INTERNATIONAL BLACK SEA UNIVERSITY
FACULTY of EDUCATION AND HUMANITIES
TURKISH PHILOLOGY PROGRAM

LITERARY TRANSLATION CRITICISM FROM RUSSIAN INTO TURKISH LANGUAGE IN THE EXAMPLE OF THE TURKISH TRANSLATION OF BORIS PASTERNAK'S NOVEL "DOCTOR ZHIVAGO"

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Extended Abstract of Doctoral Dissertation in Turkish Philology

Tbilisi, 2018

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Introduction

Language is the expression tool of all emotions and thoughts belonging to every culture. People have needed translation since the time they started using various languages to communicate with each other. A considerable amount of studies has been made on translation to meet the needs of society, which evolved through many different stages from the past to the present day.

Translation, due to being an intercultural activity as well as ensuring the sharing of knowledge of communities, has contributed to the development of civilizations (Demirekin, 2014, p. 8). Language is the tool to discover, comprehend and portray the world that exists within oneself. Translation, on the other hand, as Göktürk says, is the "Language of Languages" (2006), that connects languages together. Language is a living thing that grows fast and is updated; translation and its components, serving the same purpose, goes through the same process and requires constant renewal. Translation is amongst the top fields that are open to interdisciplinary studies, due to the fact that it enables communication between different languages and cultures as well as exchange, spreading and improvement of knowledge in diverse fields. (Yücel, 2015, p. 61). Therefore, communicational needs of all science fields and the need for renewal is made possible via translation. Every single field in science is closely related to translation. Throughout history, the advent of translation brought about periods of enlightenment to many civilizations. It's a non-arguable fact that all societies' creativeness in the fields of art, science, ideology and era are affected in a good way, directly or indirectly, by translation. Thus, translation itself has become an increasingly important subject of study over the past few years (Göktürk, 2000, p. 15).

During the second half of the past century, studies that were made on anthropology, linguistics and semantics gave a new lease to translation research. Translation researchers such as Catford (1965) and Nida (1964) have tried picking up translation as a scientific discipline by applying data obtained from structural linguistics to translation. Some studies in this field focused on the translation process, some on the product and some on creating theories about translation text or its purpose (Suçin, 2007, p. 16).

20th century has also been an important period of time in terms of theorization of translation and translation research. This period of time was named "the age of translation" by Göktürk (2006). Linguists and translators such as Jiri Levy (1926–1967), Anton Popovich (1933-1984),

Juliane House (B.1942), Van den Broeck (B.1935), Katharina Reiss (1923-2018), Werner Koller (B.1930), James Stratton Holmes (1924-1986), Wolfram Wills (1925-2012) and Belloc (1870-1953) have published the major part of their works during this period. II Slav Linguist Congress, that took place in Moscow in 1958, has caused heated controversies on methods of translation and the proper approach towards it, whereupon it was agreed that translation had to have its own unique approach and methods.

Factors such as increase in international communication and technological devices, which is a result of globalization, alongside with the need of translation of an activity that was generated in a language to another, play a major role in the increasing importance of translation. The acceptance of the fact that translation is not a mechanical transfer process, but instead a creative activity, has redressed translation from an insignificant process to an independent discipline and brought a new perspective towards translation criticism (Yazıcı, 2005, p. 15).

An interesting attribute of learning about national viewpoints is that it's only possible through the comparison of each other. The originality of phrases in languages is noticed only by comparing them to each other. A person's comprehension of a language is limited to means of his/her native language. When his/her native language's capabilities are insufficient, untranslatability emerges.

Catford, who has a linguistic approach towards untranslatability, analyzes untranslatability linguistically and culturally; "linguistic untranslatability", where the elements in the source language is non-existent in the target language and "cultural untranslatability", where cultural characteristics in the source language is non-existent in the target language (Suçin, 2007, p. 33). For instance, the expression "geçmiş olsun", in Turkish, being untranslatable to Russian as well as "ни пуха ни пера", in Russian, begin untranslatable to Turkish.

The word "çeviri" in Turkish, during the period when words which are originated from Arabic and Persian were more common, was expressed as its synonym "tercüme" or in the contexts "nakletmek", "tefsir etmek", "beyan etmek" and "taklit etmek". With "sadakat" and "aktarım" being added, too, "çeviri" has become a term that includes a wider context (Demirekin, 2014, p. 2). Vardar (2002) has defined translation as "the output of the process of transferring a dialog while keeping the wording and meaning at equivalence, from one language (source language) to another

(target language)", and about functions of translation, he claims that "for the process of translation to be successful, intralingual and outer-language context should be considered, alongside with denotation and connotation".

Mehmet Hakkı Suçin (2007), who evaluates studies on science of translation, emphasizes (p. 16) how Turkish is "poor" in terms of translation science literature and how most of the science of translation research, in The West, hasn't been translated to Turkish yet, although many of the works in The West have become classics in the field.

Literary translation has a major role in science of translation. Enginün (2011) has indicated that by means of translation, major changes in languages are made, new expressions emerge and with new expressions, the way of thinking is also altered, additionally stating that different worlds bond together through translation (p. 25). Translation, while enabling intercultural communication, provides new perspectives on their culture, art and ideology.

Kloepfer defines literary translation as: "Translation is writing by creating – but not re-writing what happened or conveying it, it is being the author of authors" (Göktürk, 2006, p. 40). The act of translation is not blindly looking for the equivalences at meaning. The important part isn't solely words, clauses or phonemes, but also the whole linguistic structure (Göktürk, 2006, p. 122). Literary work, regardless of what language it's written in, is a product of mankind's deep knowledge, skills and superior intelligence; translation is what is able to transform it into common heritage (Tanrıkulu, 2010).

