



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**APPLICABILITY OF TRANSLATION CRITICISM
APPROACHES TO DIFFERENT TEXT TYPES**

Tuncay TEZCAN

Master's Thesis

Ankara, 2015

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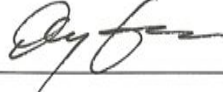
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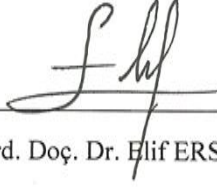
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KABUL VE ONAY

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ÖZET

TEZCAN, Tuncay. *Çeviri Eleştirisi Yaklaşımlarının Farklı Metin Türlerine Uygulanabilirliği*, Yüksek Lisans Tezi, Ankara, 2015

Çeviri eleştirisi çeviriyi nesnel bir bakış açısıyla değerlendirmeyi amaçlamaktadır. Ancak, çeviriler önceleri sistemsiz bir şekilde değerlendirilmekte ve çeviri eleştirisi öznel değerlendirmelerle sınırlı kalmaktaydı. Çeviri eleştirisindeki temel eğilim “hata avcılığı” yapmaktan öteye geçemiyordu. Çeviri çalışmalarının akademik bir disiplin haline gelmesiyle çeviri eleştirisine olan yaklaşım önemli ölçüde değişiklik gösterdi. Çeviri eleştirisi için yeni yaklaşımlar öne sürüldü. Bu tez çeviribilim paradigmaları çerçevesinde değerlendirilen çeviri eleştirisi modellerinin farklı metin türleri üzerinde uygulanabilirliğini analiz etmeyi amaçlamıştır. Yapılan analiz çerçevesinde sırasıyla Popovic, Koller, Reiss, House, Broeck, Toury ve Berman’ın çeviri eleştirisi yaklaşımları farklı metin türlerine uygulanmıştır. Bu çeviri eleştirisi yaklaşımlarının uygulanabilirliğini ortaya koymak için kuramsal çerçeve olarak Katharina Reiss’in bilgilendirici, anlatımsal ve işlemsel metin türlerini içeren metin tiplendirmesi kullanılmıştır. Son olarak, çeviri eleştirisi yaklaşımlarının yeterli olduğu ya da yetersiz kaldığı yönleri her bir metin türü için verilen örneklerle tartışılmıştır. Bu çalışmadan elde edilen bulgular çeviri eleştirisi yaklaşımlarının uygulanabilirliğinin Reiss’in önerdiği metin türlerine göre değişiklik gösterdiğini ortaya koymuştur. Analiz kısmındaki örnekler ışığında, bu çalışma çeviri eleştirisi yaklaşımlarının seçilen metin türlerine kısmi bir şekilde uygulanabilmesinden dolayı tüm metin türleri için geçerli bir çeviri eleştirisi olmadığı sonucuna varmıştır. Bu yüzden farklı çeviribilim paradigmaları çerçevesinde ortaya çıkan çeviri eleştirisi modellerinin belirli metinler üzerinde uygulanabilir olduğu gözlemlenmiştir.

Anahtar Sözcükler

Çeviri eleştirisi yaklaşımları, metin türleri, çeviribilim paradigmaları, Katharina Reiss

ABSTRACT

TEZCAN, Tuncay. *Applicability of Translation Criticism Approaches to Different Text Types*, Master's Thesis, Ankara, 2015

Translation criticism aims at evaluating the translated work from an objective perspective. However, translations were initially reviewed unsystematically and translation criticism was confined to subjectivity. The main tendency of translation criticism was 'finding faults'. With the development of translation studies as an academic discipline, the approach towards translation criticism has changed dramatically. New approaches have been offered for translation criticism. This thesis aims at analyzing the applicability of translation criticism approaches discussed under the turns in Translation Studies to different text types. The analysis has been carried out by applying translation criticism approaches of Popovic, Koller, Reiss, House, Van den Broeck, Toury and Berman to different text types respectively. In order to discuss the applicability of translation criticism approaches, text typology of Katharina Reiss including informative, expressive and operative text types has been used as a theoretical framework. Finally, the deficiencies and advantages of translation criticism approaches have been argued within the framework of text examples chosen for each text type. The findings of this study have indicated that the applicability of translation criticism approaches has varied according to text types proposed by Reiss. In the light of the examples discussed in Analysis of Samples part, this study has concluded that there is no general translation criticism approach that can be applied to all text types since the approaches have partially been applied for the text types mentioned above. Thus, it has been observed that each translation criticism approach proposed under the turns in Translation Studies has been applicable to certain text types.

Key Words

translation criticism approaches, text types, turns in translation studies, Katharina Reiss

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LIST OF ABBREVIATIONS

Source Text:	ST
Target Text:	TT
Source Language:	SL
Target Language:	TL
Descriptive Translation Studies:	DTS
Translation Quality Assessment:	TQA

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INTRODUCTION

1. GENERAL REMARKS

The Babel myth suggests that all mankind has a unique language. Nevertheless, the idea of one language was not acceptable from the religious point of view since that would make mankind stronger and more powerful. Consequently, different languages had been given by God. Unfortunately, this is only a myth and the origins of languages have a more linguistic and concrete explanation. While the various languages have been attempted to be identified, a new problem has appeared: to communicate. In order to achieve communication between different languages, translation has become a necessity. That is to say, this diversity of languages requires translation. The origin of translation goes back to the ancient times with the distinction of “*word for word*” and “*sense for sense*”. These approaches to translation have opened a debate which has continued for centuries. Originally, the etymology of translation, *trans-ducere* means “bring across”. Nida defines this concept more systematically:

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements (1969: 12)

In line with this thought, it can be asserted that translation is one of the oldest activities in the world. However; until the 20th century there was no exclusive discipline dealing with the translation activity and its problems. Translation was classified as a sub-branch of applied linguistics. In this era, when the world is constantly becoming smaller, when the nations are gradually drawn closer and the necessity for exchanging information and ideas across borders has become a fact of life, translation has become a significant tool for communication. Therefore, studies in the field of translation have attracted more attention.

There are many different factors such as cognitive, socio-cultural, discursive etc. which make translation a complex communication process. The effects of these factors on translation have been discussed more comprehensively after the phenomenon of

translation has been regarded as a separate academic discipline. Since the 1950s, translational studies have become a new field of study with the contributions of disciplines and approaches such as linguistics, sociology, literature, psychology, deconstructionism, post-colonialism and feminism. The theories and ideas from these disciplines and approaches have introduced new perspectives for translational studies. However, there have always been several neglected fields of translational studies among various perspectives. Translation criticism is one of these fields. Throughout the years, new approaches have been proposed for translation criticism. As each approach has different methods and principles, approaches for translation criticism have differed. However, the development of translation criticism has not been equated with the prosperity of translation theory.

Translation criticism can be defined as a comprehensive analysis of a translated work from different aspects (Taqiyeh, 2005:53). Newmark regards the translation criticism as a vital link between translation theory and its practice (1988:184). Translation criticism is a significant sub-field of Translation Studies, because it improves competence of the translator, expands the knowledge and understanding of the source and target texts by presenting options; it enables us to fully comprehend both texts. (Newmark, 1988:62)

Initially, translation critics reviewed the translated works unsystematically as translation criticism was confined to subjectivity due to its neglected and unsystematic status. Translation critics had difficulty to analyze and detect the problems that result from the translation activities. The reviews of these critics usually discarded the facts that they were dealing with a translation and the translated works were not the original products of target language. Due to this limited perspective on translation criticism, the only statements articulated for the translations did not go beyond generalizations including assessments such as: “a fine work”, “beautifully translated”, “translation is adequate” and so on when they are reviewed.

The main objective of translation criticism is not to decide whether the translation is “good” or “bad” but to analyze the decisions that are taken during the translation process. However, in the past, the main tendencies of translation criticism were “finding faults” and “detecting errors”. Thanks to the developments in the translational studies, this approach towards translation criticism has dramatically changed. Translation criticism is not just to convey subjective opinions or ideas; on the contrary, the purpose

of translation criticism is to present a systematic analysis of the final product. Discussions on the criteria of translation criticism have been abundant and consistent in Translation Studies. The development of translation studies has also given rise to a number of applicable approaches of translation criticism. There are many approaches of translation criticism, most of which has been examined in the following sections of this thesis.

2. THE SCOPE OF THE THESIS

The scope of this thesis is to examine applicability of selected translation criticism approaches to different text types. Translation criticism approaches are selected from the turns in Translation Studies which are considered as milestones in that discipline. The selected approaches are applied to different text types. For this analysis, text typology of Katharina Reiss is adopted. For this thesis, seven translation criticism approaches from the two main turns namely the linguistic turn and the cultural turn are chosen. Each translation criticism approach is evaluated within the framework of its turn and applied to Reiss' text types including informative texts, expressive texts and operative texts. The applicability of each translation criticism approach is discussed within the context of the findings which are deduced from selected examples. As an informative text, *Chapter 2: Getting Started* which is a section in *iPhone User Guide For IOS 8.1 Software* and its translation into Turkish are selected since iPhone is a product of *Apple* which is a global and one of the most valuable brands in the world. The reason for the selection of this section is that it displays certain challenges as it introduces new and foreign concepts while presenting the product to the users. As an expressive text, Virginia Woolf's *Mrs. Dalloway* and its translation into Turkish by E. Meriç Selvi are chosen. Virginia Woolf is one of the most prominent English writers and she is a significant figure in the literature. Moreover, the novel *Mrs Dalloway* is considered as a contemporary classic. For the analysis of expressive text type, the first twenty pages of the novel and its translation into Turkish have been analyzed. It is worth noting that the novel are not divided into chapters and thus, the first twenty pages of the novel are selected in order to create a certain coherence in this thesis. As an operative text, "*Our Kingdom Ministry*" leaflet and its translation into Turkish "*Krallık*

Hizmetimiz” taken from the website of Jehovah’s Witnesses are selected. Jehovah’s Witnesses has over seven million members and its publications are translated into more than a hundred languages (www.jw.org). These numbers display that this organization has a significant influence on many people and this influence is certainly obtained by the use of specific operative elements in its publications. The question of how these elements are rendered in the translation in order to provide this influence in the target language is the main reason why this text is chosen as an operative text type.

3. THE PURPOSE OF THE THESIS

This thesis aims at analyzing and describing translation criticism approaches by applying them to different text types of Katharina Reiss, i.e. informative, expressive and operative text types. The selected translation criticism approaches are namely the approaches of Anton Popovic, Werner Koller, Katharina Reiss, Juliane House, Raymond Van Den Broeck, Gideon Toury and Antonie Berman. The translation criticism approaches which are evaluated within the framework of the linguistic turn are the approaches of Anton Popovic, Werner Koller, Katharina Reiss and Juliane House, respectively. Additionally, the translation criticism approaches of Raymond Van den Broeck, Gideon Toury and Antoine Berman are examined under the scope of the cultural turn. The applicability of all these translation criticism approaches is discussed within the given examples for each text type of Katharina Reiss.

4. RESEARCH QUESTIONS

In line with the purpose of this thesis, answers for the following questions has been sought:

1. Which translation criticism approaches are applicable to which text types?
2. Is there any general translation criticism approach that can be applied to all text types?

5. LIMITATION

Translation criticism is an interdisciplinary academic sub-field of Translation Studies. It is closely related to literary criticism and especially translation theory. It can be defined as a systematic field of study that evaluates and interprets different aspects of translated works. Translation Studies has made remarkable progress since the 20th century. During this process, perspectives on the concept of translation have also differed. These differences on perspectives can be called as “turn”. However, there are some requirements for conceptualizing these changes as a “turn”. When the change is clearly visible, radical and have a striking affect that redefines the subject of the discipline, it can be acknowledged as a “turn”. Throughout the recent history of Translation Studies, two main influential turns have emerged: the linguistic turn and the cultural turn. The potential third turn may be the social turn which focuses on the roles of agents in translation process. It is the recently developing trend in Translation Studies. Within the framework of this thesis, the linguistic and the cultural turns are discussed as many scholars have reached a consensus on the existence of these turns. Actually, they are not the only turns owing to the fact that there are also some sub-turns such as the pragmatic turn within the linguistic turn; the empirical turn, the power turn, the globalization turn, the fictional turn within the cultural turn (Long, 2012: 38-9). As these sub-turns are not linear and they do not overlap with each other, three turns have been regarded as fundamental turns.

The turns in Translation Studies have also had influence on translation criticism. Translation criticism approaches are generally shaped according to its turn in which they are included. This thesis is confined to two main turns and seven translation criticism approaches. In this thesis, while the approaches of Anton Popovic, Werner Koller, Katharina Reiss and Juliane House are examined within the context of the linguistic turn in Translation Studies, the approaches of Raymond Van Den Broeck, Gideon Toury and Antonie Berman are discussed under the scope of the cultural turn. The social turn has not been taken within the scope of this thesis as there is not any specific approach to translation criticism in that turn. The social turn does not only concern with the translation, it also examines the other agents (publishers, commissioners, editors, etc.) having role in translation.

The applicability of translation criticism approaches are examined according to text typology of Katharina Reiss. She divides text types into four groups: informative texts, expressive texts, operative texts and audio-medial texts. For this thesis, informative, expressive and operative text types are selected. Reiss' fourth text type, the audio-medial texts do not enter the scope of this thesis because especially in recent years, these kinds of texts are analyzed within the scope of audio-visual translation which is a different sub-discipline of Translation Studies.

6. AN OUTLINE OF THE THESIS

This thesis is composed of six parts. In the Introduction part, the topic of this thesis is introduced along with the purpose and the scope of analysis. In the first chapter, concepts of criticism are described. In the second chapter, the selected translation criticism approaches to be evaluated under the scope of turns in Translation Studies are discussed. The third chapter dwells on the descriptions and discussions of text typology of Katharina Reiss in detail. In the fourth chapter, the selected translation criticism approaches are applied to sample texts. In the conclusion, the findings obtained from the analysis of these translation criticism approaches are gauged with regards to the purpose of the study and research questions.

CHAPTER 1: CONCEPTS OF CRITICISM

In this part, the term criticism, its methods and its types has been briefly clarified before the discussion of the translation criticism approaches.

As an English word, criticism is derived from the French *critique* which dates back to 14th century. The first English meaning of criticism was about judging and interpreting literature which appeared in literary criticism. The meanings and connotations of criticism have varied throughout the centuries. For instance, it has also acquired a philosophical meaning especially used by Immanuel Kant in the 19th century. It has started to gain more general connotation of being objective or of evaluating advantages or disadvantages of something in the 20th while the other meanings of criticism has continued.

When the dictionary definition of the criticism is concerned, in Oxford Advanced Learner's Dictionary, criticism means "*the act of expressing disapproval of somebody/something and opinions about their faults or bad qualities; a statement showing disapproval*". Criticism also means evaluating and interpreting of various elements such as literature, film, artwork etc. As an evaluative action, criticism can occur in every area of human life. When we look at the meaning of criticism from the point of this definition, it can be understood that the aim of criticism is to perceive the meaning of culture and cultural perspectives.

In general, such questions may come to mind while dealing with questions: "Who makes the criticism?", "What does the criticism about?", "What does it aim?" In order to answer these questions, some qualifications can be required since the act of criticism is an ability to be learnt. First of all, critics should absolutely perceive why they are criticizing. They should also be morally comfortable. They should not have any concerns especially in the process of criticism. Critics should have a detailed knowledge about the subject of their criticism in order to produce an objective criticism. Last but not least, critics should apply the convenient criticism method to the subject of their criticism. Furthermore, the nature of good criticism has a great importance. Ideally, a good criticism should be clear, relevant, well-researched, persuasive and to the point. Each criticism needs to be based on a method or approach no matter what it is about.

After briefly examining the concept of criticism and its main features, the criticism methods and its types have been discussed below.

1.1. THEORIES AND METHODS OF CRITICISM

1.1.1. Structuralist Method

Structuralism is the name given to a wide range of discourses underlying structures of signification. This signification can happen wherever there is an event or action. Structuralism emerges from the theories of language and linguistics; it examines the elements in culture and literature by connecting them to each other. Within this connection, critics can improve conclusions about the individual works and their system from which originated. Structuralism is considered as a reaction to modernist alienation. Swiss linguists Ferdinand de Saussure have heavily influenced the structuralism. With the works of Saussure, structuralists noticed that everything can be analyzed within a deep structure. Saussure sees the language as a “sign system” including patterns and rules. Saussure’s structuralism regards the language as a multitude of signs that each sign have a relation with a phonic sound (the signifier) with an idea (the signified). Saussure defines language as two systems:

1. An inherited social system of arbitrary signs, and
2. The active individual use of that system (Waterman, 1956: 307).

Structuralists deal with the relationship between ‘units’ and ‘rules’. In a language, while units refer to words, rules means grammar forms which order the words. The grammar rules and words may be different for each language. However, the structure is same all the time for each language since words are ordered within a grammatical system to provide the meaning. According to structuralists, the structures underlying the units and rules are the product of human mind. Therefore, every human mind can use structural principle to arrange the units and rules. A structure has the following three properties:

1. Wholeness: The system functions as a whole rather than a combination of independent parts.

2. Transformation: The system can change. New units can enter the system. If such a case happens, new units are governed according to rules of the system.

3. Self-regulation: It is about the idea of transformation. New elements can be added to the system but the fundamental structure of the system cannot change no matter what is has been added (Piaget, 1971: 5).

The most important kind of relation between the units in a signifying system is syntagmatic relation. This relation can be formed linearly since the language forms a chain by connecting units to each other. The linear structure can vary from language to language. For instance, while Subject+ Verb+ Object forms the linear structure of English, same structure for the Turkish language is Subject+ Object+ Verb. Saussure has split the language system into two parts: the synchronic and the diachronic. The synchronic system can then be divided into two axes: the paradigmatic and the syntagmatic. The paradigmatic focuses on value of signs. On the other hand, the syntagmatic deals with the sequence of signs. The primary concern of structuralism is the paradigmatic axe although both factors can be considered for a structuralist analysis.

1.1.2. Psychoanalytic Method

Psychoanalytic criticism builds on Freudian theories of psychology. This criticism method has been originated in the work of Sigmund Freud who is a pioneer of psychoanalysis technique. Sigmund Freud is the creator of the structural model of personality. According to this structural personality model, there are three parts in each person's personality: 'ego', 'superego' and 'id' (Lapsley & Stey, 2011:4). Psychoanalysis is a process using these three parts of someone's personality to analyze the behaviours.

In some cases, literary critics used the structural model of personality in order to analyze the characters. When critics explore one of the parts of Freud's personality structure in a character, they begin to focus on the character's personality. This process is considered as psychoanalytic criticism. This criticism method applies the approaches of "reading" employed by Freud. This method claims that each literary work includes the secret desires and anxieties of the author like dreams. It can be said that a literary work is a product of author's neuroses. All characters can be considered as projections

of the author's psyche. This criticism focuses on the author's life, his/her sexual conflicts and so on. Psychoanalytic criticism concerns "what the author intended" (Abrams, 1999:247).

1.1.3. Formalistic Method

Formalistic approach is a way of examining the literary work regardless of established terms such as the name of the author and the biography of author. It arose in 1920s and 1930s but developed during 1940s and 1950s. The English and American critics have great contribution to expand this approach. Syntax, grammar and literary devices are the main concerns of this critical method. It deals with the language, form, structure, organization and meaning. Thus, this critical approach anticipates that the reader needs to look closely at the literary work and its value of words rather than the outside aspects which are the elements who and why wrote the literary work.

Formalists study the form of the work and try to be objective in their analysis of the work. They only focus on internal aspects of the work. They especially pay particular attention to literary devices used in the work. This critical approach is developed as a reaction to the approaches which interpret the texts by linking those to external issues and the political conditions of the era in which the work has been written. Formalist approach have been adopted by a number of important schools in literature. The Russian Formalism, The New Criticism which is an American approach and the Prague Linguistic Circle were the representatives of this approach.

1.1.4. New Historicism

New Historicism is an approach based on the idea that the literary work needs to be examined and evaluated under the scope of both the history of author and critic. The new historicism has been proposed during the 1980s with the work of the critic Stephen Greenblatt as a reaction to the approach by formalist New Critics who have text-only method. New historicists acknowledge the importance of the literary work like formalists. However, they also pay particular attention to the history in which the text was produced. According to this approach, a work of literature has been influenced both

by the author's conditions and the critics' response to that work and their beliefs. New Historicism analyzes the literature in a wider historical context. New Historicists aims at perceiving the work as part of its historical context and cultural situations. Additionally, they also investigate the history through literature. This approach uses Michel Foucault's thoughts as his works have become effective on this approach. Foucault's theory of cultural knowledge and his technique of examining the documents have been used as a starting point to understand the *episteme* of a particular time.

In this approach, both literary and non-literary texts are investigated before the analysis of the selected work in order to provide information about what the author of the original text himself read. The aim of this research is to understand the connection between the text and the political, economic, social conditions in which the text is originated. New Historicism attempted to rethink the concept of history into literary studies (Holstun, 1989).

1.1.5. Marxist Method

Marxist criticism is a kind of criticism that literary works are viewed as material products to be understood in historical terms. Marxist criticism has not a traditional form of criticism; it includes a form of political action. As the literary works are regarded as the product of the work, the role of class, ideology and social order play an important role for the meanings hidden in the work. Marxist criticism believes that literature represents the class struggle and materialism. It investigates how the literary work can work as a force for a social change. It also shows interest in history and lower classes. This critical approach always attempts to clarify the relationship between text and social reality. Marxist critics need to identify the ideology of the work and find out its deficiencies. Marxist theory began with Karl Marx, the 19th century German philosopher and his prominent work *Das Kapital* (1867) which is the stimulating work of the communism. Marx is the first initiator of the Marxist literary critic, writing critical essays on such writers as Goethe and Shakespeare. Marx also continued his interest in literature by collaborating with Friedrich Engels. *In German Ideology* which was written in 1846 by Marx and Engels, they discussed the relation between the arts, politics and economy in terms of social theory.

Eagleton states that “the task of Marxist criticism is to provide a materialist *explanation* of the bases of literary value” (1990: 162). In order to strengthen this explanation, Marxist criticism focuses on “the author’s social class, its effects on the author’s society, history and culture of the times in which the text is written and representation of social conflicts in the literature.

As it is understood from the descriptions of criticism methods, each criticism method deals with literary works to some extent. Most criticism methods focus on some components which can be highly influential while forming the text. They regard the author’s life, background, class etc. While these components can be known in the literary text and they can be also influential on the literary work, non-literary texts are mostly anonymous. The ongoing sections of this thesis dwell on the fundamental types of criticism.

1.2. TYPES OF CRITICISM

1.2.1. Art Criticism

Art criticism is the discussion of a visual art. The visual art has been criticized within the context of aesthetic and general theory of beauty. To understand a visual art more comprehensively, one needs to be familiar with the heritage of the art product. This can cause to completely understand the themes, symbols, subjects etc. related to the work and how the time in which the art product was produced affects the work. Also, one needs to answer ‘wh-questions’ (who, when, what and why). In order to appreciate the significance of the work, the art work needs to be described, analyzed, interpreted and judged. These four processes constitute the criticism method of art criticism.

1.2.2. Music Criticism

Music is one of the most difficult arts to criticize. In *The Oxford Companion to Music* edited by Alison Latham (2002), this type of criticism is defined as “the intellectual activity of formulating judgments on the value and degree of excellence of individual works of music, or whole groups or genres”. Music criticism is a sub-field of musical

aesthetics. Music criticism aims at making judgments about composition or performance. However, with the expansion interest to the music over the past century, the music criticism refers to reporting on musical performances. These reports can be published in newspapers, radio, television, music magazines and so on. In the past years, music critics were not professionally trained. They were musicians or composers. However, in the modern world, the music criticism has become a profession. The music critics have started to take part in the recording process, attending performances and other different activities in order to assess the musical work more thoroughly.

1.2.3. Theatre Criticism

Theatre criticism is the critique of performing arts such as plays, musicals and operas. Similar to film criticism, the reviews of a theatrical artwork in a periodical or a magazine can be classified as theatre critiques and they are performed by theatre critics. These critics usually inform the audience about the work and convey their positive and/or negative opinions about it. Additionally, scholars conduct academic researches on the field of theatre criticism and articles on this field are published in certain journals. These articles generally explore the artworks of the performing arts within the framework of theatre criticism as an academic discipline. In line with this thought, it is the scope of theatre criticism to examine and evaluate the works of performing arts in an objective and analytical way.

1.2.4. Film Criticism

Film criticism is a type of criticism that focuses on films as a product of creativity. It evaluates the achievements of films while highlighting their unique and distinctive features. It also questions whether the films possess or lack a certain quality (Clayton and Klevan, 2001:1). Film reviews in magazines and periodicals fall under the scope of film criticism, however they generally represent the popularist perspective of this type of criticism. They comprise negative or positive critiques of films from certain individuals and these individuals mainly judge the acting, the directing and the cinematography. The other aspect of film criticism is an academic one which is

primarily supported by film theory. Academic film criticism is associated with the film studies and it deals with a wide range of topics, to name a few, the discourse in the films, the semiotics of the films, the sound and image of the films and the ideology in the films. This type of film criticism is usually exercised through the articles in academic journals by scholars. Consequently, the film criticism analyzes the films on the account of many aspects and it also discusses the effects of the films on people and the society.

1.2.5. Literary Criticism

Literary criticism can be defined as a discipline that studies and evaluates the works of literature. It aims to broaden the horizons of the readers, scholars, translators or any individual who is interested in literature and let them see the literary works from a new and different perspective within the framework of an objective and structured discipline. These newly acquired perspectives pave the way for a better understanding of the elements in the text, what lies beneath it and the disguised references and meaning in the background of the text. To name a few, these elements might entail the content and the style of the text, ideological features, socio-cultural norms which are effective on the text and political and religious references that might be placed within the text.

