

# Equivalence at Word Level in the Translation of Boris Pasternak's Novel "Doctor Zhivago" from Russian to Turkish Language

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## Abstract

Boris Pasternak (1890-1960)'s Nobel-winning novel "Doctor Zhivago" was first translated from Russian to Turkish in 2014. The published work has been praised on a number of occasions.

This article studies the translated work in the context of equivalence at word level. It was found out that quite a number of similar words in the source text were mistranslated. The content of this article, therefore, has been limited to include samples that cause problems of equivalence at word issues due to similarity.

The problems were identified to be emerging from Russian words that gained new meanings with the addition of prefixes, homophones, and similar words that are formed by similar letters.

The article may be beneficial to translators who will do literary translations, and researchers studying the field of translation between Russian and Turkish. It may also contribute to a better translation of this significant novel's future editions if the semantic 'mistakes' are eliminated.

**Keywords:** B. Pasternak, Doctor Zhivago, Equivalence at Word Level, Literary Translation, Misconception of Similar Words, Translation from Russian to Turkish

## Introduction

The Turkish reader got acquainted with the richness of the Russian Literature through successful literary translations, especially after 1990s when a certain level of interest rose about the Russian culture in the country. This is the period that witnessed a dramatic rise in translations of Russian literature (Ustunyer, 2012, pp. 23-29). It has been a source of joy for the reader that the publishing houses have shown great interest in the subject after 2010, which resulted in re-translation of the existing literature to increase translation quality as well as translating the ones that have never been translated before from the original, namely Russian.

This article investigates the lexicological equivalence in the Turkish translation of Boris Pasternak's *Doctor Zhivago*. Since Hulya Arslan translated this novel from Russian into Turkish in 2014, it has been praised at various occasions.

The aim of this article is to evaluate the translation quality studying equivalence at lexicological plane and offer a set of suggestions to translators in the field. There are only a few master's theses, doctoral dissertations and publications on translation from Russian to Turkish. Thus, it is supposed

that the findings of the current article will contribute to the literature in the theory of translation from Russian into Turkish language to a certain extent.

## Equivalence in Translation

"Equivalence" and "adequacy" are two most common concepts in literary translation, with equivalence being indispensable especially in literary works (Göktürk, 2006, p. 55).

The concept of equivalence in translation evokes the idea of both the source text and the translated text are equivalent. As the huge structural, logical and cultural gap between the two languages become more evident, the concept of 'similarity' starts to prevail over 'equivalency' (Yazıcı, 2007, p. 39).

Biblical translations paved the way to systematic translation studies. It had been envisaged that written translation could render the same text in another language; however,

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it caused cultural misunderstandings. Nida (as cited in Ra-degundis, 2013, p. 103) attempted to explain the translation process analytically in his work "Toward a Science of Translating" in order to lay a scientific foundation for Biblical translations. Translation must be didactic and inspected through linguistic methods. Nevertheless, translation of linguistic structures would never be enough. What is to be translated does not only consist of grammar, but also deliver a certain message within a context. Nida proposes a concept of "dynamic equivalency" that allows a modified structure to communicate the message in order to maintain the content and the impact.

Baker (as cited in Demirekin, 2014, p. 30) classifies equivalence in translation into 5 groups:

- Equivalence at word level: words themselves being equivalent
- Equivalence above word level: equivalence of words and phrases
- Grammatical equivalence: equivalence in grammatical classification
- Textual equivalence: equivalence at word order, cohesion, and text levels
- Pragmatic equivalence: studies how the translated text communicated the content in the context of the author, reader, and various cultural issues

This article concentrates on equivalence at word level and above word level.

Translation theories in general focus on the equivalence of meaning of words when the words start to interact with each other rather than the equivalence of the words' literary meanings. Yet, it must be a source of significant attention that misinterpreting and misunderstanding of the smallest units in a text ("words" in this study) would lead to improper communication of sentences and paragraphs in literary works.

### The Fallacy of Similar Words in Translation as a Translation Problem

One of the factors in translation problems is the identity of the translator. The challenges faced by a translator who is not a native speaker of the language of the source text would be different from the one who is a native speaker, that is, the non-native translator would have challenges in understanding the source text whereas the other would find it difficult to transfer the meaning into the target language. The bi-lingual translators would suffer from the semantic differences between the two languages as well.

The vocabulary of a language reflects the culture, beliefs, lifestyle, history and the geographic location of a society. Therefore, the translator may find that some semantic parts of the source language may be richer and developed whereas the other is not, or vice versa.

This article studies the translated work in the context

of equivalence at word level. It was found out that quite a number of similar words in the source text were mistranslated. The content of this article, therefore, has been limited to include samples that cause problems of equivalence at word issues due to similarity.

Fallacy of similar words, as the name suggests, may originate from similar-looking indicators that act like a trap for the translator, and in fact, this case prevails in both languages. Demirezen (1991, s. 121) censures the translation of an American author Sontag's *Project for a Trip to China* published through Gergedan Publishing House. He calls it a 'disgrace of translation' and mentions the following confusions as examples of bad translation: mixing up torture with tortoise; 'landlord' translated as the owner of the land; 'Walls' literally translated as walls rather than the Great Wall of China; and confusing 'ballet' with 'ball' (dance).

