p. 16)

TT-3: “Hiç de değil,” diye cevap verdi Lord Henry. “Hiç de değil sevgili Basil. (p. 6)

In this example, the Turkish translations of the way of addressing “my dear” draw one’s attention. In the TT-1, the translators chose to use “Aziz”, one of God’s names, meaning “sacred” or “precious” in the TL and mostly used in a religious context in the TC. In this regard, it can be said that the translators ascribed an exaggerated meaning to the original expression in its translated form. On the other hand, the translator of the TT-2 transferred this expression as “sevimli” corresponding to “lovely” in the TL by increasing the intimacy level between the characters. However, in the original sentence, this way of addressing is used as a common expression. Besides, in the TT-3, the translator preferred making use of the Turkish correspondence “sevgili” matching with the literal meaning of the original expression that is commonly used as a form of addressing. At this point, the translator utilized the literal translation strategy of Vinay and Darbelnet, yet the translation can be taken as a target-oriented one since the translator chose a commonly used correspondence in the TL by considering the target audience. Moreover, the translators of the TT-1 and TT-2 did not employ any translation strategy of Vinay and Darbelnet and accordingly, there does not appear any obvious feature as source- or target-directed in their translations.

### **Example 2:**

ST: Oh, please don’t, Lord Henry. (p. 23)

TT-1: Rica ederim gitmeyin Lord Henry. (p. 29)

TT-2: Aa, kuzum gitmeyin, Lord Henry. (p. 28)

TT-3: Lütfen gitmeyin Lord Henry. (p. 20)

This example involves the Turkish translations of the original interjection “Oh” and the following expression “please, don’t” that can capture one’s attention. In the TT-1 and T3, the translators created similar translations of the whole expression as “Rica ederim gitmeyin” in the TT-1 and “Lütfen gitmeyin” in the TT-3 by applying the omission strategy and omitting the original interjection that helps the emphasis of the original sentence increase in the ST. This might cause the emotional reaction in the ST to

diminish on the side of the addressed readers. However, as for the translation of the original expression “please don’t”, it can be said that the translators employed literal translation strategy, yet the translations cannot be evaluated as source- or target-focused one properly due to the omission in the translated texts. On the other hand, in the TT-2, the translator preferred translating the original exclamation “Oh” as “Aa” in the TL that can be taken as one of its Turkish correspondences by utilizing equivalence strategy in Vinay and Darbelnet, which reflects the target-directed feature of the translation. Nonetheless, in the transfer of the following expression in the ST “please, don’t”, the translator followed another path by translating it as “kuzum gitmeyin” by ascribing some intimacy to the translated sentence with the usage of “kuzum” meaning “my dear” in the TL. In respect of this translation, the translator replaced the original word “please” with “kuzum” that is not an equivalence of it in the TL and thus, the translation strategy cannot be assessed in a decisive way and the translation cannot be taken as source- or target-focused, either.

### **Example 3:**

ST: That had stirred him at the time, and now, as he stood gazing at the shadow of his own loneliness, the full reality of the description flashed across him. (p. 33)

TT-1: Bunlar söylendiği zaman onu sarsmıştı. Ve şimdi burada durup kendi güzelliğinin gölgesine gözlerini diktiği zaman o söylenenlerin tam gerçeği, içinde şimşek gibi çaktı. (p. 38)

TT-2: Genç adamı, dinlediği zaman da etkilemişti bu sözler; hele şimdi, burda durmuş kendi güzelliğinin gölgesine bakarken, bu sözlerin tam anlamı beyninde çaktı. (p. 38)

TT-3: Lord Henry’nin sözleri, tam o anda, güzelliğinin yansımasının karşısında dururken tüm gerçekliğiyle kafasına dank etmişti. (p. 29-30)

This example comprises of the Turkish translations of the original expression “to flash across someone” having a metaphorical sense in the ST. The examination of its different translations can be valuable for the addressed readers. In the TT-1, the translators gave the original expression as “içinde şimşek gibi çakmak” by applying literal translation strategy in Vinay and Darbelnet’s model, which ascribes a source-focused feature to the translation. On the other hand, the translator of the TT-2 produced a different translation of the original as “beyninde çakmak” that is a non-existent expression in the TL and impairs the flow of the sentence for the TR. This translation does not present a product



of any observable translation strategy taken by the translator and not show any feature of the translation as source- or target-directed. However, the translator of the TT-3 translated the original expression as “kafasına dank etmek” signifying “come home to somebody” in the TL and used as an idiomatic expression that contains a metaphorical sense in the same way with the original expression. In this regard, it is obvious that the translator applied equivalence strategy of Vinay and Darbelnet by creating a target-directed translation.