Literary criticism is generally associated with literary theory which is exercised in the academic aspect of literary studies. The reviews of literary works in magazines and periodicals are also classified as literary criticism even though they represent a more popularized aspect of literary criticism since they usually address a wider range of readers. Having all these concerns in mind, it can be noted that literary criticism embodies the criticism of the texts regardless of both the platforms where it is made and also of the target audience that it addresses.

To take a step further, literary criticism is essentially important for the field of translation criticism in that its application to the translated literary works can also be considered as a literary criticism. Snell-Hornby (1988) corroborates the abovementioned argument by emphasizing that the translation criticism which is adopted into a given translated literary work resembles to the literary criticism to a certain extent. All in all,

it can be stated that the literary criticism offers insights into the translation criticism approaches which has begun to be regarded as a separate field of study in translation studies.

CHAPTER 2- TRANSLATION CRITICISM APPROACHES

2.1. THE CONCEPT OF “TURN” IN TRANSLATION STUDIES

Translation Studies which deals with phenomena and the theory of translation is a young discipline as an academic field. Holmes states that Translation Studies has two fundamental goals:

- 1) To describe the ‘phenomena of translating and translation(s) as they manifest themselves in the world of our experience’, and 2) to establish general principles by means of which these phenomena can be explained (1994: 71).

It means that this new academic discipline shall benefit from different disciplines such as linguistics, sociology, cultural studies etc. Translation Studies needs to be interdisciplinary due to its nature. With the contributions of the abovementioned disciplines, translation studies have made significant progress. These disciplines have brought about some perspective changes which can be called as turns in the conception of translation since 1950s. Before discussing the turns in translation studies and translation criticism approaches, it is noteworthy to describe the concept of the “turn” within the framework of translation studies.

As Mary Snell-Hornby states, the concept of the “turn” as understood here is ideally a paradigmatic change, a marked “bend in the road” involving a distinct change in direction (2010: 366). However, there are some conditions for perceiving this change as a “turn”. Snell-Hornby claims that when the change is clearly visible, radical and has striking effect in order to redefine the subject, it can be acknowledged as a “turn” (2010: 366). Different scholars have various views about the turns and definitions of translation in different ways since the 1950s as the variety definitions of translation may become effective in shaping the turns in translation studies. Translation is a broad concept and may be understood in many ways such as a process, a product or etc. Studies in the field of translation have been affected by the variety of translation definitions and it may lead to develop new viewpoints in the translation. Put it differently, different perspectives give rise to examine the translation through the approaches which are accepted as ‘turns’. It could be realized that there is no agreement on the names and numbers of the turns. Within the framework of this thesis, two main turns, namely the linguistic turn

and the cultural turn have been discussed as many scholars have reached a consensus on this issue. The potential third turn is the social turn which has been proposed and considered as the next turn and the developing trend in the translation studies. The focus of the studies fulfilled throughout these three turns, namely the linguistic turn, the cultural turn and social turn have been extended in the course of time. Only the surface linguistic features of the text have been discussed in a prescriptive way during the linguistic turn while within the cultural turn, it is underlined that translation needs to be discussed in a cultural context in a descriptive way. Thus, many elements of the social structures which include norms, values, power relations, ideology has been taken into consideration in the translation process. Lastly, roles of agents in the translation process (the translator, the publisher, the editor etc.) has come to fore with the social turn.

The following sections include the general remarks about the linguistic turn and translation criticism approaches of Anton Popovic, Werner Koller, Katharina Reiss and Juliane House respectively.

2.1.1. The Linguistic Turn

Linguistic turn is closely related to the translation from the perspective of linguistics. Different scholars put forward different notions of translation. The linguistic turn in translation begins in the 1950s. It is a reaction to the traditional epistemology. As the studies in the field of translation are empiricism-oriented before the 20th century, translation is evaluated under the philological studies and characterized by critical and empirical methods. In the studies related with translation, the texts are systematically and structurally examined with the development of modern linguistics. The viewpoint of translation has shifted from empiricism to scientism. From the 1950s, translation studies have become integrated closely with modern linguistics especially structural linguistics. Different definitions for translation have been put forward. In these attempts, translation has been defined in a scientific way. Theories and approaches within the linguistic turn are generally text-based, source oriented, prescriptive and absolutely linguistic. According to linguists such as Catford, Nida; translation should be faithful and represent the original text accurately (Catford, 1965; Nida, 1964).

In the linguistic turn, studies in the field of translation have a relation with modern linguistic theory and structuralism of Saussure. Many translation scholars apply the structural approach to translation. For instance, Roman Jakobson, Eugene Nida, Anton Popovic, Peter Newmark, John Catford, Werner Koller and so many other scholars have contributed to the development of studies in the field of translation. In order to understand the linguistic turn thoroughly, some scholar's approaches to translation need to be explained. For instance, linguistic meaning and equivalence are the key elements for the Russian structuralist Roman Jakobson. In his essay "On Linguistic Aspects of Translation" he classifies three types of translation:

- 1) intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language
- 2) interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language
- 3) intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (2012:127)

Equivalence is connected to the interlingual form of translation. For Jakobson, there are two equivalent messages in two different codes in this translation type. His approach to translation is related to lexical and grammatical differences between languages. Equivalence is also a concept for Eugene A. Nida. The American Bible translator Nida defines translation as transference of messages from one language to another. He claims that five developments have had important effect on the theory and practice of translation in various parts of the world. These are:

- The development of structural linguistics
- The application of structural linguistics methods in Bible translating
- Organizations of United Bible Societies' conferences about translation
- The publication of *Babel*¹ since 1955
- The development of machine translation (Nida, 1964: 21-22).

¹ *Babel* is a scholarly journal designed primarily for translators and interpreters published by John Benjamins Publishing Company

According to Nida, a translation must meet the following basic requirements: 1) making sense, 2) reflecting the spirit of the original, 3) having natural form of expression, and 4) creating a similar response (1964: 164). He divides the equivalence into two groups: formal equivalence and dynamic equivalence. While formal equivalence focuses on the form and content of the source text, dynamic equivalence which is also later termed as functional equivalence intends to reach the complete naturalness of expression. He aims at a similar response between the target audience and target text. He uses the term functional equivalence to avoid possible misunderstandings instead of dynamic equivalence (Whang, 2004: 51).

Peter Newmark regards translation as the change of meaning between two languages. He is influenced by the work of Nida. His thoughts on translation are based on textual analysis. He feels that a success of equivalent effect is ‘illusory’ (Munday, 2010: 44). He distinguishes two types of translation: communicative translation and semantic translation. He states:

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. (1988: 39)

From these descriptions, it can be understood that semantic translation has some resemblances to Nida’s formal equivalence while communicative translation has shown parallelism to Nida’s dynamic equivalence. However, Newmark’s translation types have generally received less attention than Nida’s formal and dynamic equivalence. According to Munday, this may be because Newmark raises the same points concerning the translation process and the importance of the TT reader. (2010: 46)

Catford, likewise, defines translation as replacement of textual material between two languages. He is the first scholar who applied the term “shift” to translation studies in his book titled *A Linguistic Theory of Translation* (1965). His systematic linguistic approach to translation studies focuses on the relationship between textual equivalence and formal correspondence. He sees that if the TT is equivalent to the ST, there is a textual equivalence; on the other hand, if the TT is close to the ST, there is a formal correspondence.

Consequently; the linguistic approach to translation theory included the following concepts: meaning, equivalence, shift, text analysis. It can be noted that linguistic turn was a historical step for translational studies. When the definitions of translation were compared, it seems that the definitions of translation after 1950s were much more pathbreaking. In this turn, translation was seen as the transfer of languages. The main concern was to provide equivalence. The consideration of context was neglected. Moreover, the definitions of translation were prescriptive rather than descriptive in the linguistic turn. Nevertheless, many linguistic theories (e.g. Chomsky's generative grammar etc.) were applied to studies in the field of translation and this helped the studies progress quickly. However, the understanding of translation was limited to linguistic level. In other words, translation only focuses on the relationship between languages. Naturally, this approach indicates itself in the translation criticism of that period. This viewpoint of the linguistic turn accords with approaches to translation criticism developed in that period. Within the scope of this thesis, the chosen approaches to be evaluated under the linguistic turn have been examined below.

2.1.1.1. Anton Popovic and the Concept of 'Shifts of Expressions' in Translation Analysis

Anton Popovic was active for only twenty years from the 1960s to 1980s as a scholar. His opinions had highly influenced by Russian formalism. Popovic developed his concept of "*shifts of expression*" in translation analysis. However, the term 'shift' has been used before him by Catford in the field of translation studies. Prior to explaining Popovic's shifts of expression, it may be useful to deal with the shifts as a term.

The concept of "shift" in translational studies backs to 1960s. In the 1960s and 1970s, a group of scholars from Czechoslovakia makes considerable contribution to the identifying of translation shifts. However, the term was originally introduced by Catford. He defines the shifts as "departures from formal correspondence in the process of going from SL to the TL" (1965: 73). Catford divides the shifts into two categories: level shifts and category shifts. For the level shifts, he refers to the differences of SL and TL in the level of grammar, lexis, phonology and graphology. A SL item at one linguistic level needs to be equivalent in the TL at a different level. Changes of level

shifts are not the only changes affecting the translation. There are also changes affecting structure, class and units. They refer to the category shifts. Catford defines the category shifts as “departures from formal correspondence in translation” (1965: 76). Category shifts has four subgroups: structure shifts, class shifts, unit shifts, and intra-system shifts.

After mentioning the emergence of the term ‘shift’, it is the time to discuss about Anton Popovic’s ‘shift of expression’. It is noted that Popovic describes the issue of shift within the literary context. Popovic explains the relationship between the original text and the translation by accepting that changes, losses and gains are necessary parts of the translation process (Gentzler, 1993: 86). These changes can happen due to the differences of linguistic and aesthetic features between two cultures. In his essay, “The Concept ‘Shift of Expression’ in Translation Analysis”, Popovic states:

Each individual method of translation is determined by the presence or absence of shifts in the various layers of the translation. All that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as shift (1970: 78).

When the concept of shift proposed by Popovic is considered, it can be concluded three elements: (a) a relationship between the source and target texts; (b) a relationship between the target text and its reception in the target system; (c) a descriptive point of view (Bakker et al., 2009: 270). A shift can be considered as anything different from the original text. Popovic states that “the translator will not strive to preserve all the singularities, but will try to find suitable equivalents in the milieu of his time and his society” (1970: 79). It seems to be in accordance with Toury’s notion that “translation is a norm-governed activity” (1995: 56). As Popovic argues that the translator needs to strive for preserving the norm of the original. Therefore, the translator needs shifts for the sake of the faithful rendering of the ST in the TL. Popovic highlights the significance of the shift of expression concept as such:

“An analysis of the shifts of expression, applied to all levels of the text, will bring to light the general system of the translation, with its dominant and subordinate elements.” (1970: 85)

According to Popovic, shifts can be obligatory or optional (Van den Broeck, 1985: 57). Obligatory shifts are governed by linguistic differences such as structural, syntactic,

semantic, phonological, cultural etc. between SL and TL. On the other hand, optional shifts are formed by the translator's choices. They involve extra-linguistic factors such as cultural awareness, translation skills, and the translator's personal choices. Shortly, optional shifts are governed by the translator's norms. The term 'norm' used by Popovic is described by two stylistic norms: "the norm of the original and the norm of the translation" that influence translation process (Hermans, 1999: 24). Popovic takes into account the interpretation effort of the translator in the translation process. He suggests two possible approaches:

1. The translator tries to be "faithful". The translation may be too literal or,
2. The translator tries to be "free". The translation may be over-interpretative.

Shifts could be seen as the manifestations of manipulation (Dukate, 2009: 46). Therefore, Popovic mentions the manipulation of translations as a part of profession. He called the components which play roles in the manipulation process as 'stakeholders'. These stakeholders can be translators, critics, academics etc. He coined the term "meta-communicational context of translation" to refer the reaction for forming of another text (metatext). This issue of manipulation of translations leads Popovic to take a wide range of implications into consideration for translations. According to Popovic, the editor gives the final version of a translated text. The editor is the mediator between the norms of language and the translation of text. In this regard, an editor can even become the "co-author" of the target text. Principally, Popovic divides position of the editor into three categories:

- a. the editor is in a position "independent" of the literary and temporal norm, he tries to surpass it
- b. the editor identifies himself with the prevailing, predominant literary and language norm and is, in fact, its implementer
- c. the editor sensitively balances the translator's text and the normative requirements of the given literary epoch (Spirk, 2009: 13-14).

Popovic also touches on translation criticism. According to him, translation criticism has three functions:

- i. postulating function, directed towards the translator

ii. analytical function, directed towards the text

iii. operative function, directed towards the reader (Spirk, 2009: 17)

Firstly, the postulating function deals with the translation program. It is related to the choice of the text to be translated. It concerns both the context of source culture's literature and the context of literature into which a work will be translated. As regards the context of the target literature, the postulating function has connection with the literary norm in that literature. The work of art either should represent the original's literature or contribute to its aesthetic structure.

Secondly, the analytical function includes the strategies used by the translator. Those are: knowledge of two languages, having capacity for translating the texts stylistically, familiarity with two literary canons and tendency to evaluate shifts of expression correctly. Therefore, Popovic states that the translator should be biliterate as well as bilingual.

Thirdly and lastly, the operative function dabbles with the expectations of readers. It tells the readers how the translated work should be understood.

According to Popovic, translation criticism is a third chain of communication. He sees that the original work constitutes the primary communication (the first chain of communication), the translated work forms a secondary communication (meta-communication), and the translation criticism comprises as a reaction to it, composing the third chain of communication (Spirk, 2009: 18)

Popovic sees the translation criticism as an axiological process. He speaks of three basic axiological aspects of the translation critic's job:

1) subjective taste

2) analytical evaluation of the translator's product

3) function of the translation in the context of contemporary literature (2009: 11)

The function of translations is their contribution to the development of the literary structure in which they are involved. Popovic does not disregard the cultural aspects of

translation and the translation process. According to Popovic, translation is not only a linguistic operation but also a semiotic operation.

In literary theory and translation, Popovic's three concepts have been inspiring until this day: his concept of shifts of expression in translation analysis, his theory of metatext and his model of image of the world in the text. Popovic is also accepted as one of the founding fathers of DTS and manipulation school by many scholars (Bassnett-McGuire 1980, Hermans 1999, Prunc 2001). On the other hand, Popovic has been criticized for being too theoretical. He had done little empirical operation and research in his works. However, it should not be forgotten that Popovic's works except of a few articles are inaccessible to a large mass since they are not translated into English.

After discussing Anton Popovic's approach to translation and translation criticism, the other scholar Werner's Koller's approach has been examined under the linguistic turn as he sees the translation from the perspective of equivalence which is one of the main concerns in the linguistic turn.

2.1.1.2. Werner Koller's 'The Concept of Equivalence' and 'Text Analysis'

Koller defines the translation from the point of linguistic and text-theoretical perspective. According to Koller, translation can be understood as the result of a text-processing activity, by means of which a source-language text is transposed into a target-language text (1995: 196). From this definition, it has been realised that there is a relationship between source and target texts and this relation has shown itself as equivalence.

Koller has carried out significant works on the concept of equivalence. He has linked the concept of equivalence with its own relevant term 'correspondence'. For Koller, the parameters of both correspondence and equivalence differ from each other. Correspondence means comparing two language systems and describing similarities and differences contrastively and this term is usually evaluated within the context of contrastive linguistics (Panou, 2013:3). Its parameters are Saussure's *langue*. The identification of false friends, signs of lexical, syntactic and morphological interferences can be given as examples of these parameters. Conversely, equivalence is associated

with equivalent items in ST-TT pairs. Saussure's *parole* is the parameter. Therefore, the knowledge of correspondences is an indication of competence in foreign language while the knowledge and providing the equivalence is an indication of competence in translation. However, there is still no consensus what exactly should be equivalent. Koller remarks:

Equivalence is a relative concept in several respects: it is determined on the one hand by the historical-cultural conditions under which texts (original as much as secondary ones) are produced and received in the target culture, and on the other by a range of sometimes contradictory and scarcely reconcilable linguistic-textual and extra-linguistic factors and conditions (1995: 196).

Texts in various languages can be equivalent either in different degrees (the text is fully or partially equivalent) or in different levels (the text is equivalent in terms of grammar, lexis, semantics etc.) or in different ranks (the text is equivalent word by word, phrase to phrase etc.). Therefore, Koller suggests five different types of equivalence:

- 1) **Denotative equivalence** is related to equivalence of the extralinguistic content of a text.
- 2) **Connotative equivalence** deals with the lexical choices, especially between near-synonyms.
- 3) **Text-normative equivalence** is related to certain text types, with different kinds of texts behaving in different ways.
- 4) **Pragmatic equivalence** is related to the recipient for whom the translation is "specially designed".
- 5) **Formal equivalence** is related to certain aesthetics and the form of the text, including individual stylistic features of the ST (House, 1997: 25).

Koller distinguishes these types of equivalence considering their research foci. After describing these types, he stresses their importance for helping the translator. He points out:

With every text as a whole, and also with every segment of text, the translator who consciously makes such a choice must set up a *hierarchy of values* to be preserved in translation; from this he can derive a *hierarchy of equivalence* requirements for the text or segment in question. This in turn must be preceded by a *translationally relevant text analysis*. It is an urgent task of translation theory- and one on which no more than some preliminary work has so far been done- to develop methodology and conceptual apparatus for this kind of text analysis, and bring together and systematize such analyses in terms of translationally relevant typologies of textual features (1989: 99-104).

As Koller's types of equivalences are concerned, the translator needs to decide hierarchy of equivalence for each type of text. Translator needs to use a "translation-oriented text analysis" in this establishing of equivalence process in order to determine the appropriate criteria among the five types. However; the vital point is that the equivalences must be ordered hierarchically considering their communicative situation. Koller's purpose is to develop a scientific mode of criticism that can improve the quality of translations.

Koller points out that there is a necessity of comprehensive linguistic model for translation quality assessment. Such a model should include:

- 1) source text criticism with a view to transferability into the target language
- 2) translation comparison in which the particular methods used in the translation are described
- 3) evaluation of the translation according to "adequate" or "non-adequate" terms rather than general criteria such as "faithful" or "unfaithful" (House, 1997: 17).

Koller's approach is an attempt to describe the distinct qualities of ST and TT elements which can be shared. These elements vary from extralinguistic contents to formal-aesthetic features. Each of these variations can correspond to a different type of equivalence. Koller offers a checklist for translation relevant text analysis under the headings of:

- language function;
- content characteristics;
- language-stylistic characteristics;
- formal-aesthetic characteristics;
- pragmatic characteristics;

(Munday, 2010: 48)

Consequentially, it can be noted that Koller's linguistic-textual approach in translation studies assumes that translations are characterised by a double linkage: the first one is its link to the ST and the second one is its communicative conditions on the receiver.

From the linguistic-textual perspective, the extra-linguistic circumstances, the connotations, norms of the text and language, receiver and the aesthetic features have greater importance in the equivalence frameworks.

Certainly, Koller's thoughts and approach have been also criticized. Particularly, Koller's five references of equivalence types have remained strangely intact over the years. His concept of equivalence is either too vague or too bound for language systems (Pym, 1997). Snell-Hornby has the view that "equivalence is unsuitable as a basic concept in translation theory" (1988: 22). To sum up, Koller's approach is like a general outline with no suggestions for operations despite the enlightening and fruitful ideas (House, 1997: 17). Moreover, it can be noted that Koller's five equivalence frameworks force the translator to choose one type of these equivalence. For example, a text can include rhyme as a stylistic pattern so that the translator might want to maintain and protect this rhyme, thus achieving "formal-aesthetic equivalence" at the expense of "denotative equivalence".

In the linguistic turn, studies in the field of translation focus on transferring the source text's item into the target text's item by providing the 'equivalence'. However, it is understood that translation is beyond equivalence and studies begin to deal with the concept of 'function'.

The functional phase of Translation Studies

After examining translation criticism approaches of Anton Popovic and Werner Koller, it can be seen that linguistic approach to translation focuses on key issues of meaning from the perspective of the concepts of 'shifts' and 'equivalence'. In this turn and its approaches, when the success of a translation is evaluated, people are likely to employ "faithfulness" and "equivalence" to the ST as a most credible criterion to decide the translation is good or not. This type of translation can be considered as over-simplified. Initially, the linguistic approach has dealt with the structure. However, some scholars and theorists have started to understand that language was not only about structure, it was also about the way language is used in a given social context. This side of the linguistic approach has been regarded as functional linguistics with the work of prominent scholars such as Reiss, Vermeer, Nord, House etc. In this functional point of

view to translation, Skopos theory put forward by Hans J. Vermeer had a great influence on translation studies. Before examining the translation criticism approaches of Reiss and House, it may be useful to explain Skopos briefly in order to understand their functional approaches to translation criticism.

Skopos theory is the core of functionalist translation theory. *Skopos* is a Greek word for ‘aim’ or ‘purpose’. This theory views translation as an action with a purpose. It is a new viewpoint of looking at translation. Skopos theory is based on action theory. It means that every action has a purpose; thus translation must have purpose since it is also an action. Skopos theory does not focus on faithfulness or unfaithfulness. It decides the process of translation. Skopos theory suggests different strategies for various conditions since the ST is not the only element involved in translation. This theory is opposed to traditional equivalence-based theories. The Skopos is used to produce a functionally adequate outcome. This outcome is defined as *translatum* by Vermeer. Hence, knowing why the chosen ST is to be translated and what the function of TT will be key points for the translators. Skopos theory influences most of the scholars. One of the scholars is Katharina Reiss. She tries to give a comprehensive theory which can include all text types with Vermeer. Furthermore, she has suggested an approach to translation criticism in her book entitled “*Translation Criticism-The Potentials & Limitations: Categories and Criteria for Translation Quality Assessment* (2000)”. In the following sections Reiss’ approach to translation criticism will be discussed in detail.

2.1.1.3. Katharina Reiss’ Approach to Translation Criticism

Katharina Reiss has suggested her translation criticism approach in her book entitled *Translation Criticism-The Potentials and Limitations: Categories and Criteria for Translation Quality Assessment* (2000). In her book, she discusses three different categories for the possibility of an objective criticism by analyzing the results of the translation process. Reiss divides these categories into three groups: literary category, language category, and pragmatic category. To understand Reiss’ translation criticism approach, these three categories will be explained in the following paragraphs.

Katharina Reiss defined literature as the whole range of written expressions in a given language (2000: 48). As she acknowledges any written text in a language as literature, any text can be a basis for translation. Therefore, Reiss firstly discuss the literary category which focuses on text types. The assessment of a translation begins with a determination of its text type. Once the text type is determined and the appropriate strategy for translation is chosen, the relevant criteria to be assessed the degree whether the translator has met the text type accurately. In other words, it accordingly changes the type of text. Reiss explains this circumstance as such:

(...) in a content-focused text, it is whether *primary* concern has been shown for accuracy of data; in a form-focused text, whether special attention *beyond* the general concern for accuracy of information has been paid so that rhetorical structures will achieve a comparable aesthetic effect; in an appeal-focused text, whether it achieves the purpose intended by the original; (...) (Reiss, 2000: 47).

To sum up, the literary category which constitutes the first part of Reiss' translation criticism approach deals with text type. In this category, the critic needs to decide the source text's type. After the literary character of a translation has been determined, the critic moves on to the next step. It is the next category- a language category which deals with the linguistic elements.

Reiss' language category which is the second category in her translation criticism approach dwells on the language style, linguistic features and their equivalents in TL. Under this category, details of the translation process which reveals the linguistic features of the SL in the TL are examined (2000: 48). The semantic elements, the lexical elements, the grammatical elements and the stylistic elements are taken into consideration in this category. These elements will be explained below respectively.

The semantic elements are critical factors while protecting both content and meaning of the ST. If the translator has misunderstood the words or misinterpreted the meaning, this situation can be a problem. Then, it offers an invitation for the critic. In order to avoid this condition, the linguistic context needs to be examined carefully. Afterwards, the translator determines semantic equivalence.

As for *the lexical elements*, Reiss states that "the standard for the lexical components must be *adequacy*" (2000: 57). Therefore, the critic needs to decide the elements of the ST are sufficiently given in the TT on the lexical level or not. It can mostly be seen

when the translator has an achievement while translating the technical terminology, idioms, false friends etc.

The other element taken into consideration under the language category is *the grammatical elements*. The concept of *correctness* is the criteria for the evaluation of the translation from the perspective of grammatical components of the ST. As long as there is no dominant factor in the nature of the text, the morphology and syntax of the TL need to come fore. If semantic and stylistic aspects of the grammatical structure of the text are successfully translated, grammatical correctness can be pleasing.

The last element examined in the language category of Reiss' approach is *the stylistic elements*. In some cases, the author's stylistic aspects can differentiate from the normal language usage. Therefore, it should be examined that the translation includes standard, individual or contemporary usage of stylistic components of the TT or not. Then, the critic has to decide whether the text in the TL exhibits complete *correspondence* (2000: 63). This last criterion has especially importance of the assessment of form-focused and appeal-focused texts since they have much more stylistic aspects than the other text types.

In the pragmatic category, extra-linguistic determinants are taken into consideration. Unless the extra-linguistic components of both the source and target texts are considered, the evaluation will be unsatisfactory. The extra-linguistic components are important as well as the linguistic elements. The extra-linguistic determinants contain a variety of factors. They are called *determinants* since all of these factors have an influence on the linguistic form of the text. In her book, Reiss quoted from Mounin the following conclusion:

Translation today does not mean simply observing the structural and linguistic meaning of the text, its lexical and syntactic content, but rather the whole meaning of the statement, including its environment, century, culture, and if necessary the whole civilization which produced it (Mounin cited in Reiss, 2000: 68).