The subject of translation is in need of extensive research worldwide, thus, the role of translation is more important than assumed. Not only a language, but a whole new universe it opens the doors to. Translation is art. As providing as it could be, it could also be disruptive. Opinions that are propounded on how translation is supposed to occur keeps the arguments on this topic alive. Directly translated expressions may initially seem to ruin the language, but over time, it helps nurture the language and regenerate. The form of expressions and image of a directly translated foreign literature can broaden the horizons of artists. Replacement of images that are unknown to a target literature, with familiar ones, remove the nurturing aspects of translation (Enginün, 2011, p. 25).

What's currently on demand appeals to linguists; the term "linguistic worldview". How a certain language reflects the world, which fundamental elements it breaks it down into and how it portrays objects and events around it.

When it comes to translation, one of the first names that should be mentioned is Roman Jakobson, who is greatly connected to common, extensive and universal approaches. Russian Scholar Jakobson, one of the top theorists of functional linguistics, in his work "On Linguistic Aspects of Translation", refers to three types of translation processes. He sorts these as "intralingual translation", which is an interpretation of verbal signs by means of other signs of the same language, "interlingual translation", which is an interpretation of verbal signs by means of some other language, and "intersemiotic translation", which is an interpretation of verbal signs by means of signs of nonverbal sign systems (Demirekin, 2014, p. 14).

Researchers indicate that while there is a rise in scientific and technical translations, there is a constant fall in the quality of literary translations. One of the most important reasons why literary translation is on the decline is due to a lack of literary translation theory, the worth of good translations being illustrated with objective analysis and being brushed off with stereotypical praises (Göktürk, 2006, p. 81). Especially on translation of literary work, personality of the translator, ways of understanding and linguistic factors should be taken into consideration. Literary work, sometimes, has traces of translator's opinion and unique wording. One of the most difficult tasks of a critic analyzing translations of this type is to determine if the "line was crossed" in the limits of the concept of translation (Göktürk, 2006, p. 82).

Research Problem

Turkish and Russian, both in cultural and structural aspects, are two distinctive languages. In case of similarity between culture of source text and target text, the translation is going to be easier and the target text is going to have a similar effect on the reader as will the source text. As noted before, the success rate of a translation is depended on the translator's proficiency.

The evaluation of literary characteristics, artistic and aesthetic aspects of the novel "Doctor Zhivago", translated from Russian to Turkish by Hülya Arslan, of one of Russia's prominent writers, the Literature Nobel Award-winning, Boris Pasternak, is the problem of research.

Research Questions

1. What is the translator's intention in translation?
2. What is the translator's methodology in the translation?
3. What is the accuracy rate between the source text and the target text?
4. Were essential aspects of a literary translation preserved?
5. Were linguistic, semantic, fictional, stylistic and formal equivalences achieved?
6. What were the causes of possible deviations between the source text and the target text?
7. What problems were confronted during the translation?
8. Was equivalence achieved in the target text

Novelty of the Research

Most of the radical studies in the field of translation studies, that were made so far, were made on European languages. Similarly, almost none of the studies that were made in Turkey and Russia took Turkish and Russian as sample.

Russian to Turkish translation of Nobel Literature Award-winning novel of Boris Pasternak not being reviewed before and literary texts that have been reviewed before not having been made in this style; additionally, the review of how Russian exists in Turkish, which takes part in the second part of the research, and the linguistic review of the troubles that are faced during the procedure, presents the novelty of the research.

Purpose of Research

Purpose of Research is to trace findings of the comparison of source and target language in linguistic and cultural contexts; discuss the possible issues of transferring from one language to another, examine if artistic and formal elements were preserved, determine what situations culture difference can lead to and establish whether stylistic and formal elements in the source text were ignored by the translator or not.

Methodology of the Research

The methodology of the research is to analyze the Turkish translation of Boris Pasternak's novel named "Doctor Zhivago", in accordance with the principles of translation criticism using the comparative and descriptive, in terms of equivalence types. While including both quantitative

and qualitative methodology elements, qualitative methodology has been used more dominantly throughout the research.

Population and Sample

Literary text translations from Russian to Turkish make the population; the translation of Boris Pasternak's novel named "Doctor Zhivago", by Hülya Arslan, makes the sample of the research.

Significance of Research

Boris Pasternak, one of the biggest writers of his time, in 1956, after 11 years of work, published "Doctor Zhivago". In a short notice, his work spread all over the world and was considered worthy of a Literature Nobel Prize in 1958. Although, he had to reject the prize due to contradiction with government and pressure in the country. The novel was shortly translated to 48 languages and earned a great reputation.

It's of great importance that Russian literature work is translated and added to Turkish Literature. The work, in 2014, was translated to Turkish by Hülya Arslan, who is a literature researcher, an academician and a translator.

The novel's Turkish translator Hülya Arslan, while speaking about the new translation of "Doctor Zhivago", emphasized how the new translation was translated from the original language for the first time and was "flawless" (Arslan, 2014). Testing Arslan's inferences above and positioning Arslan's interpretations and alternative reading that is caused by cultural and individual differences of two languages, on the platform of theories of translation, make the theoretical; the findings having guiding features, in literary translations from Russian to Turkish, in terms of structural and semantic aspects, make up the practical part of the research.

Scope and Limitations

Boris Pasternak's novel named "Doctor Zhivago" and its Turkish translation is going to be compared and analyzed in terms of semantic context, equivalence types and preciosity of wording. The prose in the source text is going to be included, while the poetry will be excluded in the analysis.

