*A Comparative Analysis of Linguistic and Extra-Linguistic Elements in Three Turkish Translations of Wilde's the Picture of Dorian Gray**

Nur Güneş Uçar

ORCID ID: <https://orcid.org/0000-0001-9146-3964>

Hacettepe University, Graduate School of Social Sciences, Translation and Interpreting (English), PhD Student,
Ankara – TURKEY

Assoc. Prof. Dr. Özkan Kırmızı

ORCID ID: <https://orcid.org/0000-0003-3419-8257>

Karabuk University, Faculty of Literature, Department of English Language and Literature, Karabuk – TURKEY

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Abstract

The Picture of Dorian Gray, the perfect reflection of light and shade, stimulating both the heart and brain simultaneously, is regarded as one of Oscar Wilde's greatest works and among the masterpieces in English Literature. That is why, it is considerable to analyze Turkish translations of this literary work in order to find out how it was conveyed to Turkish language and construed by Turkish readers. This study aims to provide a comparative translation criticism through Katharina Reiss' model of translation criticism as the backbone of the examination. The differences in three different translations of *The Picture of Dorian Gray* made by different translators have been analyzed according to the linguistic and extra-linguistic elements identified in Reiss's translation criticism model. Within the framework of this translation criticism model, the linguistic components comprise of semantic, lexical, grammatical and stylistic elements of the target texts, while the extra-linguistic elements involve seven categories as the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor, and affective implications. For the examination and identification of the translators' strategies, Vinay and Darbelnet's translation strategies have been used as a means of the comparative analysis with relevant examples presented in sub-categories on different levels. According to Vinay and Darbelnet's strategies, there are two extensive groups that comprise of direct translation covering the procedures of borrowing, calque and literal translation, and oblique translation involving the procedures of transposition, modulation, equivalence and adaptation. Consequently, it can be explicitly concluded that the translators chose to use different strategies from one example to another based on distinct variables, which results in remarkable differences in the target texts.

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Wilde'in the Picture of Dorian Gray Eserinin Üç Türkçe Çevirisindeki Dilsel ve Dil Dışı Unsurların Karşılaştırmalı Analizi*

Nur Güneş Uçar

Hacettepe Üniversitesi, Sosyal Bilimler Enstitüsü, İngilizce Mütercim Tercümanlık, Doktora Öğrencisi, Ankara – TÜRKİYE

Doç. Dr. Özkan Kırmızı

Karabük Üniversitesi, Edebiyat Fakültesi, İngiliz Dili ve Edebiyatı Anabilim Dalı, Karabük – TÜRKİYE

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Öz

Işık ve gölgenin mükemmel yansıması, aynı anda hem kalbi hem de beyni harekete geçiren *The Picture of Dorian Gray*, Oscar Wilde'in en harika eserlerinden biri ve İngiliz Edebiyatının başyapıtları arasında kabul edilmektedir. Bu nedenle, bu eserin Türkçeye nasıl aktarıldığını ve Türk okuyucular tarafından nasıl yorumlandığını keşfetmek amacıyla bu edebi eserin Türkçe çevirilerinin analiz edilmesi önem taşımaktadır. Bu çalışma, Katharina Reiss'in çeviri eleştirisi modeli incelemenin temeli alınarak karşılaştırmalı bir çeviri eleştirisi sunmayı amaçlamaktadır. Farklı çevirmenler tarafından yapılan *The Picture of Dorian Gray*'in üç farklı çevirisindeki farklılıklar, Reiss'in çeviri eleştirisi modelinde tanımlanan dilsel ve dil dışı unsurlara göre analiz edilmiştir. Bu çeviri eleştirisi modeli çerçevesinde dil dışı unsurlar, anlık durum, konu faktörü, zaman faktörü, yer faktörü, izleyici faktörü, konuşmacı faktörü ve etkileyici ifadeler olarak yedi kategoriyi içerirken; dilsel unsurlar, hedef metinlerin anlamsal, sözcüksel, dilbilgisel ve biçimsel unsurlarından oluşmaktadır. Çevirmenlerin stratejilerinin incelenmesi ve tanımlanması için, farklı düzeylerde alt kategoriler halinde ilgili örnekler sunularak karşılaştırmalı analiz aracı olarak Vinay ve Darbelnet'in çeviri stratejileri kullanılmıştır. Vinay ve Darbelnet'in stratejilerine göre, ödünçleme, alıntılama ve kelimesi kelimesine çeviriyi kapsayan doğrudan çeviri ve aktarma, değiştirme, eşdeğerlik ve uyarlamayı içeren dolaylı çeviriden oluşan iki kapsamlı grup mevcuttur. Sonuç olarak, çevirmenlerin farklı değişkenlere dayanarak bir örnekten diğerine farklı stratejiler kullanmayı seçtikleri ve bunun hedef metinlerde dikkate değer farklılıklarla sonuçlandığı açıkça ortaya konulabilmektedir.