**Example 4:**

ST: Her grandfather hated Kelso, thought him a mean dog. (p. 43)

TT-1: Bu büyük baba, Kelso’dan nefret ediyordu. Ve onu bir sokak köpeği yerine koyuyordu. (p. 48)

TT-2: Bu dede, Kelso’dan nefret eder, hain hayvan, derdi ona. (p. 47)

TT-3: Büyükbabası da Kelso’dan nefret ederdi, pinti herif derdi ona... (p. 40)

In this example, the Turkish translations of the original expression “a mean dog” capture one’s attention on the side of the TR. In the original text, there appear some information about Kelso expressing that he was always quarrelling with the cabmen about their fares in the same paragraph from which the ST was taken. In this respect, the original expression should be considered within a relation to this information. In the TT-1, the translators translated the original as “bir sokak köpeği” meaning “a stray dog” in the TL that does not comply with the given sense in the ST. On the other hand, the translator of the TT-2 gave the original expression as “hain hayvan” standing for “deceitful animal” in the TL that is not a correspondence of the original expression in the addressed culture and does not provide the mentioned sense in the ST for the TR. As for these translations, it can be asserted that the translators probably tried to find a Turkish equivalence for the original expression; however, their translations do not match with the speech in the given context in the ST appropriately and cause the perception of the addressed readers to shape in another way as being different from the one in the SC. In this respect, the translation strategies cannot be determined accurately and the translations are not possible to be evaluated as source- or target-focused. Besides, the translator of the TT-3 used the Turkish correspondence “pinti herif” matching with “miser” in the TL preferred in colloquial language mostly for the original expression and provided the

original context and sense to be conveyed to the TR. In this translation, the translator utilized equivalence strategy in Vinay and Darbelnet's model and this ascribed a target-oriented feature to this translation.

**Example 5:**

ST: "You dear old Jim, you talk as you were a hundred. (p. 82)

TT-1: "Sevgili ihtiyar Jim, yüz yaşında imişsin gibi konuşuyorsun. (p. 84)

TT-2: "Benim bir tane Jim'im, yüz yaşındaymış gibi konuşuyorsun. (p. 85)

TT-3: "Jim, canım benim, yüz yaşındaymışsın gibi konuşuyorsun. (p. 79)

In this example, the Turkish translations of the original colloquial expression "You dear old Jim" can draw one's attention at first sight. In the SL, this expression is used in order to describe someone or something in a way that shows the love or liking of the person speaking in the conversation. In the TT-1, the translators translated the expression as "Sevgili ihtiyar Jim" by employing literal translation strategy, which reflects the source-directed feature in the relevant translation. However, in the TT-2 and TT-3, the translators tried to transfer the exact sense of the original expression by presenting the positive feelings given in the ST also in their translated texts. The translator of the TT-2 translated the expression as "Benim bir tane Jim'im" meaning "My only Jim" in the TL, while in the TT-3, the translator used the Turkish translation "Jim, canım benim" signifying "Jim, my dear" in the TL. As for these translations, it can be proclaimed that the translators utilized equivalence strategy in Vinay and Darbelnet's model, which ascribes a target-oriented identity to their translations as a whole.

According to the examples examined above, it is possible to assert that the translators tried to transfer the original contextual or situational expressions and the linguistic usages of the characters in their dialogues or speeches into the TL in the most appropriate way for the TC, which is decisive in the translation being a source- or target-oriented one. In the following section, affective implications will be analyzed.

**3.7.7. The Analysis of Affective Implications**

**Example 1:**

ST: "I am all expectation, Basil," continued his companion, glancing at him. (p. 12)

TT-1: Arkadaşı ona bir göz atarak “Tamamiyle kulak kesildim, Basil” diye ekledi. (p. 18)

TT-2: Arkadaşı ondan yana bir göz atarak “Bekliyorum, Basil” dedi. (p. 17)

TT-3: “Can kulağıyla seni dinliyorum Basil,” dedi arkadaşı gözlerini ondan ayırmadan. (p. 8)

In this example, the Turkish translations of the sentence “I am all expectation” are remarkable. Indeed, in this sentence, the character speaking wants to say, “I am waiting or expecting” within a literal sense but builds an idiomatic sentence that can be transferred with also an idiomatic equivalence into the TL. Concerning this, it is clear that the translators of the TT-1 and TT-3 chose to use idiomatically equivalent and appropriate sentences “Tamamiyle kulak kesildim” in the TT-1 and “Can kulağıyla seni dinliyorum” in the TT-3 by adopting equivalence strategy of Vinay and Darbelnet, which attributes a target-oriented feature to these translations. On the other hand, in the TT-2, the translator preferred using literal translation strategy of Vinay and Darbelnet by translating the sentence as “Bekliyorum” meaning “I am waiting” in the TL, which makes the translation a source-driven one as a whole.