This study will attempt to converge on the case of Russian and Turkish.

Similar to any other language, there are homonyms (**ОМОНИМЫ**) in Russian. We will divide them into two in this study: full-homonyms, half-homonyms. Full-homonyms would cover the same words that are of the same type, pronunciation, and spelling, such as "лук" (onion, bow), "кран" (tap, crane), and "лист" (paper, leaf).

Half-homonyms can be divided into three:

- **"омографы" (homograph):** same spelling, different intonation (such as "мука - мукá" (suffering, trouble - flour), "зámок - замóк" (palace in fairy tales - lock), "óрган – орáн" (organ (body) – organ (musical instrument))
- **"омофоны" (homophone):** same pronunciation, different spelling (such as "плод - плот" (fruit - boat))
- **"омоформы" (homofoms):** (same spelling with different word types or with case affixes) "печь"- (pişirmek, fırın, soba – to bake, to oven, to stove), "лечу" (tedavi ediyorum, uçuyorum – I'm treating, I'm flying)

As a matter of fact, the items mentioned above should be identified at the beginning stage, and users of intermediate and above levels must naturally be aware of them. Therefore, they must not be a source of problem for a professional translator. However, facing simple errors in translations may be considered as signs of inattentiveness, exhaustion, therefore being unable to identify the context in a particular sentence or paragraph.

Another possible source of problems seems to be the verbs with prefixes. Çaylak (2015) covers the same issue in one of his articles about issues that Turkish people have while learning Russian. He asserts that the verbs with prefixes are challenging due to their variety, their role in identifying the direction of an action by being placed at the beginning of both verbs of action and appearance, and the fact that they cause changes in the meaning, hence creating idioms (Çaylak, 2015, p. 1254).

As an example, below is a list of different meanings the verb "говорить" (speak) with the addition of prefixes:

- **заговорить** – start to speak / start a conversation

- **отговорить** – to deter from
- **наговорить** - to defame
- **приговорить** - to sentence (legal)
- **уговорить** – to convince
- **переговорить** – to meet / to hold a meeting
- **выговорить** – to mention / to confide / to utter / to warn

Furthermore, the fact that those verbs also have idiomatic usages and change their meanings according to the context increases the difficulty level of translation.

H. Arslan, the translator of the work under study and an

academic person, touches upon translation traps that alter meaning in one of her papers including the grammatical differences of both languages, that is verbs gaining new meanings with prefixes, words that gained new connotations in time, and idioms as well as idiomatic structures (Arslan, 2005, pp. 495-499).

Having covered the challenges, the next section looks at the problems that the translator faced in the light of some samples. The samples of the fallacy of similar words identified in translation have been arranged in tables contracting the sections only to include the examples related to the topic.

## Findings and Discussion

Table 1

Source Text	Translation
Итак, что будет с вашим сознанием? Вашим. Вашим. А что вы такое? В этом вся загвоздка. Разберемся. Чем вы себя <b>помните</b> , какую часть <b>сознавали</b> из своего состава? (Pasternak, 2016, p. 87).	Bu durumda, sizin bilinciniz için ne diyebiliriz? Sizin... Sizin... Peki ama siz nesiniz? Sorunun özü burada. Kendiniz olmaktan <b>anladığınız</b> ne, varlığınızın hangi parçalarını kendiniz <b>oluşturdunuz?</b> (Pasternak, 2017, p. 81).

The Turkish equivalent of the verb “**сознавали**” (сознавать) is “**idrak etmek, bilincine varmak**” (to comprehend, to realize,) but it was mixed up with a similar verb “**создавать**”. Verb “**Создавать**” means “yaratmak, oluşturmak” (to create). Therefore, the sentence “*Kendiniz olmaktan **anladığınız** ne, varlığınızın hangi parçalarını*

*kendiniz **oluşturdunuz?**” must be replaced with “Kendinizi ne olarak hatırlıyorsunuz, kendi varlığınızın hangi bölümünüzün bilincindedesiniz?”. In the same way, the verb “**помните**” (hatırlıyorsunuz – you remember) was miscommunicated with “**понимаете**” (anıyorsunuz – you understand).*

Table 2

Source Text	Translation
В богатом доме, где Лару считали родною, не <b>помнили</b> долга, сделанного ею для Роды, и о нем не напоминали (Pasternak, 2016, p. 95).	Lara'yı içten benimseyen Kologrivovlar, onun kardeşi için yaptığını uzun bir süre <b>anlayamadılar</b> ama bir daha da lafını etmediler (Pasternak, 2017, p. 88).

A. Bulut (2015, p. 68) states two different concepts: “translation mistake” and “translation error”. She says ‘mistake’ is at the scientific level, that is systematic and repetitive whereas ‘error’ can originate from a slip of the tongue. Although we cannot find ‘slip of the tongue’ in written translation, errors can originate from inattentiveness in some cases. Therefore, in order to understand if the case is a

mistake or an error, we need to understand if there are more cases of the same nature in the translated work. Table 2 renders the same word we saw in Table 1. Here, it is evident that the verb “**помнили**” (**hatırlamak** - to remember) was translated as **понимать** (**anlamak** – to understand), which hints that the translator may have a permanent problem with the verb.