1. INTRODUCTION

Language has always been the cornerstone of every kind of communication from the primitive man in the oldest times to the formation of artificial intelligence's language in the twenty-first century. The languages have both exposed and been exposed to the remarkable effects of a variety of other languages in every aspect. During the exchange process between languages, the evolvement of not only the languages but also cultures received their shares. The oldest ideas, studies, theories and studies in translation field starting with quite a few researchers in former times helped the translation studies rise as a separate field of study by preserving its interdisciplinary identity.

In respect of the branches of translation studies, literary translation is one of the most remarkable disciplines, since a literary translator necessarily exercises an imaginative language and transfers the aesthetic elements of the source text (ST) to target text (TT). In this regard, the differences between source language (SL) and target language (TL), and source culture (SC) and target culture (TC) can create some difficulties during the translation process from semantic, formal and syntactic perspectives. As Dirk Delabastita (2010) indicates, literature contains a precisely dense and tender addressing form that employs every single usage of language in structural, formal and sociolinguistic senses. According to the statement provided by Popovic (1970: 78), the compass of translation is to transmit reasonable and inventive standards from SL to TL tacitly by being familiar with possible difficulties. As for the efficacy of a literary translation, Landers (2001: 49) emphasizes that a literary translation needs to make the target audience response to the TT meaningfully and emotionally in the same way with the source-text readers do.

As Bassnett and Lefevere (1998: 9) especially underscore, it should focus on the fact that there are a number of people in TC who can understand only the texts in their mother tongue not the original ones in the SL without any translation. For this reason, literary translators should literally understand their role as both a porte-parole and a "retyper" and in some cases as a "language designer" for the ones who will probably not ever have the opportunity to deal with the SL as a person who can live in that language. Regarding two distinct languages that the translators entitled with such labels as conduit, channel, bridge, facilitator or language provider deal with, a translation involves an encounter of norms and connections pertaining to language and literature, and their systems (Popovic, 1970: 79). In this respect, Lefevere (2011: 19) establishes that the primary issue translators should not neglect is to provide for their target readers the necessary access to the original and to be aware of their agent role between the recipient audience and target text.

On the other hand, the presence of two distinct language systems brings along a number of challenging matters that can occur during the translation process in many respects. As for the challenging matters, in Andre Lefevere's book, *Translating Literature: Practice and Theory in a Comparative Literature Context* (2011), there is a list of the hindrances confronted by a literary translator under 18 titles including "alliteration, allusion, foreign words, genre, grammatical norms, metaphor, names, neologisms, off-rhyme, parody, poetic diction, pun, register, rhyme and meter, sound and nonsense, syntax, typography, word and thing." Within a relation to this, translators who are exposed to such challenges have to unearth or build appropriate strategies to get through unpredicted problems and difficult situations that appear in the translation process.

From another perspective, as Bassnett and Lefevere (1998: 6) proclaim, the comparison between the TT and the ST provides both the restraints confronted during the process of working at a specific time and in a specific place and the strategies translators exercise in order to manage those restraints to be brought to light. In this way, the researchers can obtain a simultaneous and direct impression of diverse portrayals of a culture at a specific time by employing the relevant analysis. In spite of the fallacy accepting translation criticism as an act of only detecting mistakes or errors and the judgment of

the translators' preferences negatively, translation criticism is expected to be constructive and not to display any personal view of the critic. In this regard, Berman (2009: 26) identifies criticism as asserting that the constructive characteristic of criticism indicates its certainty and a solely negative criticism does not reflect an accurate criticism.

In an attempt to produce such a comparative and objective translation criticism, three different translations of Wilde's *The Picture of Dorian Gray* will be analyzed by Katharina Reiss' translation criticism model being exercised. The examples to be presented are gathered under the headings of linguistic components and extra-linguistic determinants that establish the predominant points of the criticism. Before starting with the analysis, some useful information related to the theoretical basis of this model and the translation strategies model of Vinay and Darbelnet will be provided under the following heading.

2. THEORETICAL BACKGROUND

Translation Criticism – The Potentials & Limitations, the book written by Katharina Reiss (2014) will be used as the essence during the examination and comparison process of the target texts. In this regard, it will be concentrated on how the criticism of the TT and ST, the linguistic components and the extra linguistic determinants find a common ground.