CHAPTER - 1. LITERATURE REVIEW: RUSSIAN TO TURKISH TRANSLATIONS SPECIFIC TO TRANSLATIONS OF NOVELS

The Turkish reader's acquaintanceship with works written in other languages, started in the 18th century (Olcay, 2006, p. 1). Turkish gained a new structure through translations made earlier from Arabic and Persian. The endeavor to apprehend *The Earlier West*, increasingly more after *The Edict of Gülhane*, lead to authors learning French, reading the works of the period's Romance authors and transfer to Turkish of the pieces they liked (Enginün, 2011, p. 81). Although, after French literature, translations from English and German literatures were made, these translations were made from the secondary language French. Turkish reader's acquaintance with Russian literature occurred 25 years later. (Olcay, 2006). The first work that was translated to Turkish from the original, was Griboyedov's novel "*Горе от ума*" (Woe from Wit), which was released in 1883 according to some sources, or in 1884 according to some others.

Translations made from Russian began increasing starting in 1890. Lermontov's novel "Демон" (Demon) and Tolstoy's novels "Семейное Счастье" (Family Happiness) and "Смерть Ивана Ильича" (The Death of Ivan Ilych) have been translated by Lebedeva and published in magazines as a few episodes, and then published as a whole book (Olcay, 2010, p. 26).

The author, whose work was translated to Turkish the most and had the most effect on the Turkish reader towards the end of the 19th century and in the early 20th century, was Leo Tolstoy. During this period, 12 of L. Tolstoy's works have been translated to Turkish. It should be pointed out that some of the translations were made from French. Olcay (2006) indicates that translations made between 1894 and 1923 were apart from a systematic approach, were chosen by the personal preferences of the translators and were translated mostly from secondary languages with mistakes and *skipping*.

1940s, in the Republic period, is the pinnacle of the translations of Western literature, that the government had had done. In this period, 78 works have been translated from Russian (Aytaç, 2013, p. 47). Fonvizin, Griboyedov, Pushkin, Gogol, Lermontov, Dostoyevsky, Goncharov, Turgenev, Ostrovsky, Tolstoy and Chekhov were amongst the authors whose work were translated. Some of the leading translators were Hasan Ali Ediza, Servet Lunel, Erol Güney, Nihal Yalaza

Taluya and Nazım Hikmet (Behramoğlu, 2010, p. 5). The period of time starting from 1961 is known for the rise in the interest towards Soviet Literature. During this period, works of authors such as Andreev, Bunin, Pasternak, Ostrovsky, Simonov, Paustovsky and Bulgakov were translated. Since 1960 to the present, the outstanding translators were Leyla Soykut, Güneş Bozkaya, Mehmet Özgül and Ayşe Hacıhasanoğlu (Behramoğlu, 2010, p. 7). During this time, the Turkish reader had the chance to read the Russian classics, which were banned in Soviet Russia and the other Soviet countries. Pasternak's "Doctor Zhivago", right after being awarded a Nobel prize, was immediately translated to Turkish, then printed in 1958, was translated 4 more times until 1999 and was published many times. Bulgakov's "The Master and Margarita" was first translated in 1969. The most popular author, amongst the banned, in Turkey is Solzhenitsyn. Many of his work was translated more than once by different translators (Zafer, 2009, p. 95).

Gürses indicated how Russian literature translations, after living its "golden age" in Turkey, getting stronger through the anti-Russia Cold Ward that started during the World War Two, and also affected by the social fluctuations in Turkey, took its place in the banned books lists, additionally stating that this period changed after the demolition of the Berlin Wall and the collapse of the Soviet Union (Tatlıpınar, 2017).

Ankara University Russian language and Literature Major graduates Ergin Altay, Mehmet Özgül, Ataol Behramoğlu, Mazlum Beyhan, and Azer Yaran also had big contributions to the transfer of Russian literature to Turkish. Altay has translated some works of Gogol, Tolstoy and Chekhov, while translating almost all of Dostoyevsky's works. Özgür has published Chekhov's combined works in 8 volumes. Beyhan translated works of authors and thinkers such as Gogol, Belinski, Chernyshevsky, Saltykov-Shchedrin, Herzen, Ehrenburg and Bulgakov (Aykut, 2006, p. 23).

Master and Doctorate theses that research literature translations from Russian to Turkish were also mentioned in this chapter.

CHAPTER - 2. THEORETICAL FRAMEWORK: CRITICISM OF RUSSIAN TO TURKISH TRANSLATION OF LINGUISTIC AND CULTURAL DIFFERENCES IN THE RESPECT OF DOCTOR ZHIVAGO'S LANGUAGE: EQUIVALENCE AND ADEQUACY

Translation criticism, as an independent discipline, has reached where it's supposed to be neither in terms of theoretical context nor standards, and has often caused controversies and difference in opinion. Translation scientists, who also work in this field, are on the same page on this topic. Göktürk defines translation criticism as a field that is often on the agenda, that has its methodologies and standards incomplete and is full of uncertainties from top to bottom (Göktürk, 2006, p. 80). Aksoy (2002) claims that translation criticism is far from the systematic and scientific methods that literary translation has achieved (p.165), Tosun (2013) indicates that it looks like translation science's stepchild (p.165) and Karantay (1993) addresses translation science's state in Turkey as "underdeveloped" (p.19).

The first translation criticisms that were made, questioned the faithfulness towards the source text and the author's intentions. Since the 17th century, translations' effect on the reader was analyzed and translations were criticized in terms of how far the reader's pleasure was satisfied. Criticisms that focused on literary work, questioned the validity of the dominant customs in the target language, as far as the translation was related to the independent literature product. During the second half of the 20th century, the subject of translation was problematized in detail by many examples (Tosun, 2013, p. 166).

Translation science was scrutinized in the theoretical context by the researchers Anton Popovič (1933-1944), Wolfram Wills (1925-2012), Katharina Reiss (1923-2018) and Werner Koller (1942) (Göktürk, 2006, p. 82).