Table 3

Source Text	Translation
Руфина Онисимовна выражала Ларе свое <b>презрение</b> повышенным оживлением. Она хлопала дверьми и громко напевала, вихрем носясь по своей части квартиры, и по целым дням проветривала у себя комнаты (Pasternak, 2016, p. 118).	<b>Şüphelerini</b> Lara'ya oldukça canlı yöntemlerle ifade ediyordu. Kapıları çarpıyor, yüksek sesle şarkı söylüyor, evin kendine ait kısmında camları açıyor ve gün boyunca odaları havalandırıyordu (Pasternak, 2017, p. 111).

The verb “**презрение**” (**hor görmek, küçük görmek** – to scorn, to despise) in Table 3 was mistranslated as “**подозрение**” (**şüphe** - suspicion).

Table 4

Хмельной и полусонной Ларе, плохо сознававшей положение, <b>стало особенно жалко</b> своей работы. В негодовании она снова хотела крикнуть и снова не могла открыть рот и пошевелить языком (Pasternak, 2016, p. 128).	Akşamdan kalma, yarı uyur yarı uyanık Lara, durumu tam olarak kavrayamamıştı. İçinde bulunduğu durumdan <b>ateş bastı</b> . Öfkesinden tekrar bağırarak istediye de gene ağzını açamadı. Yapabildiği yalnızca dilini kıvıldatmaktı (Pasternak, 2017, p. 119).
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Table 4 offers another similar word fallacy. “**стало жалко**” means “**bir şeye üzülmek, acımak**” (to be sorry about something, pity). The verb was used in the sentence: “Akşamdan kalma, uyuklu Lara, durumu tam olarak algılamadığından, yaptığı emeğe üzülmüştü”, however the translator confused “**жалко**” with “**жарко**” (sıcak – hot) and translated as “**ateş bastı**” (go hot all over), which caused another mistranslation in the connecting sentence.

Table 5

Source Text	Translation
Они старались <b>переблагородничать</b> друг друга и этим все осложняли (Pasternak, 2016, p. 136).	Birbirlerine karşı gösterdikleri aşırı <b>minnettarlıkla</b> her şeyi iyice zorlaştırıyorlardı (Pasternak, 2017, p. 126).

In Table 5, the verb “**переблагородничать**” originating from “**благородность**” (**asalet, soyluluk** – nobility) was taken for “**благодарность**” (**minnettarlık** - gratitude). A possible translation could be: “Asalette birbirlerini geçmeye çalışarak her şeyi zorlaştırıyorlardı.”

Table 6

Source Text	Translation
Горячащийся офицерик кричал на врача летучего отряда, стараясь добиться от него, куда <b>переехал ранее</b> стоявший тут в лесу артиллерийский парк (Pasternak, 2016, p. 150).	Kızgın bir subay, sıhhiye birliğinden bir doktora bağırıyor, bu ormanın ortasındaki yere <b>erken gelmesinin</b> nedenini ondan öğrenmeye çalışıyordu (Pasternak, 2017, p. 137).

In the example provided in Table 6, the adverb “**ранее**” (“**daha önce**” - previously) was confused with the adjective “**ранний**” (“**erken**” - early), which caused a change in the meaning. The sentence mentions that an officer asks the doctor where an artillery unit that previously existed here moved to; however, the translation changes the meaning in

a way that makes the doctor trying to find out why the officer came here early. Moreover, the verb “**переехать**” (“**taşınmak**” – to move) was mistranslated as a similar looking verb “**приехать**” (“**gelmek**” – to come). It is challenging to decide if this mistake was made due to the similarity of

the verbs or to adjust to the mistranslation in the previous sentence. Because, as we mentioned earlier, mistranslated words can cause changes of the meaning in the sentence or the whole paragraph.

Table 7

Source Text	Translation
В это время проездом в армию в городе остановился новый комиссар этой части фронта. Про него рассказывали, будто он еще <b>совершенный</b> мальчик (Pasternak, 2016, p. 172).	O günlerde ordunun o bölgedeki birliklerin yönetimini üstlenecek siyasi komiser, cepheye geçmeden önce birkaç günlüğüne kasabaya uğramıştı. Daha yeni <b>reşit olmuş</b> bir delikanlı olduğu konuşuluyordu (Pasternak, 2017, p. 159).

Although the adjective “**совершенный**” in Table 7 means “**mükemmel**” (perfect), it was used as “tam çocuk” (just a child). The translator, however, mixed it up with

“**совершеннолетний**” (reşit olmuş – come of age) that originates from the same root.

Table 8

Source Text	Translation
— Разве тебе не писали? С утра до поздней ночи в районной Думе. <b>Председателем</b> . Да, представь себе. Ты расплатился с извозчиком? Маркел! Маркел! (Pasternak, 2016, p. 212).	Yoksa sana yazmadım mı? Sabahın erken saatinden gece yarısına kadar Bölge Komitesi'nde çalışıyor. <b>Temsilci oldu</b> , aklın alıyor mu? Arabacının parasını verdin mi? Markel! Markel! (Pasternak, 2017, p. 197).