### **Example 2:**

ST: Upon my word, Basil, I did not know you were so vain... (p. 9)

TT-1: Doğrusu Basil seni bu kadar kendini beğenmiş bilmezdim. (p. 15)

TT-2: Allah iyiliğini versin, Basil, ben senin böylesine kibirli olduğunu hiç bilmezdim. (p. 14)

TT-3: ... öyle mi? Bu kadar kibirli olduğunu bilmezdim Basil. (p. 5)

In this example, the Turkish translations of the phrasal expression “upon my word” are remarkable. In the TT-1, the translators translated this expression as “doğrusu” meaning “in fact” or “as a matter of fact” in the TL by changing the given sense of the original expression and affected the perception of the TR. On the other hand, the translator of the TT-2 used the Turkish idiom “Allah iyiliğini versin” that means “May God bless you” and is uttered with a feeling of tolerance when an undesirable action occurs. However, within the original sentence, the phrasal expression in the ST is used in order to express surprise or amazement within a relation to the previous sentence. Therefore, the

translations of both the TT-1 and TT-2 transferred into the TL only the lexical content not the semantic emphasis or the feeling the source audience can be able to have. Furthermore, in these translations, there is not any translation strategy of Vinay and Darbelnet and the translations cannot be evaluated as source- or target-focused correspondingly. On the other hand, in the TT-3, the translator translated this expression as "... öyle mi?" by adding it to the previous sentence in the form of a tag question. In this way, the translator used the modulation translation strategy of Vinay and Darbelnet by making semantic shifts on the sentence level and providing an appropriate translation to make sure that the target audience will be able to get the sense of the sentence not the direct translation of it. In this regard, it can be asserted that the translator presented a target-oriented translation.

### **Example 3:**

ST: "Possibly," he sighed, "but they invariably want it back in such very small change. (p. 94)

TT-1: "Belki!" diye içini çekti. "Fakat onların bunu bozuk para şeklinde geri istemelerinden kurtuluş yoktur. (p. 97)

TT-2: Lord Henry, "Olabilir," diye içini çekti. "Ne var ki mutlaka kırık para olarak geri isterler. (p. 98)

TT-3: "Belki," dedi Lord Henry iç geçirerek , "ama bu verdiklerini de burnumuzdan fitil fitil getirirler. (p. 92)

This example involves the Turkish translations of the original expression "to want something back in such very small change" that are remarkable. In the TT-1, the translators translated the original expression as "bozuk para şeklinde geri istemek" by employing literal translation strategy in Vinay and Darbelnet's model, which shows the source-oriented feature within the relevant translation. On the other hand, the translator of the TT-2 produced the translation "kırık para olarak geri istemek" by using literal translation strategy and making a source-oriented translation. However, the Turkish transfer of the original "in such very small change" as "kırık para olarak" signifying "broken money" in the TL that seems an awkward usage for the TC does not indicate for a natural sounding and correct translation, as there does not exist such an expression as the one used in the translated text in the TL. Besides, the translator of the TT-3 translated the original expression as "burnundan fitil fitil getirmek" that implies "to cast

a damper on” by accepting the original as an idiomatic expression and transferring it as an idiom into the TL in an appropriate way. As regards to this translation, it can be rendered that the translator applied equivalence strategy of Vinay and Darbelnet and produced a target-oriented translation by considering the addressed readers in first place.

**Example 4:**

ST:

Sur une gamme chromatique,  
Le sein de perles ruisselant,  
La Venus de l’Adriatique  
Sort de l’eau son corps rose et blanc... (p. 186)

TT-1:

Sur une gamme chromatique,  
Le sein de perles ruisselant,  
La Venus de l’Adriatique  
Sort de l’eau son corps rose et blanc... (p. 187)

TT-2:

Değişip duran renkler cümbüşünde  
Göğüsleri ışıldayarak incilerle  
Adriyatik Denizinin Venüsü  
Pembe beyaz bedeniyle çıkar sulardan. (p. 193)

TT-3:

Kromatik bir gam üzerinde  
Bağrından damla damla inciler dökülür,  
Adriyatik’in Venüs’ü  
Sudan çıkar, pembe beyaz bedeniyle. (p. 187)

In this example, a poem given in French language in the ST is presented with its translated versions that can capture one’s attention in the TC. In the TT-1, the translators preferred leaving the original poem as it was in the ST by utilizing borrowing strategy

in Vinay and Darbelnet's model and made a source-focused transfer in this respect. On the other hand, in the TT-2 and TT-3, the translators chose to translate the original poem into the TL and their translations cannot be examined, since the poem is not in the English language. Nonetheless, it is observable that they adopted a target-oriented approach and translated the poem in order to enable the target readers to understand the content of the poem in their own languages.

### **3.8. Discussion**

The translation criticism model proposed by Katharina Reiss was used in the categorization of the examples to be examined in the current study. The relevant model had a determinative role in the establishment of the outline in the study. In this respect, there appear separate titles under which the linguistic components and extra-linguistic determinants are analyzed. Totally eleven sections can be seen as the analysis of the semantic elements, the lexical elements, the grammatical elements, and the stylistic elements for the linguistic components, and the analysis of the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor, and affective implications for the extra-linguistic determinants. In the mentioned sections, the examples randomly selected from the target texts are examined considering to which category the examples belongs.