In the context of scrutinized theories, the theorists sometimes adopted a source-oriented approach, whereas sometimes a target-oriented one. The first literary criticisms made in the 18th century Russia, were made with the target-oriented methods by Sumarokov, Tredyakovsky and Lomonosov and with the techniques that literary translation theories presented. The consecutive studies were made in objective nature with the help of linguistics and stylistics, by Fedorov, Chukovsky, Kazanova and Solodub. Translation criticism theorists are all in agreement that the

criticism can't be settled alone with inferences such as "correct" or "incorrect" and/or "right" or "wrong", and that more extensive and deep research is needed. All theories usually targeted standards close to objectivity and far from subjectivity.

Scientific criticism, as opposed to the negative customs of daily criticism, seeks absolute accuracy and scientific standards. Scientific criticism prevents subjectivity and practices objective criticism (Tosun, 2013, p. 11). On the other hand, equation of criticism theories and scientific theories, and expecting scientific-ness from a criticism theory is against the nature of criticism. Instead of criticism being a scientific theory, scientific-ness of criticism regards fixing and wronging scientific theories of criticism, a triggering and transformative power that provides a new perspective. Criticism theory is not an observation of a natural phenomenon or situation, but an observation upon an observation or a theory of a critical view towards a systematic ideology, a meta-theory in an aspect, a theoretical explanation of a theory (Tosun, 2013, p. 33).

The purpose of a literary criticism is neither the pursuit of the negative, nor the negative judgement; it is finding the only correct way to transfer a text and the correct identification of the persons. Criticism is an indication of one's opinion, as an observation and comment, through one's eyes, about the work, and the help to seek the better (Tosun, 2013, p. 31). It is an establishment of the positive and negative, it is an evaluation of the author's linguistic, artistic and mental features and their relationships with the outer world, with a descriptive method (Aksoy, 2002, p. 165).

Lastly, here's Vardar's (2001) opinion on literary translation, that he reflected this way; "A book is a world. Whichever terms the author is within relation to the world, the critic is the same towards the book. The anamorphosis that the critique applies on the work is always directed like the author's. It always has to evolve through the same path" (p. 143). This approach also applies to translation criticism. Literary translation tracks the author in the translation and studies how close or far the translated text is from the source text.
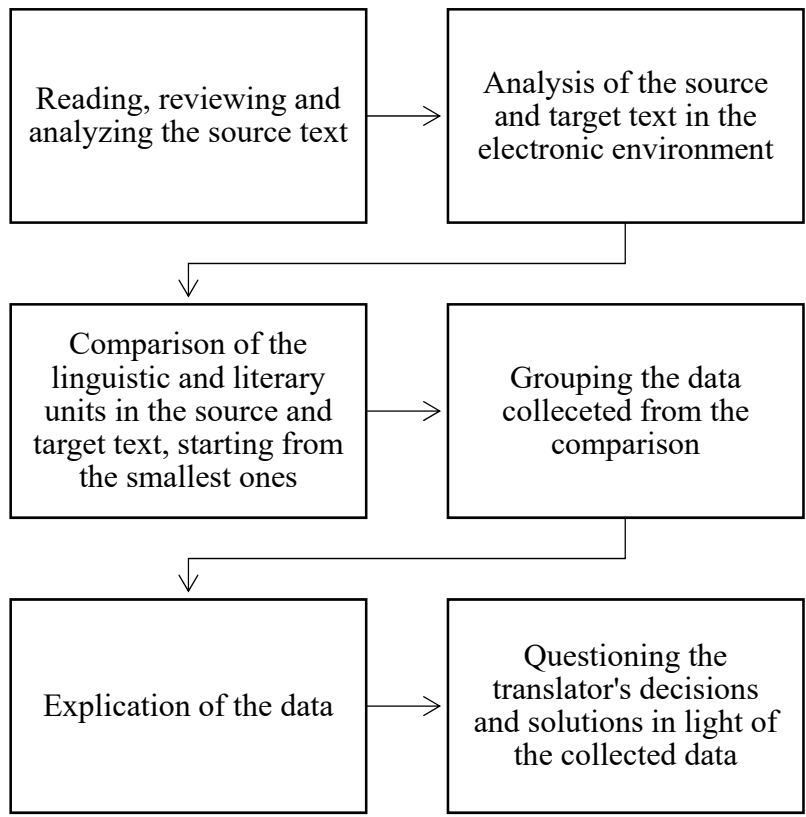
CHAPTER - 3. METHODOLOGY: EQUIVALENCE AND SUFFICIENCY COMPARISON BETWEEN SOURCE AND TARGET TEXT

In translation science, research methods, in terms of their functions, are divided to five in the general context as descriptive, causal, cognitive, interpretative and historical. They are divided

to four, in the practical field, as translation education, translation criticism, translation assistive research and information technology in translation (Yazıcı, 2011, p. 38).

During the selection of translation criticism method, translation's purpose and method should be known. In fact, decisions and applied methods in the translation vary according to the translation's purpose. The method in translation is the path followed to reach translation's purpose. To determine the translator's intention, method and purpose, said translator's reviews on own scientific writings and translation. In light of the principles that were scrutinized in the section of translation criticism and theories, a diagram that is able to answer some of the problematized cases, was made.

Figure 1: The Process Followed in the Research

Reading, reviewing and analyzing the source text	Analysis of the source and target text in the electronic environment
Comparison of the linguistic and literary units in the source and target text, starting from the smallest ones	Grouping the data colleceted from the comparison
Explication of the data	Questioning the translator's decisions and solutions in light of the collected data

Developed by the researcher.

The translation criticism was developed through the steps given in Figure 1.

11

In stage one, the 698-page-long text was read, and then its linguistic, stylistic and formal characteristics were reviewed. In this process, articles and theses related to the author, which may be of help to the review, were read; documentaries related to the subject, where opinions of experts of literature and researchers were included, have been watched and notes were taken.

In stage two, the source and target text was moved to Microsoft Excel® electronically. The purpose was to facilitate the comparison between the translated text and the source text. With this purpose, every single paragraph was copied to a single cell and the "book", "chapter" and "section" numbers were assigned related to the paragraphs, as it's mentioned in the text.