2.1. The Linguistic Components

Within the scope of Reiss' translation criticism model, the linguistic components embody semantic, lexical, grammatical and stylistic elements of the target texts. During the examination, the necessary pattern for the semantic elements is to be regarded as equivalence, whereas, adequacy needs to be the central point for the evaluation of the lexical factors. In this regard, it can be stated that the usage of word for word translation as a medium of accuracy is not acceptable, as the lexicon of the two separate languages may not be able to correspond to each other completely (Reiss, 2014: 57). For this reason, the critic should consider the translations of the elements related to the source text into the target language from the perspectives of lexicology and adequacy. In addition, in the analysis of the grammatical elements in the original text, correctness is to be evaluated from two distinct viewpoints (Reiss, 2014: 58). As proclaimed by Reiss (2014), the morphology and syntax of the target language are to be given more significance if there is not any leading issue in the TT or any special case, since there are vast distinctions between two language systems in grammatical respects. Furthermore, when the stylistics needs to be analyzed, it is to be the critic's task to assess the definite correspondence in the translated text (Reiss, 2014: 60). It entails to be handled with the mentioned components both discretely and in common depending on the essentials of the text type (Reiss, 2014: 66).

2.2. Extra-Linguistic Determinants

In a general sense, the extra-linguistic determinants that summarily concern extra-linguistic circumstances employ effects on the linguistic layout of the text (Reiss, 2014: 67). Reiss collects these drivers under seven subheadings as the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor, and affective implications. From the extra-linguistic determinants, the immediate situation is pertinent to such instantaneous settings as certain paragraphs and points rather than the complete text. When assessing the translations of these elements, a translation critic needs to put him/herself into the shoes of the ones in that immediate situation in the ST by regarding both lexical and semantic elements (Reiss, 2014: 69). Another element that has remarkable effects on the linguistic structure of not only the ST but also the TT is the subject matter. However, the analysis of this element becomes significant only when there appears a technical text that requires a certain terminology within the framework of a definite field to be recognized by the translator and translation critic. As another point, the time issue has an important role in embodying the preferences of

the translators during the translation process. As language itself is a continually evolving entity, the time issue has a remarkable place in translation criticism in this regard (Reiss, 2014: 71). Another element, the place factor involves largely all the realities and characteristics relevant to the country and culture of the source language, and any associations of the setting or context where the presented actions happen (Reiss, 2014: 74). As one of the other factors, the audience factor is taken. For the examination of the audience determinant, “the common idiomatic expressions, quotations, proverbial allusions and metaphors, etc. of the source language” must be analyzed, as Reiss points out (2014: 79). Moreover, the speaker factor among the extra-linguistic determinants embodies the elements that have an effect on the language of the writer him/herself or his/her production, since extra-linguistic factors rise in various forms in the lexical, grammatical and stylistic respects. Furthermore, the last dynamic brought under this classification embraces affective implications. They involve emotional determinants that reach largely lexical and stylistic items and still get to the grammatical level (in terms of morphology and syntax) of the source-text form. As Reiss indicates, what the critic should do during the assessment process is to explore “the linguistic means for expressing humor or irony, scorn or sarcasm, excitement or emphasis in the original”, evaluate the acknowledgement and depiction of them in the recipient language by the translator in the sense of correctness and appropriateness. (2014: 82-83).

2.3. Vinay and Darbelnet’s Model

Vinay and Darbelnet (1995: 30-42, as cited in Munday, 2001) separated the strategies into two extensive groups comprising of direct translation and oblique translation. As for direct translation, the procedures of borrowing, calque and literal translation are included. In borrowing, the word belonging to the SL is conveyed to the TL at that (Munday, 2001). This strategy can intensify the impacts of a foreign language on the target language. Another strategy, calque signifies a distinct version of borrowing (1995: 32-3) and when it is exercised, a signification or pattern in the SL is transmitted into the TL in the practice of a literal, word-for-word, or root-for-root translation (Vinay & Darbelnet, 2000, as cited in Munday, 2001). The last strategy in this group is taken as literal translation indicating textual translation with complete fidelity (1995: 33-5, as cited in Munday, 2001). On the other hand, if there is a situation in which a literal translation is not possible to be exercised, then Vinay and Darbelnet put forward the strategies in the group of oblique translation to be applied. Oblique translation involves four procedures that include transposition, modulation, equivalence and adaptation. Transposition (1995: 94-9, as cited in Munday, 2001) refers to an adjustment of one part of conversation for the other one by conveying the same meaning. One of the other strategies is modulation that reworks the sense and stance of the SL. Another strategy is equivalence the translators embrace chiefly in the translations of idiomatic and proverbial expressions (Munday, 2001). The last strategy is adaptation that involves adapting the signs belonging to the culture when there does not appear any equivalent context in the target society (1995: 39-40).