In this study, the three different translations of *The Picture of Dorian Gray* produced by three different translators are included and the translations are selected from different periods of time as the TT-1 from 1968, the TT-2 from 1990 and TT-3 from 2019. In this respect, it provided a variety in terms of both the choices of the translators and the effects of time on their choices, since each translation reflected the exceptional style of the translator and presented different strategies applied in different contextual situations and periods of time. The preferences of the translators are taken into consideration in terms of Vinay and Darbelnet's model. They separated the translation strategies into two categories as direct and oblique translation under which seven procedures appear as borrowing, calque and literal translation in the classification of direct translation and transposition, modulation, equivalence and adaptation in the category of oblique translation. In this context, the translators preferred different strategies in their translations and their relevant choices could be perceived on a large scale. In some cases, the translators produced source- or target-oriented translations without exercising any

strategy of Vinay and Darbelnet but other strategies used in translations; whereas, there were some examples in which neither the translation strategy could be determined nor the translation could be stated as source- or target-focused clearly. In the table below, it can be observed how many strategies from Vinay and Darbelnet's model the translators employed in their translations.

<b>Translation Strategies</b>	<b>TT-1</b>	<b>TT-2</b>	<b>TT-3</b>
<b>Borrowing</b>	<b>11</b>	<b>11</b>	<b>5</b>
<b>Calque</b>	<b>-</b>	<b>1</b>	<b>1</b>
<b>Literal Translation</b>	<b>28</b>	<b>20</b>	<b>11</b>
<b>Transposition</b>	<b>-</b>	<b>3</b>	<b>7</b>
<b>Modulation</b>	<b>2</b>	<b>6</b>	<b>11</b>
<b>Equivalence</b>	<b>7</b>	<b>5</b>	<b>14</b>
<b>Adaptation</b>	<b>2</b>	<b>3</b>	<b>1</b>
<b>TOTAL</b>	<b>50</b>	<b>49</b>	<b>50</b>

Table 1: The number of the strategies the translators used

In this table, it is likely to observe how many times the translators applied which strategies in their translations. As it is clearly sighted in the table, the translators chose to apply the strategies of borrowing and literal translation in their target texts mostly. However, the strategies of calque and transposition cannot be observed in the TT-1 only, while the other translators employed these strategies in their translations with a limited amount of usage. Calque, on the other hand, is exercised for merely one time by the translators of TT-2 and TT-3, as the strategy of transposition is preferred to be applied by the translator of the TT-3 in many examples belonging to his/her translated text mainly. In a similar way, it is possible to perceive that the usage of the adaptation strategy is quite limited in all of the target texts. Besides, apart from these observations, in the section of the translation criticism, the required data was collected and the relevant analysis was provided for the study in a detailed way and accordingly, the research questions can be answered in an adequate and satisfactory way. In conjunction with this, more information about the translators' preferences of the translation strategies will be provided in detail and their choices will be evaluated from a variety of aspects in the following lines.

The first research question of this thesis was as following:

1. What are the differences in the translations of *The Picture of Dorian Gray* in terms of linguistic components and extra-linguistic determinants?

In this respect, the ninety-three examples selected from the translated texts at random were examined in depth and every one of the examples was clarified one by one in regard to the preferences of the translators. When the table presented in this part is given an eye to, it can be perceived that the translator's preferences differed from one example to another contextually, which brings about differentiations in the translations of the linguistic components and extra-linguistic determinants. For example, in the example number 5 of the semantic elements (p. 44), the translators of the TT-1 employed equivalence strategy and provided an idiomatic equivalence of the original expression in the TL, while the translator of the TT-2 applied literal translation strategy and conveyed just the words not the sense in the ST. The translator of the TT-3, on the other hand, did not use any translation strategy but produced an equivalent translation by using a verb that conveys the same message to the TC semantically. Every one of the examples was commented on in a similar way during the examination process, and the differences related to the translations of linguistic components and extra-linguistic determinants were clarified within the scope of each example in the translation criticism section.

The second research question of the thesis was given as the following:

2. Which strategies in Vinay and Darbelnet's model did the translators use? Did the strategies change over time? How and why?

In an attempt to provide an extensive answer for the second question, the strategies employed by the translators were determined and the observable results were analyzed in terms of the possible effects of the applied strategies on the translations, and the translator's competence in conveying the original sense and the stylistic features to the TL and TC was examined thoroughly. In this respect, the translators' preferences were assessed by the translation strategies of Vinay and Darbelnet being taken as a basis. Overall, it can be stated that all of the three translators agreed on the text type as a form-focused text and literary work, and correspondingly applied strategies in order to establish a parallel stylistic form in the addressed language. The number of the translation strategies exercised by the translators were presented in the table given in



this section. It can be rendered that the translators chose to use mostly literal translation strategy as 28 times in TT-1, 20 times in the TT-2 and 11 times in the TT-3. The other mostly preferred translation strategies were borrowing strategy as 27 times, equivalence strategy as 26 times and modulation strategy as 19 totally in all of the target texts. Furthermore, all the translation strategies in Vinay and Darbelnet's model were exercised by the translators in their translations. Only the translators of the TT-1 did not use calque and transposition strategies in his/her translations. On the other hand, as for the change in the translation strategies preferred by the translators over time, it can be commented on the translations and translational choices in respect of the number of the strategies.