The word “**председатель**” (**başkan** - chairman) in Table 8 was mixed up with “**представитель**” (**temsilci** - representative)

Table 9

Source Text	Translation
— В вагоне подарили. Длинная история, потом расскажу. Как ты советуешь, <b>развернуть</b> и оставить на кухне? (s.215)	Trende hediye etti biri. Uzun hikaye, sonra anlatırım. Ne dersin, sarıp mutfakta mı bırakayım? (199)
Доктор <b>развернул</b> ее наполовину распавшиеся и рассыпающиеся доли (Pasternak, 2016, p. 427).	Yuri neredeyse parçalanmak üzere olan kağıdı <b>geri katladı</b> (Pasternak, 2017, p. 387).

Table 9 has a 'mistake' originating from the prefixes in Russian. According to the classification of 'mistake' and 'error' provided before, there is a mistake here, that is a repeated case. The verb “**развернуть**” that can be found in various places in the book, was mistranslated in both cases. Prefixes change the meanings of the verbs in Russian.

The verb “**развернуть**” means “**sarılı bir şeyi açmak**” (remove the wrapping); however, the translator mistranslated it as “**свернуть**” (**sarmak** – to wrap). In the second example, the verb “**развернул**” was mistranslated as “**geri katladı**” (folded it back).

Table 10

Source Text	Translation
— Говорят, без дров будем сидеть, без воды, без света. <b>Отменят деньги.</b> Прекратится подвоз. И опять мы стали. Пойдем. Слушай. Хвалят плоские железные печурки в мастерской на Арбате. На огне газеты обед можно сварить. Мне достали адрес. Надо купить, пока не расхватали (Pasternak, 2016, p. 216).	Söylediklerine göre yakacak odun, su ve elektrik olmayacakmış. Parayı <b>değiştireceklermiş</b> . Ulaşım duracakmış. Gene durduk bak. Hadi gidelim. Dinle, Arbat Sokağı'nda bir atölyede çok iyi demir kuzineler satılıyormuş. Gazete yaksan bile yemek pişirebiliyormuşsun üstünde. Adresini verdiler. Bitmeden almak lazım (Pasternak, 2017, p. 200).

Table 10 contains a fallacy as well. Although verb “**Отменят**” comes from the root “**менять**”, it gains a new meaning (“**iptal etmek**” – to cancel) with the prefix **-от**. The translator transferred the meaning as “**parayı değiştirecekler**” (they were going to exchange the money); however,

that section means “**parayı iptal edecekler**” (they were going to cancel the money), that is “**para geçersiz olacak**” (the money would not be valid anymore, i.e. withdrawn from circulation).

Table 11

Source Text	Translation
Она уже <b>хлебнула</b> и явно хмелела. Но и у Юрия Андреевича шумело в голове. Он не заметил, как Шура Шлезингер оказалась в одном углу комнаты, а он в другом, в конце стола. Он стоял и по всем признакам, сверх собственного ожидания, говорил. Он не сразу добился тишины (Pasternak, 2016, p. 229).	Bu <b>arada yemeği ve içmeyi</b> sürdürdüğünden çakırkeyif olmuştu. Yuri Jivago'nunsa kafası uğulduyordu. Nasıl olup da Şura'yla odanın ayrı köşelerine geçtiklerinin farkında değildi. Birden kalktı ve kendinden hiç beklemediği bir şekilde konuşmaya başladı. Sessizliği sağlaması biraz zaman aldı (Pasternak, 2017, p. 211).

The verb “**хлебнула**” in Table 11 means “**bir şeyi tatmak, sıvı bir şeyi yudumlamak**” (to taste, to sip). The root comes from “**хлеб**” (**ekmek** - bread). Most probably the

translator took it for “**yemeği ve içmeyi**” (eating and drinking). On the contrary, the equivalent should have been “**tatmak**” (to taste) or “**yudumlamak**” (to sip).

Table 12

Source Text	Translation
— Я вам церковного сторожа пришлю. <b>Дровяной вор.</b> Разбирает заборы на топливо. Но предупреждаю. Надо торговаться. Запрашивает. Или бабу-морильщицу (Pasternak, 2016, p. 237)	Kilisenin bekçisini göndereyim size. Adam tam bir avlu hırsızı. Bahçe çitlerini yakacak olarak topluyor. Ancak uyarıyorum. Pazarlık edin. Çok para istiyor. Ya da böcek ilaççısı kadını göndereyim size (Pasternak, 2017, p. 218).

“**дровяной вор**” (**odun hırsızı** – wood thief) in Table 12 was transferred as a very similar word: “**двор**” (**avlu** – yard). Since the wood is in the yard, we cannot hint at

a major change in the meaning; yet, we cannot talk about equivalency, either.

Table 13

Source Text	Translation
И вдруг часы, годами не знавшие <b>завода</b> , пошли сами собой, пошли, вызвоили на колокольчиках свой сложный менуэт и остановились (Pasternak, 2016, p. 254).	Derken bir gün, yıllardır <b>fabrikasının yüzünü görmemiş</b> saat, kendiliğinden birden çalışmaya başlamış, bir "menuet" çalmış ve yeniden durmuştu (Pasternak, 2017, p. 232).