In the light of the theoretical information given above, three different translations of *The Picture of Dorian Gray* will be analyzed with a comparative approach within the framework of translation criticism. During the analysis of the texts, the source text (Wilde, 1890) is mentioned as ST. One of the chosen translations was translated by Ferhunde and Orhan Şaik Gökyay (1968) and published by Remzi Bookstore in 1968. This translation is given as TT-1 in this study. The second one given as TT-2 in this article was translated by Nihal Yeğınobalı (1990) and published by Engin Publishing in 1990. The last one displayed as TT-3 in the study was the translation of Didar Zeynep Batumlu (2019) published by Türkiye İş Bankası Cultural Publications as the first edition in 2018 and the second one in 2019.

In the following section, the sub-categories of the main classifications will be analyzed with the detailed examination of two representative examples chosen randomly from the target texts for each category respectively.

3. DATA ANALYSIS AND RESULTS

In the present study, data consists of the three different translations of Oscar Wilde's *The Picture of Dorian Gray*. The analysis is divided into two main parts, notably *linguistic components* and *extra-linguistic determinants*. Linguistic components are further divided into semantic elements, lexical elements, grammatical elements, and stylistic elements. Extra-linguistic determinants are divided into immediate situation, subject matter, time factor, place factor, audience factor, speaker factor, and affective implications. For each category mentioned here, two striking examples were selected and analyzed.

3.1. Linguistic Components

3.1.1. The semantic elements

Example 1:

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)

The example given above involves the Turkish translations of the word "Duke" and the expression "with the most serious faces" that are among the representative instances in the category of the semantic elements for the analysis. As for the translations of the word "Duke", it can be seen that the translators of the TT-1 transferred this word as "Duc" that is the French translation of the English word "Duke", which can be taken as the product of borrowing translation strategy of Vinay and Darbelnet. On the other hand, the translators of the TT-2 and TT-3 employed the transcribed Turkish version of the original word as "Dük", which can also be examined within the borrowing strategy in Vinay and Darbelnet's model. In respect of the expression "with the most serious faces", the translators of the TT-1 and TT-3 exercised similar Turkish equivalences as "en ciddi tavırlarla" and "en ciddi yüz ifadesini takınarak" alternately. Nevertheless, the translator of the TT-2 utilized a Turkish idiom "gözümüzü kırpmadan" that states "without hesitation" or "pitilessly" in Turkish language, yet this translation does not match with the context that entails an expression of facial expressions or attitudes the people embrace in serious circumstances. Overall, the translators did not use any obvious translation strategy belonging to Vinay and Darbelnet's model.

Example 2:

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 involves the Turkish translations of the phrasal expression "not being of age" and

the word “Selby” within the original sentences. Considering the expression “not being of age”, the translators of the TT-1 and TT-3 used the same equivalences by translating it as “reşit olmamak” that signifies “not reaching lawful age” into the TL. In these translations, they chose to exercise its literal meaning in the dictionary that is illustrative for the target audience without imposing any observable translation strategy of Vinay and Darbelnet. However, in the TT-2, the translator decided to exercise a different equivalence in the TL that does not reflect the same meaning with the original expression by conveying it as “ergenlik yaşına gelmemek” that denotes “not being of age of puberty” in the TL and not using any apparent translation strategy. Moreover, the translations of the original word “Selby” can also catch one’s eyes among the target readers. The translators of the TT-1 and TT-3 gave it as “Selby şatosu” in the TT-1 signifying “Selby castle” and as “Sebly’deki ev” in the TT-3 stating “the house in Selby” by not applying any translation strategy in Vinay and Darbelnet’s model. In these translations, they both transferred the original as a building or a kind of structure. On the other hand, in the TT-2, the translator conveyed this word by transferring Selby as a person who is taking care of him in the TL and bringing about some vague reactions to arise in the minds of the target audience. Regarding this translation, the translation strategy cannot be ascertained clearly.