In the first translation of *The Picture of Dorian Gray*, given as TT-1 in this study and translated by Ferhunde and Orhan Şaik Gökyay, the translators tried to show fidelity to the source text not only lexically but also semantically. The translators employed literal translation (28), borrowing (11) and equivalence (7) strategies the most in an attempt to produce a similar translation in the addressed language. However, in the relevant translation, some spelling mistakes or presumably, typographical errors, some elliptic sentences and a missing part (Wilde, 1968, p. 238) that can result in a remarkable deviation in the attention of the target readers were observed. Furthermore, some cases of subject-verb disagreement, wrong usages of determinants or incorrect transfer of time expressions in the TL and a number of translations made with a gendered focus could be seen explicitly. Besides, in the translated text, the translators also used some Turkish words and expressions that can be accepted as awkward or immoral on the side of the TR, and transferred some words by confusing them with different ones. On the other hand, it is possible to encounter with many examples of transcribed versions of some words or names and either footnotes or both original and translated versions of some expressions or sentences in the TL given possibly in order to stimulate the understandability of the translation. In addition, the translators produced adequate translations especially in the transfer of the idiomatic expressions in the ST by using equivalence strategy as already presented in the examples in the previous chapter. Besides, it can be perceived that the translators did not utilize the translation strategies of calque and transposition in their translations.

In the TT-2, translated by Nihal Yeğınobalı, the most striking point for the target readers was the existence of many spelling mistakes and missing parts (Wilde, 1990, p. 11, 52, 213, 226) that will interrupt the addressed readers and cause a significant semantic loss as given in the second example (p. 41) in the analysis of the semantic elements. In this respect, it is apparent that this translation entails a general revision or grammatical editing on a semantic and lexical level. On the other hand, the translator failed in conveying the original meaning or sense to the TL both semantically and lexically in many cases analyzed in the translation criticism part in detail. It is observable that the relevant target text involved some wrong translations and usages of non-existing words or expressions in the TL that either do not comply with the context or do connote to something else different from the original one. In the most cases already examined in the previous chapter, some semantic shifts from a negative sense to a positive one or from an active sentence to a passive one and the differences in the transfer of time or place expressions and tenses between the ST and TT could be perceived. The translator applied mostly literal translation (20), borrowing (11) and modulation (6) in order to present a similar translated version of the original text in the TL. By applying literal translation strategy, the translator created some translations that provide the same correspondences in the TL only lexically not semantically, especially in the transfer of some original idiomatic expressions and action verbs. Furthermore, the usage of borrowing strategy in some translations provided new words for the Turkish language, yet did not serve a purpose of semantic transfer in those translations. In addition, the translator chose to use some words that can be regarded as awkward in the TC or some different correspondences that do not exist in the ST, and exercised local language in a number of examples, and presented some inaccurate usages of determinants in the TL. Likewise, it is quite possible to encounter with a number of examples in which the sense of the original could not be conveyed to the target language or there appeared some unsatisfactory word choices and some usages of punctuation marks that interrupt the target readers could be perceived. However, it can be rendered that the translator caused some semantic shifts in the translated text with the application of modulation strategy and presented some inadequate translations by not adding any footnote for especially culture-specific words or expressions.

In the TT-3, translated by Didar Zeynep Batumlu, the translator played a role of being the author of *The Picture of Dorian Gray* and produced a close translation to the original text. The relevant translated text shows similar features to the source text from semantic, lexical, grammatical and stylistic perspectives. In this respect, the translator employed equivalence (14), modulation (11) and literal translation (11) strategies mostly in the translations as analyzed in the examples presented in the translation criticism part in detail. As a consequence of the strategies preferred by the translator, it can be rendered that the translator succeeded in creating a target text sounding familiar in the Turkish language. Apart from the translation strategies in Vinay and Darbelnet's model, the translator also employed such strategies as addition that had constructive effects on the semantic transfer of the original text into the TL, and added a number of footnotes in order to clarify some culture-specific terms or expressions for the TR. On the other hand, it is possible to observe some incorrect usages related to time expressions and tenses along with several omissions of the original exclamations or interjections that can cause the original effect within a specific context not to be conveyed to the TL. Besides, it is noteworthy that the translator transferred some words having a gendered content by using a general equivalent in the TL and adopting a neutral approach in the related translations in this regard.