The word “завод” can be seen in the source text in Table 13. “завод” in Russian is a homonym with two meanings. The first one is “fabrika” (factory), and the second one is “заводить”, which means “kurmak” (wind up a clock). The translator mistakenly used the first meaning. The source

text mentions “**yıllarca kurulmayan saatten**” (a clock that hasn't been wined up for years) but it was translated as “**yıllardır fabrika yüzünü görmemiş saat**” (a clock that hasn't been to a factory for years).

Table 14

Source Text	Translation
Их вез на белой ожеребившейся кобыле лопухий, лохматый, белый как лунь старик. Все на нем было белое по разным причинам. Новые его лапти не успели потемнеть от <b>носки</b> , а порты и рубаха вылиняли и побелели от времени (Pasternak, 2016, p. 341).	Ay kadar beyaz, kepçe kulaklı, saçları dağınık yaşlı bir arabacı, kendi gibi beyaz, yeni doğurmuş bir atın çektiği arabayla geldi onları almaya. Her şeyin bu kadar beyaz olmasının çeşitli nedenleri vardı. Adamın yeni ayakkabıları henüz <b>çoraptan</b> kararmamıştı, pantolonuyla gömleğininse rengi, kullanılmaktan ağarmıştı (Pasternak, 2017, p. 311).

Table 14 is similar to Table 13 in that they both contain homonym mistakes. The word “носки” is a noun (“носка” - wear) derived from “носить” (giymek – to wear). A case affix was added to it and it became “носки”. A quick grammatical analysis would help correct the mistake. As a matter of fact, if the meaning was to be “çorap” (socks), the original

text must have been “**от носков**” with the changed case. Consequently, the mistake in rendering the correct meaning caused a mistranslation of the sentence: It must have been “**yeni ayakkabılar az giyilmekten henüz kararmamıştı**” rather than “**yeni ayakkabılar henüz çoraptan karar-mamıştı**”.

Table 15

Source Text	Translation
Кстати, о снах. <b>Принято думать</b> , что ночью снится обыкновенно то, что днем, в бодрствовании, произвело сильнейшее впечатление. У меня как раз обратные наблюдения (Pasternak, 2016, p. 361).	Rüya görme konusuna gelince, insanın gündüzki koşuşturma içerisinde çok etkisinde kaldığı şeyleri düşünde gördüğüne inanması <b>oldukça hoş bir düşünce</b> . Benim bu konudaki saptamalarım tam tersi yönde (Pasternak, 2017, p. 330).

There was a mix up in Table 15 between “Принято” (**kabul edilen** - accepted) and “приятно” (**hoş** - nice), which caused a semantic shift. It must have been “Gece rüyada görülenler, gündüz yaşananlar ve güçlü etki bira-

kan olaylar **olduğu düşünülür**” rather than “Rüya görme konusuna gelince, insanın gündüzki koşuşturma içerisinde çok etkisinde kaldığı şeyleri düşünde gördüğüne inanması **oldukça hoş bir düşünce**” that's found in translation.

Table 16

Source Text	Translation
— Что ты, Гошка! <b>Посоветился бы</b> (Pasternak, 2016, p. 411).	"Neler söylüyorsun Goşka! <b>Bir sor önce</b> (Pasternak, 2017, p. 374).

The infinitive of the verb “**посоветился**” in Table 16 is “**посоветиться**” (**utanmak** – to be embarrassed) does not exist in modern Russian but was frequently used in Russian classics. The translator most probably took it for the similar verb “**посоветоваться**” (**danışmak, tavsiye**

**almak, fikir sormak** – to seek consultation, to ask for an idea) and rendered it as “Bir sor önce” (let you ask first, why don't you ask first?). The equivalence must have been “**Utan biraz**” (shame on you).

Table 17

Source Text	Translation
Всем кормившимся при аптеке, в том числе Тягуновой, реквизиция приносила <b>разорение</b> . Но не во власти доктора было отменить ее (Pasternak, 2016, p. 422).	Pelagaya dahil birçok insanın ekmek kapısı olan eczanenin boşalacak olması <b>hayal kırıklığı</b> yaratmıştı. Ne var ki bunu değiştirmek doktorun elinde değildi (Pasternak, 2017, p. 383).

The verb “**разорение**” (**iflas etme** – to go bankrupt) was mixed up with “**разочарование**” (**hayal kırıklığı** – disappointment) in Table 17.

Table 18

Source Text	Translation
Пули партизан почти <b>поголовно</b> выкашивали их (Pasternak, 2016, p. 424).	Partizanların kurşunları neredeyse hepsinin <b>başına</b> isabet ediyordu (Pasternak, 2017, p. 385).

The word “**поголовно**” was used in the source text. It means “**hepsini istisnasız**” veya “ayırt etmeksizin hepsi” (all of them, without excluding any of them). “**по голове**” that is very similar to it means “**başına**” (on the head). The mix up caused the mistranslation. A suggested translation

is “**Partizan kurşunları neredeyse hepsine isabet ediyordu**” (The partisan bullets hit almost all of them) instead of what we find in the translated text: “Kurşunlar yaralananların başına değil, neredeyse hepsine isabet ediyordu” (The bullets did not hit the heads of the wounded, but all of them).