The extra-linguistic determinants deals with *the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor* and *affective implications*. The extra-linguistic factors can allow an author to diminish the linguistic form of the message to be delivered as text receivers can complete the rest of the

situation by his/her own language. It has to be done with *the immediate context*, not with a complete work. The other extra-linguistic factor affecting the linguistic form of the text is the *subject matter*. The translator needs to be familiar with the text's field. As Mounin states that "it is not enough to know the words- it is necessary to know what the words are about" (cited in Reiss, 2000: 70). *The subject matter* must be understood by the critic as well. When the text is associated with the particular time, *the time factor* becomes relevant. For instance, while translating an old text, the choice of words, figures of speech etc. should be compatible with the ST. Furthermore, *the time factor* has another sense for translation criticism. The translation which has been published in old times needs not to be evaluated by the same standards as a recent translation of the text since the original language of the ST cannot change but the TL is changing. *The time factor* is especially shows itself in the form-focused and appeal-focused texts. According to Reiss, *the time factor* is very complex and its consideration demands sophisticated sensitivities both linguistically and stylistically (2000: 73). The more difficult factor than the time factor for translator is *the place factor*. *The place factor* consists of all the characteristics of the country and culture. If the target culture lacks similar kinds of characteristics, the translation becomes a difficult task. *The audience factor* is explicit in the common idiomatic expressions, metaphors etc. It depends on the text type. It has a process of decoding. Therefore, the receiver of the text in the target culture should understand the text with his/her own cultural context. *The speaker factor* refers to the speaker-related determinants which affect the language of the author in lexical, grammatical and stylistic levels. Lastly, *affective implications* include the emotional determinants affecting lexical and stylistic matters.

Thus far, it has been discussed the possibility of an objective translation criticism by examining the results of the process under three different categories. These categories are literary category (text types), language category (linguistic elements) and pragmatic category (non-linguistic determinants). However, three principal categories of Reiss for translation criticism need to be supplemented by other perspectives. As Reiss claims that translation methods vary from the norms, she adds functional and personal category to these three categories (2000: 89).

The functional category is a guideline for guiding principle for judging renderings (2000: 92). The texts can have special purposes. Therefore, in this category, the translation should be assessed in the light of special purpose instead of the text type. The other category, the personal one copes with two components: the interpretive skill of the translator and the individual personality of the translator. The personal category can restrict the critic to make absolute judgments.

To sum up, Reiss summarizes the discussion for potentials and limitations of an objective translation criticism as follows:

1. Translation criticism is proper if the text-oriented translation method is chosen considering the text types, linguistic elements of the texts and the non-linguistic determinants affecting the text.
2. Translation criticism is proper if the goal-oriented translation method addressing to special function or readership is carefully examined.
3. Both text-oriented and goal-oriented methods of translation can be affected by subjective factors including the personality of the translator.
4. The translation criticism, either text-oriented or goal-oriented can be proper if these subjective factors are taken into consideration. (2000: 114)

In her approach, Reiss has attempted to develop a general framework of translation criticism by taking many factors into consideration. She has ranged the standards for different text types. Reiss' text typology constitutes the first part for determining the literary, linguistic and pragmatic categories which provide references to translations to be assessed. Then, she has added functional and personal categories to her approach. Reiss' approach has been pioneer for many other methods of translation criticism. One of the most important one is Juliane House's model which examines the translation from the perspective of quality.

2.1.1.4. Juliane House's Model for Translation Quality Assessment

The quality of a translation is one of the serious concerns for translation studies. The basic concern is how to measure this quality. For this purpose, there have been many attempts to evaluate the quality of translated works. However, only a few of them is applicable and encouraging. One of the most accepted models produced for TQA was developed by the German scholar Juliane House.

House's model is based on Halliday's functional and systemic theory. Her model deals with source-text and target-text analysis by particularly focusing on 'mismatches' and 'errors'. First of all, House begins her model to discuss the concept of "equivalence". Translation has a double-binding relationship with its ST and to the communicative conditions of the receiving linguaculture (House, 1997: 29). The notion of equivalence reflects this relation. This notion is ensured with preserving of "*meaning*" between two languages. There are three aspects of meaning which have a great importance for translation: semantic aspect, pragmatic aspect, and textual aspect. *The semantic aspect* of meaning includes a relationship between reference and denotation. It means that there is a connection with linguistics units and their referents. *The pragmatic aspect* of meaning consists of correlation between linguistics units and the user(s) of these units in a given communicative condition. In *the textual aspect* of meaning, individual elements are associated with each other and they form a text as a whole. From all these aspects, House defines translation as such:

Translation is the replacement of a text in the source language by semantically and pragmatically equivalent text in the target language. Equivalence I take to be the fundamental criterion of translation quality. Thus, an adequate translation text is pragmatically and semantically equivalent one. As a first requirement for this equivalence, it is posited that a translation text has a function equivalent to that of source text (1997: 31-2).

House states that the function can be defined as the text's situation in a particular context. In order for establishing this kind of function, a characterization of text's "textual profile" which results from a systematic linguistic-pragmatic analysis of the text in its context is necessary (1997: 36). House follows Crystal and Davy's (1969) scheme for the analysis. Crystal and Davy's system of "situational constraints" in which the situation break into analysable parts. Crystal and Davy's scheme deals with

correlation situations and texts. The scheme of Crystal and Davy's consists of the following elements:

- A *Individuality*
 - Dialect*
 - Time*
- B Discourse
 - a. (Simple/Complex) *Medium* (Speech, Writing)
 - b. (Simple/Complex) *Participation* (Monologue, Dialogue)
- C *Province*
 - Status*
 - Modality*
 - Singularity* (Crystal and Davy, 1969:66)

In order to construct situational-functional text analysis and translation assessment, Juliane House eclectically adapted this model by collapsing their three sections in two sections: "Dimensions of Language User" and "Dimensions of Language Use".

- A. Dimensions of Language User
 - 1. *Geographical Origin*
 - 2. *Social Class*
 - 3. *Time*
- B. Dimensions of Language Use
 - 1. *Medium*: simple/ complex
 - 2. *Participation*: simple/ complex
 - 3. *Social Role Relationship*
 - 4. *Social Attitude*
 - 5. *Province* (House, 1997: 39)

The abovementioned situational dimensions are considered to be the elements which display us how the text's function is realized. It is possible to analyze the text's function within the eight situational dimensions as outlined above. Furthermore, House revises her model and attaches register analysis for translation evaluation to her model.

She borrows Hallidayan “trinity” Field, Tenor, Mode for register analysis (1997: 107). According to House, the TT has to be compared with the textual profile of ST to make qualitative statements about the translation. If a translation carries out the requirement of both dimensional and functional match, it will be considered successful. If not, there is a mismatch called error. House defends her model by remarking the following statements:

Apart from using the objectively fixed set of situational dimensions as a sort of **tertium comparationis**, this method of determining the appropriateness of a TT depends of course on the analyst’s intuition and on the intuitive judgments of further judges asked to help substantiate certain points. This approach of relying on the analyst’s (as a native speaker, a near-native speaker, and at the same time an expert in translation) seemed to be the only feasible method of putting this type of model into practice (1997: 46).

Besides, House supports her arguments by stating that the translation is a complex hermeneutic process and therefore, the translation quality assessment can never be completely objective. The case studies which will be underpinned by this method can have two main purposes: firstly, to reach a comprehensive understanding of the theory and secondly, to develop more statements about the theoretical framework. House suggests some suggestions to refine the model. She bases the success in translation quality on text types and translation type. If the analyst classifies translation type successfully, then s/he will successfully determine the differences and problems in the translation evaluation. Thus, House suggests two approaches for translation typology: *overt* translation and *covert* translation. House defines overt translation as such:

An *overt* translation is one in which the addressees of the translation text are quite “overtly” not being directly addressed: thus an *overt* translation is one which must be overtly be a translation not, as it were, a “second original” (1997: 66).

In an *overt* translation the ST is tied in a specific manner to the source language community and its culture (1997:66). The purpose of an *overt* translation is to give readers comprehension into the function of the ST in the original culture. In this type of translation, the text and its cultural differences are not adapted to the target culture. Culture-specific elements are usually preserved intact. The ST requiring an *overt* translation can be categorized into two groups: *overt* historically-linked source texts in which a specified audience is being addressed and *overt* timeless source texts which are considered to be works of art and aesthetic creations. In an *overt* translation, “a **direct**

match of the original function of the ST is not possible” (1997: 67) since a non-repeatable event occurs in the ST and culture. Moreover, cases of *overt* translation have difficulties because their status in the source culture within the socio-cultural context needs general changes.

The other category of House’s translation typology is *covert* translation. A *covert* translation is a translation which enjoys the status of an source text in the target culture (1997: 69). This type is labelled as *covert* translation since it is not evaluated as a translation of a ST; it is formed in its own right. Pragmatically, the ST and its *covert* translation have equal concern for both cultures. In case of *covert* translations, the function of the ST and TT should be the same. To fulfil a functional equivalence, the ST should be translated as well as it should be adapted to the new target culture’s knowledge. A *covert* translation is accepted as an independent text in the target culture. Therefore, the readers of the *covert* translation do not perceive that they are reading a translation. Advertisements can be given as examples of *covert* translation. The translators of *covert* translations must take different prerequisites into consideration in order to meet the needs of target culture. House states:

In a *covert* translation, the translator has to make allowances for underlying cultural differences by placing what I call a *cultural filter* between the source text and the translation text. The translator has, as it were, to view the source text through the glasses of a target culture member (1997: 70).

A cultural filter includes the characteristics of target culture which must be applied to a source text in order to achieve intended goal of functional equivalence. However, the translator should clearly analyze the cultural differences to reach the intended goal before making any change in the ST. If translator does not carefully examine *cultural filter*, there can be mismatches between the source and target texts. Therefore, House suggests “non-risk taking” strategy in *covert* translation. Her suggestion can be summarized as “when in doubt, leave it out” (1997: 71).

House’s approach to TQA is not “absolutely evaluative”. The model presented in here is a text-based, linguistic one and consists of Hallidayan conception of linguistics (field, tenor and mode). The model has concluded that translation is a linguistic phenomenon. The model also disregards the social dimension because the choice of an *overt* or a *covert* translation does not only depend on the translator or the text but also readers or

marketing and publishing policies. In other words, there are many factors that cannot be related with the translator since translation is a multidimensional phenomenon. House claims that translation criticism as a field of inquiry, have to move from macro level to micro level. To sum up, the model provides for linguistic analysis, description and comparison of texts, relating them with cultural and situational contexts (1997: 166).

According to House, translation quality assessment has two functional components like language itself: the ideational and the interpersonal. The former refers to empirical research, description, analysis and explanation. On the other hand, the latter relates to judgments of values and appropriateness. Both components are connected with each other in translation quality assessments. However, the second is ineffective without the first one (1997: 166).

Under the linguistic turn part, translation criticism approaches of Popovic, Koller, Reiss and House has been discussed respectively. It is understood that the linguistic turn focuses on the concept of ‘equivalence’ and ‘shifts’ This perspective shows itself in the translation criticism approaches developed under the linguistic turn. The translation criticism approaches which has been proposed in this turn deals with the same concepts. However, the perspective to translation has begun to change. Translation was no longer thought of as a linguistic activity. It has been considered as the product of a cultural context. This consideration refers to shift called ‘cultural turn’ which will be discussed below.

2.1.2. The Cultural Turn

Context has gained importance after the linguistic turn on studies in the field of translation. As a result of this importance, many scholars try to redefine translation. Bassnett and Lefevere have great influence among these scholars. While Bassnett highlights the importance of context, Lefevere regards the translation as rewriting. They take the cultural factors into consideration. This leads to shift of paradigm from linguistic to culture and their definition of translation studies causes the cultural turn from the 1980s. This turn has gained momentum in 1990s. The cultural turn in translation studies can be considered as a part of cultural turn that took place in the

humanities in the late 1980s and early 1990s, and has altered the shape of many traditional subjects (Bassnett, 2007: 16). The cultural turn has emerged as a reaction to the linguistic turn. As discussed before, the definitions and perceptions of translation have been influenced by the ideas of structuralism which was effective in the linguistic turn. The understanding of translation has changed and improved with the introduction of more factors such as context, culture, ideology and so on. The concept of translation has been redefined. The most influential definitions are proposed by Bassnett and Lefevere. As mentioned above, Bassnet's and Lefevere's definitions of translation brings the cultural turn.

The cultural turn was firstly appeared in the anthology *Translation, History and Culture: A Sourcebook* (1992) edited by Andre Lefevere. Theories and approaches under the scope of this turn are generally descriptive and target-text oriented. The focal point is not the text level. Translation has moved beyond the text level and it has pointed out that the purpose of the cultural turn is to define the relation between the translation and culture. In this turn, translation has no longer been defined as transcoding the linguistic units. In other words, translation studies have changed its perspective from reproducing the meanings by providing equivalence to constituting the text in a given socio-cultural context. The focus of translation has shifted from language to context. In the cultural turn, translation has been seen as rewriting (Lefevere, 1992: vii). Therefore, the scope of translation has been widened. The target text gained importance since it has not been assessed as a secondary position. Furthermore, translation studies has also encountered other turns such as 'power turn' (Tymoczko & Gentzler, 2007), 'empirical and globalization turn (Snell-Hornby, 2006) within the introduction more cultural factors and proposed new theories from feminism, deconstructionism, post-colonialism etc. These turns can be considered as remarkable complements of the cultural turn.

The cultural turn deals with the TT and its cultural context. In this turn, it is inevitable for a translation to render the meaning of the ST for the manipulation of source culture when the context has been taken into consideration. Therefore, each translation includes ideology and poetics to some extent. While describing and explaining the existing target text, ideas, ideologies, conventions, norms etc. plays a great role as well as the translation of TT.

To sum up, translation studies have experienced two main points during the cultural turn. The first one is the shift from source-oriented theories to target-oriented theories. The second one is to take cultural factors into consideration (Gentzler, 1993).

After explaining the cultural turn in translation studies, the following sections will include the chosen translation criticism approaches namely Van den Broeck's translation criticism model, Toury's approach and Antoine Berman's approach to translation criticism which can be assessed under the scope of the cultural turn.

2.1.2.1. Raymond Van Den Broeck's Model of Translation Criticism

In this section, Raymond van den Broeck's model of translation criticism will be discussed. Raymond van den Broeck offers a model of translation criticism in his paper "*Second Thoughts on Translation Criticism: A Model of its Analytic Function*" published in 1985. Broeck tries to provide a systematic model of the translated texts. He begins his paper by stating that translation criticism has been reduced to subjective comments about the target text and listing the translation mistakes. He states:

translation criticism (so far as it exists) and, more particularly, the reviewing of translation is left to random set of publicists, ranging from philologists and literary critics familiar with the source language and literature to translators from the same or related languages. Nearly all of them are amateurs in the field of translation studies, and hence translation criticism is amateurish. The amateurism shows itself in various ways. (1985: 55)

According to Broeck, translation criticism has to be professional. If translation criticism is based on systematic description, it may be objective. Therefore; he suggests a translation criticism model which is based on systematic description. However, Broeck states two preliminary remarks before describing his translation criticism model. Firstly, he clearly expresses that it is an optimum model based on the assumption that the critic will keep in view the original act of communication and meta-communication. Secondly, his proposed model is incomplete because it is especially related to one of the three functions of translation criticism developed by Anton Popovic. The model only concerns with the analytic function. However, there are also two other functions (postulative and operative) described by Popovic (*see Popovic's part*).

The starting point of Broeck's model is a comparative analysis between the source and the target texts. This analysis demands both text structures and the systems of texts. In addition of these two demands, the analysis should include the critic's value judgement. He identifies the criteria for the critics. According to Broeck, the critics' evaluations take into consideration the translator's poetics and the translational procedure applied by the translator. Moreover, the critics also examine the policies followed by the translator. The aim of such a comparison is to display the degree of factual equivalence between the two texts. Here, Broeck uses 'factual equivalence' as an observable phenomenon that the two texts have the same functional relevant features.

The comparison must be source-oriented and follow the invariant serving as a *tertium comparationis* in a comparison. This invariant is the Adequate Translation. It is the term described by Gideon Toury:

The Adequate Translation is not an actual text, but a hypothetical reconstruction of the textual relations and functions of the ST. Since it comprises only such features, on various levels of description, as are functionally relevant for the structural relationships within the source text and for the structure of the text as a whole, the Adequate Translation can be regarded as the optimum (or maximum) reconstruction of all the ST elements possessing textual functions (Van den Broeck, 1985: 57).

The translation criticism model proposed by Broeck also takes into account the shifts of expressions in the translation. He observes differences between the shifts. Considering Broeck's approach, there are two kinds of shifts: obligatory and optional. Obligatory shifts are rule based. They are concerned with the target linguistic and cultural system. Hence, they are not included in regarding the adequacy of the text. On the other hand, optional shifts are governed by the translators' norms. Thus, optional shifts are regarded as the interfering with the acceptability of the target texts because of creating a text compatible with the norms of the target systems.

Van den Broeck divides the comparison of the source and target text into three phases:

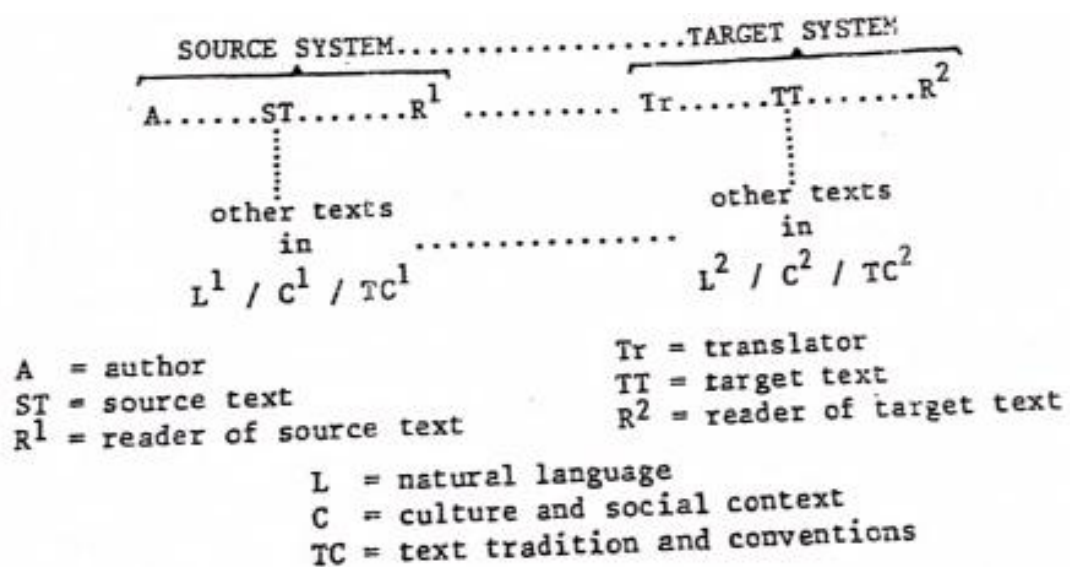
1) A textemic analysis of the source text. This analysis consists of all linguistic and extra-linguistic components to acquire functional relevance. These components include phonic, lexical, and syntactic elements, language varieties, figures of speech, structures

of narration and poetic, elements of text convention (punctuation, italicizing etc.) and so on.

2) A comparison of the target text elements corresponding to these textemes, considering the various shifts or deviations corresponding with the source text. While doing this, the methods of contrastive linguistics and stylistics can be used.

3) A general description of the differences between the existing TT/ST and the Adequate Translation. It will show us the factual degree of the equivalences between TT and ST. (Broeck, 1985: 58)

Broeck's model should not be confused with 'error analyses'. The translation criticism model proposed by Broeck has a different nature. It is not especially interested in the adequacy or correctness of the translation. It copes with the 'hows' and 'whys' of the translated texts. By answering these questions, the translator's norms and choices can be detected. However, Broeck's model does not only include the comparison between the source and the target text. It involves multiple relations between the ST and the system of similar texts written in the same language; between the target texts and its readers; between the TT and other translations and so on. This network of relations can be represented in the following scheme as such:



(Broeck, 1985: 59)

For an objective translation criticism, the translation's critic should have literary skill, interlinguistic and intercultural competences (1985: 60). Translation criticism is far beyond evaluating. Being a translation critic is a scholarly profession. However, the personal value judgements of critic play a crucial role in it. The personal value judgements can change according to the publication of the translation. The critic's personal judgements can gain an important role if the translation is contemporary. The translation critic can or cannot agree with the strategies applied by translator. S/he may criticize the translator's decisions. However, the critic's first duty is to admit translators norms (*see Toury's part*) as objectively as possible. The translation critic needs to regard the translator's initial choices. Translations may be either source-oriented or target-oriented. Translations may function as if they were original in the target systems or they may become adequate for their sources. When the translation critic decides the initial norm chosen by the translator, his/her criticism will be objective.

Translating literature includes a critical act with the literary work. A translator is a critic of his/her own translation since he/she carries out the translation by criticizing the original work. The translated work includes the critical choices of the translator. Therefore, Broeck notes that translation criticism is a critic's critic because every translation is a form of criticism of its original (1985: 61).

To sum up, Van den Broeck tries to combine text-linguistic patterns and discourse analytic with literary works. While doing this, he drafts the necessary operations for his model of translation criticism. These can be sorted as comparative analysis of source and target texts and taking relations between the systems of source and target cultures. Broeck's model states that there is no one and best translation. The deviations which are shifts either obligatory or optional can be related to linguistic and extra linguistic factors.

However, this model has also been criticized. Broeck's standard of factual equivalence remains unclear because he does not describe the function and how the functional components affect the ST. Although the critic is expected to take into consideration the complexity of translating by considering the reasons for alterations, Van den Broeck does not specify how these reasons might be discovered (Lauscher, 2000: 156). Van den Broeck's model of translation criticism has not gone beyond the programmatic

statements (House, 1997: 7). Additionally, Broeck's model of translation criticism focuses only literary translations since he attempts to combine text-linguistic and discourse analytic elements within literary concerns in his translation criticism model.

In the following section, the other approach to be discussed under the cultural turn has explained. This approach is Target-Oriented Approach proposed by Gideon Toury.

2.1.2.2. Gideon Toury's 'Target-Oriented Approach' Descriptive Translation Studies

Toury's approach can be assessed with respect to Descriptive Translation Studies (henceforth DTS). Therefore, it can be meaningful to begin with the birth of DTS before stating Toury's approach.

DTS was first developed in the early 1970s and gained momentum in the 1980s and advanced in the 1990s. Initially, the name of DTS was suggested by James Holmes in his seminal article entitled "The Name and Nature of Translation Studies (1972)". In his foundational statement article for this discipline, DTS was presented as a sub-branch of Translation Studies. According to Holmes, the main objective of DTS is to describe the existent translations from different perspectives. He divided DTS into three sub-categories as product-oriented, process-oriented and lastly function-oriented (Holmes, 1994:71). Moreover, Gideon Toury who adapts Holmes' idea of DTS improves it with making some additions and significant contributions. He states that these three sub-categories cannot be separated, they are interrelated. Holmes is not the only scholar who has influence on Toury, but also Itamar Even-Zohar and his polysystem theory have a great effect on Toury. In short, polysystem theory is a theory which combines the relations between literature and language with the socio-cultural elements. This theory focuses on linguistic, literary, cultural and social elements. It does not consider the translations as single texts, but consider them as a system functioning in the literary systems in which translations are done (Zohar, 1978: 119).

In his book titled *Descriptive Translation Studies-And Beyond (1995)*, Toury states the necessity of systematic approach to this discipline as such:

A systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within Translation Studies itself. Only a branch of this kind can ensure that the findings of individual studies will be inter-subjectively testable and comparable, and the studies themselves replicable (Toury, 1995:3).

Toury's approach is also regarded as a Target-Oriented Approach. This approach aims at reaching a general translation approach. It can be considered as a reaction to normative, prescriptive and synchronic theoretical frameworks. Toury states that translations are the "facts of the culture which hosts them" (1995: 24). Translations are "initiated by target culture" (1995: 27). Therefore; the translations and their translators cannot be thought separate from the culture in which they exist. Toury names his approach as 'target-oriented approach' due to this point. This approach deals with a group of relations which control translation activity rather than focusing only one point especially *equivalence*. Furthermore, this approach does not take the equivalence concept into consideration since this approach regards the equivalence concept as prescriptive. Instead, this approach takes notice of equivalence level that is descriptive and functional by replaced components chosen from two texts. DTS suggests a functional, variable, empirical and descriptive concept of equivalence rather than the traditional, invariant, ideal and prescriptive concept of equivalence. For Toury, the goal of this approach is to conduct a great number of studies from different genres of translation produced in various cultures; then it aims at proposing a series of translational behaviour.

Toury proposes three-phase methodology in order for DTS more objective and systematic:

- “(1) Situate the text within the target culture system, looking at its significance or acceptability
- (2) Compare the ST and the TT for shifts, identifying relationships between ‘coupled pairs’ of ST and TT segments
- (3) Attempt generalizations, reconstructing the process of translation for this ST-TT pair” (Munday, 2010:111)

The main goal of this approach is to combine the socio-cultural norms and their effects into analysis of translation process. Toury proposes the term *explanatory hypotheses* that are made in the translation process analysis by considering the impossibility to know the fundamental reasons that lie behind the choices of translators' during the

formation of target text. In his model, as the invariant concept, Toury uses ‘a series of (ad hoc) coupled pairs’ by mapping the TT onto the ST (Toury, 1995:77). This type of comparison is inevitably partial. Accordingly, the three sub-categories of DTS (product-, process-, and function-oriented) compose an ‘assumed translation’ in this approach. This notion of assumed translation posits three postulates:

(1)The existence of a source text; (2)the existence of a previous transfer of some source text features to the target text; and, as a result of this process, (3) the existence of a set of relations associating the translated text with its source text (Assis Rosa, 2010: 99).