3.1.2. The lexical elements

Example 1:

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 duyusu 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 ifadelili, soluk benizli Tokyolu ressamları hatırlatıyordu. (p. 3)

This example comprises of three different translations of the adjective “jade-faced” in the original text. In the TT-1, the translators chose to use a transparent correspondence for the TR by employing colors in order to signify and convey the expression to the TL in the most applicable way and presented it as “sarı-yeşil yüzlü”. In terms of the translation strategies, it can be asserted that the translators utilized modulation strategy of Vinay and Darbelnet by making some changes on the lexical level. On the other hand, the transfer of “faced” as “yüzlü” into the TL indicates the possible usage of literal translation strategy in Vinay and Darbelnet’s model. However, in the TT-2, the translator exercised borrowing strategy in Vinay and Darbelnet’s model by giving the transcribed version of the original word “jade” as “jad” in the TT. Further, the translator of the TT-3 utilized the Turkish expression “soluk benizli” by adopting equivalence strategy of Vinay and Darbelnet and using a Turkish equivalence of this expression. Because it would be inappropriate to translate it as “yeşim benizli” or “açık yeşil benizli” with the application of the literal meaning, which would possibly cause an unsuitable translation in the TL.

Example 2:

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 kaynadığı 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 the presented example above, the Turkish translations of "a young Greek martyr" in the ST are significant. In the TT-1, the translators translated it as "genç bir Yunan martir'i" with the application of literal translation strategy when transferring the whole expression and also borrowing strategy in the transfer of the word "martyr". In addition, the translator of the TT-2 also created a similar translation as "Eski Yunandan genç bir martir" by employing literal translation and borrowing strategy. Aside from these translations, the translator of the TT-3 applied addition strategy, not any strategy of Vinay and Darbelnet, by elucidating the word "martyr" and presenting its meaning as "tanrılara sunulan bir kurban" that signifies "a sacrifice offered to Gods" in the TL.

3.1.3. The grammatical elements

Example 1:

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)

This example contains different tense usages of the original verb "to tell" that can be obvious in the TL grammatically. In the ST, Wilde exercised Present Perfect Tense in an attempt to stress that this conversation has occurred before most likely for a few times. Still, in the TT-1, the translators translated this verb as "söyledin" corresponding to "used to tell" in the TL that involves a modal verb and signposts a past habit or something not being done any longer. In a similar way, the translator of the TT-3 gave it as "söylersin" indicating "to tell" in the Simple Present Tense; however, this tense choice does not match with the recent past tense in the ST. Hence, it is observable that the translators of the TT-1 and TT-3 made some remarkable alterations in the transfer of the original tense. Further, it is not evident what strategy they exercised in their translations. On the other hand, in the TT-2, the translator gave the original verb as "söylemişsindir" that denotes "to have told" in the Turkish language by establishing the correct expression for the TR. As for this translation, there does not appear any obvious translation strategy employed by the translator.

Example 2:

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

TT-1: ... ısrar ediyorum. (p. 30)

TT-2: Dedğim dedik. (p. 29)

TT-3: Bu konuda ısrarcıyım. (p. 21)

In this example, the Turkish translations of the original sentence will be analyzed as a whole. In the TT-1, the translators translated the sentence as "ısrar ediyorum" that is the exact equivalence of the original in the TL by applying literal translation strategy of Vinay and Darbelnet. However, the

translator of the TT-2 tried to give correct words but the target text looks like an unfinished sentence, for, normally, in Turkish, the statement “dediğim dedik” is exercised as an adjective like “stubborn”, which created a grammatically deficient translation for the TR. In this respect, the translator did not apply any observable translation strategy in the TT-2. Moreover, in the TT-3, the translator translated it as “bu konuda ısrarcıyım” matching with “I am insistent on it” in the TL by employing transposition strategy in Vinay and Darbelnet’s model and giving the verb “to insist” as an adjective “insistent”.

3.1.4. The stylistic elements

Example 1:

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 unvanınla 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 involves the usages of punctuation and the places of the elements in the given sentences. In the TT-1, the translators exercised the same punctuation marks with the original sentence by staying loyal to the original form and not shifting the places of the original elements. In this respect, this translation can be regarded as a literal transfer of the ST into the TL lexically and stylistically. However, the translator of the TT-2 did not change the order, but used semicolon and triple dot instead of hyphens in the ST, which affected the flow of the sentence by interrupting the TR. Further, the translator gave the name “Harry” as “Hary” in the TT incorrectly and the reason behind this might be a typographical error, which cannot be distinguished certainly. Here, there is not any observable translation strategy in terms of stylistics. Furthermore, the translator of the TT-3 did not interfere in the places of the elements in the ST, yet employed semicolons by presenting the elements of the sentence within a coherence that makes the TR concentrate on the meaning of the sentence not the punctuation. In this respect, it can be rendered that the translator did not exercise any translation strategy in this translation.