Table 19

Source Text	Translation
Солдатка Кубариха <b>заговаривала</b> больную корову Палихи, Памфиловой жены Агафьи Фотиевны, в просторечии Фатевны (Pasternak, 2016, p. 424).	Palih'in karısı, Agafi Fotievna - kısaca ona Fatyeva diyorlardı -, hasta inekleri için Kubariha'yla <b>konusuyordu</b> (Pasternak, 2017, p. 419).

The infinitive form of the verb “**заговаривала**” in the source text is “**заговаривать**” – “**konusarak birisinin kafasını karıştırmak, konuşmaya tutmak**” (talking someone's head off, chatting away) and its second meaning is “**birisine büyü yapmak**” (to cast a spell over someone, to say a prayer for someone). In the section provided in Table 19, the second meaning was used. The translator mixed it up with the

verbs “**говорить / разговаривать**”, hence “**konusmak**” (to speak/to talk). The translator's version of “hasta inek için Kubariha ile **konusuyordu**” (...was talking to Kubariha for the sick cow) instead of the correct translation of “Kubariha, hasta **ineği okuyordu**” (Kubariha was saying a prayer for the sick cow) was obviously a mistake causing confusion of the subjects in the sentence and distortion of the meaning.



Table 20

Source Text	Translation
Стоявшие кучкою поодаль любопытные мешали знахарке. Она недобрым взглядом смеривала их с головы до ног. Но было ниже ее достоинства признаваться, что они ее <b>стесняют</b> (Pasternak, 2016, p. 465)	Meraklı bir kalabalık uzaktan Kubariha'yı izlemek için toplanmıştı. Kadın pek de dostane olmayan bakışlarla hepsini tepeden tırnağa süzdü. Onlardan <b>utandığını</b> söylemek itibarını zedelerdi. (Pasternak, 2017, p. 419)

The verb “стеснять” (**birisini kısıtlamak / rahatsızlık vermek / sıkmak** – restrict, disturb or bore someone) in Ta-

ble 20 was mixed up with “стесняться” (**utanmak, çekinmek** – to be embarrassed, to abstain from).

Table 21

Source Text	Translation
У вас не спрашивают <b>сочувствия</b> (Pasternak, 2016, p. 536).	Sizin <b>sevgi gösterilerinizin</b> hiç gereği yok" (Pasternak, 2017, p. 483).

Table 21 includes the word “сочувствие” in the source text. We can conclude that the translator faced problems with the word throughout the novel, as in the example. “сочувствие” in Russian carries various meanings such as “acıları paylaşmak, derdine ortak olmak, üzölmek” (sharing in suffering, empathize, to be sorry for someone). Because the root of the word comes from “чувства” (“**duygular**” - feelings), the translator probably tried to translate it as demonstration of love, which is nowhere close to the original meaning in the text. When looked at the sentence without the context in the paragraph, the equivalent could be “**Sizin acımanıza ihtiyaç yoktur**” (no need for your pity).

But when considered in the context:

“— *Здравствуйте, хорошие мои. **Всё, решительно всё чувствую** и насквозь, до конца всё понимаю. Простите за смелость, вы страшно друг к другу подходите. В высшей степени гармоническая пара.*

— *Должен остановить вас. Прошу не вмешиваться в вещи, вас не касающиеся. **У вас не спрашивают сочувствия. Вы забываетесь.***”

“**Sizin empati kurmanıza gerek yok**” (No need for you to show empathy) seems to be a better version.

Table 22

Source Text	Translation
И не <b>страм</b> тебе такое говорить, не то что делать, китайская ты прачешная незнамо что! (Pasternak, 2016, p. 611).	" <b>Ne tuhaf</b> konuşuyorsunuz Yuri Andreeviç, izin verin de kızımı göndereyim size (Pasternak, 2017, p. 544).

“страм” (**utanç, rezalet** – shame, disgrace) (an archaic word found frequently in classic Russian literature, also found in dictionaries the form of “спрам”) was mixed up with “странно” (“**tuhaf**” - strange) in Table 22, which should

render the translation as “Böyle konuşmaya utanmıyor musunuz?” (Aren't you ashamed to talk like that?) instead of “Ne tuhaf konuşuyorsunuz” (How strange you talk) in the translated version.

Table 23

Source Text	Translation
Его друзьям не хватало нужных выражений. Они не владели даром речи. В восполнение бедного словаря они, разговаривая, расхаживали по комнате, затягивались папиросою, размахивали руками, по несколько раз повторяли одно и то же («Это, брат, <b>нечестно</b> ; вот именно, <b>нечестно</b> ; да, да, <b>нечестно</b> ») (Pasternak, 2016, p. 614).	Arkadaşları bir şey anlatırlarken kendilerine gereken söylemleri bulmakta zorluk çekiyorlardı. Konuşma yetenekleri çok zayıftı. Sözcük dağarcıkları zayıf kalıyor, odanın içinde durmadan sigara içerek, ellerini kollarını sallayarak bir şeyler demeye çalışıyor ama ağızlarından yalnızca "Evet kardeşim, bu hiç adil değil, evet tam bir <b>namussuzluk</b> "tan başka bir laf çıkmıyordu (Pasternak, 2017, p. 546).

The word “**нечестно**” used in Table 23 literally means “**doğru değil, dürüst değil**” (incorrect, dishonest), and in daily usage, it means “**haksızlık**” (injustice), which was

confused with “**бесчестье**” (ahlaksızlık, namussuzluk – indecency, ignominy).