If the text is assumed to be a translation, it should consist of all these three postulates. Thus, these three postulates help the reader to understand whether a text is a translation or not. However, each type of these three research fields deals with different subjects. The focal point of product-oriented DTS is to describe individual translations. Process-oriented DTS deals with the processes that occurs the translator’s mind. Lastly, function-oriented DTS searches the function or impact that a translation has in the system of TL socio-cultural situation. Toury gives primary roles over product-, and process-oriented fields.

The target culture begins to translate if there is a gap in the culture and it creates the feeling of something missing. In order to fill this gap, translation becomes necessary. In DTS, a translation has a certain function in the target culture. This certain function absolutely influences the translation process, the choices, strategies and decisions that are used. Meanwhile, culture-semiotic conditions are directly linked with the translation process, too. Translations play a social role as they have socio-cultural position in the target culture system. However, there are some constraints affecting the translation.

According to Toury:

“In its socio-cultural dimension, translation can be described as subject to constraints of several types and varying degree. These extends far beyond the source text, the systemic differences between the languages and textual traditions involved in the act, or even the possibilities and limitations of the cognitive apparatus of the translator as a necessary mediator. In fact, cognition itself is influenced, probably even modified by socio-cultural factors. At any rate, translators performing under different conditions (e.g. translating texts of different kinds, and/or for different audiences) often adopt different strategies, and ultimately come up with different products” (Toury, 1995: 54).

When all of these factors and constraints are taken into consideration, Toury suggests three translational norms in order to examine the regularity of behaviour in the

translation process. Toury believes that translation should be the main object of the study of any literary translation. Translation norms form a kind of correspondence between the source and target texts to understand translation process. Norms are the social convention that establish what behaviour is suitable or not in a given context at a certain time and place. Toury takes his definition of norm from sociology. He defines norm in the following way:

“norms as the translation of general values or ideas shared by a community – as to what is right or wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension” (1995: 55).

Translation norms are not static facts. Norms can be changed due to their nature since they are unstable. Norms of the target culture have a great effect on the translator and the translation process. In this approach, the translator is expected to create a target text which can be appropriate for target culture norms. Norms can be considered a lasting conceptual contribution to the field of translation studies (Brownlie, 2009: 77). Although there is a logical classification between norms, it needs to be emphasized that there are no clear cuts. Toury describes three norms: “initial *norm*”, “*preliminary norms*” and “*operational norms*”.

The “initial norm” can be defined as translator’s choices to adopt either to the source text’s norms or to the target text’s norms. This norm determines the choice of closeness to the either set of norms. If the translator move closer to the source text, the translation will be “adequate”; but if the translator move closer to the target text, the translation will be “acceptable”. However, according to Toury, no translation is completely adequate or totally acceptable; shifts either obligatory or non-obligatory are inevitable.

The “preliminary norms” are concerned with interrelated two considerations: the translation policy and the directness of translation. According to Toury, translation policy is defined as “those factors that govern the choice of text types, or even of individual texts, to be imported through translation into a particular culture at a particular point in time” (1995: 58). On the other hand, directness of translation means that discovering whether there is a mediating language between the SL and TL or not.

Operational norms can be defined as the decisions that guide the translation process. Toury divides these norms into two categories: *matricial norms* and *textual-linguistic norms*. Toury distinguishes these norms in a following way:

- (a) *matricial norms*, which help determine the macro-structure of the text and govern decisions concerning, for example, translating all or part of the source text, division into chapters, acts, stanzas, paragraphs and the like, and
- (b) *textual-linguistic norms*, which affect the text's micro-level, the detail of sentence construction, word choice, the use of italics or capitals for emphasis, and so on (Hermans, 1999: 76).

Translational norms are largely descriptive. They are used for determining the activity of translation and the decisions of the translator. It is clear that norms have been effective on the complete process from selection of ST to the word choice during translation process. Toury states that translational norms can be adopted and analyzed through a comparative analysis after the source text is selected. He explains his analysis method as such:

- “(1) every comparison is *partial* only: it is not really performed on the objects as such, only certain aspects thereof.
- (2) A comparison is also *indirect* in its very essence; it can proceed only by means of some intermediary concepts, which should be relatable to the compared aspect(s) of *both* texts.
- (3) These intermediary concepts should also be relatable to the *theory* in whose terms the comparison would be performed” (Toury, 1995: 80).

This type of analysis within these features will help the researchers to determine the coupled pairs and study them. These pairs will be useful for framing the regular patterns and it may pave the way for a descriptive, diachronic and target system-oriented theoretical framework rather than a normative and synchronic source system-oriented theoretical framework focusing translation process. The main objectives of this approach are to describe, explain and forecast the phenomena of translation. This translational phenomenon is only explained by its systematic role and position in the target culture.

According to Gentzler, the impact of Toury's theory on translation studies can be summarized as:

- (1) The abandonment of one-to-one notions of correspondence as well as the possibility of literary/linguistic equivalence (unless by accident);
- (2) The involvement of literary tendencies within the target cultural system in the production of any translated text;
- (3) The destabilization of the notion of an original message with a fixed identity;

(4) The integration of both the original text and the translated text in the semiotic web of intersecting cultural systems (Gentzler, 1993:133-4).

For DTS, the most important proposals offered by Toury are definition of this approach as a descriptive-explanatory, the three stage methodology, redefinition of the concept of equivalence as a descriptive, the suggestion of translation norms and the formulation of laws of translational behaviour.

After explaining DTS and Toury's approach, the translation criticism perspective of this approach will be explained below.

Unlike the former perspective translation theories, target-oriented theory supplies a sound starting point and framework for a descriptive study of actual translation especially literary ones (Toury, 1980; 35). Toury sees the translation criticism under the branch of the applied field of translation studies. While fulfilling the descriptive study, it is a necessity to analyze the translated text, the translation process and the function of translation within the system of the target culture. In the translation process in which the translator takes actual decisions, the translator's mind is a black box for the critic since s/he has no direct relation with the text. At this point, Toury suggests analyzing the product in order to reveal the norms governing translation behaviour and decisions of the translator. It can be clearly stated that the translated text is the object of translation criticism since it is an empirical data. It can be understood that analyzing the norms can help the translation critics to describe the translated work comprehensively.

Translational norms play a key role in the determination of equivalence between source and target texts in target-oriented theory. For determining translational norms, a comparative analysis should be conducted. The units of comparative analysis should be based on coupled pairs of the segments of source and target texts. The basic aim in the determination of coupled pairs and segments is to specify shifts (either obligatory or norm governed).

However, Gideon Toury and DTS have been subject to some criticism due to its scientificity and rigidity. This approach does not consider further explanations for translational behaviour since it is strictly target-oriented (Pym, 1998). Another important criticism of DTS is that it follows positivistic way which assumes that the researcher is taking an objective position in the study, but it is clear that judgments and

personal opinions inescapably play a part in descriptions. Descriptive approach has been criticized especially by postcolonial and deconstructive angles.

In his earlier papers, Toury uses the term invariant or *tertium comparationis* as an “Adequate Translation” towards the translation shifts. Nevertheless, he also acknowledges that no translation practically is ever “adequate”. Therefore, he has been considerably criticized because of this contradiction by some scholars such as Hermans (1999) and Genzler (2001). According to Hermans, Toury touches this subject from the perspective of translator. He views norms as constraints. Therefore, it is assumed that translators need to obey norms and a norm-based approach limits all creativity. Furthermore, Toury’s approach and DTS are criticized by Juliane House. House states that the ST is thus of little importance in this approach. According to her, the basic problem of Toury’s approach is:

In this approach, the existence of a source text that served as a basis for the translated text is thus played down to a considerable extent. Whether such a text in fact existed and what the exact relationship between the original and translation is, is of no major interest to the descriptive translation scholar. A basic problem with this approach is, it seems to me, how one is to determine when a text is a translation and what criteria one is to use for evaluating a translation- but these are questions which a descriptive translation researcher would probably never ask, since he would typically start from the hypothesis that a translation belongs exclusively to the literary system of the target linguaculture (House, 1997: 7)

Despite all criticisms, descriptive translation studies consider translations as a cultural practice and its main objectives are to contextualize and to describe the actual translations by detecting the translator’s norms and behaviours.

After explaining DTS and Toury’s approach, the ongoing section of this thesis includes Antoine Berman’s translation criticism approach.

2.1.2.3. Antoine Berman’s Translation Criticism Approach

In this section of the thesis, Antoine Berman’s translation criticism approach is discussed. Antoine Berman is known for his translations of German, English and Spanish literary works into French. Moreover, he is accepted one of the most distinguished French translation scholars. He is also acknowledged as a philosopher of translation because he considers the translation from the level of philosophical perspective. According to Berman, translations must be considered as the genuine

objects of intellectual pursuit, research, and reflection (Woo Yun & Lee, 2013: 205). In this respect, Berman seems to be more like ‘thinker of translation’ beyond just a translation theorist. Throughout his publication, Berman always concerned about the status of translation and its function. According to the English translator of Berman, Françoise Massardier-Kenney states that Berman defined translation as “the core experience of the being-in-language (*l’être-en-langue*) – that is, of human beings” (2010: 261). He sees the translation as interpretation. He claimed that to translate is “to reveal, to manifest” rather than just to communicate.² In other words, translation can be described as “manifestation of a manifestation”.

Antoine Berman states that there can be different approaches for translation criticism. Berman defines his own approach as “an analytical path”. In his book entitled *Toward a Translation Criticism: John Donne* (2009), Berman states:

“Actually, my purpose is not to present a model but a possible analytical path”
(Berman, 2009: 49).

For Berman, criticism is actually positive and only a negative criticism is not a real criticism:

“Since the Enlightenment, criticism, what it tends to, has been a work of the negative. But this fact should not make us forget that, just as essentially, this negative work is the flip side of a work of the positive. In its essence, criticism is positive, (...)” (2009: 26).

Berman’s approach is based on Ricoeur’s text hermeneutics. Paul Ricoeur (1913-2005) is a French philosopher and particularly he is known for combining phenomenological description with hermeneutics. In order to clarify the relation between Ricoeur’s methodological process of the text and Berman’s translation criticism, in this part several concepts of Ricoeur’s text hermeneutics are explained. Ricoeur’s text hermeneutics includes four categories: “distanciation by writing, the structural objectifications of the text”, “and the world of the text”, and “self-understanding”. Ricoeur’s epistemology of text hermeneutics helped Berman reflect methodological procedures’ addressing the text to be translated and also decide under which conditions the translation is to be examined.

² La Lettre, p.76.

Berman suggests the following steps to be followed in order to produce an effective translation criticism. According to Berman, translation critic should pursue three steps for translation criticism. Berman suggests the following steps for translation analysis: “*Translation Reading and Rereading*”, “*The Reading of the Original*”, and “*In Search of the Translator*” which consists of “translator’s stance, project and the horizon (2009).

In the first step, the critic should “*read and re-read the translation*” as an autonomous text. Within this reading, translation critic can prevent himself/herself from making unconscious comparisons with the ST. Inevitably, the first reading is that of a reading a foreign work. The second time through the text will be read just like a translation. The first step of translation criticism that Berman suggest, “*translation reading and rereading*” step reveals the function of the text by controlling translation for its original existence outside of its relation to the original text. Therefore, the translation critic should try to find out the function, the context and the style of the translation. Then, the translation critic reads the text critically and tries to find out the problematical “textual segments” which he/she examines. This step also provides enough material for the critic especially to figure out the strong and weak parts of the translation to compare with the original afterwards (2009:49-50).

The second step is “*the reading of the original*”. The translation critic understands the translator’s choices much better as he/she has read the translation before. The translation critic analyzes the features of the ST by regarding the culture it was produced. “*The reading of the original*” step is also a significant methodological phase whose goal is to specify all the stylistic features that distinguish the language of the original. Berman explains that “this reading concerned with locating types of sentences; types of propositional sequencing, and types of usage regarding adjectives, adverbs, tense, prepositions, and so forth” (2009: 51). For Berman, this step becomes a textual pre-analysis and this pre-analysis is made by the translation critic because it is done in order to prepare for the confrontation (2009: 51-52). Translation critic’s readings should be more systematic than those of the translator since the translation critic needs to produce an elaborate conceptual discourse. During the process of readings and the pre-analysis, the translation critic should select the passages from the original. The confrontation, of necessity, depends on examples if the text is not very short. This

selection of examples has a great importance and this process is very essential. As a consequence, before carrying out the analysis of the translated text, the following must be done:

“• A textual pre-analysis that identifies a number of fundamental stylistic traits of the original”

“• An interpretation of the work allowing the selection of its signifying passages”
(2009: 56)

However, these are not enough for the confrontation. The translation system should also be known for confrontation. The translation critic should know the logic of the system in which translation emerged. Knowing the translation system requires familiarizing the translator’s system, coherence and way. In other words, the translation critic goes back to the translating work and especially to the translator in order to understand the logic of the translated text. This takes us to the third step on translation criticism.

The third step is “*In Search of the Translator*” which takes us to trace the translator’s footsteps. In this step, the translation critic should become familiar with secondary material about both the author and the translator ranging from prefaces to glossaries. In other words, the translation critic should have detailed knowledge about the translator’s education, background, the languages he/she works with, his/her ideology and, if any exists, his/her previous experiences from any source such as translator’s prefaces, interviews, readers’ critics about the translator etc. in order to compare original and translation. This information helps the translation critic to understand the decisions of the translator much better. However, knowing this information brings only “pure” information. The translation critic must go further and determine the translator’s translational position, his/her translating project and his/her translating horizon.

The translator’s position

Every translator has a unique relation to their work, a certain “conception” of translation and its meaning. Since the translator is influenced by social and ideological discourse on translation, this perception is not solely personal. Actually, the translation position is ‘compromise’ between the recognition of the translation task and the way the translator has internalized the contemporary discourse on translation (Moghadas, 2014: 377). This compromise is the result of an elaboration: it is a kind of self-positioning of the

translator in terms of translation which is binding for the translators. There are many translational positions as well as translators. When the translational position, the linguistic position, and the writing position of the translator are known, constructing a theory of the translating subject can be possible.

The translation project

Antoine Berman attempted to define the concept of translation project for the first time at ATLAS³:

“In a successful translation, the union of autonomy and heteronomy can only result from what could be called translation project, a project that doesn't necessarily have to be theoretical... The translator can determine a priori what degree of autonomy or heteronomy he will give to his translation, and he can do so on the basis of a pre-analysis. I use the word pre-analysis because one has never really analyzed a text before translating it.” (Berman, 2009: 59-60).

The translation project is a deliberate action which is shaped by the translational position and by the particular restrictions of the work to be translated. The translation critic should read the translation from the perspective of its project. The real manner of translation project will be accomplished via the translation itself and literary transfer. Yet the translation makes sense with the realization of the translation project. Actually, the translation “goes where the project leads it and as far as the project takes it” (Moghadas, 2014: 377).

The translator's horizon

According to Berman, the translator's position and the translation project are both limited by a horizon. Berman defines the term ‘horizon’ as “the set of linguistics, literary, cultural, and historical parameters that ‘determine’ the ways of feeling, acting, and thinking of the translator (Berman, 2009: 63). Berman aims at escaping from the functionalism and structuralism which limit the translator through social and ideological considerations by using this concept of horizon.

Explaining these three stages bring us to the distinctive stage of translation criticism: the realistic comparison of the original text with its translation. The form of analysis can be

³ Assises de la Traduction Littéraire en Arles (Annual literary translators' conference in Arles, my translation)

one translation or translation of a collection. However, the actual form of the criticism will change according to genre of the translated works. The comparison functions at four levels: comparing selected elements, comparing ‘problematic spots’ in translation, comparing with other translation if it exists, and the function of translation considering its project accomplished or not. The readability or the communicative function of the analysis must be taken into account since many translation analyses are very difficult to read due to several factors such as technical terminology or specific jargon etc. In order to carry out an open and rich analysis, there can be three ‘procedures’ to be suggested:

- Clarity of presentation,
- Unceasing *reflexivity* of the discourse,
- The form of the digressivity (2009: 72).

Lastly, Berman advocates a “productive criticism” which means when evaluating a good translation reflects its greatness to the reader; on the other hand, when faced with bad translation, the analysis demands retranslation (Davis, 2013: 171). By productive criticism, Berman means “criticism in the highest sense”. For Berman, the core issue of the socio-critical approach to translation analysis is the truth of a translation. Berman warns that “an ignorant translator is a deficient translator”. The essential reading and rereading of the text and translation(s) are to be accompanied by ‘parallel readings’, including other works of the author, criticism about the works or other translations by the translator (Connor, 2011). Furthermore, Berman’s approach differs from the some translation analyses which are done in the context of Toury’s approach and the Tel Aviv School’s polysystem theory. Berman is interested in displaying how individual translators’ projects. In other words, contrary to the approach to the translation analysis of Tel-Aviv School tends to limit itself to socio-cultural factors, Berman approach also takes into account the translator’s psyche (Ertel, 2011).

To sum up, Berman suggests the translation critic to make a comparative analysis by stating the problematic elements of the translation as well as offering his/her suggestions. According to Berman, the duty of translation critic is to present an objective analysis of the translation. The final step is to assess the reception of translation in target culture. Initially, before evaluating the translated product, the method proposed by Berman details the translator’s position, project and horizon since

going to translator is a key methodological turning point in his approach. However, this does not mean an investigation of the translator's biography. His "search of the translator" consists of:

- evaluating the ways in which the translator perceives the task of translation;
- analyzing the 'mode' or 'style' chosen by the translator for a specific project;
- establishing the set of linguistic, literary, and cultural parameters that define the horizon in which the translation is placed (Ertel, 2011:138-9).

In conclusion, a retranslation can be demanded if the translation criticism is proved to be inadequacy of the existing translation. With the help of Berman's translation criticism approach, translators, translation readers and translation scholars can acquire a new horizon.

CHAPTER 3: TEXT TYPOLOGY OF KATHARINA REISS

Translation is a complex phenomenon focusing on many factors. It is not just changing the words or phrases from the source text. It considers different aspects from an attentive selection of the most appropriate expressions to arranging them in judiciously way and so on. One of the most important aspects of classifying the texts is to determine its type. Recognising the text type helps the translator to choose the appropriate strategy for translation. Translation studies show an interest in text-type research. According to Wilss, although there may be substantial variations between content and form, the basic assumption under the all text type research is that texts have underlying rhetorical structure which makes them relatively invariant (Wilss, 1996: 64). Munday remarks that translation theory moves into a new direction with the introduction of text type. It moves translation theory beyond the consideration of lower linguistic levels (Munday, 2010: 74).

Prior to discussing the text typology, it is worth describing what a text type is. In its broader meaning, text-type can be described as a conceptual framework allowing the categorization of texts in terms of their communicative situations (Sager, 1997:30). Even though text typology is a very significant issue for a translator, it is often neglected by specialist literature concerned with translation studies (Puchala, 2011: 362). Some scholars have strived to form out text types models covering as many text types as possible. There are various classifications of text types. For this thesis, Reiss's text typology is chosen as it is one of the most widely used text typology in translation. The purpose of this chapter is to explain text typologies of Katharina Reiss and specify their features for translation. Katharina Reiss' text typology is translation-oriented. It provides a systematic approach to translation. In the following paragraphs, text typologies of Reiss will be examined in detail.

3.1. TEXT TYPES

Reiss is among one of the scholars to be remembered when the text type is mentioned. Reiss' works on text types have been very effective on the contemporary translation studies. Her text typology approach is related with text linguistics and communication

sciences. Reiss regards the translation as a communicative act. From this perspective, a message has to be transferred from the primary source to a target receiver. Therefore, the purpose is to produce a TL text which is functionally equivalent to SL text. This approach uses the function of the ST as a basis for translating. If the function of the ST is not the same with the TT, Reiss calls this situation not a translation, but ‘transfer’. The text typology proposed by Reiss is intended a guideline for practising translators. Also, it establishes a relation between the text type and the translation method. Text typology of Reiss consists of a three phases approach in translating a text: phase of analysis, text variety and phase of reverbalization (Reiss, 2004).

According to Reiss (2000), the assessment of a translation requires that one must determine the kind of text that the original represents (in terms of text type and text variety); the translator’s conception of the translation and the aim of the translated text. Her functional approach borrows the psychologist Karl Bühler’s three way categorization (*organon model*) of the functions of language. This tripartite aspect of language shows three possible communicative situations namely representing, expressing and appealing that Reiss has shaped her text typology by considering these situations (Göktürk: 1994: 26, my translation). Three basic types of communication situation can be distinguished as:

(a) Plain communication of facts: It can include news, facts, information, intentions, judgements etc. It has a phatic communication. The dominant form of language is functional and the main interest is to transfer information. Principally, the text’s structure is based on the semantic and syntactic level. Consequently, this communicative situation is the basis of ‘informative’ text type.

(b) Creative composition: It shapes the content artistically. The sender of the text, that is the author, is in forefront. The author creates his/her world and decides about verbalization. The author can use the expressive devices of the language in order to freely arrange his/her opinions. In this communicative situation, the text is structured in double level: syntactic semantic level and artistic level. The text type referring to this communicative situation is “expressive”.

(c) The inducing of behavioural responses: Readers can show reaction to the texts. The form of this reaction is determined by text receiver. The text can be doubly or triply structured: either semantic-syntactic level (in some cases it is necessary) or artistic level

and persuasive level. This kind of communicative situation refers to the ‘operative’ text type (Munday, 2010:72).

Reiss connects these three communicative situations to their language dimensions and to the text types. Reiss divides text types into four groups: informative (content-focused) texts, expressive (form-focused) texts, operative (appeal-focused) texts and audio-medial texts. The following table displays functional characteristics of Reiss’ first three text types and their translation method:

<i>Text Type</i>	<i>Informative</i>	<i>Expressive</i>	<i>Operative</i>
Language function	Informative (representing objects and facts)	Expressive (expressing sender’s attitude)	Appellative (making an appeal to text receiver)
Language dimension	Logical	Aesthetic	Dialogic
Text focus	Content-focused	Form-focused	Appellative-focused
TT should...	Transmit referential content	Transmit aesthetic form	Elicit desired response
Translation method	‘Plain response’, explicitation as required	‘Identifying’ method, adopt perspective of ST author	‘Adaptive’, equivalent effect

(Munday, 2010: 73)

The following sections will include the main characteristics of each text types respectively informative, expressive and operative.

3.1.1. Informative (Content-Focused) Text Types

In Reiss’ text typology, informative (content-focused) texts refer to texts transferring news, information and knowledge. The purpose of these kinds of text is to ‘inform’. According to Reiss, an informative text is concerned with content since it focuses on the effective communication and accuracy of the information (2000:28). These kind of texts

are assessed in terms of their characteristics of grammar, style and semantic. Reports, directions of use, operating instructions, official documents, treaties, technical texts, course books and so on are clearly the examples of content-focused text type.

When the features of informative text types are considered, it is clearly seen that they are more or less anonymous to some extent and they are designated to provide information. According to Valdeon, informative texts can be characterized by the existence of specific information about topics, objects, issues and so on. Specialized information refers to a specific topic requiring a limited use of specific lexis (2009: 77). However, this use does not mean that the average text-consumer does not comprehend the issue. The other feature of informative texts is their temporary validity. It can vary from text to text. For instance, while information changes in a few hours in news texts, the change can take years in a tourist brochure (2009). Informative texts tend to interact with the readers or listeners. This is the case with instructions. These instructions can be rules how to play a game, how to register for a position or how to reach a museum etc. Translation method can be determined if the given text is identified as an informative text. The translation of this text type deals with the translation of information rather than with the translation of texts (Venuti, 1995: 18). Content-focused texts require *invariance in transfer of their content* (Reiss, 2000: 30). The translator needs to ascertain whether the text's content and information is completely represented in the TL or not. Therefore, content of the translation needs to be compatible with the use of the TL. Similarly, the critic also needs to be certain whether the information and content are completely reflected in the target text or not.

3.1.2. Expressive (Form-Focused) Text Types

Firstly, prior to discussing the expressive text type, the concept of form will be clarified in order to understand the form-focused texts. Generally, the "form" is concerned with *how* an author expresses himself. Expressive texts have been designated as "creative composition". The author of an expressive text uses the aesthetic dimension of the language. Reiss' text typology puts the expressive texts in a different place since the expressive texts are not only limited specific words with informative function; they consist of all types of language dimensions and functions.

In these texts, the author uses elements for a specific purpose. This purpose is to provide aesthetic effects. The author can create these effects consciously or unconsciously. These effects can have an influence both over the subject matter and context. The influence created by special artistic expressions may be produced in the TL only by some analogous form of expression.

“Therefore, the expressive function of language, which is primary in form-focused texts, must find an analogous form in the translation to create a corresponding impression, so that the translation can become a true equivalent (Reiss, 2000: 32).”

In other words, the main requirement is to accomplish a similar form and effect. In some cases, new forms can be created for achieving these kinds of effect and form. In these texts, translator will not adhere to the forms of SL, on the contrary; s/he will generate an analogous form in the TL by inspiring the source text and language. For this reason, Reiss characterizes form-focused texts as *source language* oriented texts (2000: 33). The fictions, biographies, personal diaries, personal correspondences, short stories, anecdotes and so on can be given as examples of the expressive (form-focused) texts. All texts belonging to this type express rather than state. In short, texts called literary works are considered as expressive texts. Expressive texts have shared universal characteristics despite the fact that they are different in form and content. They are as follows:

1) *Special Language*: An expressive text which is a literary work either prose or verse, has its own special language which varies apparently different from the everyday use. This special language can create emotional, mental and imaginary situations which the ordinary language fails to success by using words, sentence patterns and creating syntactic structures in a different way.

2) *Expressive Function*: It is obvious that any author or poet is affected by his/her own experiences and surroundings. These surroundings can play an important role in the author's attitudes, perspectives and conceptions. Therefore, while the author or poet is producing thoughts, his/her method to achieve this process is influenced by these elements. There can be a complex process happening in the author's mind and heart. The author gathers all these elements by composing an 'expressive function' which gives the opportunity to arrange his/her ideas.