In respect to the change of the translation strategies applied by the translators over time, it can be said that the translators of the TT-1 and TT-2 chose to employ literal translation strategies in their translations the most. The translator of the TT-3, on the other hand, preferred using equivalence strategy mostly, which can give some implications about the changes of the translation strategies within the scope of the mentioned three target texts. In this respect, it is possible to render that the translator of TT-3 did not follow the same path with the translators of the TT-1 produced in 1968 and the one of the TT-2 made in 1990 by employing equivalence strategy in her translations the most. As for this translation, it is possible to state that the translator might have adopted a target-oriented approach by being under the influence of a different translation theory at that time when she was translating the source text into the TL. Nonetheless, the translators of the TT-1 and TT-2 both used the literal translation and borrowing strategies the most by putting the original text first. These translational choices can reflect some approaches concerning a different translation theory that might be prevalent within the scope of translation studies at the periods of time when they produced the target texts. However,

the translational choices and usage of different strategies in different periods could be the results of the translator's own style that he/she adopts in his/her translations in general. Besides, the second most used strategies in the TT-3 were modulation and literal translation strategies. According to this information, it can be expressed that the borrowing strategy was replaced with the mentioned two strategies in the TT-3, while it was the second most preferred strategy in the TT-1 and TT-2, which can be regarded as another remarkable change in the translation strategies over time. The other remarkable change is relevant to the transposition strategy that was not applied in the TT-1 while the translator of the TT-2 employed it three times and the translator in TT-3 used it seven times in their translations. Likewise, the increase in the usage of this translation strategy over time can stand for a translational approach of a distinct translation theory or can be just a representation of the translator's style reflecting a target-focused approach. Furthermore, it can be observed that the usages of the modulation strategy increased, whereas the translators started not using literal translation strategy as many times as in the TT-1 in the process of time. The usage of equivalence strategy decreased in the TT-2, yet the translator of the TT-3 preferred using it the most and in this regard, this change can be classified as related to the translator's own style in the TT-2. Regarding the other strategies in Vinay and Darbelnet's model, it can be asserted that the calque and adaptation strategies stand for the least preferred translation strategies in the target texts analyzed in this thesis. Since their usages are limited in a general sense, it cannot be remarked on the choices made by the translators related to them. Furthermore, it can be observed that the translators of the TT-1 and TT-3 added a number of footnotes that give required information related to the original expression or context to their translated texts. The additions observed in the TT-1 might have been resulted from the fact that the entailed information relevant to the original expressions or some specific elements could not be obtained in an effortless way at those times when the translation was produced. On the other hand, in the TT-3, a totally target-oriented approach adopted by the translator can be discussed, as it was a more recently translated version of the original at the recent time when there were technological developments making every kind of information accessible easily. However, as a whole, it can be concluded that the aforementioned remarkable changes in the translation strategies were clearly observed and the translation gained a different dimension in accordance with the needs of the target society and the requirements of the time and perpetually changing language.

In this thesis, as the first step, the text type of *The Picture of Dorian Gray* was determined and afterwards, the strategies employed by the translators in an attempt to translate the source text were examined in detail by Reiss' statement in the first item related to translation criticism being taken as the basis of the study (2014, p. 114).

The last research question of the current thesis was the following one:

3. Did the translation strategies contribute to the formation of a source- or target-oriented translation? How?

In an attempt to answer this question, in the translation criticism part, the translation strategies applied by the translators were analyzed in detail with the given examples and it was also focused on whether the translations were source- or target-oriented with the supportive content. There appeared four sub-headings covering the linguistic components that include the semantic elements, the lexical elements, the grammatical elements, the stylistic elements, and seven sub-headings covering the extra-linguistic determinants that are the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor and affective implications. The examples were classified according to which category they belong to and analyzed with the applied translation strategies within the framework of the translation criticism model of Katharina Reiss. In the translation criticism section, the obtained information about whether the translation is source- or target-oriented was provided and it was mentioned about the possible reactions and results related to the target audience and culture in many aspects. In the next chapter in conclusion, a general outline of the thesis will be provided and concluding remarks will be given from a wide-ranging perspective.

## CONCLUSION

A number of literary works acquire world-embracing fame in the following years and sometimes decades after their publication and in these cases, it takes time their translations to be produced and published in all the languages around the world. In any case, someday, a literary work shaped by artistic values and adopting a unique style of its writer earns the reputation it deserves, no matter how much time passes until this point. At this moment, translators play an invisible role in introducing this work to other cultures and languages. As Paul Auster (Allen, 2007, p. 7) states, “Translators are the shadow heroes of literature, the often forgotten instruments that make it possible for different cultures to talk to one another, who have enabled us to understand that we all, from every part of the world, live in one world.” In this respect, the crucial role of the translators in the introduction of such a masterpiece as *The Picture of Dorian Gray* to other cultures, literatures and languages cannot be denied. In addition to this, this work of Oscar Wilde is particularly included for the examination and analysis in this thesis, as it is the one and only novel of Oscar Wilde and regarded as his masterpiece. In this study, the three different translations of the work made by three different translators in the distinct periods of time were analyzed and in all these translations, there appeared different preferences of the translators determined with an attempt to establish a corresponding style and form in the TL.

The foremost aim of this thesis was to apply the translation criticism model suggested by Katharina Reiss to Oscar Wilde’s *The Picture of Dorian Gray* and examine the translational choices of the translators within the scope of Vinay and Darbelnet’s translation strategies model. In this sense, in the first chapter, literary translation and translation criticism were mentioned with a general point of view. In addition to this, the aim of the thesis and research questions were established in the same context, while the scope and limitations of the study and the general overview were also embodied in a comprehensive sense.