Table 24

Source Text	Translation
Он подумал о нескольких развивающихся рядом существованиях, движущихся с разною скоростью одно возле другого, и о том, когда чья-нибудь судьба обгоняет в жизни судьбу другого, и кто кого <b>переживает</b> . Нечто вроде принципа относительности на житейском ристалище представилось ему, но, окончательно запутавшись, он бросил и эти сближения (Pasternak, 2016, p. 626).	Birlikte gelişen canlıların, farklı hızlarla birbirlerinin peşi sıra hareket etmeleri durumunda, hangisinin kaderinin diğerininkinden daha iyi olacağı ve sonunda kimin kime <b>üzüleceğinin</b> hesabını yapmak için bir yol var mıdır acaba diye düşündü. Yaşam kulvarına uygulanabilecek bir formül ararken iyice kafası karışınca bunları düşünmekten vazgeçti (Pasternak, 2017, p. 556).
Дама в лиловом была швейцарская подданная мадемуазель Флери из Мелюзеева, старая-престарая. Она в течение двенадцати лет хлопотала письменно о праве выезда к себе на родину. Совсем недавно ходатайство ее увенчалось успехом. Она приехала в Москву за выездною визою. В этот день она шла за ее получением к себе в посольство, обмахиваясь завернутыми и перевязанными ленточкой документами. И она пошла вперед, в десятый раз обогнав трамвай и, ничуть того не ведая, обогнала Живаго и <b>пережила</b> его (Pasternak, 2016, p. 628).	Leylak rengi elbiseli yaşlı kadın, Melyuzeyevo'dan gelen İsviçreli Matmazel Fleury idi. On iki yıldır Moskova'daki ilgili dairelerin kapısını aşındırıyor, dilekçe üstüne dilekçe yazarak vatanına dönüş hakkı almaya çalışıyordu. Kısa bir süre önce izin çıkmıştı. Moskova'ya, ülkeden çıkış vizesi almak için gelmişti. O gün de, bir kurdeleyle bağladığı koca evrak paketi elinde, gerekli işlemleri yapmak üzere Fransız Büyükelçiliği'ne gidiyordu. Onuncu kez tramvayın önüne geçmiş, olan bitenin farkında olmasa da Jivago'ya yetişmiş ve tek <b>acıyan</b> o olmuştu (Pasternak, 2017, p. 558).

Table 24 renders two sections of a chapter towards the end of the novel. We will focus on two verbs: “**пережить**” (совершенный - bitmişlik – perfective aspect) and

“**переживать**” (несовершенный - bitmemişlik – imperfective aspect). We will elaborate on the usage of the two words without any details in grammar. “**пережить**” means

yaşamak, geçirmek, atlatmak (Şçeka, 2005, p. 248) (to live through, to pass through, to get over), also **birisinden daha uzun yaşamak** (to live longer than someone else, outlive), which is exactly what the source text utilized. On the other hand, the verb “**переживать**” means “endişe etmek, acı çekmek, üzülme” (to worry, to suffer, to be sad/sorry for someone). The translator chose the meaning of “**üzülmek**” (to be sorry for). Normally, verbs in the perfective aspect category only has past and future forms. The others in the *imperfective aspect* category can be used in the past, present, and future forms. However, we witness that Pasternak used the imperfective aspect instead of the perfective aspect to emphasize the process on purpose. Most probably, the author's creative style caused the translator to misinterpret the first example and mistranslated the sentence.

We will examine how the misinterpretation in the translation affected the content: the author tells about the main character's (Zhivago) last tram trip before his death in the source text. The frequent break-down of the tram causes Zhivago to think about the concept of relativity deeply. While doing this, Zhivago's attention is drawn onto an elderly lady walking outside, believing that they passed the lady a couple of times, and then she passed the tram during the break-

downs. He then remembers the math problems he solved at school. Applying them to real life, he starts to think when certain objects start to move from the same point in different speeds, how many times they can cross each other's paths without being aware of that, and in conclusion, who will live longer than the other. In the second section, Zhivago suffers a heart attack and dies during the long tram trip. The elderly lady stops by the tram that came to a halt because of the incident, and sees Zhivago for the first time, therefore **outliving** him.

Hence, the translator ignored how the author crafted the end of the story.

The last sentence of the second section also reveals a missing part. “*Onuncu kez tramvayın önüne geçmiş, olan bitenin farkında olmasa da Jivago'ya yetişmiş ve tek acıyan o olmuştu.*” (Although she passed the tram ten times being not aware of what was going on, she caught up with Zhivago, being the only one who pitied him). As it is quite visible here, translators should pay attention to contextual and structural features, but also understand the whole story well, and how it was built to be able to interpret the story correctly.

Table 25

Source Text	Translation
Они перелистывали составленную Евграфом тетрадь Юрьевых писаний, <b>не раз ими читанную</b> , половину которой они знали наизусть (Pasternak, 2016, p. 660).	Kitabın içeriğini <b>daha önce hiç okumamışlardı</b> ama neredeyse hemen hepsini ezbere biliyorlardı (Pasternak, 2017, p. 589).

We witness that similar but contradicting concepts have been mixed up in Table 25.