Example 2:

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

The example given above includes the translations of the original sentence within the single quotation marks. The translators of the TT-1 transferred it in English with the quotation marks by enclosing its Turkish translation with a hyphen. In the examination of this translation, it can be perceived that the translators used foreignization strategy, not any strategy of Vinay and Darbelnet,

which enables the TR to come close to the SL. However, the translators of the both TT-2 and TT-3 translated it within single quotation marks in the same way with the original sentence. While the translation of the TT-2 can be assessed as the closest target text to the ST in respect of the number and type of the sentences, the translator of the TT-3 transferred it within only one sentence and gave it in coherence, which gives a naturally sounding feature to the translated sentence. Moreover, the translators did not employ any translation strategy of Vinay and Darbelnet in their translations.

3.2. Extra-Linguistic Determinants

3.2.1. The immediate situation

Example 1:

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 contains the Turkish translations of the original interjection "well" that can be noteworthy for the Turkish readers. When the original sentence is overviewed as a whole, it is certain that there is a situation of astonishment in the ST. Still, the translators of the TT-1 gave it as "E" that is exercised as an expletive word in the context in which one tells the other some things slowly and the other wants to find out the important issue by uttering the word "E", in fact "Ee" with a purpose of speeding up the conversation. As for this translation, any translation strategy cannot be observed clearly. However, the translator of the TT-2 translated the original exclamation as "Vay" that is a commonly preferred expression when stating an ironic astonishment in Turkish language, which can be regarded as an application of equivalence strategy in Vinay and Darbelnet's model. In addition, in the TT-3, the translator omitted the interjection in the by applying omission strategy not any one from Vinay and Darbelnet's model, which leads to the given point to be lost in the TT in terms of the relevant context in the ST.

Example 2:

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 given interjection "Dear me!" is uttered within a situation in which an astonishment or a confusion occurs like the one in the ST in the example mentioned above. In the TT-1, the translators transferred it as "Allahım!" signifying "Oh God!" in the TL and displaying a situation of complaint. In this respect, the translation strategy applied by the translators cannot be resolved precisely. However, the translator of the TT-2 conveyed it as "Bak hele!" indicating a surprising situation similar to the exclamation in the ST, yet this expression is given generally in an offensive or sarcastic manner. Accordingly, since this translation might connote to something different in the TL, the

translation strategy cannot be defined specifically. However, in the TT-3, the translator translated the original expression as “Üstüme iyilik sağlık” that is regarded as the exact equivalence of the original interjection in the TL by applying equivalence strategy of Vinay and Darbelnet.

3.2.2. The subject matter

It is considerable to utter that the subject matter is related to technical texts and the one who will translate a technical text or criticize the translation of it needs to have expert knowledge in that field. Since the source text *The Picture of Dorian Gray*, a form-focused text, is a novel that Oscar Wilde wrote by employing a stylistic language and concentrating on aesthetic values, the subject matter is indirectly associated with this text. In a general sense, as for the subject of the novel, it can be just expressed that *The Picture of Dorian Gray* is about a young man who gets eternal youth at the expense of his soul.

3.2.3. The 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, çatık 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)

This example contains the Turkish translations of “after about a quarter of an hour” in the ST that can be considered as remarkable by the TR. In the TT-1 and TT-2, the translators created similar translations as “hemen bir çeyrek saat sonra” in the TT-1 and “bir çeyrek saat kadar sonra” in the TT-2 by applying literal translation strategy of Vinay and Darbelnet. Though, these expressions are not commonly preferred in Turkish in which the time expressions are given with numerical statements not in fractional form, unless it is talked about what time it is. However, in the TT-3, the translator translated the original expression as “yaklaşık on beş dakika sonra” denoting “about almost fifteen minutes later” in the TL. As for this translation, the translator might have applied modulation strategy in Vinay and Darbelnet’s model.

Example 2:

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 this example, 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 will be examined. In the TT-1, the translators gave it as “Biri çeyrek geçiyor” that signifies “It is a quarter past one” in the TL by exercising addition strategy, not any strategy of Vinay and Darbelnet. However, in the TT-2, the translator delivered it as “Bir saatle bir çeyrek” by emphasizing on the lexical feature of the expression and utilizing literal translation strategy. Furthermore, the translator of the TT-3 transferred the original as “Bir buçuk” that matches with “It is half past one” in the TL by conveying the original expression to the TL as a different one. Regarding this, it cannot be determined what strategy the translator applied in this translation clearly.