3) *Suggestive power*: It can occur when we read an expressive text and admire it. This is due to our understanding of the text by virtue of its suggestive power. This power includes from unique arrangements of the words to internal rhythms and so on. These elements comprise the major part of the text's message.

4) *Form*: The main concern is to encourage its readers emotionally or intellectually in expressive texts. This encouragement can be produced with the style. The author can use stylistic ways to create his own literary work (Muslat, 2012: 43).

Translating an expressive text (mostly literary works) requires a creative process. Unlike the other text types such as informative texts which can have a standard language, expressive texts can have a poetic language which has a feature of foregrounding. The main task for translating expressive texts is to produce the aesthetic and rhetorical values. Moreover, the form interlinks with the content in expressive texts. On the other hand, the content can be detachable from the form in non-expressive texts. Consequently, translating an expressive text is complicated since it requires attention to many factors. As the translation is an artistic act for expressive text, there is no definite translation. Transferring the information of the content is not the only purpose of translating an expressive text, creating an equivalent aesthetic effect is the other and important purpose. Translator who engages with expressive texts not only needs to know two languages but also relevant knowledge (Maloku-Morina, 2013: 164). In his article, Hariyanto states:

Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought (or process of thought), emotion, etc. and the translator should try, at his best, to transfer these specific values into the target language (TL) (<http://www.translationdirectory.com/article640>)

Thus, the critic can assess the translation whether the translator has achieved in bringing the reader of an expressive text to the original text or not.

3.1.3. Operative (Appeal-Focused) Text Types

Operative text type is the third text type in Reiss' text typology. In this text type, the aim is to transmit contents in a persuasive manner and to encourage the text's receiver

to react as the same with text's sender. As the operative text presents its information with a particular purpose, it involves non-linguistic result (Reiss, 2000: 38). Therefore, the linguistic form of any information in operative text has secondary position. To achieve the non-linguistic purpose is more important. The operative text type is encoded at the level of content and persuasion. These kinds of texts provoke a particular reaction in the readers. In order to achieve this reaction, the rhetorical function of the language is used (Cojocaru, 2014).

All the texts using the appeal function of the language are included in this text type. The advertisements, sermons, propaganda texts, electoral speeches and so on are examples of appeal-focused text type. The essential point in this text type is to provide the same effect in the TL reader. This means that the translator can depart from the source text's form and content. Preserving the appeal function of the text can be considered as fidelity in operative text type. As stated before, the primary function of operative texts is to produce a predicted response in the recipient of the message. For instance, a political text's aim is to manipulate the hearer for voting. According to Reiss, such texts can be conceived as stimuli to action or reaction on the part of the reader (1989: 109). Furthermore, operative texts can be multifunctional. Publicist and political texts rely on a purposeful arrangement of information structure as well as on the application of rhetorical strategies and expressive means of language for manipulating the receiver of the message (Smirnova, 2012: 92).

Reiss states that for a text to be assigned to the appeal-focused text type it should meet Ludwig Rohner's qualifications. These are tendentiousness, extra-literary movement, and concentration on a particular purpose (Reiss, 2000: 41). During the process of translating operative texts, the translator needs to consider these qualifications and to preserve the appeal inherent in the text. Reiss gives such example for translating an operative text:

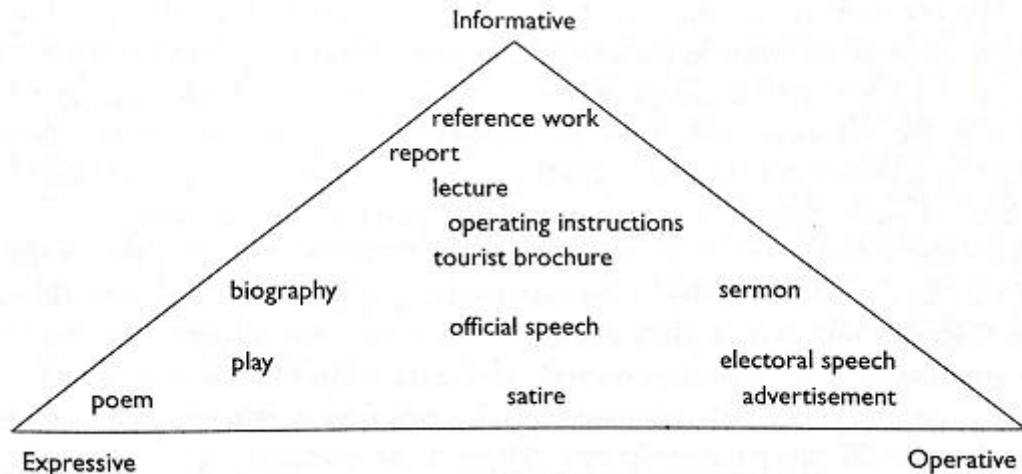
A commercial advertisement is intended to lead the hearer or reader to purchasing the product advertised. Not every language group, however, will have the same response to the same kind of advertisement. While in Germany orange juice may be advertised effectively with the slogan, "the concentrated energy of the southern sun", a literal translation of this slogan would hardly be as compelling in more southerly countries. Such a translation would be meaningless for achieving the effect intended (...) (2000: 41-2).

In religious texts translating, there can be also similar problems. In some cases, it can be necessary to adapt the specific images to strength the faith of believers. For instance, translating the Biblical phrase “Lamb of God” as “Seal of God” into an Eskimo language due to the fact that lambs are unknown for their culture is a substitution in order to reach the closest meaning. This strategy refers to Nida’s dynamic equivalence (King, 2005: 1). In summary, the critic of an operative text translation needs to examine whether the translator considers the non-linguistic and non-literary purposes of the text and the translated work conveys the same appeal as the author intended in the original text.

Furthermore, in addition to these three text types, Reiss adds a fourth type of text to her text typology called as audio-medial texts. Within the scope of this thesis, the audio-medial texts will be excluded from the analysis as audio-medial texts are analyzed within the scope of audio-visual translation which becomes a different sub-discipline of the translation studies.

3.2. HYBRID FORMS

In Reiss’ text typology, the four text types do not always occur in a pure form. Reiss has observed hybrids of types. Hybrid texts cannot be assigned to one of the abovementioned text types. The texts can be positioned between the poles namely informative, expressive and operative. For instance, a biography might be somewhere between the informative and expressive types. Similarly, a sermon can give information about the religion while fulfilling an operative function to persuade the believers in a way of behaving (Munday, 2010:73). A hybrid text can give information about the subject while it can perform an appellative /expressive function or vice versa. Reiss’ text types and text varieties can be demonstrated as such:



(Reiss, 1989: 105)

These three types cannot only be realized in their “pure” form. Reiss’ three-way classification of text types is complemented by hybrid (mixed) texts which can be described as not fully realized pure forms of texts (Organ, 2011: 323). Hybrid text types include plural intentions of a given text. Most of the texts can be classified as hybrids as they can contain various functions. In the translation process of a hybrid text, the dominant factor of the ST becomes a determining factor for the target text.

Although there are hybrid forms, Reiss states that the target text should be judged according to the predominant function of the source text (2013). Lastly, Reiss offers specific translation approaches considering text types. They can be remarked as such:

- (1) The TT of an **informative text** should transmit the full referential or conceptual content of the ST. The translation should be in ‘plain prose’, without redundancy and with the use of explicitation when required.
- (2) The TT of an **expressive text** should transmit the aesthetic and artistic form of the ST. The translation should use ‘identifying’ method, with the translator adopting the standpoint of the ST author.
- (3) The TT of an **operative text** should produce the desired response in the TT receiver. The translation should employ the ‘adaptive’ method, creating an equivalent effect among TT readers.
- (4) Audio-medial texts require what Reiss calls the ‘supplementary’ method, supplementing written words with visual images and music (Munday, 2010: 73-4).

Consequently, the evaluation of a translation requires the determination of the kind of text the original reflects. In the hybrid texts, the predominant function of the ST needs

to be preserved. Hatim and Munday summarize the relation between the text type and translation strategy as such:

Translators of **informative** texts should aim primarily for ‘**semantic equivalence**’, and only then for **connotative meanings** and aesthetic values. In the case of **expressive texts**, the main concern of the translator should be to preserve aesthetic effect alongside relevant aspects of **semantic content**. Finally, **operative** texts should be dealt with in terms of **extralinguistic** effect (e.g. persuasiveness), a level of **equivalence** normally achieved at the expense of both **form** and **content** (2004: 284).

Reiss states that if the classification of her text typology has been applied to the assessment of translation, the translation will be successful under these circumstances:

- Informative text can provide a direct access to the content of the source text,
- Expressive text can give a direct impression of the artistic form of the content,
- Operative text can produce a text-form which elicits desired response (1989: 110-11).

Reiss’ text typology is significant because it moves the translation theory beyond a consideration of lower linguistic levels (Munday, 2010: 74). Determination of text type ensures careful analysis of the ST before translating. Within the text typology of Reiss, the translators can choose their general translation strategy. After explaining Reiss’ text typology, the next chapter dwells on the translation criticism approaches to be applied to text types.

CHAPTER 4: ANALYSIS OF SAMPLES

In the Introduction part, it has been stated that this thesis aims at analyzing the translation criticism approaches explained in Chapter 2 theoretically. These approaches will be applied to different text types. For this thesis, Katharina Reiss' text typology is used. The functionalist model of Reiss is chosen for its well-known practice-oriented model of translation theory and also for its use of text types and genres as notions. For this thesis, Reiss' three text types are selected: informative text, expressive text and operative text. The audio-medial text which is the fourth text type will not be included within the scope of this text since this type of text is examined within the scope of audiovisual translation.

For this thesis, the selected samples are:

- 1) The informative text: *Chapter 2: Getting Started* part of *iPhone User Guide For IOS 8.1 Software* and the translation of this part into Turkish
- 2) The expressive text: Virginia Woolf's *Mrs. Dalloway* and its translation into Turkish by E. Meriç Selvi
- 3) The operative text: The leaflet of *Our Kingdom Ministry: Vol. November 2013* and its translation into Turkish taken from the website of Jehovah's Witnesses

Those chosen samples will be analyzed according to translation criticism approaches which are examined in Chapter 2.

4.1. THE APPLICABILITY OF TRANSLATION CRITICISM APPROACHES ON THE "INFORMATIVE TEXT"

In this part, the applicability of translation criticism approaches will be discussed on an informative text. In order to do this analysis, *Chapter 2: Getting Started* part of *iPhone User Guide For IOS 8.1 Software* and the translation of this part into Turkish are chosen as samples. The translation of user guides /user manuals are discussed under the light of technical translation. Prior to discussing the applicability of translation criticism approaches, it can be useful to decide what it is meant with the term technical

translation. In a broader sense, technical translation is a type of specialized translation. It is the act of translating texts which do not fall under the categories of literature. As engineering, law, information technology (IT) and its sub-groups have technical jargon; they can be evaluated under the scope of technical translation. According to *Longman Dictionary of Contemporary English*, the meaning of the term technical is “connected with knowledge of how machines work”. It is clearly understood that user’s guides are technical texts. In our world, there are a great number of innovations which are carried out by the professionals in order to make people’s life easier. A product is designed by an expert team of a company. In the production phase of the product and after, while the product meets with the customers, there are a lot of documents used. In order to understand the technical writing and its specialities which can also give us clues about the translation strategy, Gould’s definition is significant:

Technical writers must remain objective and factual about the subject matter they are dealing with. Their sole function is to write dispassionately about facts and objects and to relate useful, relevant, reliable information that readers can understand. The language they use must be simple and direct and contain a minimum of nonfunctional descriptive adjectives. Their verbs must be in the active rather than the passive voice to eliminate any doubt about what the writing means or implies. Any writing that requires familiarity with (or willingness to learn about) a technical field would be considered technical writing. Writing about museum conservation is technical writing as much as writing user manuals for a software product or a troubleshooting guide for a broken tractor. Technical writing is a useful communication tool whenever information of a technical nature must be transmitted (2008: 2).

Undoubtedly, translating technical documents becomes an obligation in order for reaching many people around the world. The language of technical texts is assumed to be universal. They do not have generally cultural components and artistic values. Texts about science and technology can be listed under informative text types. By referring to Reiss’ text types, the technical texts need to be informative and plain prose. However, the hybridity can become a problem for the texts. For instance, a technical text can include the features of operative and expressive text types. The writer of the technical text can benefit from the literary devices or can use special syntax with a functional language. The solution is to focus on the predominant function. There can be also other challenges in technical translation. The time given to the translator is another constraint in technical translation. This restriction of time affects the quality of translation. This also forces the translators to do their job unprofessionally. One of the other challenges

that the translators encounter during their translation process is the specialized terminology. Terminology can be defined as words or expressions used in particular subject with a special meaning. If the technical translator is not an expert and familiar with the subject matter, the translation can be problematic due to the misinterpretation of the words or expressions. Therefore, the translator of the technical text has to be skilled experts as well as the technical writer. The determination of the function of the text and the potential target reader is also another challenge for technical translation. The translator needs to decide why the text is written and in what ways the text functions/ in what type of readers read the text. For the technical translation, the translator needs to find appropriate skopos. If the translator has carried out his/her translation without regarding these points, the translation can lack of usability and functionality in the target society.

Technical translation consists of the translation of documents produced by technical writers. As stated in the Chapter 3, the aim of informative texts (content-focused) is to inform. An informative text deals with the effective communication. These texts are more or less anonymous. They require *invariance* in translation. For this thesis, “Chapter 2: Getting Started” and its translation into Turkish “2. Bölüm: Başlangıç” parts are chosen. The translation of this part will be analyzed within the framework of translation criticism approaches of Popovic, Koller, Reiss and House.

Anton Popovic suggests that the translator has two choices: either to be faithful or to be free. In this translation, the translator is faithful both to content of the ST and form. He calls ‘differences in translation’ as shifts. Shifts can be obligatory (Broeck, 1985: 57). Obligatory shifts occur because of the differences between two languages. In this translation, it can be seen that there are obligatory shifts since they are governed by linguistic differences between two languages. Syntactic features vary in SL and TL. While the syntactic structure of English language is Subject + Verb + Object, the syntactic structure of Turkish language is Subject + Object + Verb. This kind of shift is considered as a constitutive shift.

ST	TT
Activation can be done over a Wi-Fi network, or over your carrier's cellular network (not available in all areas). (p.15) (Subject + Verb + Object)	Etkinleştirme, Wi-Fi ağı üzerinden veya iPhone 4s veya daha yenisinde operatörünüzün hücresel ağı üzerinden (bazı bölgelerde kullanılamayabilir) yapılabilir. (Subject + Object + Verb)

It can be understood from the sentence above, there is syntactical differences between these two sentences. The source sentence consists of Subject+ Verb + Object, on the other hand; the target sentence consists of Subject+ Object+ Verb. This kind of shift can be considered as an obligatory shift. This syntactical difference in the target sentence has arisen from the grammatical rules of Turkish language.

Moreover, there can be also optional shifts in the translation. Optional shifts are affected by the translator's choices. In other words, optional shifts are governed by the translator's norms. These choices are affected by different aspects such as stylistic, ideological or cultural. In our example, there are also optional shifts. For instance, the translator did not translate some points in the ST.

ST	TT
Adding a credit or debit card to Passbook to use with Apple Pay (iPhone 6 or iPhone 6 Plus) (p.14)	No Translation

This phrase in the ST does not have any correspondence in the TT. The translator has chosen to omit this phrase in translation. This choice can be considered as an optional shift including the translator's choices. Passbook is an application which allows users to store all their passes (boarding passes, event tickets, store cards etc.) The users of this application can fulfil their passes by scanning barcodes. However, the system of scanning barcodes for passes is not quite available in Turkey. Only a few company or firm allow people to use Passbook application. Due to its limited use, this phrase could have been omitted in the translation. When the user of this product in the target culture

wants to get a service with Passbook, the user cannot get the service or can have a difficulty in the payment of the service.

The translator has not always used the omitting strategy as a translation choice. In some cases, the translator has used ‘addition’ strategy as a choice.

ST	TT
Activation can be done over a Wi-Fi network, or over your carrier’s cellular network (not available in all areas). (p.14)	Etkinleştirme, Wi-Fi ağı üzerinden veya iPhone 4s veya daha yenisinde operatörünüzün hücresel ağı üzerinden (bazı bölgelerde kullanılamayabilir) yapılabilir. (p.15)

As it can be seen clearly from the example that there is no any reference to “iPhone 4S” in the ST but the translator has added “iPhone 4S veya daha yenisinde” phrase to the translation. It can also be called as an optional shift. As iPhone has many models such as 4, 4S, 5, 5C, 5S, 6 and 6Plus, the target users of this product was informed that this software is not valid for all models of iPhone. The users of iPhone 4 cannot benefit from this software. Consequently, the translation is not addressed to all model users of iPhone. This situation was highlighted in the translation by applying addition strategy.

Nevertheless, Popovic’s approach does not only consist of detecting shifts and their types. He also gives an important role to the editor in the translation process. In some cases, Popovic regards the editor as the “co-author” of the text. However, we cannot find any information whether the editor played a part in the editing, proofreading or revising process. We do not even know the translator(s). Unlike literary translation, the agents which have roles in the translation process are not known in this text type. This can change the process of criticism. If the target user/reader does not know the source language, s/he trusts only TT even though there is also source text in the user’s manual. The translation does not include these types of information. Moreover, Popovic states that the translation criticism has three functions. These are:

-postulating function: connection with the literary norm in target literature

-analytical function: focuses on the familiarity with two literary canons and translating the text stylistically

-operative function: expectations of the readers (Spirk, 2009:17)

It is understood that Popovic has associated the translation criticism with literary perspectives. The postulating function has a connection with the literary norm in the target culture. However, the literary norms of target culture for informative texts can be disregarded since the translation of the informative texts have to be based on the ST. Translating informative texts does not accept any changes in the content of the ST for the sake of literary norm in the target culture. The language of the informative texts needs to be universal. The analytical function deals with familiarity between two literary canons and translating the text stylistically. For the translation of informative texts, preserving the style of the source text cannot be primary concern for the translators. As stated before, the main concern for the informative texts and their translations is 'to inform, to communicate'. The last function of Popovic's translation criticism is operative function which focuses on the expectations of the reader. Both readers of the ST and the TT anticipate gaining adequate information how to use this product effectively. It shows that only the operative function can be considered in the translation criticism of the informative texts. Consequently, Popovic's translation criticism approach cannot be applied to the informative texts effectively. His approach can be used to find the obligatory and optional shifts in the translation. Therefore, analyzing the informative texts from the perspective of Popovic's approach does not go beyond the identifying lexical choices.

The other scholar who sees the translation from linguistic and text-theoretical perspective is Werner Koller. He states that there is a relation between ST and TT (1995:196). This relation is equivalence. Therefore, while applying Koller's approach to translation, the critic's job is to determine the level of equivalence between the source and the target texts. The translator should decide the communicative situation of the text and then select the appropriate equivalence type. For an informative text, the best equivalence type of Koller can be pragmatic equivalence since it is related to the recipient for whom the translation is "designed". Both the ST and the TT are designed for the users of iPhone. This informative text aims at explaining the usage, maintenance and features of the product. However, the equivalence can be varied in different degrees

(fully equivalent or partially equivalent), in different levels (equivalent in terms of grammar, lexis, semantics etc.) and different ranks (equivalent word by word, phrase to phrase etc). When the translation is analyzed, it is understood that the translation is not fully equivalent. It is partially equivalent since there are omissions and additions in the target text. Koller also gives importance to the extra-linguistic and aesthetic features which are more effective in literary works than the informative text. Koller has been criticized severely due to his five references of equivalence types. These types have been remained intact throughout the years (Pym, 1997). House claims that Koller's approach is seen as a general outline with no solutions while analyzing the text (1997). And most importantly, Translation Studies has surpassed the concept of equivalence and become a multidimensional process including a wide range of factors. Therefore, Koller's approach may not be preferred for the translation criticism of informative texts.

Katharina Reiss has also attempted to develop a model for an objective criticism in her book entitled *Translation Criticism-The Potentials and Limitations: Categories and Criteria for Translation Quality Assessment* (2000). In principle, her model includes three categories: the literary category, the language category and the pragmatic category. For the application of Reiss' translation criticism approach to the sample informative text, each category will be analyzed within the framework of selected part of *iPhone User's Guide* and its translation into Turkish.

It is clear that the language category deals with the text type. In this category, it is expected that the translator needs to decide text type of the ST, and then carry out his/her translation under this framework. According to Reiss, the assessment of translation begins with a determination of its text type (2000: 48). When the two informative texts are examined, it seems that both texts are informative. They include directions how to use the product. It can be shown the following table as such:

The text type of ST	The text type of TT
Informative (content-focused)	Informative (content-focused)

As stated earlier, *iPhone User's Guide* and its translation into Turkish are user guides. User guides or user manuals are the examples of informative text types. They aim to inform the readers about the product.

The other category of Reiss' translation criticism approach is language category. The language category focuses on linguistic elements such as semantic, lexical, grammatical and stylistic elements. In the ongoing paragraphs, this informative text and its translation into Turkish will be examined within the context of these elements.

The semantic elements are key factors to retain the content and the meaning of the ST. If the translator has misunderstood the words (hyponymic or polyphonic), it can result in misinterpretation. However, the TT does not have such words which can pose a challenge for the translation since the words do not usually carry a secondary meaning in the informative texts. That is to say, the words are often used with their denotation or with their technical nomenclature which forms their 'jargon'. Therefore, the translator has chosen to preserve some lexical elements as the way they are.

ST	TT
Wi-Fi, App Store	Wi-Fi, App Store

The translator did not translate these words which can be considered as technical terms in the field of Information Technology (IT). It could have been considered that the users of this product can be familiar with these words. However, these words could have been expressed as "Kablosuz Bağlantı Alanı ve Uygulama Mağazası" in Turkish respectively for target readers who are not familiar with these words. On the other hand, there is such choice for the translation of the button names of computer keyboard.

ST	TT
Command and Option (Mac) or Shift and Control (PC) (p.19)	Komut ve Option (Mac) veya Shift ve Kontrol (PC) (p.20)

It can be seen that there is an inconsistency in the translation. The keyboard button "Command" is translated as "Komut". However, the statement of "Komut" cannot be

appeared in the keyboard of Apple sold in Turkey. Therefore, when you give directions about ‘Command’ button, target readers cannot understand the directions and they fail to carry out the given directions.

Lastly, this informative text will be evaluated according to House’s model; her model has been explained under the linguistic turn. Firstly, the register profiles of both the ST and the TT are determined by examining their field, tenor, mode, genre and function. Then, the overtly erroneous errors are identified in the TT.

Source Text Profile:

Field:

Field can be divided into two groups: subject matter and social action. In this source text, subject matter is technical since user guides fall under the scope of technical texts. The user guides are written for the users of the product. Therefore, this makes the source text’s social action specific since only the target users of this product concerns this translation.

Subject Matter	Social Action
Technical	Specific

Tenor:

According to House (1997), tenor refers to author’s provenance and stance, social role relationship and social attitude. The following table shows tenor of the ST by identifying its author’s provenance, social relationship and social attitude.

Author’s provenance and stance	Social role relationship	Social Attitude
Apple Inc.	Symmetrical	formal

The author of the ST is unknown. It may be written by one technical writer or more. It can be stated that analyzing the social role relationship between the addresser and the addressees can be either symmetrical (marked by the existence of quality) or asymmetrical (marked by the presence of some kind of authority (Alikhamedi, 2015).

Social attitude reflects the addresser's level of style towards the addressees. This level of style is formal in user guides.

Mode:

Medium refers to both channels (written or spoken). It includes two parts: simple or complex. According to House, while simple texts are written to be read, complex texts are written to be spoken. A text may be either a "simple" monologue or dialogue, or a more "complex" mixture (House, 1997:40). As *iPhone User's Guide* is a written text, its medium is simple. Furthermore, the user guide's participation is also simple since the text is a monologue. In other words, this ST has formal writing style and is for users of this product. The determination of the ST can help the translator to decide text type more easily. Within this determination, the translator can understand the ways how to approach the text and possible translation strategies which can be applied. In the following table, the medium profile of the ST can be seen.

Medium		Participation	
Simple	Complex	Simple	Complex
Simple	-----	Simple	-----

Genre and Function:

The word genre is a French word originated from Latin is a word for using 'kind' of 'class'.

Genre can be defined as a category assigned on the basis of external criteria such as intended audience, purpose, and activity type, that is, it refers to a conventional, culturally recognised grouping of texts based on properties other than lexical or grammatical (co-)occurrence features, which are, instead, the internal (linguistic) criteria forming the basis of *text type* categories (Lee, 2001: 38).

It is understood from this definition, texts can be grouped considering their external criteria. Texts having information and directions how to use products can be conventionally grouped under the user guides/user's manual. As the source text includes information and directions about iPhone, its genre can be identified as a user guide.

Juliane House borrows the concept of 'function' from Hallidayan Systemic-Functional Theory (SFT). This theory describes the language as having two major functions: ideational and interpersonal. Ideational function or descriptive function conveys

information about the world experience of the speaker's or writer's function. Interpersonal function or social function organizes the relationship between people. According to House, it can be stated that the function of this text is interpersonal as the author's intention is to give using instructions about the product.

Source text	
Genre	Function
User Guide	Interpersonal

In the determination for register profile of the ST, the source text's field, tenor, mode, genre and function has been examined respectively. The register profile of the source text has shown that it is a written technical text having a formal language. As it contains directions how to use iPhone, only the users of iPhone read and show interest to this text. This makes the function of the text interpersonal. After the register profile of the ST has been determined, it is applied to the TT with the same procedure.