Additionally, to facilitate the translation criticism, a "Remark" column was added to the MS Excel document, thus, brainstorming was possible without exiting the document. Lastly, a "code" column was added and a column was created for the Findings and Discussions section, which makes the Chapter 4 of the thesis, where the deviations below could be noted:

Insufficient translation at sentence level, insufficient translation at word level, paragraph splitting, sentence splitting, sentence combining, excessive translation, incorrect translation, punctuation mistakes, style mistakes, noun translations, wrong word preference, transfer of positive-negative structures, translations of measurement units and gender errors. Following this order, a second Excel page was created at sentence level. In addition to the columns created at paragraph level, the columns below were added:

Paragraph numbers for each sentence, information regarding whether the word group, which is comprehended as a sentence, is a "title" or not, and sentence order number unrelated to paragraph information. These two Excel pages, that were used as a database, facilitated the process of translation comparison at both paragraph and sentence level. This document that formed as a result of transferring both the texts into the Excel environment, will also be able to be used for making quantitative research at word level, in the future.

In stage three, starting from the smallest linguistic units and also including literary units, equivalence types such as denotation at word level, denotation above word level, connotation at word level, connotation above word level, stylistic and formal were compared in detail in terms of upper categories and lower categories that they include. It should be pointed out here that, for the

translation criticism to be objective and healthy, entirety of the 698-page-long source work and 590-page-long target work, except for the poems mentioned in the limitations, was completely examined without creating a corpus. The parts in the target text, where equivalence wasn't achieved, except for equivalence types, were also scrutinized in the sufficiency in translation context. Additionally, events of *skipping in translation* and translator's additions were also discoursed.

In stage four, the collected data were grouped under specific categories. The difficulty in this stage is that the selected parts have data regarding several categories.

Due to the excess data collected and limitations of the size of the study, not all the findings were included in the study. The findings that are included at a representational-level in the study consist of examples that have high representational-levels and are frequently repeated. It should be mentioned that some categories are related to each other; i.e. formal equivalence actually makes the lower unit of stylistic equivalence, or not-achieving equivalence at sentence level, while affecting semantic and fictional equivalence, is also scrutinize-able in the stylistic equivalence context. Due to this, some groups and categories were combined; whereas some were given spaces like "sufficiency in translation", for them to be able to be reviewed in different aspects. Some of the data collected, due to the study's limited size, were kept to make quantitative research in the future.

In stage five, after providing information about each findings category, the examples were remarked one by one.

In the Conclusion and Recommendations section, the method and techniques used by the translator were questioned in light of the obtained findings and remarks, and recommendations were made.

CHAPTER - 4. FINDINGS AND RECOMMENDATIONS

In this chapter, the findings detected during the study were exemplified with sections selected from the source and target text, were given as sub-categories in the tables and were remarked one by one.

Due to the excess data collected and limitations of the size of the study, not all the findings were included in the study. The findings that are included at a representational-level in the study consist of examples that have high representational-levels and are frequently repeated. It should be mentioned that some categories are related to each other. For example, formal equivalence actually makes the lower unit of stylistic equivalence. Not-achieving equivalence at sentence level, while affecting semantic and fictional equivalence, is also scrutinize-able in the stylistic equivalence context. Due to this, some groups and categories were combined, whereas some were given spaces like "sufficiency in translation", for them to be able to be reviewed in different aspects. Some of the data collected, due to the study's limited size, were kept to make quantitative research in the future.

The categories that are included in chapter four are as follows:

- Problems of equivalence at word level
- Problems of equivalence above word level
- Problems of stylistic equivalence
- Problems of formal equivalence
- Problems of sufficiency

Problems of equivalence at word level were discoursed under three categories: denotation, connotation and problems caused by similar words. In the first category, examples where equivalence at *denotation level* wasn't achieved, were included. These cases were categorized into three groups among themselves: denotation, numbers and equivalence at proper nouns. The reason for this categorization is that the mentioned categories and similar findings had common characteristics. The including of the huge amount of findings were limited to only the very frequent representational-leveled ones or the cases where indicators in the source text were translated as their exact antonyms. In the second group, cases that caused *equivalence at connotation level* problems were included. The findings that are included in this group consist of parts where equivalence wasn't achieved due to words being *mixed up for their homonyms or connotations*. In the third group, cases of not-achieving equivalence due to *mixing up of similar words* were included.

The discovered findings consist of misapprehension of structures such as *letter and root similarities in the source language* or *the prefix in the source language.*

Problems of equivalence above word level were categorized into three groups. The first group, which is called the word groups, consists of examples of word groups that are semantically not-collocated. The difference between this group and word level is that this group consists of findings, where multiple words weren't transferred equivalently. The second group consists of idioms and collocational expressions. The third group consists of problems of equivalence at sentence level. The examples, where meanings of sentences were deviated although full or partial equivalence was achieved, were included here.

Problems of stylistic equivalence section includes categories of fictional equivalence, semantic equivalence, translator's additions and meaning losses. Problems of fictional and semantic equivalence are caused by wrong/deficient interpretation and transfer of the text. In the folk speech and dialect group, findings that are made up of various layers of language were included. Examples that include street talk, slang, archaic words and foreign elements were presented in this group. The last two groups consist of translator's additions and skipping.

Problems of formal equivalence section consisted of sentence splitting, distortion of the type of the sentence, active/passive structures and conflict of time.

Lastly, some findings were scrutinized for **sufficiency** in translation.

CONCLUSION AND RECOMMENDATIONS

A. Conclusion

Based on the lexical meanings of the word "criticism" such as "finding and pointing out the rights and wrongs of a subject", "comparing", "correcting", Pasternak's "Doctor Zhivago", translated from Russian to Turkish by Hülya Arslan in 2014, was reviewed in the aspects of context analysis and descriptive-comparative methodology and completed with a *method based on findings.*

Research Questions

Answers to the questions below *research questions* were established as:

Question 1: What is the translator's intention in translation?