3.2.4. The place factor

Example 1:

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 dükkânı 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 çıfıt çarşısı gibidir. (p. 15)

This example covers the Turkish translations of the original expression “*bric-a-brac shop*” indicating a place. In the TT-1, the translators gave the original as “*antikacı dükkânı*” meaning “*antique shop*” in the TL by using the literal translation strategy of Vinay and Darbelnet and conveying them to the TL with their literal meanings. On the other hand, a “*bric-a-brac shop*” is essentially a location in which second-hand curios; retro and vintage items are stocked and sold. However, in the TT-2, the translator translated this location as “*elden düşme züccaciye satan bir dükkân*” representing for “*a shop that sells second-hand glassware*” in the TL, which shows that the translator created a translation that contains explanatory additions given as a verbal adjective. Nevertheless, a “*bric-a-brac shop*” does not have solely glassware and thus, this translation may connote to a different sort of shop in the mind of the TR. Moreover, the translator did not utilize any translation strategy in Vinay and Darbelnet’s model. In addition, the translator of the TT-3 translated the original words as “*bir çıfıt çarşısı*” signifying “*a bedlam*” or “*a disaster area*” and chose to use a word like “*çıfıt*” that is not generally used in the TL and not recognized by all the target readers. This choice caused the picture of a bazaar or market to be imagined instead of a shop and the feature of the original place as a second-hand store to be lost. In this translation, the translator did not apply any translation strategy of Vinay and Darbelnet.

Example 2:

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)

This example involves the Turkish translations of the place “*Willis’s Rooms*” mentioned in the ST. In the TT-1, the translators gave the original place as “*Villis salonları*” by exercising the transcribed version of word “*Willis’s*” and applying both borrowing and literal translation strategy in Vinay and Darbelnet’s model. However, the translator of the TT-2 translated the original expression as “*Willis’in evi*” denoting “*Willis’s house or home*” by pulling the attention to another context and regarding Willis as the name of a person, which alters the original sense to some extent. In this translation, it can be asserted that the translator did not apply any observable translation strategy. Furthermore, in the TT-3, the translator gave the place name as “*Willis’s*” in the TL, yet the translator added a footnote describing 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 provided some information about this place that was a meeting place for the members of the social clubs in those times.

3.2.5. The audience factor

Example 1:

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 involves the Turkish translations of "Burgundy" that indicates a wine name in the ST. In the TT-1, the translators applied borrowing strategy of Vinay and Darbelnet and gave it as it was in the ST. Besides, the translator of the TT-2 translated it as "Burgundy şarabı" signifying "Burgundy wine" in the TL by exercising addition strategy, not any one of Vinay and Darbelnet. On the other hand, the translator of the TT-3 transferred it as "Burgonya şarabı" denoting "Burgundy wine" by employing the Turkish version of the original name and adding what Burgundy is in the TL. As regards to this translation, it can be rendered that the translator applied addition strategy, not any strategy of Vinay and Darbelnet.

Example 2:

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 includes the Turkish translations of the original addressing expression "Mr." and monetary expression "fifty pounds". In the TT-1, the translators gave the addressing word as "Mister" by conveying the transcribed version of it with the borrowing strategy in Vinay and Darbelnet's model. On the other hand, in respect of the translation of "fifty pound" as "elli lira" standing for "fifty liras" in the TL, the translators transmitted the original expression as it was in Turkish currency. Nevertheless, because of the disparity between these two currencies, this was not the real amount of money in the ST. In this translation, the translators tried to employ equivalence strategy of Vinay and Darbelnet, yet the result was not an acceptable one. However, the translators of the TT-2 and TT-3 gave the addressing as "Bay Isaacs" by applying literal translation strategy in Vinay and Darbelnet's model. Further, these translators produced also similar translations for the monetary expression as "elli pound" in the TT-2 and "elli sterlin" in the TT-3. The translator of the TT-2 exercised borrowing strategy in Vinay and Darbelnet's model, while the translator of the TT-3 utilized one of the Turkish correspondences of the original expression without any clear translation strategy.

3.2.6. The 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" will be analyzed. In the TT-1, the translators utilized "Aziz", one of God's names, denoting "sacred" or "precious" in the TL and ordinarily stated in a religious context. However, the translator of the TT-2 translated it as "sevimli" signifying "lovely" in the TL by enlarging the intimacy level between the characters. However, in the ST, this way of addressing was given as a usual expression. On the other hand, in the TT-3, the translator conveyed the original with the Turkish word "sevgili" being in accord with the literal meaning of it. In this translation, the translator applied the literal translation strategy of Vinay and Darbelnet, while the translators of the TT-1 and TT-2 did not exercise any translation strategy of Vinay and Darbelnet in their translations.