Target Text Profile:

Field:

Field deals with two components: subject matter and social action. When subject matter and the social action of the TT are considered, it seems that they have also same features of the ST. In other words, subject matter of the translation is technical and its social action is specific since the TT has been addressed to iPhone users in Turkey. It can be shown as such in the following table:

Subject Matter	Social Action
Technical	Specific

Tenor:

The tenor category deals with translator's provenance and stance, social role relationship and social attitude of the translation. As the translator of the TT is not known, it can be claimed that the translation could have been made by one translator or a group of translators. The distributor of the product in Turkey is responsible for the

translation. It is *Apple Teknoloji ve Satış Limited Şirketi*. This company is the official distributor of Apple products in Turkey. It can be assumed that the translation has been made by a translator(s) who is/are working for this company. The social relationship between sender and receiver can be either symmetrical or asymmetrical. If the social relationship is marked by the existence of quality, the relationship will be symmetrical. On the other hand, if the social relationship is marked by the presence of some kind of authority, the relationship will be asymmetrical. In this TT, the social relationship is symmetrical since the translation is marked by the existence of quality. The social attitude, the last component of tenor, focuses on the style of the sender towards the receiver. The technical texts generally include a formal usage of language. The TT has also formal language since it is a technical text. It can be indicated with the following table as such:

Translator's provenance and stance	Social role relationship	Social Attitude
Apple Teknoloji ve Satış Limited Şirketi	Symmetrical	formal

Mode:

Mode looks into medium and participation of the text. It contains two parts: simple or complex. While texts written to be read are considered as simple texts, texts written to be spoken are regarded as complex. As the user guides are the texts written to be read, the medium of TT is simple. The participation to the TT is also simple because it can be considered as a monologue since it is a written text. The TT does not include any dialogue.

Medium		Participation	
Simple	Complex	Simple	Complex
Simple	-----	Simple	-----

Genre and Function:

The genre and function of the TT share the same characteristics with the ST. The translation of users guide is presented in the same page /leaflet with the ST. Therefore, genre of the TT is user guide. The function of the TT is interpersonal since it targets iPhone users in Turkey.

Target text	
Genre	Function
User Guide	Interpersonal

When the register profiles of two texts are examined, it can be stated that there is conformity between two text's register profiles.

Overtly Erroneous Errors:

In her model, House has considered the purpose of translation. This purpose is the preservation of the meaning. She has attempted to define the translation as replacement of text in a SL by semantically and pragmatically equivalent in the TL. One of the main aspects in her model is equivalence. The ultimate goal is to provide functional equivalence. She has described the situational dimensions and linguistic materials in order to reach the functional equivalence. However, she has divided two important types of errors to match the functionality of the ST within the TT. These errors are overtly erroneous errors and covertly erroneous errors. These errors are based on House's two translational types: overt and covert translation. In the overt translation, TT addresses are not directly addressed. It needs to be tied with the source culture and language. On the one hand, covert translation is a kind of translation which sees the status of a source text in the target culture. It has been directly addressed to the target readers. According to House (1997), overt and covert translation types contain almost all texts. While overt translation includes literary, political, religious etc. texts, covert translation contains scientific texts, informative texts, advertisements etc.

Overtly erroneous errors can be divided into four categories: untranslated parts, addition, omission and a slight change in meaning.

Examples:

1) Untranslated parts

Translation can have many challenges, one of which is the problem of translating of the proper names. There can be a wide range of options for translating the proper names. The translating issue of proper names has been discussed in translation studies throughout the years. However, importing unchanged from the ST to the TT is one of the most common strategies for the translation of proper names. In this translation, the specific names and Apple's official brands and sub-brands are not translated. They have been imported unchanged to the target language.

ST	TT
iPhone	iPhone
iCloud	iCloud
FaceTime	FaceTime
iTunes	iTunes

It is clear that these brands or applications are known with their original names all over the world. For instance, if the term iPhone is translated, the target reader may not understand what the speaker says.

2) Addition

The addition option is the other strategy applied in the translation of *iPhone Users Guide*.

ST	TT
Activation can be done over a Wi-Fi network, or over your carrier's cellular network (not available in all areas).	Etkinleştirme, Wi-Fi ağı üzerinden veya iPhone 4s veya daha yenisinde operatörünüzün hücresel ağı üzerinden (bazı bölgelerde kullanılamayabilir) yapılabilir.

This example has been discussed in the application of Popovic's approach. It has been stated that as iPhone has many models, the purpose of this guide is to inform that this software does not include all models of iPhone. There is also another addition in the translation.

ST	TT
<i>Find My iPhone</i> : Locate your iPhone on a map, display a message, play a sound, lock the screen. (p.17)	iPhone'umu Bul: iPhone'unuzun yerini haritada bulun, bir mesaj görüntüleyin, bir ses çalın, ekranı kilitleyin veya verileri uzaktan silin. (p.18)

In the sentences above of the source sentence, the actions which can be done to find iPhone are introduced. When someone has lost his/her iPhone, remotely deleting data is also another option (if iPhone is sync with Mac or PC). The translation includes this option even though there is no reference to this option in the source sentence. Probably, the translator has chosen to make the TT clearer than the ST.

3) Omission

There are six parts which are omitted in the translation. These are:

Adding a credit card or debit card to Passbook to use with Apple Pay (iPhone 6 or iPhone 6 Plus) (p.14)
Use iCloud Photo Library beta to store all your photos and videos in iCloud, and access them from any iOS 8 device using the same Apple ID. (p.17)
... temporarily suspend or permanently remove your credit card and debit cards in Passbook used for Apple Pay, or remotely wipe your iPhone data. (p.17)
If Phone doesn't appear in iTunes, make sure you're using the latest version of iTunes, check that the included cable is correctly connected, then try restarting your computer. (p.18)
You must have an iCloud account and be signed into iCloud to use Apple Pay. See Apple Pay on page 124. (p.18)
If you turn on iCloud Photo Library beta, you can't use iTunes to sync photos and

videos to iPhone. (p.19).

The three of six sentences are related to the ‘payment’. In the translation, there is a tendency to omit the parts which are related to payment. The possible reason for this omission could be avoidance of people who do not want to give their credit card while doing an operation. It could have been done that Turkish people avoid giving their credit card information while doing an operation.

4) Slight change of meaning

No example can be found to be included in this classification.

As the ST is a kind of informative text, it aims at informing people how to use iPhone. In the informative texts, the content needs to be preserved. As any meaning changes can cause inapplicability of the directions in the TT.

The overtly erroneous errors can be summarized as such:

Overtly Erroneous Errors	Numbers
Untranslated parts	31
Addition	2
Omission	6
Slight Change in Meaning	0

To sum up, the informative sample part of *iPhone User's Guide* has been evaluated according to the translation criticism approaches of Popovic, Koller, Reiss and House respectively by giving examples. These approaches are considered as linguistic approaches. As shown in the examples, the linguistic approaches do not go beyond the examining the text in a linguistic level including lexical choices. The main concern of these approaches is equivalence. However, the text (informative, expressive or operative) is not only a linguistic product. It has been produced in a cultural context affecting the translation. In the cultural turn, translation was examined through different perspectives. The translation criticism approaches proposed in this turn has begun to analyze the translated work in a more systematic way. The sample informative part

chosen for this thesis has been analyzed according to translation criticism approaches of Raymond van den Broeck, Gideon Toury and Antoine Berman.

Van den Broeck classifies the comparison between the ST and TT into three steps: textemic analysis of the ST including linguistic and extra-linguistic components, a comparison of the TT elements corresponding to these textemes and a general description of the differences between the ST and TT (1985: 58). According to Broeck's model for translation criticism, the translation is analyzed from the perspective of analytic function. In this model, translation critic needs to regard the translator's choices. For the translation of *Chapter 2: Getting Started* section in *iPhone User's Guide*, the initial choice produces a functional text in the target culture. The purpose of translation is to inform the target users of iPhone. Therefore, the translation needs to base upon the ST. It functions as if it was original in the target culture. This translation criticism model also deals with 'hows' and 'whys' of the translated text in order to decide the translator's choices. However, the translator is unknown in this text. Moreover, this model also discusses the text tradition and conventions of the text. Broeck's translation criticism model examines the relation of both texts with other similar texts in their system. However, the necessity of examining the relation of both texts with other similar texts is open to question since the main purpose is to provide information for their users in both texts.

This model is not only about detecting the differences between the ST and TT. The aim of the comparison is to show equivalence degree between the two texts. If the two texts have similar functions, the equivalence is achieved. In our case, it can be stated that the factual degree of equivalence between *iPhone Users Guide* in English and its translation into Turkish is the same. Broeck's model also concerns with cultural and social context of the source and target texts. The cultural and social concern have not a higher importance on the informative texts since the main point of the informative text is to reflect the given information as accurate as possible. Here, the fundamental concept is "function". However, Broeck does not define the function and how the functional components affect the ST. Broeck has proposed his model by considering the literary text and literary norms. He states that "(...) reviewing of translation is left to random set of publicists, ranging from philologists and literary critics (...)" (1985: 55). It can be

understood that Broeck bases his model on the literary structure. He regards the translation criticism from the perspective of reviewing literary works. Consequentially, Broeck's translation criticism may not be preferred for the criticism of informative texts.

The other approach examined under the scope of the cultural turn is Gideon Toury's target oriented approach. Toury states that "translations are the facts of the culture which hosts them" (1995: 24). He considers the translation as a product of target culture. In his descriptive approach, the analysis attempts to display the norms affecting the translation. Toury classifies the norms as three groups: initial norm, preliminary norms and operational norms. The translation criticism of the informative texts is based on these norms. Firstly, the preliminary norms and operational norms of the target texts are examined before the initial norm since they may contribute to determine the initial norm.

The preliminary norms focus on two considerations which are related to each other: the translation policy and the directness of translation. Translation policy refers to factors that govern the choice of text types. On the other hand, directness of translation deals with whether there is a mediating language between the SL and the TL. The translation policy of this informative text is related to the legal regulations. According to "*Regulations for Promotion and Utilization (Tanıtma ve Kullanma Yönetmeliği)*" arranged by Ministry of Customs and Trade, the products to be sold in Turkey must have a Turkish user manual. Therefore, Apple Inc. had to translate this user guide in order to have a place in Turkish market. Besides, it is not hard to predict that the translation was made from English to Turkish due to the availability of this user guide easily.

The operational norms can be described as decisions that play a role in the act of translation process. Operational norms have two components: matricial norms and textual-linguistic norms. The first category, matricial norms determine the macro-structure of the text and punctuation. The source text consists of thirty two chapters and four appendixes. Each chapter and appendix has a name and a number. Likewise, the translation includes thirty two chapters and four appendixes.

As far as paragraph organization is concerned, both two texts have the same organization. For instance, in Turkish writing tradition, the first sentences of paragraphs are usually indented. However, as the original text does not have any indentation throughout the paragraphs, it is preserved in the translation. Shortly, the two texts share the same form. When the punctuation is examined, the structure of some sentences had to be changed due to the different grammatical structures of both languages. This difference brought about changes in the punctuation.

ST	TT
Activation can be done over a Wi-Fi network, or over your carrier’s cellular network (not available in all areas). (p.14)	Etkinleştirme, Wi-Fi ağı üzerinden veya iPhone 4s veya daha yenisinde operatörünüzün hücresel ağı üzerinden (bazı bölgelerde kullanılamayabilir) yapılabilir. (p.15).



In the example above, the functions of commas are different. While the comma is used to separate the objects of the sentence in the ST, it is used to make the subject of the target sentence explicit. The following example shows the usage of comma differences between two language pairs:

ST	TT
If you already have an Apple ID, use it when you first set up iPhone, and whenever you need to sign in to use an Apple service.	Önceden bir Apple kimliğiniz varsa iPhone’u ilk kez ayarlarken ve bir Apple servisini kullanmak için giriş yapmanız gerektiğinde onu kullanın.

In English, a comma is used before the conjunction “and”. However, there is no need to use comma before this conjunction in Turkish since this conjunction “ve” in Turkish connects two separate sentences to each other.

The second element of the operational norms is textual-linguistic norms. It focuses on micro-level of text’s structure, word choice, use of italics etc. (Hermans, 1999: 76). In the translation, all the italics parts are preserved. Some points are attempted to clarify in

the target text by adding extra explanations. The following table gives an example for this clarification.

ST	TT
If  appears at the top of the screen, you're connected to a Wi-Fi network.	Ekranın en üstünde  simgesi görünüyorsa, Wi-Fi ağına bağlısınız demektir.

After analyzing the translation from the perspective of preliminary norms and operational norms, the initial norm can be determined. The initial norm can be described as the translator's choices to adopt either to the source text's norms or to the target text's norms. If the translation subjects to source culture norms, the translation will be adequate. On the contrary, if the translation subjects to target culture norms, it will be acceptable. As a consequence, it can be stated that this translation is close to source text's norms since it aims at introducing iPhone produced in source culture to Turkey. Therefore, the translation can be considered as adequate. However, applying Toury's approach to the informative text is not go beyond the description of the similarities and differences between the two texts at a linguistic level. Toury's target oriented approach is based on Zohar's polysystem theory which deals with literary texts and its translation. Toury's approach attributes linguistic differences to the extralinguistic, social and cultural factors. These attributions may not be possible in the informative texts. As stated before, the main concern of the informative text is to 'function'. Therefore; Toury's approach may be inapplicable for the informative texts.

Lastly, Berman's translation criticism approach is applied to the informative text. Berman's approach consists of three steps: "*translation reading and rereading*", "*the reading of the original*" and "*in search of the translator*" (2009). In this approach, the key step is the third step "in search of the translator". According to Berman, the translation critic needs to have detailed knowledge about the translator's background, education, ideology, previous works and translations (if any exists). They are the key elements in order to understand the translation much better since Berman considers the translation as a project of the translator. He states that the translator's choices become

meaningful by examining these elements. They can give clues to us about the present translation. Berman takes the translator psyche into consideration (Ertel, 2011). However, these that kind of information is not available for this informative text. Therefore, Berman's approach may be inapplicable. In some cases, if the author of the informative text is known, Berman's translation criticism approach may be applicable.

4.2. THE APPLICABILITY OF TRANSLATION CRITICISM APPROACHES ON THE EXPRESSIVE TEXT

The aim of translating expressive text is to preserve 'creative composition'. The aesthetic dimension of the language is used in the expressive texts in order to provide aesthetic SL, on the contrary, the translator needs to provide an analogous form in the TL by taking the ST into consideration in the expressive texts.

In this thesis, the chosen translation criticism approaches will be applied to a sample expressive text type. The chosen expressive text is Virginia Woolf's *Mrs. Dalloway* and its Turkish translation by E. Meriç Selvi. Before applying the translation criticism approaches to the expressive text, brief information will be given about the author and the novel since it is useful to know the author and the work to be analyzed in order to understand the analysis part more comprehensively.

The English novelist, essayist and critic Virginia Woolf is regarded as one of the most distinguished English writer of the 20th century. She was born in London on January 25, 1882. She was a daughter of a privileged family. She was grown and educated at home. When Woolf's mother died in 1895, she was only thirteen. She had her first breakdown in that year. After nine years of her mother death, Woolf's father also died. Then, Virginia and her brother moved to Bloomsbury district in which many writers, intellectuals, artists and philosophers live. This group of distinguished people generates Bloomsbury group including Virginia Woolf. She met Leonard Woolf one of the writers from the Bloomsbury group. In 1912, she got married to him. Woolf was usually in depression and in 1913 she attempted suicide for the first time. After her attempting to suicide, she published her first book "The Voyage out". The other most known works of Virginia Woolf are "Jacob's Room (1922)", "Mrs. Dalloway (1925)", "To the

Lighthouse (1927)”. In 1941, Woolf’s mental condition became unbearable; she filled her pockets with stone and drowned herself in the River Ouse. Virginia Woolf became famous for her nonlinear prose style. She was also one of the best representatives of the stream of consciousness technique. In the literary sense, stream of consciousness is a narration method which defines in words the flow of thoughts in the minds of the characters (Loncar-Vujnovic, 2013).

Mrs. Dalloway is regarded as one of the best novels of Woolf. It was published in 1925. *Mrs. Dalloway* is the story of a one day. It is a novel telling people’s inner lives. The novel is told from an invisible narrator’s point of view. Sexuality is one of the themes in the novel. The events of the novel are simple. Clarissa Dalloway who is the protagonist of the novel hosts a party. In the party, she meets Peter Walsh. This meeting leads Clarissa to review the decisions and choices she made. Septimus Smith is another important character in the novel. Clarissa and Septimus do not meet each other throughout the story. Septimus suffers from mental disorders. He is obsessed with his memories of Evans who is killed in the war. In Clarissa’s party, Septimus commits suicide. Even though Clarissa has never met him, this suicide has shocked her.

Translation of an expressive text is usually discussed under the scope of literary translation. As the name implies, literary translation can be defined as the translation of literary work or other artistic works which include literary values. Like all the other types of translation, literary translation also poses challenges. The translator attempts to solve these challenges in order to make a translation more acceptable. However, challenges of literary translation are quite different from other types of translation. For instance, while a technical text mostly deals with the lexical or structural ambiguity, literary translation have to cope with content, culture and stylistic features. This situation looks like two activities as such:

“Paul Valery’s analogy compares language to the two legs that can be used either for walking or dancing. The instrumental use of legs for walking which is simple, straightforward and has a singular movement represents the referential use of language; that is, the language of science, history or everyday discourse. The use of the same legs for dancing is complex and involves infinite variations of movements within a limited space; this is akin to the use of language in a literary or poetic framework (Singh & Bhandari, 2013: 43).”

It can be understood that literary translation or the translation of works which have literary values are much more complex than the other kind of any translation. Literary language is highly connotative. As Rene Wellek states “literary language is full of homonyms, arbitrary or irrational categories such as grammatical gender; it is permeated with historical accidents, memories, and associations... moreover, literary language is far from merely referential. It has its expressive side...” (1985: 23). Literary language is expressed indirectly since words are not used for their primary meaning; they can include a secondary or contextual meaning. Literature is a multilayered phenomenon. Therefore, translating literature involves many challenges as well. The challenges of literary translation can include cultural differences, metaphors, figurative use of language, allusions, wordplays, dialects and so on. As there can never be a parallelism between two languages, translating these challenges become a hard task for the translator. In the following paragraphs of this section, some examples will be given to show the applicability of the translation criticism approaches to the expressive (form-focused) text type. Firstly, translation criticism approaches of Popovic, Koller, Reiss and House are applied to the expressive (form-focused text).

The shifts of expression developed by Popovic can be obligatory and optional. The obligatory shifts can be classified as structural-syntactic, semantic, phonological and cultural (Owji, 2013). On the other hand, optional shifts are related to translator’s own choices. Due to the structural differences between Turkish-English language pairs, it is expected to experience obligatory shifts in the translation. However, it depends on the choice of translator in the form-focused text. The obligatory shifts of sentence structures can become optional shifts in the translation.

ST	TT
Mrs Dalloway said she would buy the flowers herself. (p.3)	Çiçekleri kendisinin alacağını söylemişti Bayan Dalloway. (p.5)

As it is understood from the example above, the translator decides to change the place of “Subject”. While it is in the beginning of the sentence in the ST, it is at the end of the sentence in the translation. In the ST, the emphasis is on the action “buying flowers”.

However, in the translation, the emphasis is on the protagonist of the novel: *Mrs Dalloway*. The use of inverted sentence can be optional.

The most clear optional shift in Selvi's translation is the translation of the novel's title. E. Meriç Selvi translated the original name of the novel "*Mrs Dalloway*" as "Bayan Dalloway". The novel has two translations which were published before Selvi's translation. In the two texts, the title of the novel has been translated as "Mrs. Dalloway". Therefore, the Turkish readers are familiar with "*Mrs Dalloway*". Selvi has foregrounded the Turkish reader by altering the title of the novel which is well-known to that specific readers.

ST	TT
Mrs Dalloway	Bayan Dalloway

Virginia Woolf usually uses long sentences with multiple narrative voices since she is one of the most successful representatives of the "*stream of consciousness*" technique. Some sentences of Woolf vary extremely in length. Since the grammatical structures of two languages are different, it is hard for the translator to preserve the length of the source sentence and its punctuation.

ST	TT
It rasped her, though, to have stirring about in her this brutal monster! to hear twigs cracking and feel hooves planted down in the depths of that leaf-encumbered forest, the soul; never to be content quite, or quite secure, for at any moment the brute would be stirring, this hatred, which, especially since her illness, had power to make her feel scraped, hurt in her spine; gave her physical pain, and made all pleasure in beauty, in friendship, in being well, in	Bu merhametsiz canavarın içinde kıpırdanıp durması sinirine dokunuyordu! Yapraklarla kaplı bu ormanın, ruhunun en derinlerine saplanan toynaklarını hissetmek, dalların çıtırtılarını duymak! Bilhassa da hastalandığından bu yana ona sanki omurgası kazınmış, incinip yaralanmış gibi hissettiren; ona fiziksel acılar veren; güzelliklerden, dostluklardan, iyi hissetmekten, seviliyor olmaktan, evini güzelleştirmekten aldığı tüm o hazzı titreten, hatta sarsan bu

<p>being loved and making her home delightful rock, quiver, and bend as if indeed there were a monster grubbing at the roots, as if the whole panoply of content were nothing but self love! this hatred! (p. 10)</p>	<p>canavar, bu kin... Her an kıpırdayabileceği korkusuyla hiçbir zaman hoşnut yahut güvende hissetmemek; sanki içinde gerçekten de en derinlerini eşeleyen bir canavar varmış gibi; sanki tüm bu memnuniyet zırhı düpedüz kendini beğenmişlikmiş gibi iki büklüm oluyordu! Bu kin! (pp. 15-16)</p>
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When two sentences is examined, it seems that while the ST consists of one sentence, eighteen commas, three exclamation marks and two semi colons, the TT includes five sentences, nine commas, four exclamation marks and an ellipsis. It is clearly stated that the translator has not preserved the style of the author. This kind of shift can be defined as individual shift. In this type of shift, the translator's own style can be seen as an individual deviation.

Anton Popovic remarks that the stakeholders of the translation are also important. These stakeholders can be translators, critics, academics, editor etc. This issue leads Popovic to take many factors into consideration. The most important element for the translation is "editor". Popovic considers the editor as co-author. The editor can be a mediator between the norms of language and the translation of the text. However, this translation of *Mrs. Dalloway* has not included any information about the editor or even the translator. This translation does not consist of any preface about the translation and its process. Only the names of the translator and editor are presented in the inner pages of the book. Popovic also states that the translation criticism has three functions: postulating function which is directed towards the translator, analytical function which directed towards the text and the operative function which directed towards the reader (Spirk, 2009:17).

The postulating function focuses on the translation program related to the choice of the text to be translated. This function has a connection with the literary norm of the target literature. This novel has been chosen due to its remarkable effects on the world literature. *Mrs. Dalloway* is regarded one of the best examples of "stream of

consciousness” technique which has a great effect on so many authors all over the world. Therefore, Mitra publishing has chosen to publish the translation of this novel since the publication of this novel by this publishing house can be marketing strategy. The analytical function deals with the strategies used by the translator. This function constitutes the core component of the Raymond van den Broeck’s model. He borrows his methodology from analytical function of Popovic. Therefore, the analytical function will be examined in the part of application of Broeck’s model to the translation. Lastly, the operative function dabbles with the expectations of readers. It is expected that the target readers want to be familiar with the themes, subjects, techniques etc. of the novel and the style of Virginia Woolf by reading this novel. The target readers also want to feel the aesthetic structure of the novel into the translation.

It seems that applying Popovic’s translation criticism approach is applicable to the expressive text type to some extent. His ‘shifts of expression’ methodology can be used for determining the linguistic differences between the two texts. His translation criticism functions also focus on the extra-linguistic elements of the two texts. Shortly, if Popovic’s translation criticism approach is to be used, many factors will be taken into consideration to determine the two texts’ linguistic and extra-linguistic levels.

The other linguistic approach is Koller’s text analysis which is described from the text-theoretical perspective. His approach deals with the concept of equivalence. The fulfilling of the equivalence is an indication of competence in translation. However, there is no consensus what exactly should be equivalent. When the expressive text type is considered, it seems that expressive (form-focused) text types include many features which need different levels of equivalence. Texts in different languages can be equivalent either in different degrees (the text is fully or partially equivalent) or different levels (equivalence in terms of grammar, lexis, semantic etc.) or in different ranks (equivalence word by word, phrase to phrase etc.). Koller suggests five different types of equivalence. For the expressive text types, the formal equivalence needs to be fulfilled in the translation since the formal equivalence is related to certain aesthetics and the form of the text, including individual stylistic features of the ST (Munday, 2010:47). For instance, Virginia Woolf’s works compose of unique structure, characterization and themes which give the readers a strong impression in her literary

pieces. Her style includes loose syntax, multiple narrative voices, time schemes; interior monologues etc. (Wardt, 2010). The possibility to achieve her style including these elements becomes a hard task for translators.