A research was made to determine Hülya Arslan's course of action in the translation. It was concluded that methods shown in Figure 2 were used.

Question 2: What is the translator's methodology in the translation?

Upon examining findings from the review, it's been seen that the translator only focused on the cohesion and usually ignored the stylistic aspect of the text. It's been spotted that deformation of paragraph structures, deviation of unique structures of sentences and occasional disarrangement of sentences lead to loss of the artistic feature of the work. Emphasis on the meaning and choosing to describe through personal interpretation at times, goes to show that the translator has adopted a *target language and culture focused* approach and used *freestyle translation*. Thus, it's been established that the examples, from the translator's work, included in this study didn't meet the criteria such as 'invisibility of the translator, avoidance of meaning and translation losses, preserving the content, style and *color* of the book'.

Question 3: What is the accuracy rate between the source text and the target text?

There've been findings of semantic inaccuracies between the source and target texts. These findings were listed below various titles in Chapter 4, which is "Findings and Discussions". Semantic inaccuracy was sometimes caused by false interpretation of complex structures and sometimes by contextual misunderstandings.

Question 4: Were essential aspects of a literary translation preserved?

One essential aspect of a literary translation is the transfer of rhetoric, emphasis, linguistic features, author's style and the effect it has on the reader, as equally as possible. It's been seen that there have been issues in this context, in the target text. It's been detected that the concise manner of telling in the source text has been transferred annotatively and/or narratively. This lead to

distortion of the style of the source text, as well as addition of certain words to the target text, that are non-existent in the source text.