Example 2:

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 involves the Turkish translations of "to flash across someone" displaying a metaphorical sense in the ST. In the TT-1, the translators transferred the original expression as "içinde şimşek gibi çakmak" by using literal translation strategy in Vinay and Darbelnet's model. However, the translator of the TT-2 created a different translation as "beyninde çakmak" that is a non-existent expression in the TL interrupting the flow of the sentence for the TR, which does not reflect the usage of any observable translation strategy. Besides, the translator of the TT-3 transferred it as "kafasına dank etmek" representing for "come home to somebody" in the TL and utilized an idiomatic expression that provides the metaphorical sense in the same way with the original expression, which makes clear that the translator employed equivalence strategy of Vinay and Darbelnet.

3.2.7. 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)

This example contains the Turkish translations of "I am all expectation". To be sure, here, the character speaking wants to express, "I am waiting or expecting" in a literal sense, yet gives an idiomatic sentence. Regarding this point, the translators of the TT-1 and TT-3 employed idiomatically corresponding and proper sentences "Tamamiyle kulak kesildim" in the TT-1 and "Can kulağıyla seni dinliyorum" in the TT-3 by applying equivalence strategy of Vinay and Darbelnet. However, in the TT-2, the translator utilized literal translation strategy of Vinay and Darbelnet by giving the sentence as "Bekliyorum" signifying "I am waiting" in the TL.

Example 2:

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 contains the Turkish translations of the expression "to want something back in such very small change". In the TT-1, the translators conveyed the original expression as "bozuk para şeklinde geri istemek" by applying literal translation strategy in Vinay and Darbelnet's model. Besides, the translator of the TT-2 created the translation "kırık para olarak geri istemek" by exercising literal translation strategy. On the other hand, the Turkish transfer of the original "in such very small change" as "kırık para olarak" denoting "broken money" in the TL does not indicate for a natural sounding and correct translation, since there is not such an expression in the TL. However, the translator of the TT-3 gave the original expression as "burnundan fitil fitil getirmek" that signifies "to cast a damper on" by regarding the original as an idiomatic expression and conveying it as an idiom into the TL in a convenient way. In this translation, the translator employed equivalence strategy of Vinay and Darbelnet.

4. DISCUSSION AND CONCLUSION

The present study attempted to provide a comparative translation criticism by Katharina Reiss' translation criticism model being applied. In order to define the translator's strategies, Vinay and Darbelnet's translation procedures were utilized during the analysis of the relevant examples taken from the target texts randomly. Although a huge number of examples that can be examined within the framework of this study can be presented in the analysis section, in this article, the comparative translation criticism was restricted to linguistic and extra-linguistic components of the source text and their representations in the target texts by two representative examples being given for each sub-category. At the end of the study, significant information regarding the translators' translation strategies was attained in an extensive sense.

In this regard, it can be said that the translators of the TT-1 tried to stay loyal to the source text both lexically and semantically. The translators used literal translation, borrowing, modulation and equivalence strategies in order to produce a similar translation in the target language. However, there were a number of spelling mistakes or probably, typographical errors, elliptic sentences and a missing part (Wilde, 1968: 238) in their translations. Furthermore, a couple of cases relevant to inappropriate transfer of time expressions, transcribed versions of some words or names and footnotes or both original and translated versions of some expressions or sentences could be observed clearly. On the other hand, it was possible to encounter with acceptable translations in the transfer of idiomatic expressions. Besides, it can be perceived that the translators also utilized different translation strategies apart from the ones in Vinay and Darbelnet's model.

In the TT-2, on the other hand, the existence of several spelling mistakes and absent parts (Wilde, 1990: 11, 52, 213, 226) can be perceived by the target readers. Moreover, the translator could not transfer the original meaning or sense to the TL in various cases both semantically and lexically. It can be observed that the target text contains a number of wrong translations and usages of inexistent words or expressions that either is not convenient for the context or do connote to something different. In most examples, the differences in the transfer of time, place expressions and tenses, and a number of elliptic sentences could be seen. The translator applied literal translation, borrowing, modulation and equivalence strategies in the target text without using any footnote. However, only lexical correspondences of the original were conveyed particularly in the transfer of some original idiomatic expressions along with a couple of inconvenient usages of punctuation marks.

In the TT-3, however, the translator created a translation sounding familiar in the TL in

semantic, lexical, grammatical and stylistic respects. In this context, the translator exercised equivalence, modulation, transposition, borrowing and literal translation strategies in the translations along with addition strategy, a different one not being in the mentioned model and added some footnotes in the necessary cases. However, a number of incorrect usages related to time expressions and tenses along with some omissions of the original exclamations or interjections could be observed clearly.

Overall, it can be suggested that the translator's preferences differed from one example to another according to the contextual variables, which leads to differences in the translations of the linguistic components and extra-linguistic determinants.

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