The second chapter comprised of the literature review along with a great amount of information related to the translation criticism model of Katharina Reiss being provided in this part. The explanations about the significance of both the source and target languages were given as a whole, while the linguistic components and extra linguistic determinants were handled respectively in a detailed way. The preferences of the

translators were analyzed according to the translation strategies model put forward by Vinay and Darbelnet and in this way, the required information and relevant clarifications were also provided in this chapter explicitly.

In the third chapter, the case study was included and correspondingly, the methodology of the thesis was stated in detail. The current study comprised of three different Turkish translations of *The Picture of Dorian Gray* made in three different periods of time and the analysis was performed from a comparative perspective while the examples were selected from the target texts at random. In general, when there is an attempt to comprehend a writer's style, it is crucial to have background information related to the life, education and literary principles of the writer. For this reason, a brief biography of Oscar Wilde was presented and afterwards, his education, works and writing style were mentioned decently. In order to make sure the source text to be perceived, a brief summary of *The Picture of Dorian Gray* was presented in the same part. Subsequent to this, the remarks pertaining to the three different Turkish translations of *The Picture of Dorian Gray* were provided and some knowledge about the translators was displayed.

After this part, it is possible to find the translation criticism section, in which the examples selected from the target texts were classified under eleven headlines. Four headlines comprised of linguistic components as the semantic elements, the lexical elements, the grammatical elements, and the stylistic elements. The remaining seven headlines were given as extra-linguistic determinants containing the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor, and affective implications. The examples taken from the target texts of the translators were gathered under the mentioned headlines. This chapter ended with a discussion part that involves the number of the strategies that the translators chose to use in their translations in the form of a table. Furthermore, the discussion part embodied the answers of the research questions and the interpretations related to the preferences of the translators in their translations. Then, the chapter four, namely, the present chapter includes the conclusion part of the thesis that presents a comprehensive overview of the thesis and general remarks related to the subject of the study.

Translation criticism does not simply comprise of an assessment of translations in an attempt to spot the mistakes or errors made by the translators. Conversely, it can be

identified as an examination of the different translations created from the same original text that is performed by theoretical norms and maxims being taken as basis. In this respect, the current study is accomplished in order to assess the Turkish translations of *The Picture of Dorian Gray* made by three different translators at three different times in the light of Katharina Reiss' translation criticism model. The preferences of the translators were analyzed within the scope of Vinay and Darbelnet's translation strategies. In addition, it was focused on how the usage of these strategies by three different translators changed over time and how the strategies contributed to the establishment of source- or target-oriented translations. In a general sense, the present analysis performed in the field of literary translation criticism and this representative example that displays how the translation criticism model of Katharina Reiss was applied to the translations of *The Picture of Dorian Gray* will both enhance the field and pave the way for the future studies. In this respect, *The Picture of Dorian Gray* was analyzed, and aimed at presenting one of the examples of case studies in the field of literary translation criticism and English Language and Literature for the researchers who will deepen their researches or studies in the relevant fields.



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## LIST OF TABLES

<b>Translation Strategies</b>	<b>TT-1</b>	<b>TT-2</b>	<b>TT-3</b>
<b>Borrowing</b>	<b>11</b>	<b>11</b>	<b>5</b>
<b>Calque</b>	<b>-</b>	<b>1</b>	<b>1</b>
<b>Literal Translation</b>	<b>28</b>	<b>20</b>	<b>11</b>
<b>Transposition</b>	<b>-</b>	<b>3</b>	<b>7</b>
<b>Modulation</b>	<b>2</b>	<b>6</b>	<b>11</b>
<b>Equivalence</b>	<b>7</b>	<b>5</b>	<b>14</b>
<b>Adaptation</b>	<b>2</b>	<b>3</b>	<b>1</b>
<b>TOTAL</b>	<b>50</b>	<b>49</b>	<b>50</b>

Table 1: The number of the strategies the translators used



## CURRICULUM VITAE

### Personal Information

<b>Name</b>	Nur	<b>Surname</b>	GÜNEŞ UÇAR
<b>Place of Birth</b>	ZONGULDAK	<b>Date of Birth</b>	06.09.1995
<b>Nationality</b>	T.C.	<b>E-Mail</b>	nurgunes.95.67@outlook.com
<b>Telephone Number</b>	+905304892604		

### Education Background

	<b>The Name of The Institution and Department</b>	<b>Year of Graduation</b>
<b>Master Degree</b>	Karabük University – English Language and Literature (3,43/4,00)	2021
<b>Bachelor Degree</b>	Dokuz Eylül University – Translation and Interpreting (English-German-Turkish) (3,51/4,00)	2018
<b>Erasmus+</b>	Johannes Gutenberg University, Germersheim (Germany)	2017
<b>High School</b>	Oktay and Olcay Yurtbay Anatolian High School	2013