Figure 2: *Translation Criteria of Hülya Arslan*

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                        ┌─────────────────┐
                        │  Avoidance of the │
                        │ translation losses│
                        └─────────────────┘
   ┌─────────────────┐          │          ┌─────────────────┐
   │   Keeping the   │          ▼          │  Invisibility of the│
   │ 'original color' of │                    │    translator    │
   │   the source text │                    └─────────────────┘
   └─────────────────┘                              │
           │                                        │
           ▼                                        ▼
┌─────────────────┐      ╭─────────────╮      ┌─────────────────┐
│ Translation of the │ ──▶ │ Translation │ ◀── │ Preserving both the│
│   whole text     │      │   Criteria  │      │  content and the │
│                  │      ╰─────────────╯      │ style of the source│
└─────────────────┘                           │      text        │
                                              └─────────────────┘
```
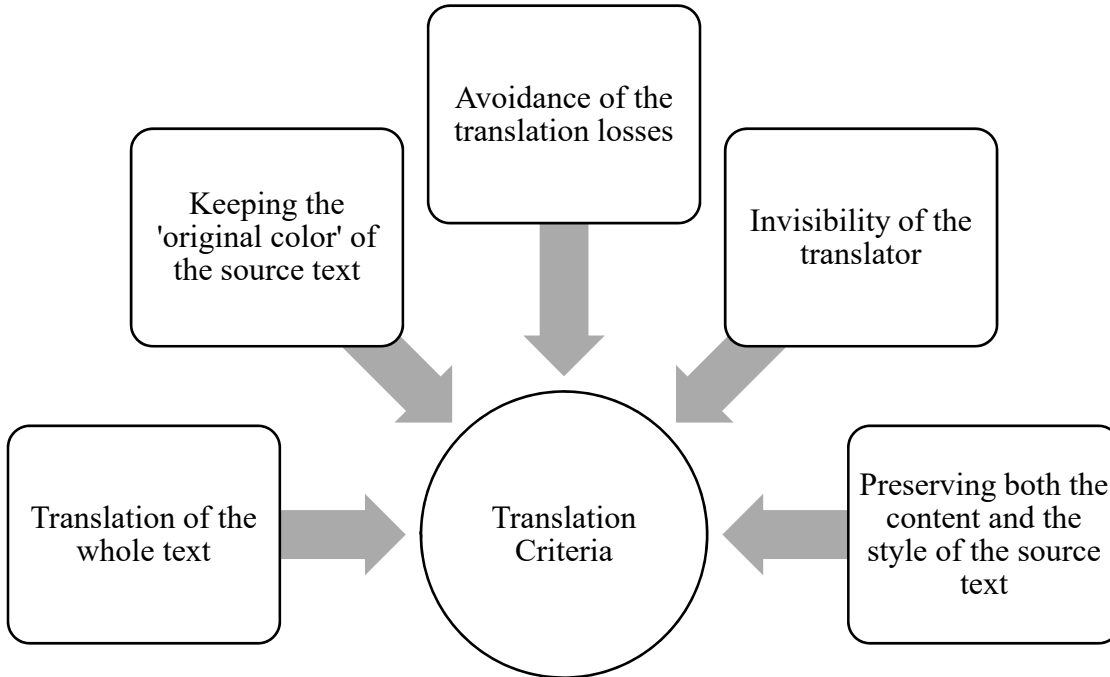
Developed by the researcher.

The reduplications and prepositions that the author frequently used, that resemble a poetic structure, were sometimes fully, sometimes partially lost in the translation. It's been noted that the emotional words and adjectives, that had an effect on the source text reader, were transferred to target text as similar versions and superordinate terms, thus, leading to the fading of the color of the source book. In conclusion, the findings in Chapter 4 and the examples that couldn't be included in this study due to the size of the study, exposed how the literary aspects of the source text wasn't kept in the target text.

Question 5: Were linguistic, semantic, fictional, stylistic and formal equivalences achieved?

In the target text, there have been findings of non-achieved linguistic, semantic, fictional, stylistic and formal equivalences in the source text. Each type of deviation has been supported with examples from the source and target text. These findings were summarized as seen below:

Question 6: What were the causes of possible deviations between the source text and the target text?

Throughout the review, semantic and stylistic deviations on all levels have been noted. Detected deviations and their possible reasons have been demonstrated below.

In terms of equivalences shown in Figure 3, the below findings were established as a result of the comparison of the source and target text:

1. Equivalence at word level
   1.1. Denotative equivalence deviation (established with examples where equivalence at word level in the source text wasn't achieved, usage of translation of words, from the source text, that are unrelated to the original meaning in the target text at times, sometimes, the translations of the source words in the target text having the sole similarity of having negative meanings and sometimes, occurrence of the antonyms of the source words, in the target text.)
   1.2. Connotative equivalence deviation (established with mixing up and misusage of homonymous source words, in the target text.)
   1.3. Inaccurate transfer of numbers (noted examples where numbers are inaccurately transferred from the source text to the target text).
   1.4. Equivalence deviation at similar words (mistakes such as mixing up of words in the target text that have letter similarities, transfer of mixed up words from the source text that are generated by adding prefixes and incorrect transfers due to the new words, which are formed by the addition of prefixes, going unnoticed).
   1.5. Loss of semantic and cultural elements during the transfer of proper nouns (by the lack of an explanation with translator's note for nouns that have fictional characteristics, not transferring proper nouns that have cultural characteristics in the source text and display of the level of relationship between characters; it's been revealed that the author's way of addressing the protagonists in the novel sometimes by their names, sometimes by their father's names and sometimes by their last names, have not been kept in the target text.)
2. Equivalence at word groups

2.1. Equivalence deviation at phrases (correct interpretation of individual words, but incorrect transfers at phrase level or of meanings that words add to a phrase have been noted.)

2.2. Deviations at idioms and collocations (deviation due to transfer of lexical meanings of words as a result of not-noticing idioms in the source text and similar idioms that are used in different contexts).

3. Equivalence deviation at sentence level

3.1. Semantic equivalence deviation (the most common deviation in the target text; the opposite transfer of meaning of a sentence in the source text).

This was sometimes caused by elements that give negative meaning in the source text, going unnoticed, sometimes by incorrect transfer of meanings of long and complex sentences and sometimes by not-noticing or wrong interpretation of contextual and fictional structures.)

3.2. Loss of fictional elements (noted cases of losses due to incapability of understanding of fictional structures in the source text).

3.3. Equivalence deviation at dialogues that include local language and street talk (in the source text, a large number of characters of different classes were established. It's been revealed that there were problems in representations of the way these characters speak, in accordance to their cultural or educational levels. It's been revealed that dialogues were either incorrectly interpreted or transferred as their lexical meanings, not being able to translate the structures in equivalence.)

4. Stylistic equivalence

4.1. Translation losses by skipping (it's been detected that, considering the majority of the work, elements at levels such as word, word group, sentence and paragraph have been ignored or skipped.)

4.2. Additions by translator (there've been encounters of additions, that don't exist in the source text, to the target text, of explanations, decorations and unrelated information by the translator)

Figure 3: Classification of Problems of Equivalence

Equivalence deviation at word level
- Denotative equivalence deviation
- Connotative equivalence deviation
- Incorrect transfer of numbers
- Equivalence deviation at similar words
- Loss of semantic and cultural characteristics of words during transfer

Equivalence deviation at phrases
- Equivalence deviation at word groups
- Equivalence deviation at idioms and collocations

Equivalence deviation at sentence level
- Semantic equivalence deviation
- Loss of fictional elements
- Equivalence deviation at folk speech

Stylistic equivalence deviation
- Skipping as a translation loss
- Additions by the translator
- Deformation of paragraph structures
- Separation of sentences
- Distortion of types of sentences
- Distortion of active/passive structures
- Mixing up of subject / mixing up of subject-article
- Incorrect transfer of prespositions
- Conflict of time

Problems of sufficiency in translation
- Equivalence at sentence level

Developed by the researcher.

4.3. Deformation of paragraph structure (it's been noted, during the comparison of the source and target text, that the paragraph structure in the source text hasn't been kept in the target text. The paragraphs were sometimes divided, sometimes combined and sometimes disarranged, destroying the syntactic style of the source text. As a result of analysis, it's been found that there is a total of **4901** paragraphs in the source text. As for the target text, this number is **4294**. **607** differences, between paragraphs in the source and target text, have been detected. These numbers

represent an important problem in the formal equivalence between the source and target text. This doesn't match up with the form produced by the style in the source text.)

4.4. Division of sentences (it's been detected that some sentences in the source text, regardless of being short or long, have been divided and the short ones were combined. Division and combining of sentences have been made in the majority of the translation. This shows that the translator has no concerns about transferring the form of the source work and prefers a freestyle in this respect. The "invisibility of translator" facet of translation, that was mentioned in *purpose of research*, that a translator aims, doesn't go along with the preferred way here. The total number of sentences in the source and target text presents this. The source text consists of **11897** sentences, whereas the target text consists of **13905**. There is a difference of **2008** sentences in-between. It's apparent that the translator's division of a significant amount of the sentences in the target text, and combining of some of the sentences, is in discordance with the work's structural semantic referents.)