ST	TT
<p>And everywhere, though it was still so early, there was a beating, a stirring of galloping ponies, tapping of cricket bats; Lords, Ascot, Ranelagh and all the rest of it; wrapped in the soft mesh of the grey-blue morning air, which, as the day wore on, would unwind them, and set down on their lawns and pitches the bouncing ponies, whose forefeet just struck the ground and up they sprung, the whirling young men, and laughing girls in their transparent muslins who, even now, after dancing all night, were taking their absurd woolly dogs for a run; and even now, at this hour, discreet old dowagers were shooting out in their motor cars on errands of mystery; and the shopkeepers were fidgiting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteenth-century settings to tempt Americans (but one must economise, not buy things rashly for Elizabeth), and she, too, loving it as she did with an absurd and faithful passion, being part of it, since her people were courtiers once in the time of the Georges, she, too, was going that very</p>	<p>Saat çok erken olsa da, her yerde bir hareketlilik vardı, dörtnala giden heyecanlı midilliler, kriket sopalarının vuruşları; gün ilerledikçe dağılıp, ayakları yeri döven midillilerin sıçrayarak koştuğu oyun sahalarına ve çimenlere çökecek olan sabah havasının yumuşak grimaviliği bir örtü gibi sarıyordu Lord Ascord, Lord Ranelagh ve diğerlerini... Delikanlılar koşuşturuyor, bütün gece dans etmiş olmalarına rağmen bu erken saatte parlak müslin giysiler içindeki kızlar; gülünç, kabarık tüylü köpeklerini gezdiriyordu kıkırdayarak... Saygıdeğer yaşlı dullar bu erken saatte düşmüştü yollara, otomobillerine atlayıp yine gizemli yolculuklara çıkıyorlardı; Amerikalıları çekmek isteyen dükkan sahipleri taklit ve sahici elmasları vitrinlerine diziyor, on sekizinci yüzyılın camgöbeği ışıltılı broşlarını yuvalarına yerleştiriyordu (ancak savurgan olmamak gerekirdi, Elizabeth'e hesapsızca bir şeyler almamak gerekirdi). Clarissa da, tüm bunları tuhaf ve içten bir tutkuyla seviyordu, kendisi de ne de olsa bir parçasıydı bunun, ailesi de saraydaydı,</p>

night to kindle and illuminate; to give her party. (p. 4)	George döneminde, bir zamanlar; bu gece kendisi de bir davet verecekti zaten, o da parıldayıp ışık saçacaktı. (pp. 7-8)
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When the translation of this sentence is analyzed, it is seen that the translator has changed the structure of the sentence which reflects Woolf's style. The source sentence is a long but rhythmic sentence. However, Selvi has not preserved the rhythm of the source sentence by splitting this sentence in the translation. Moreover, the punctuation of both two sentences is largely different from each other. The translator needs to pay attention to preserve the punctuation since it is a key factor for stream of consciousness technique.

In his approach, Koller suggests a checklist for text analysis. This checklist composes of language function, content characteristics, language-stylistic characteristics, formal-aesthetic characteristics and pragmatic characteristics (Munday, 2010:48). It can be assumed that the translation critic needs to regard language-stylistic characteristics and formal-aesthetic characteristic in the process of translation criticism of the target text due to the basic features of a literary work. A literary work can have aesthetic concerns. Therefore, Koller's approach may be inapplicable for the expressive text types since it focuses on correspondence and equivalence. These terms are not the leading components that need to be provided in the literary translation.

The other translation criticism approach examined under the scope of the linguistic turn is the approach of Katharina Reiss. In her approach, there are three categories: literary category, language category and pragmatic category.

The literary category copes with the determination of the text type. As it is known, *Mrs. Dalloway* is a literary work which includes the properties of expressive text type. Likewise, the translation of the novel is considered as a literary work in the target culture.

The text type of ST	The text type of TT
Expressive (form-focused)	Expressive (form-focused)

In the language category, the translation process which affects the linguistic features of the texts is examined. These features are *the semantic elements, the lexical elements, the grammatical elements* and *the stylistic elements*. The elements will be discussed with the following paragraphs of this thesis.

The grammatical features and the stylistic features can overlap as it is hard to make a distinction between these features. For instance, Woolf's using punctuation is grammatical because it guarantees that the sentences are structurally phrased but it is also stylistic as well that it provides never-ending sentences with multiple voices. Furthermore, Woolf's use of tenses is both grammatical and stylistic features. Within this context, translation needs a stylistic solution to grammatical issues (Wardt, 2010: 55). Virginia Woolf's punctuation seems to be rather intense. Woolf uses semicolons wherever it suits instead of colons or commas. Actually, semicolons are used between independent clauses. However, Woolf ignores these rules and replaces colons or commas with semicolons. Consider the following extract:

ST	TT
<p>How fresh, how calm, stiller than this of course, the air was in the early morning(1); like the flap of a wave(2); the kiss of a wave(3); chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen(4); looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling(5); standing and looking until Peter Walsh said, "Musing among the vegetables?" – was that it? – "I prefer men to cauliflowers" – was that it? (p. 3)</p>	<p>Sabahın ilk saatlerinde hava nasıl da taze, ne de sakin olurdu, tabi buradakinden çok daha durgun; bir dalganın yükselişi, bir dalganın busesi gibi, soğuk, keskin, fakat yine de (o zamanlar on sekiz yaşında olan bir genç kız) için muhteşem... Orada, o açık pencerenin önünde durup da büyük bir şey, korkunç bir şey olacakmış gibi hissederken, çiçekleri, sisin sarmaladığı ağaçları, bir havalanıp bir konan ekinkargalarını izlerdi; öylece durup bakardı; ta ki Peter Walsh'ın sesini duyana dek: "Sebzelerin arasında ne düşünüyorsun öyle kara kara?"- böyle mi demişti?- "Ben insanları karnabaharlara yeğlerim"- böyle mi demişti?-Peter Walsh (...) (p.5)</p>

Grammatically speaking, the first semicolon needs to be a colon in the ST since it is followed by a phrase “the air of the early morning”. It means that the second semicolon can also be a comma as it is the continuation of the same subject. The final semicolon could be a full stop as a new subject is begun. Woolf denies separating stream of thoughts even though she links the phrases closely. Remaining faithful to Woolf’s use of semicolons in the translation can create the same effect. However, as semicolons appears less in Turkish language, their frequently use can have unusual effects.

Mrs. Dalloway contains many references about London. Some references have some kind of thematic or symbolic significance. While the ST has explanatory notes part at the end of the novel, the TT has not any explanatory part since Selvi has not translated explanatory notes. Moreover, Selvi has not translated most of the references by giving footnotes or endnotes. The TT has only four footnotes.

It can be stated that the novel is not less rhythmic than poetry (Berman, 2000: 292). The following example is about a rhythmic passage of the novel:

ST	TT
<p>How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of wave; the kiss of wave; chill and sharp yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers; at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, ‘ Musing among the vegetables?- was that it?- ‘ I prefer men to cauliflowers’- was that it? (p.3)</p>	<p>Sabahın ilk saatlerinde hava nasıl da taze, ne de sakin olurdu, tabi buradakinden çok daha durgun; bir dalganın yükselişi, bir dalganın busesi gibi, soğuk, keskin fakat yine de (o zamanlar on sekiz yaşında olan bir genç kız için) muhteşem... Orada, o açık pencerenin önünde durup da büyük bir şey, korkunç bir şey olacaktı gibi hissederken, çiçekleri, sisin sarıp sarmaladığı ağaçları, bir havalanıp bir konan ekin kargalarını izlerdi; öylece durup bakardı; ta ki Peter Walsh’in sesini duyana dek: “ Sebzelerin arasında ne düşünüyorsun öyle kara kara?” – böyle mi demişti?- “Ben insanları karnabaharlara yeğlerim”- böyle mi demişti? (p. 5)</p>

The rhythmic tone of the ST has been provided through “-ing”. It is clear that the rhythmic tone of the source passage is not preserved in the translation.

In the pragmatic category which constitutes the third part of Reiss' translation criticism approach, the extra-linguistic determinants are taken into consideration. These extra-linguistic determinants contain many factors which are explained in the description of Reiss's approach. *The time factor* is different in two texts. While the ST was written in 1925, this translation of the ST was published in 2013. The translation was approximately published ninety years later. However, the ST does not include old English; it is considered one of the best modernist novel examples in the world literature. This translation is also translated by using modern Turkish. *The place factor* is the other type of extra-linguistic determinants. The novel was written in England. *Mrs Dalloway* consists of many references to the topography of London. These references can become a difficulty for the target readers to some extent. However, in the expressive text, the main aim is to feel the aesthetic values of the ST into the target culture. *The audience factor* can differ. If the novel has a tendency to source-orientedness, the target readers need to understand the novel in terms of source culture. On the other hand, if the translation functions as a product of its own culture, it is certainly understood from the perspective of target culture. The last extra-linguistic determinant in Reiss' category is *the speaker factor* affecting the language of the author. The speaker of this novel is Virginia Woolf. She has written her novel with a unique structure. To preserve her style and the novel's structure in the translation depends on many factors especially the strategies of the translator. Furthermore, Katharina Reiss has added two categories to three categories: functional category and personal category. The functional category copes with the special purpose of the text. The ST is a literary work and it may not include a specific purpose; it has only aesthetic concerns. It is the great example of "stream of consciousness" technique. The translation of this novel is also a literary work. However, it may have some specific purposes. The publishing house may want to find a place for itself in the Turkish publishing market through the publication of such classic novel since *Bayan Dalloway* is one of the initial publications of Mitra publishing. The personal category includes two elements: the interpretative skill of the translator and the individual personality of the translator. The interpretative skill of the translator is relative since there is no one and best translation. The interpretative skill of the translator depends on the analysis in which theoretical framework is used. The second element of the personal category is the individual personality. However, there is

no biographical information about the translator. It has only known that the translator has translated another book *Sherlock Holmes Bütün Eserleri*. In short, Reiss' translation model is highly applicable to the expressive text types since it contains both linguistic and extra-linguistic components.

The last approach explained under the category of the linguistic turn is Juliane House's model focusing on the translation quality. House's comparative ST-TT analysis refers to the assessment of translation quality with emphasizing mismatches or errors. Firstly, the register profiles of ST and TT are determined. Then, the overtly erroneous errors are examined in the TT.

Source Text Profile:

Field:

Field focuses on two components of the text: subject matter and social action. Undoubtedly, *Mrs. Dalloway* is accepted as a popular novel throughout the world.

Subject Matter	Social Action
Novel	General and Popular

Tenor:

Tenor refers to author's provenance and stance, social role relationship and social attitude. The author of this novel, Virginia Woolf is one of the most important figures in the literature. The social role relationship between the addresser and the addressees is asymmetrical. The social attitude refers to addresser's level of style to the addressees. This level of style is formal in this expressive text.

Author's provenance and stance	Social role relationship	Social Attitude
Novelist, essayist and critic	Asymmetrical	Formal

Mode:

The written texts to be read are simple texts. The medium of this source expressive text is simple and written to be read. The participation is also simple.

Medium		Participation	
Simple	Complex	Simple	Complex
Simple	-----	Simple	-----

Genre and Function:

A literary genre can be defined as a category of literary composition. It can be determined by literary technique, tone or even length. As stated before, House's definition of function is borrowed from Hallidayan Systemic-Functional Theory. Ideational function or descriptive function conveys information about the world experience of the speaker's or writer's function. This novel is a fiction of Virginia Woolf.

Source text	
Genre	Function
Novel	Ideational

After describing the register profile of the ST, the same procedure will be applied for the TT.

Target Text Profile:**Field:**

The subject matter and social action of the TT has also the same characteristics with the ST. The translation is also accepted as a novel in the target culture.

Subject Matter	Social Action
Novel	General and Popular

Tenor:

The author's provenance and stance, social role relationship and social attitude are the components of tenor.

Translator's provenance and stance	Social role relationship	Social Attitude
E. Meriç Selvi	Asymmetrical	Formal

There is no noteworthy information about the translator. Even the gender of the translator is unknown. The only information is that s/he has another translation which is also published by Mitra Publishing. It is *Sherlock Holmes Bütün Eserleri*. The translation does not include any biography of the translator in the novel.

Mode:

Mode refers to the medium of the text. The medium of a text can be either written or spoken. It includes two parts: simple or complex. According to House, while simple texts are written to be read, complex texts are written to be spoken. A text may be either a "simple" monologue or dialogue, or a more "complex" mixture (House, 1997:40).

Medium		Participation	
Simple	Complex	Simple	Complex
Simple	-----	Simple	-----

The table above displays that the medium of the translation *Bayan Dalloway* is simple since it is a written text to be read. For the target readers, the way to participate the novel is also simple.

Genre and Function:

The genre of *Bayan Dalloway* is novel. The novel can be defined as a long narrative, usually in prose describing fictional characters and events.

Target text	
Genre	Function
Novel	Ideational

When the register profiles of the ST-TT are compared, it is understood that both texts have the same characteristics.

Overtly Erroneous Errors:

In House's model, the overtly erroneous errors is identified to determine the changes in the translation. The overtly erroneous errors have been explained in detail in the part of application of translation criticism approaches to the informative texts (*see p. 78*). The determination of overtly erroneous errors may not be possible for the expressive text types since it is prerequisite to examine full text to define the level of translation quality assessment. For the informative and operative text, this level is attempted to be evaluated by identifying the four parts of overtly erroneous errors. However, as full text analysis may not be possible within the framework of this thesis, the overtly erroneous errors will not be identified.

After the linguistic approaches are applied to the expressive text, translation criticism approaches examined under the framework of the cultural turn are applied to this expressive text type below. The translation criticism approaches of Raymond van den Broeck, Gideon Toury and Antoine Berman are applied to the expressive text type, respectively.

In his article "Second *Thoughts on Translation Criticism: A Model of its Analytic Function (1985)*", Broeck attempts to systematize his model to translation criticism. In the light of this information, when Broeck's model is applied to this expressive text, the following examples can be given.

ST	TT
Mrs Dalloway	Bayan Dalloway

The title of the novel was translated as “Bayan Dalloway”. This novel has also other two translations before being published aside this translation. In the other two translations, the title of the novel has been left unchanged “Mrs Dalloway”. Possibly, the translator has decided to make such change in order to differ from these two translations at the beginning of the novel. Moreover, the translator has not translated the explanatory notes which can cause difficulty for target readers while reading the novel. These explanatory notes can give information about the culture and social context of the source culture.

Throughout the translation, Selvi has chosen some old Turkish words which are not widely used among people.

ST	TT
So she would still find herself arguing in St. James’s Park, still making out that she had been right – and she had too-not to marry him. (p.6)	Bugün, St. James Park’ında bunları düşünüyordu hala; onunla evlenmemekle doğru yapıp yapmadığını muhakeme ediyordu kafasında-ki doğru olanı yapmıştı. (p.10)

In this example, the translator has chosen to translate the word “argue” as “muhakeme etmek” in Turkish. This Turkish word can be considered as an old Turkish word. Turkish language has borrowed this word from Arabic language. The translation is published in 2013. When the publication date of the translation is considered, most of the potential target readers cannot be familiar with this word.

ST	TT
She knew nothing; no language , no history; she scarcely read a book now, except memoirs in bed; (...) (p.7)	Hiç bir şey bilmezdi ki; ne bir lisanı ne de tarih bilgisi vardı; yatağında okuduğu hatıratlar dışında artık kitap okuduğu da yoktu. (p.11)

It is another example that shows the word choices of the translator. Again, Selvi has preferred some old Turkish words which may cause difficulty for target readers, especially for the younger ones.

As a last step, Broeck' model deals with Adequate Translation (AT) after the description of the differences between ST/TT. Adequate Translation is a hypothetical reconstruction of the source text. It is not an actual text (1985:57). Moreover, Broeck states that there is no one and best translation. In this case, the possibility of providing AT is questionable. Moreover, the text is an expressive text and is evaluated under the scope of literary translation. As literary translation is based on interpretative act, there can be different numerous translation of a literary work. After applying Broeck's model to the translation, Gideon Toury's approach is applied to translation of the expressive text below.

According to Toury's approach, translations are products of the culture in which they are produced. Toury's approach copes with the norms of translation. Toury classifies the norms into three types: initial norm, preliminary norm and operational norm. When this sample expressive text is examined within the framework of Toury's norms, the following statements can be claimed.

Preliminary norms: The choice of texts is assessed within the framework of translation policy. Undoubtedly, *Mrs Dalloway* could have been chosen for translation due to its popularity and this novel is regarded as a masterpiece of modern literature. The marketing policy of the publishing house may also be effective. E. Meriç Selvi's translation published by Mitra Publishing is the third translation of this novel in Turkish. Two former translations were translated by experienced translators and published by distinguished publishing houses in Turkey. The first translation of *Mrs Dalloway* was translated by Tomris Uyar who is a significant figure of the Turkish literature and was published by İletişim Publishing. The second translation was translated by İlknur Özdemir who is a renowned translator in Turkey and was published by Kırmızı Kedi Publishing. Lastly, Selvi's translation is published by Mitra Publishing. As for directness of translation is concerned, there is no information there is a mediating language in the translation or not. Therefore, it seems that the translation was made from English into Turkish.

The operational norms can be described as the choices of translation process. The operational norms include matricial and textual-linguistic norms. The matricial norms consider the macro-structure of the text and punctuation. Textual-linguistic norms focus on the word choice, use of italics etc. When brief descriptive analysis of the source and target texts is made considering the operational norms, the remarks can be as such:

The TT does not have any preface or afterword. There is not a large part of omission and addition in the translation of selected section. However, in the opening pages of *Mrs. Dalloway*; four of ten paragraphs begin with the explanatory: ‘For’. E. Meriç Selvi has not translated any explanatory conjunction. As stated before, the translator of the novel has attempted to preserve punctuation of the ST even if it does not comply with the Turkish punctuation.

ST	TT
They had just come up –unfortunately- to see doctors. Other people came to see pictures; go to the opera; take their daughters out; the Whitbreads came ‘to see doctors’. (p.5)	Yeni gelmişlerdi onlar da Londra’ya – maalesef- doktora görünmek için. Başkaları film ya da opera izlemeye yahut kızlarını gezdirmeye; Whitbreadler ise <i>doktora görünmeye</i> gelirdi zaten. (p.8)

It is clear that the translator has remained faithful to the punctuation of the ST as much as possible. However, the translator has chosen italicizing strategy for the phrase within quotation marks ‘to see doctors’. It could be stated that this strategy has been chosen since the translator has attempted to pay attention to the translation of that phrase by italicizing it. If it was left unchanged within quotation marks, the target readers would not overplay the phrase.

When the textual-linguistic norms are concerned, there are also remarkable changes.

ST	TT
For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it,	İnsan bunu neden sever ki, nasıl böyle algılar, neden etrafına bunları inşa eder, sonar böyle yıkar, neden her an yeniden

<p>creating it every moment afresh; but the veriest frumps, the most deject of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason; they love life. (p.4)</p>	<p>yeniden tekrar yaratır? Tanrı bilir... Ancak en rüküş kocakarılar da, kapı önlerindeki (sızana kadar içen) berduşların en sefilleri de aynını yapardı! Clarissa emindi bundan, yasalarla falan üstesinden gelinemez ki bunun. Neden mi? Çünkü insanlar yaşamayı sever. (p.6)</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

In the example above, there is a huge difference between the two sentence's structure, punctuation and even word choices. The translator has also changed the punctuation of ST. Selvi has made some addition like 'Clarissa' to the translation in order to reflect the stream of consciousness in the TT.

The initial norm: The translation can be either adequate (close to source culture) or acceptable (close to target culture). When the descriptive analysis of the translation is evaluated, it seems that the translation *Bayan Dalloway* is adequate. In the translation, Woolf's style is attempted to be preserved. The target readers are aware of reading a translation. Toury's approach is one of the most used approaches in the translation studies. It aims at describing the translation both within the framework of linguistic, socio-cultural, contextual factors and so on. Shortly, applying Toury's approach to the expressive text type is applicable.

The last approach to be applied to this expressive text is Antoine Berman's translation criticism approach. Berman's translation criticism approach has been detailed before (see pp.85-6). For this expressive text, there is no worthwhile information about the translator. Therefore, applying Berman's translation criticism approach can only be used for the determination of linguistic differences in the text.

4.3. THE APPLICABILITY OF TRANSLATION CRITICISM APPROACHES ON THE OPERATIVE TEXT

The operative (appeal-focused) texts constitute the third type of Reiss' text typology. The main concern in this text type is to 'appeal'. The operative texts present their

information with a particular purpose in a persuasive manner. The linguistic form of any information in appeal-focused text has secondary position since it includes non-linguistic result (Reiss, 2000: 38). It aims at encouraging the text's receiver to react the same with the text's sender. The essential point in the translation of an operative text is to create the same effect in the target readers. This means that translator can appease from the content and form of the ST. To preserve the appeal function of the text in the translation means fidelity to the ST. The advertisements, sermons, propaganda texts etc. can be considered as examples of appeal-focused text type.

In this section, the chosen operative text and its translation into Turkish are discussed according to translation criticism approaches. For this thesis, the chosen operative text is *Our Kingdom Ministry: Vol. November 2013* and its translation into Turkish taken from the website of Jehovah's Witnesses. Prior to discussing the text, some information is given about the Jehovah's Witnesses in order to understand their goals more comprehensively.

Jehovah's Witnesses are a Christian-based religious movement. This movement was founded in the USA by Charles Taze Russell at the end of the 19th century. Initially, they were known as the International Bible Students Association. This name was changed as The Jehovah's Witnesses in 1931. There are over 7 million active Witnesses in the world. The group believed that the traditional Christianity have deviated from the truth of the Bible. Jehovah's Witnesses believe that the Bible is the "Word of God". They reject the Trinity, the deity of Christ and the Holy Spirit. They do not celebrate Christmas or Easter since they believe these festivals are based on pagan customs. They strongly believe that humanity lives its last days and the final battle between good and evil happen soon (Source: Jehovah's Witnesses website).

It is stated above that the chosen operative text for this thesis is *Our Kingdom Ministry: Vol. November 2013* and its Turkish translation *Krallık Hizmetimiz: Kasım 2013*. *Our Kingdom Ministry* is a publication of Jehovah's Witnesses. It provides information for the following meetings of the Jehovah's Witnesses: The Congregation Bible Study, The Theocratic Ministry School and The Service Meeting. This operative (appeal-focused) text is firstly discussed according to translation criticism approaches examined under

the scope of the linguistic turn and then, the translation criticism approaches in the cultural turn are applied.

When this sample operative text is analyzed within the scope of Anton Popovic's approach, first of all, shifts of expressions either obligatory or optional are determined. Obligatory shifts are rule-governed and they can occur by reason of the structural differences between the two languages. While the English language has Subject+ Verb+ Object structure, the Turkish language has Subject + Object + Verb structure.

ST	TT
When householders open their door and see us standing there, they may wonder who we are and why we are there. (p.2)	Ev sahibi kapıyı açtığı nda ve karşısında bizi gördüğü nde, kim olduğumuzu ve kapısını neden çaldığımızı merak edebilir . (p.2)

In this example, this kind of shift is obligatory. Popovic described inevitable shifts that happen due to the differences between languages as constitutive shifts (Bassnett, 1980). Due to the structural differences between Turkish and English, the syntactical structures of both two sentences are different. Popovic also mentions the optional shifts. They can include extra-linguistic factors such as translation skills or translator's personal choices.

ST	TT
Hosea willingly did what Jehovah commanded him to do, even though it required personal sacrifice. (p.1)	Hoşea, özverilerde bulunması gerektiğinde bile Yehova'nın emirlerine seve seve uydu.

In the translation, the adverb "willingly" in the ST was translated into the target culture as a repetition "seve seve". In Turkish language, repetitions are used in order to strength the meaning. In the translation, the meaning can be strengthened by using repetition.

The other example for the choices of translator is as follows:

ST	TT
This is a prearranged session of teaching where the one conducting the study actually presides . (p.2)	Bu daha önceden düzenlenmiş bir öğretim işidir ve tetkiki idare eden aslında buna riyaset etmiş olur . (p.2).

“To preside” means ‘be in a position of authority in a meeting or gathering’ in English. It is translated as ‘riyaset etmek’ which is an old usage of Turkish. The translator has chosen to use this word. This choice can be considered as an individual shift of the translator. Moreover, the translator has not been consistent in his/her word choices. For instance; the translator uses the same Turkish word for the translation of two different words in the ST. The translator used the word ‘hemşire’ in Turkish for both the words ‘female publisher’ and ‘sister’. Furthermore, ‘Bible’ was translated as ‘Kutsal Kitap’ throughout the translation. However, in a sentence, it was translated as ‘Yaratıcımızın sözü’. The translator could have chosen this word in order to be more effective.

If the information in the original text is mistranslated, Popovic describes this situation as a negative shift.

ST	TT
From time to time, the public edition of <i>The Watchtower</i> features the series “ A Conversation With a Neighbour. ” (p.3)	<i>Gözcü Kulesi</i> ’nin halka yönelik baskısında ara sıra “ Kutsal Kitap Üzerine Bir Sohbet ” başlıklı bir dizi makale çıkıyor. (p.3)

The highlighted phrase in the ST does not have any reference to its translation. The translator has interpreted the phrase as the text is an operative text which aims to emphasize the importance of the Bible. The public edition of Watchtower is a magazine which includes the interviews. In these interviews, anyone who is affected by Bible tells his/her experiences.

When this sample expressive text is examined through the three functions of translation criticism of Anton Popovic, it seems that the postulating function has a connection to the choice of the text to be translated. It deals with the literary norms of the literature.

The translation either needs to reflect the source culture's literary devices and norms or contribute to the target culture's aesthetic structures. For an operative text, the literary norms of both cultures are not in the first place. The most important element in the operative texts is to persuade the target readers to react the same as the source readers. In order to achieve this, the translator can depart from the aesthetic concerns. In the analytical function, Popovic expects the translator to translate the texts stylistically by having familiarity with two literary canons. This function can also have secondary position and importance for the operative texts. The last function is the operative function. It is the most important function for the operative texts. It tells the readers how the translated work needs to be understood. Both the ST and the TT need to share the same function for both readers. However, Popovic states that the operative function of the translated work should contribute to the contemporary literature. Popovic attributes his approach to literature. To sum up, applying Popovic's approach to the operative texts does not go beyond detecting obligatory and optional shifts in the translation.

Koller's approach is another approach examined under the scope of the linguistic turn (*see p. 24*). When steps for translation criticism proposed by Koller are applied to this operative text and its translation into Turkish respectively, it can be noted that the translation is adequate for the target culture since it has a pragmatic equivalence. It is related to the recipient for whom the translation is "specially designed". As the translation is a missionary text, it is specially designed for the people who want to learn Jehovah. When the translation of this operative text is examined through the checklist of text analysis by Koller, it is clearly stated that the translation needs to have the same following characteristics with the ST: language function and pragmatic characteristics. The language function of the TT has to be the same with the ST. This operative text has a function: to spread Jehovah's teachings. It is also translated in order for achieving this function.