### Work Experience (From the last work to the first one)

	<b>Task</b>	<b>Institution</b>	<b>Period (Year - Year)</b>
1.	English Teacher	Çaycuma Ebil Eğitim Institutions	2019 – 2021
2.	German Teacher	Saltukova Multi-Program Anatolian High School	2018 – 2019
3.	Intern	Aegean Region Chamber of Industry/ Department of Economic Relations, İzmir	2018
4.	Intern	Zonguldak Governorship/ European Union and Foreign Relations Bureau, Zonguldak	2016

Foreign Languages	Reading Comprehension*	Speaking*	Writing*	KPDS/ ÜDS Score	(Others) YDS and YÖKDİL Score
<b>English</b>	Advanced	Advanced	Advanced	-	YDS: 91,25 YÖKDİL: 96,25
<b>German</b>	Advanced	Advanced	Advanced	-	YDS: 78,75

\*Evaluate as Advanced, Upper Intermediate, Intermediate, Lower Intermediate, Beginner

	Numerical Score	Equally Weighted Score	Verbal Score
<b>ALES Score</b>	-	70,98	77,76
<b>(Others)</b>	-	-	-

### Computer Knowledge

Program	Competence
Microsoft Office Word	Very Good
Microsoft Office PowerPoint	Very Good
Microsoft Office Excel	Very Good
Memsorce Translation Management System	Very Good

### Awards/ Certificates

- Dokuz Eylül University - Translation and Interpreting (Eng.-Ger.-Tur.) - First Place
- EU Young Translators Contest Participation Certificate (13.01.2018)

### Specialty (Hobbys):

Reading books, reading and doing researches on various topics in different fields, keeping the existence of knowledge updated, music, plates, zumba and dancing.

## ÖZGEÇMİŞ (CURRICULUM VITAE IN TURKISH)

### Kişisel Bilgiler

<b>Adı</b>	Nur	<b>Soyadı</b>	GÜNEŞ UÇAR
<b>Doğ. Yeri</b>	ZONGULDAK	<b>Doğ. Tar.</b>	06.09.1995
<b>Uyruğu</b>	T.C.	<b>E-Mail</b>	nurgunes.95.67@outlook.com
<b>Tel</b>	05304892604		

### Eğitim Düzeyi

	<b>Mezun Olduğu Kurumun Adı ve Bölümü</b>	<b>Mezuniyet Yılı</b>
<b>Y. Lisans</b>	Karabük Üniversitesi – İngiliz Dili ve Edebiyatı (3,43/4,00)	2021
<b>Lisans</b>	Dokuz Eylül Üniversitesi – Mütercim-Tercümanlık (İng.-Alm.-Tür.) (3,51/4,00)	2018
<b>Erasmus+</b>	Johannes Gutenberg Universität, Gernersheim (Almanya)	2017
<b>Lise</b>	Oktay ve Olcay Yurtbay Anadolu Lisesi	2013

### İş Deneyimi (Sondan geçmişe doğru sıralayın)

	<b>Görevi</b>	<b>Kurum</b>	<b>Süre (Yıl - Yıl)</b>
<b>1.</b>	İngilizce Öğretmeni	Çaycuma Ebil Eğitim Kurumları	2019 - 2021
<b>2.</b>	Almanca Öğretmeni	Saltukova Çok Programlı Anadolu Lisesi	2018 - 2019
<b>3.</b>	Stajyer	Ege Bölgesi Sanayi Odası/ Ekonomik İlişkiler Müdürlüğü, İzmir	2018
<b>4.</b>	Stajyer	Zonguldak Valiliği, Avrupa Birliği ve Dış İlişkiler Bürosu, Zonguldak	2016

Yabancı Dilleri	Okuduğunu Anlama*	Konuşma*	Yazma*	KPDS/ÜDS Puanı	(Diğer) YDS ve YÖKDİL Puanı
İngilizce	Çok iyi	Çok iyi	Çok iyi	-	YDS: 91,25 YÖKDİL: 96,25
Almanca	Çok iyi	Çok iyi	Çok iyi	-	YDS: 78,75

\*Çok iyi, iyi, orta, zayıf olarak değerlendirin

	Sayısal	Eşit Ağırlık	Sözel
ALES Puanı	-	70,98	77,76
(Diğer)	-	-	-

#### Bilgisayar Bilgisi

Program	Kullanma becerisi
Microsoft Office Word	Çok İyi
Microsoft Office PowerPoint	Çok İyi
Microsoft Office Excel	Çok İyi
Memsorce Translation Management System	Çok İyi

#### Yayınları/Tebliğleri Sertifikaları/Ödülleri

- Dokuz Eylül Üniversitesi Mütercim-Tercümanlık (İngilizce-Almanca-Türkçe) Bölüm Birinciliği
- AB Genç Çevirmenler Yarışması Katılım Sertifikası (13.01.2018)

#### Özel İlgi Alanları (Hobileri):

Kitap okumak, farklı alanlardan çeşitli konularda okuma ve araştırma yapmak, bilgi varlığını güncel tutmak, müzik, pilates, zumba ve dans.