4.5. Alteration of types of sentences (it's been noted that forms of sentences, from the source text to the target text, instead of being transferred in their forms, have been transferred in different forms of sentences.)

4.6. Alteration of active/passive structures

4.7. Mixing up of subject / mixing up of subject-article

4.8. Incorrect transfer of prepositions

4.9. Conflict of time (instances, where there was a conflict in time between the source and target text, have been noted. Action, in the source text, that indicate time and are in an unfinished state, have been commonly transferred to the target text as actions that indicate a finished state. Sometimes, there were incorrect transfers where ongoing actions were transferred with the addition of the word "started" before the action. Sometimes, in the opposite way, the word "started" in the source text have been removed from the target text for no reason. At the same time, there were also encounters of incorrect transfer of past, present and future tenses)

5. Problems of sufficiency in translation

5.1. Deviations in semantic and fictional transfer (failure to achieve equivalence at *sentence level*, sentences causing semantic and fictional losses and most of the examples not meeting the "sufficiency in translation" standards have been noted.)

Question 7: What problems were confronted during the translation?

It's been observed upon findings, that there have been multiple problems during the translation. The foremost problem being that the style and form of the source work have been ignored in the target text. Actually, even though the other semantic deviations were able to be compensated for in the next editions of the book and since these structures weren't kept, then the translation has to be re-done. The losses of fictional and stylistic elements of the work is very likely to be caused by the lack of knowledge in this field. The prevention of most of these losses is possible through a good research.

In the transfer of idioms and idiomatic structures, there have been problems due to failure to notice the idioms. Time to time, the translator has, in fact, made sure to transfer idioms with idioms. The idioms that went unnoticed during the transfer, however, lead to semantic deviations. Another problem that catches the eye is the lack of equivalence at usage of elements. This problem was the most consistent in local language and street talk dialogues. The novel "Doctor Zhivago" contains linguistic and cultural elements from the majority of the Russian geography. It's been seen that, albeit living in Russia for a long period of time, the author of the target text had problems finding sufficient equivalences for the linguistic and cultural elements that the novel has for the country.

Some of the semantic deviations between the source and target text are related to fundamentals of linguistics (mixing up of subject, incorrect transfer of numbers, mixing up of similar words, etc.). These can only be justified through factors such as carelessness; because, a translator who has problems on that level of the language can't successfully transfer the other parts of such a masterpiece as this one. Thereupon, it can be concluded that the translators' obligation to complete a work in a limited time is a factor that has a negative effect on the quality of the translation.

Question 8: **Was equivalence achieved in the target text?**

In the target text, instances, where "sufficiency in translation" wasn't met, were noted. In Chapter 4, these findings have been mentioned under the titles of equivalence at *sentence level*, sufficiency in translation, and semantic and fictional equivalence.

B. Recommendations

Findings in Chapter 4 of the study has been reviewed in detail, in the same chapter. In the aforementioned Chapter, recommendations on Russian to Turkish translation of "Doctor Zhivago" have been extensively discoursed. These recommendations are embodied with these structures:

1. **Style:** The first aspect to consider in literary translation is style and form of the work. The source work should be read carefully and then be analyzed in terms of style, and finally, a strategy to keep the elements should be designed.

2. **Fiction:** To avoid semantic and fictional losses in literary translation, the fictional elements in the work should be detected and analyzed. In this aspect, the attentive reading of the source work alone may not be enough; the related literature should be researched and scientific study and articles related to the source work should be sought.

3. **Context:** In terms of semantic transfer, context should always be considered. In this respect, the period of time in which the book was written and its characteristics, character analysis and character relationships etc. should be comprehended.

4. **Form:** Structural characteristics of sentences, inter-sentence syntax, dates used and translators' grasp on the source and target language are preconditions for a successful translation of literary work.

5. **Meanings of words and phrases:** To prevent problems, also seen on findings detected in the study, that are faced when trying to find denotative equivalence of words, the usage of dictionaries on all levels should be attached importance to. An un-bored usage of a good dictionary will prevent incorrect transfer of numbers, similar word mistakes and other mistakes caused by usage of connotations of words.

6. **Translator's Notes:** Addition of translator's notes to relevant locations where semantic transfer becomes difficult, thus needing an explanation, is seen as the most proper way.

7. **Team work:** In light of the recommendations above, considering multidimensionality of translation, the need for team work or an advisory board is obvious. These people could be historians and literature experts of that period of time, and in terms of language, they could be experts whose native language is the source and/or target language. Furthermore, being a member of and taking counselling from online translator associations and sharing platforms.

8. **Studies that can be made on the target text in the future:** During the analysis, findings have been found that exceeded the size of this study. Thus, many of the findings should be included in the study thesis and the other findings should be kept to be a subject for independent studies in the future:

   - In this study, mainly the *problems* that were established in the translation were discoursed; successful examples of the translation can be discoursed in another study.

   - In this study, four characters faced deviations during the transfer of proper nouns, were discoursed upon. However, in the translation, this was seen in other characters as well. On this topic, a research can be made, which involves solely the transfer of proper nouns and nouns used with diminutive suffixes, in the target text.

   - Fictional elements such as symbolic words, and their transfer could be discoursed. Concordance tables can be created for this.

   - Explanatory studies can be made about the translation of factors that play a significant role in the transfer of emphasis in the source text, such as exclamations, prepositions and context.

   - A total of 14,526 types of words have been used in the source text, where there is a total of 37,388 words. While the number of types of words in the target text is 37,161, the total number of words is 144,975. The research of the statistical differences between the source and target text can lead to substantial discoveries.

List of Publications

1. Erguvan, F. (2018). Boris Pasternak'ın "Doktor Jivago" romanının Rusçadan Türkçeye çevirisinde kayıplar sorunu. *ASOS Journal - The Journal of Academic Social Science, 6*(70), 399-420. doi:10.16992/ASOS.13774

2. Erguvan, F. (2017). Boris Pasternak'ın "Doktor Jivago" romanının Rusçadan Türkçeye çevirisinde deyimlerin aktarılması. In *HALC - 2nd International Conference on History, Art, Literature & Culture in South Caucasus and Black Sea Region* (pp. 397-404). Tbilisi: International Black Sea University.

3. Erguvan, F. (2018). Equivalence at word level in the translation of Boris Pasternak's novel "Doctor Zhivago" from Russian to Turkish language. *Journal in Humanities, 7*(2), 24-34.