The third translation criticism approach is Katharina Reiss' approach. Her approach consists of three categories: literary category, language category and pragmatic category. The translation is analyzed according to each category of Reiss' respectively.

The literary category focuses on the text types. Text types of both ST and TT are identical.

The text type of ST	The text type of TT
Operative (appeal-focused)	Operative (appeal-focused)

The ST is a monthly publication of Jehovah's Witnesses. The Jehovah's Witnesses aims to gather people under the roof of their belief. They try to persuade the people in order to join this movement. They have missionary function. They publish a wide range of books, leaflets, videos etc. in order to reach people. This operative text is only an example of their publications. The website of Jehovah's Witnesses are translated over a hundred languages.

In the language category, details of the translation process which display the linguistic features of the texts are analyzed. *The semantic elements, the lexical elements, the grammatical elements and the stylistic elements* are considered under this category. When the elements of this category are regarded, the following examples can be given:

ST	TT
In his famous Sermon on the Mount , Jesus said that we need spiritual values to be truly happy. (p.4)	Kutsal Kitap gerçekten mutlu olmak için manevi ihtiyaçlarımızı karşılamamız gerektiğini söyler. (p.4)

The Sermon on the Mount is a collection which includes Jesus's sayings and teachings (Fox, 1938). It can be found in the Gospel of Matthew. However, this phrase was replaced by 'Kutsal Kitap' in the translation. Probably, 'Kutsal Kitap' was chosen due to the fact that it is widely known. The translator of the text might think that the target readers could not be familiar with Sermon on the Mount.

As for *the lexical elements*, the word choices are remarkable. Some words were not translated with their ordinary meaning. They were translated eccentrically by reason of the source text's context.

ST	TT
publisher	müjdecî
student	öncü

In the ST, the word ‘publisher’ is used for someone who believes the teaching of Jehovah. As this is an operative text, ‘müjdecı’ is chosen for the translation of ‘publisher’ in order to leave a positive impression on the target readers. It is expected from the target readers to take the publisher’s sayings into consideration in the translation by using ‘müjdecı’. Furthermore, the word student is used for someone who begins to learn Jehovah’s teachings. It is believed that the student find the right way with the beginning to learn Jehovah’s teachings. Therefore, the word ‘öncü’ is chosen for the translation in order to encourage the people to learn Jehovah’s teachings. This word gives a message that you will become a pioneer when you learn Jehovah.

When *the grammatical elements* of the ST are concerned, there is a slight change in the translation. Throughout the translation, all structures of the sentences were largely preserved including punctuation. There are some differences in the punctuation due to the different applications in both languages. There are only a few examples which do not reflect the grammatical structure of the ST in the translation.

ST	TT
Some servants of Jehovah have sacrificed lucrative careers in order to devote more time to the ministry. (p. 1)	Yehova’nın bazı hizmetçileri özveride bulunuyor ve hizmete daha çok zaman ayırmak için kendilerine maddi kazanç sağlayacak bir kariyerden vazgeçiyor. (p.1)

While the source sentence consists of one sentence, the translation has also one sentence but actually it consists of two sentences. It becomes one sentence by using the conjunction ‘ve’ in the translation.

ST	TT
Show the back of the December 1 Watchtower, and consider together the material under the first question and at	1 Aralık tarihli Gözcü Kulesi’nin arka sayfasını ev sahibine gösterin. Birlikte ilk sorunun altındaki paragrafları ve belirtilen

least one of the cited scriptures. (p.4)	ayetlerden en az birini ele alın. (p.4)
------------------------------------------	-----------------------------------------

On the other hand, it is clear that the source sentence comprises one sentence, however; it is translated as two sentences. In the former example, there is no conjunction in the sentence, but in the translation there is a conjunction. On the contrary, in the latter example, while the ST has a conjunction ‘and’, the target sentence is divided into two sentences by omitting the conjunction ‘and’ in the translation.

The two examples above have only been given in order to show the applicability of Reiss’ approach. In the pragmatic category of Reiss’ translation criticism approach, the extra-linguistic determinants are taken into consideration. These determinants are based on many factors including *subject matter*, *time factor*, *place factor*, *audience factor*, and *speaker factor* and so on. When this operative text is examined according to these extra-linguistic determinants, it can be stated that *the subject matter* of the two texts is clear and understandable. In both texts, the subject matter is to teach Jehovah’s sayings. *The time factor* of the two texts can be evaluated by the same standards as they are written in the same period of time. As the ST aims to spread Jehovah’s teachings all over the world, it does not only include the characteristics of a country and culture in which it is written. Therefore, *the place factor* cannot be a difficult task for the translator. *In the audience factor*, the target reader needs to understand the text with his/her cultural context. However, persuading people to believe Jehovah is more important than the understanding the text with its own cultural context. The main concern is to ‘appeal’ in the operative texts. Lastly, *the speaker factor* refers to the speaker-related determinants affecting the language of the author. In this text, the author uses convincing language and this language is also attempted to preserve in the translation.

Then, Katharina Reiss added two categories to three abovementioned categories: the functional category and the personal category. The functional category deals with the special purpose of the text. Both two texts have the same special purpose: to teach Jehovah’s sayings. The personal category focuses on two elements: the interpretative skill of the translator and the individual personality of the translator. However, as the translator of this operative text is unknown, the personal category cannot be examined.

Shortly, Reiss' translation criticism approach is applicable for the evaluation of operative texts to some extent.

The last approach evaluated under the scope of linguistic turn is Juliane House's TQA model. In order to analyze the texts within the context of House's model, firstly; the register profile of the ST by examining its field, tenor, mode, genre and function is clarified. Then, the same analysis is applied to the TT. In the final step, the overtly and covertly erroneous errors in the translation are found.

Source Text Profile:

Field:

Field consists of two components: subject matter and social action. In this source text, subject matter is to teach Jehovah's sayings. In other words, the subject matter is to make propaganda.

Subject Matter	Social Action
Propaganda	Specific

Tenor:

Tenor refers to author's provenance and stance, social role relationship and social attitude.

Author's provenance and stance	Social role relationship	Social Attitude
Jehovah's Witnesses	Symmetrical	Formal

The author of the ST is anonymous. It may be written by one person or more. The social role relationship between the addresser and the addressees is symmetrical. The social attitude of the text is formal.

Mode:

The written texts to be read are simple texts. The medium of this source operative text is simple and written to be read. The participation is also simple.

Medium		Participation	
Simple	Complex	Simple	Complex
Simple	-----	Simple	-----

Genre and Function:

Source text	
Genre	Function
Propaganda	Interpersonal

Our Kingdom Ministry is a monthly publication of Jehovah's Witnesses giving information about their sayings and teachings. It also includes some directions for a Witness in order to convince people to believe Jehovah. The function of the ST is interpersonal since it arranges relationship between the people. After describing the register profile of the ST, the same procedure is applied for the TT.

Target Text Profile:**Field:**

The subject matter and social action of the TT has also the same features with the ST. The translation is a propaganda text and it has been translated to convince the Turkish people to believe Jehovah. It aims at gaining Witnesses for their movement.

Subject Matter	Social Action
Technical	Specific

Tenor:

Provenance of the translator, social role relationship and social attitude of the translation are examined under the category of tenor.

Translator's provenance and stance	Social role relationship	Social Attitude
Yehova'nın Şahitlerini Destekleme Derneği	Symmetrical	Formal

The translator of this operative text is unknown. It could have been translated by a missionary. Jehovah's Witnesses has many supporters throughout the world including Turkey. *Yehova'nın Şahitlerini Destekleme Derneği* is the branch office of Jehovah's Witnesses in Turkey. This office could be responsible for the translation.

Mode:

Written texts to be read are considered as simple texts. The medium of this translation of expressive text is simple and written to be read. The target reader's participation to the translation is also simple.

Medium		Participation	
Simple	Complex	Simple	Complex
Simple	-----	Simple	-----

Genre and Function:

When the genre of the translation is analyzed, it seems that the genre and function of the TT has similarity with the ST.

Target text	
Genre	Function
Propaganda	Interpersonal

Overtly Erroneous Errors:

In the following section, the overtly erroneous errors are identified in the translation of the operative text.

Examples:**1) Untranslated parts**

All the elements were translated in the ST. There is not any part which is untranslated. Specific names of the magazines were even translated.

ST	TT
The Watchtower, Awake	Gözcü Kulesi, Uyanış

2) Addition

In the translation there is no specific addition. However, in some parts, the translator attempts to clear the meaning by considering the context of the ST.

ST	TT
How might you discuss one of these articles with someone? (p.3)	Bir Şahit ve ev sahibi arasında geçen diyalog şeklindeki bu makaleleri başkalarıyla nasıl müzakere edebilirsiniz? (p.3)

When the context of the source sentence is considered, it can be stated that the articles refers to publications used in the Ministry for Jehovah's Witnesses. These articles include dialogues between the supporters of Jehovah's movement called as Witness. Therefore, the translator has made explicitation by addition in the target culture.

3) Omission

In the translation, there is no largely omission which can affect the meaning or structure of the text. There is only a phrase omitted in the translation.

ST	TT
Sermon on the Mount	-

As stated before that the Sermon on the Mount is a collection which includes Jesus's sayings and teachings (Fox, 1938). This phrase could have been omitted due to the fact that it is not widely known.

4) Slight change of meaning

In the translation, some words are translated by softening their meanings. For instance, a word can have negative connotation but this can be softened in the translation in terms of replacing another word having more positive connotation.

ST	TT
How can we imitate Hosea?	Peki biz onu nasıl örnek alabiliriz ?

“To imitate” means ‘to copy the way someone behaves, speaks, moves etc, especially in order to make people laugh’ (source: Longman). Therefore, the verb in the ST was translated by softening its meaning.

The overtly erroneous errors can be summarized as such:

Overtly Erroneous Errors	Numbers
Untranslated parts	0
Addition	2
Omission	1
Slight Change in Meaning	2

The examples above are only given to show the application of House's model to this operative text type. The aim is to elicit desired response. The linguistic form of any information has a secondary position in the operative texts. This means that the translator can depart from the content and the form of the ST in order to produce a predicted response in the target readers. When the purpose of the text is considered, House's model can be applicable for the operative texts to some extent. In the following paragraphs, the translation criticism approaches under the cultural turn are applied to this sample operative text.

As for Raymond van den Broeck's translation criticism is concerned, it can be noted that both texts share the same functions in their cultural context. The main concern for both texts is to introduce Jehovah's sayings and teachings. However, it does not mean that the translation has a factual equivalence or not. Broeck's standards of factual equivalence are unclear and he also has not defined the concept of function. However, the function needs to be same for operative texts. This model does not also consist of the comparison between the source and target texts. It also includes relations between the ST and the system of similar texts written in the same language. This relation is also applicable to the TT. His model considers even the text tradition and conventions. However; these relations have a higher significance for the literary text rather than operative text. Operative texts are functional and their aim is to carry out their function in both cultures. Each of the text's function can differ. Shortly, Raymond van den Broeck's translation criticism model is inapplicable for analysing the translation of operative texts.

Within the scope of the cultural turn, the second translation criticism approach to be applied to this sample operative text is Toury's Target-oriented approach. In this operative text, the translation policy can be considered as an ideology of spreading the doctrine of Jehovah's Witnesses since the purpose of this text is to introduce Jehovah's teachings. When the directness of translation is concerned, it can be stated that the translation was made from English to Turkish. It seems that there is no any mediating language in the translation.

When the operational norms are examined, it can be remarked that the ST has four pages. Each page has a table which shows *to-do-list* for a week. The structure and the form of the ST have been preserved in translation. The translation has four pages with its tables in each page. When the punctuation is considered, it is attempted to be preserved in the translation even though the target language does not have such usages.

ST	TT
"We are visiting <i>because</i> many neighbours are concerned about crime. Do you think..." or "I am here <i>because</i> I	"Kapınızı çaldım <i>çünkü</i> bugün birçok insan çevremizdeki suçlar nedeniyle kaygı çekiyor. Sizce..." "Bugün evinize geldim

give Bible lessons free of charge.” (p.2)	<i>çünkü</i> insanlara ücretsiz olarak Yaratıcımızın sözünden bilgiler veriyorum.” (p.2)
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The second element of the operational norms is textual-linguistic norms focusing on the word choice, use of italics etc. All the italics items have been preserved in the translation. Some word choices in the translation are worth-noting.

ST	TT
Male publisher	Birader
Female publisher	Hemşire
Publisher	Müjdecî

In the translation, the publisher was translated as “müjdecî” in Turkish. It means that the publisher is a believer of Jehovah. S/he is a Witness since s/he introduces Jehovah to other people. In Turkish, “müjdecî” is used for someone who brings good news. However, it is preferred “birader” and “hemşire” for the male and female publishers rather than “erkek müjdecî” or “kadın müjdecî”. When this choice is considered, it can be said that there is a contradiction in the meaning choice of the translation for “publisher”.

After the translation of the operative text is analyzed within the context of preliminary norms and operational norms, the initial norm can be decided. This translation aims at introducing Jehovah into target culture. Nevertheless, analyzing the operative text from the perspective of Toury’s approach, it can be stated that it does not go beyond the description of linguistic differences between two texts. Toury’s approach links these differences with the extralinguistic and socio-cultural factors. Moreover, Toury’s approach is mostly related to the literary context. Therefore, Toury’s approach in order to apply for the translation of operative texts can be insufficient.

Finally, the translation of operative text is analyzed according to Antoine Berman’s translation criticism approach. In the analysis part of the informative text, it is stated that the key step in this approach is the last step of Berman’s approach: “in search of the

translator”. If the detailed knowledge of the translator is known by the translation critic, the translation criticism will be objective and productive. However, the exact translator of this operative text is unknown for this text. The translation is a product of “Yehova Şahitlerini Destekleme Derneği (Christian Congregation of Jehovah’s Witnesses). Berman gives importance to the psychology of the translator. It is estimated that the translator of the text is a Witness. Therefore, while s/he was doing his/her translation, the translator would regard the interest of Jehovah.

CONCLUSION

The purpose of translation criticism is to make a systematic analysis of the translated works rather than ‘finding their faults’. Translation criticism is not concerned with the expression of subjective opinions. Throughout the years, studies have been carried out in order to provide scientific and objective criteria for translation criticism under the scope of translational studies. Various attempts have been made in order to systematize the studies on translation criticism. In order to achieve this goal, different translation criticism approaches have been proposed. This thesis analyzes translation criticism approaches of Anton Popovic, Werner Koller, Katharina Reiss, Juliane House, Raymond van den Broeck, Gideon Toury and Antoine Berman by applying them to different text types of Katharina Reiss. Reiss divides text types into four groups: informative (content-focused) texts, expressive (form-focused) texts, operative (appeal-focused) texts and audio-medial texts.

In this thesis, translation criticism approaches are evaluated under the scope of turns in translation studies. There are three main turns in translation studies: the linguistic turn, the cultural turn and the social turn. Even though the concept of “turn” in Translation Studies is still debatable, this thesis deals with two main turns: the linguistic turn and the cultural turn. The translation criticism approaches of Popovic, Koller, Reiss and House are examined within the framework of the linguistic turn since their approaches cope with the translation activities from linguistic perspectives. Particularly, both Popovic and Koller consider the translation with the concept of equivalence. In their approaches, the main concern of the translator is to provide equivalence in the translation. Then, with the development of functionalist approaches, functional perspective has become effective in Translation Studies. Approaches of both Reiss and House are considered as influential functional approaches in translational studies. However, the point of view concerning the act of translation has changed in 1980s with the dominance of the cultural turn. The cultural turn is a movement which begins in the early 1980s among the scholars in social sciences and arts. This turn also influences the field of Translation Studies. The approaches of Toury, Van den Broeck and Berman are examined under the scope of the cultural turn. In these approaches, the cultural context

of the target culture has also been taken into consideration as well as linguistic structure of the text.

Within the scope of this thesis, translation criticism approaches are applied to different text types namely, *Chapter 2: Getting Started* section in *iPhone User Guide* and its translation into Turkish as an informative text, the first twenty pages of Virginia Woolf's novel *Mrs. Dalloway* and its translation into Turkish by E. Meriç Selvi as an expressive text and lastly, "*Our Kingdom Ministry*" leaflet and its translation into Turkish taken from the website of Jehovah's Witnesses as an operative text.

So as to reach a conclusion by evaluating the findings obtained from the application of translation criticism approaches to different text types of Katharina Reiss, Research Questions given in Introduction are answered as follows:

1. Which translation criticism approaches are applicable to which text types?

Anton Popovic's approach can be considered as inapplicable for the informative and operative texts to a certain extent because the application of his approach to those text types does not go beyond detecting shifts of expressions in the translation. However, there are other elements which are required to be taken into consideration in his approach. For Popovic, translation criticism has three functions: postulating function, analytical function and operative function. When his approach is applied to the informative and operative texts, the postulating function and the analytical function cannot be observed in those texts as these functions focus on the literary norms, literary canons and the style of the text. These elements are more apparent in literary works as opposed to informative and operative texts. The informative texts aim to 'inform' people and the operative texts aim to elicit desired response. Thus, their purposes are communicational rather than aesthetical which can be rendered as the general purpose of literary texts. Therefore, only the operative function which is the third function suggested by Popovic can be detected in informative and operative texts because this function focuses on the expectations of the readers. On the other hand, Popovic's translation criticism approach can be applied to the expressive text types since it copes with the literary features of the text both linguistically and extra-linguistically.

Werner Koller's approach is highly text-linguistic and it seeks for equivalence between the language pairs. He divides equivalence into five types and the translator needs to choose the most convenient type of equivalence for his/her translation. However, Koller does not clarify the equivalence types in detail. His approach inclines the translator to select one of these equivalence types. While this approach does not offer a systematic method for the translator, it offers a checklist for the relevant text analysis for the critics. However, this analysis is not explained in detail by Koller and it fails to provide a deep survey for the evaluation of translation. In his approach, the translation critic can only examine the degree of equivalence. Consequently, Koller's concept of equivalence has been regarded as too vague for language system (Pym, 1997). Therefore, Koller's approach cannot be applicable for informative, expressive and operative texts since it does not have any systematic or methodological framework.

Katharina Reiss' approach evaluates the translated works from different aspects. Her approach might be applicable for all text types since this approach has various categories which can be valid for any type of text. The first category of Reiss' approach is literary category which helps the translator and critic to define the text type. Then, the translation can be analyzed semantically, linguistically, grammatically and stylistically under the category of language category. Reiss' approach also focuses on the extra-linguistic determinants within the pragmatic category. Almost all the factors including *subject matter*, *time factor*, *place factor*, *audience factor* and *speaker factor* are taken into consideration in this category. Furthermore, Reiss' approach contains functional and personal categories. In the functional category, the content needs to be useful for target readers; it needs to be clear and understandable. For instance, if the translation of *iPhone User Guide* lacks any information regarding the use of any application, the target readers will be unable to use this application in their iPhones. Accordingly, in the case of operative texts, the text needs to create the same effect in the target audience. Reiss' approach can also be applicable for the expressive texts since it includes both linguistic and extra-linguistic components. However, all the categories of Reiss for translation criticism are not applicable. For instance, personal category of Reiss deals with the interpretive skill of the translator and the individual personality of the translator. In some cases, these elements cannot be known especially for the informative

and operative texts. The translators of both text types can be unknown or sufficient information cannot be gathered about the translators.

Juliane House's approach is concerned with the question of how to measure the quality of translation. While applying her approach, the translation critic firstly reveals register profiles of both source and target texts by examining their field, tenor, mode, genre and function. House borrows these elements from Halliday's Systemic-Functional Theory and this makes House's approach more linguistic. The register profiles can be obtainable for all text types. The determination of the register profiles of texts constitutes the first part of House's approach. The second and the most important part of her approach is to describe the overtly erroneous errors in the translation. The untranslated parts, additions, omissions and slight changes in meaning are evaluated under this part. As House's approach aims at measuring the quality of translation, the translation critic needs to review all the text and detect its untranslated parts, additions, omissions and the changes of meaning. Although this review may be possible for informative and operative texts, it may become a challenge in the field of literary translation as the translation of a literary work inevitably includes an interpretation of the translator which can cause some changes in the translation. This cannot be considered as a fault. Therefore, Juliane House's model is more applicable for the informative and operative texts rather than expressive texts.

Raymond Van den Broeck's model concerns with the analytical function which focuses on the strategies of the translator. Unlike the former approaches, Broeck's model takes the system of texts into consideration. In addition to comparing the differences between ST and TT linguistically, this approach also deals with the relation of texts with other texts in their text system and text tradition. The necessity of this relation can be open to argument. For instance, in the informative texts, the translation critic needs to ascertain that the meaning of 'content' is accurately transferred into TL rather than looking at its relation with other texts. Shortly, Broeck's model may be inapplicable for both informative texts and operative texts because Broeck does not define the concept of function in his approach. However, an informative or an operative text is mostly a functional text which has certain purposes in the target culture. Broeck's

model is more applicable for the expressive texts due to its focus on cultural and social context which are significant elements on the literary translation.

Gideon Toury's approach can be used for translation analysis by examining the norms of translations. He considers the translated works as the products of target culture. Therefore, the norms and social conventions of target culture have a significant effect on the translation process and the translator. His approach partially deals with the agents of the translation. It also focuses on the translation policy. In his approach, the linguistic elements can be evaluated within the framework of operational norms; on the other hand, non-linguistic elements can be examined under the scope of initial norm and preliminary norms. This approach can be applicable for the criticism of expressive texts since it thoroughly examines the translation from the various aspects including factors such as translation policy, directness of translation, and the role of the translator etc. However, Toury's approach does not go beyond detecting the linguistic differences between ST and TT for both informative and operative texts. As stated before, these texts have functions and in some cases, they can be translated without regarding their social and cultural context in order to achieve this function. Moreover, informative and operative texts cannot be translated with a source oriented approach as they need to adopt target culture norms in order to be functional. Consequently, it is deduced that Toury's approach is inapplicable for the informative and operative texts.

Antoine Berman's approach has three steps: *translation reading and rereading*, *the reading of the original* and *in search of a translator*. The most important and the indispensable step in Berman's approach is the *in search of a translator* step. Berman evaluates the translation from the translator's point of view. The translation can be regarded as a project of the translator. Therefore, the translator's life, education, background and other translations by him/her (if any exists) need to be searched. However, in some cases, this may not be possible. For instance, concerning the sample texts of this thesis, the translators of both informative and the operative texts are unknown. Hence, the translator of the expressive text is more visible. As a matter of fact, the translators of the expressive texts are generally more visible than the translators of other text types. Consequently, Berman's approach is more applicable for expressive texts than informative and operative texts. Shortly, if there is no decent information

about the translator, Berman's approach can be inapplicable since it deals with translator's psyche.

In line with these explanations, the applicability of the selected translation criticism approaches within the framework of their turns can be displayed graphically in the following tables as such:

The Linguistic Turn	Informative Text	Expressive Text	Operative Text
The approach of Anton Popovic	X	✓	X
The approach of Werner Koller	X	X	X
The approach of Katharina Reiss	✓	✓	✓
The approach of Juliane House	✓	X	✓

Table 6- The applicability of translation criticism approaches in the linguistic turn to different text types

The Cultural Turn	Informative Text	Expressive Text	Operative Text
The approach of Raymond Van Den Broeck	X	✓	X
The approach of Gideon Toury	X	✓	X
The approach of Antoine Berman	X	✓	X

Table 7- The applicability of translation criticism approaches in the cultural turn to different text types

As a consequence, it seems that the translation criticism approaches which are examined under the scope of the linguistic turn are more applicable to the informative texts. These approaches in this turn generally deal with the linguistic elements of the text and search for the equivalence. As the main concern is to preserve the meaning of the content for the informative texts, it is expected that the translation needs to be equivalent at the meaning level in the TL. It needs to inform target readers accurately. However, it does not mean that the approaches in the linguistic turn are not applicable to other text types. For instance, postulating and analytical function of Popovic's approach are related to texts which have literary elements. Furthermore, Reiss' literary category in her translation criticism approach is applicable also to expressive text types to some extent. On the other hand, the translation criticism approaches which are examined under the scope of the cultural turn are more applicable to the expressive and operative texts since cultural factors have more importance in these texts. The translation criticism approaches, namely the approaches of Broeck, Toury and Berman, focuses on external factors in the translation process. While Broeck copes with the systems of languages and relations of texts with each other in their own system, Toury focuses on norms affecting the translation. Toury's norms contain both linguistic and non-linguistic levels. The other scholar Berman regards the translation as a project of translator. According to Berman, the translator's life, background etc. should be known in order to carry out a 'productive' criticism (Davis, 2013).

2. Is there any general translation criticism approach that can be applied to all text types?

Each translation criticism approach has different features, methods or directions for the analysis of a translated work. Some translation criticism approaches focus on the level of equivalence; whereas others tend to be more systematic by examining different aspects of the translation. This variation of approaches reveals that there is not a general translation criticism approach that is comprehensive and applicable to different text types. Each translation criticism approach demands different prerequisites from the translation critic. Some approaches claim that translation critic needs to be professional; whereas some approaches remark that a good knowledge of SL and TL can be enough for translation criticism. As the selected translation criticism approaches deal with the

different aspects of the translation criticism, they fail on the account of creating a coherent approach to translation criticism.

In conclusion, different translation criticism approaches have been proposed throughout the years. It is observed that each translation criticism has different features and principles for translation criticism. This reveals that each approach is applicable or inapplicable for certain text types to some extent. Hopefully, this thesis enables these translation criticism approaches to gain some recognition and paves the way for further researches about translation criticism in the field of Translation Studies.

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