The phrase “**Не раз**” (**birkaç kez / birden fazla** – a couple of times, more than once) was confused with “**ни разу**” (**hiç / bir defa bile** – never, even once). Reading the sentence alone also reveals the inconsistency. “Kitabın içeriğini **daha önce hiç okumamışlardı** ama neredeyse hemen hepsini ezbere biliyorlardı” (They've never read the

book before but knew the content by heart). One can ask the question how they knew the content of a book that they've never read before. Therefore, a suggested translation can be: “Daha önce çok kez okunan ve neredeyse yarısını ezbere bildikleri Yuri'nin yazılarından oluşan defteri gözden geçiriyorlardı.” (They were going through the notebook of Yuri's writings that they have read many times before and knew almost half of it by heart).

Table 26

Source Text	Translation
Началась <b>страшная</b> гонка (Pasternak, 2016, p. 7).	<b>Tuhaf</b> bir telaş sardı insanları (Pasternak, 2017, p. 7).

Table 26 compares “**страшная**” (**korkunç** - terrible) to “**странная**” (**tuhaf** -strange). A better translation could be “Korkunç bir koşurmaca başladı” (... horrifying rush ...)

instead of the translator's version of “**Tuhaf** bir telaş sardı insanları” (... funny/strange excitement ...).

Table 27

Source Text	Translation
Но оказывалось, что Павел смотрит на вещи еще мрачнее, чем даже цензор, <b>умерявший</b> аграрные страсти Воскобойникова (Pasternak, 2016, p. 11).	Pavel'in bu konulara bakışı, Voskoboynikov'un <b>ölmek üzere</b> olan toprak reformu hakkındaki görüşleri karşısında sansürün tutumundan daha da acıklıydı (Pasternak, 2017, p. 11).

Table 27 demonstrates the confusion of “**умерявший**” (yumuşatmak, azaltmak, kısıtlamak – soften, decrease, restrict) with “**умирающий**” (ölmekte olan, ölmek üzere olan – someone who’s dying, someone about to die). A sug-

gested translation: “Aslında Pavel, Vosnoboynikov’un tarım kabuslarını yumuşatan sansürden bile, meselelere daha karamsar bakıyormuş.” (As a matter of fact, Pavel was more pessimistic than Vosnoboynikov’s farming nightmares).

Table 28

Source Text	Translation
“На Фуфлыгине была <b>расстегнутая</b> дорогая шуба с путевским кантиком и под нею новый штатский костюм из шевиота” (Pasternak, 2016, p. 24).	“Fuflığın, <b>önünü sıkı sıkı kapadığı</b> , demiryolları rütbesinin sırmaları dikilmiş pahalı bir kaban giymişti. İçinden yünlü kumaştan yeni dikilmiş sivil takımı görünüyordu” (Pasternak, 2017, p. 35).

Table 28 renders another mistake caused by misinterpretation of a prefix.

The verb “**расстегнутая**” (**iliklenmemiş / açık** – unbuttoned, open) was mixed up with “**застегнутая**” (**ilikli / kapalı** – buttoned, closed) and the translation offered the opposite meaning. Therefore, the translation should read “**önü iliklenmemişt**” (his coat was unbuttoned) instead of “**Önünü sıkı sıkı kapadığı**” (... buttoned fast ...)

## Conclusion

Literary translation is a source of many challenges for a translator. One of the first steps to take is to pay utmost attention to equivalence at word level. Taking the wrong step first would end up in mistranslations.

As a result of the study, it was identified that the translator faced difficulties in similar words, different meanings of words originating from the same root, words with different meanings with the addition of prefixes, connotations, and words with different meanings coming from similar roots.

The most common mistakes were identified to belong to the group of independent words formed with similar letters but of different roots:

- сознать (idrak etmek – to comprehend) – создавать (oluşturmak – to create, form)
- помнить (hatırlamak – to remember) - понимать (anlamak – to understand) (twice)

- жалко (acıma / üzülme – sorry, pity) – жарко (sıcak - hot)
- благородность (asalet - nobility) – благодарность (minnettarlık - gratitude)
- председатель (başkan - chairman) – представитель (temsilci - representative)
- дрова (odun - wood) – двор (avlu – yard, garden)
- принято ( kabul edilmiş / alışılmış – accepted, familiar) – приятно (hoş - nice)
- посовеститься ( utanmak / vicdan uyarlamak – to be ashamed of) – посоветоваться ( danışmak – to consult)
- разорение ( iflas etmek – to go bankrupt) – разочарование ( hayal kırıklığına uğramak – to get disappointed)
- страм / срам ( rezalet - disgrace) – странно ( tuhaf – strange, funny)
- страшная ( korkunç – terrible, horrifying) – странная ( tuhaf – strange, funny)
- умерявшая ( yumuşatan - softening) -умирающая ( ölmekte olan - dying)

The second most common mistake was about the words with prefixes:

- презрение ( hor görmek – to scorn) – подозрение ( şüphelenmek – to get suspicious)
- расстегнуть ( açmak – to open) -застегнуть ( iliklemek – to button)

• развернуть (açmak – to open) – завернуть (sarmak – to wrap)

• отменять (iptal etmek – to cancel) -поменять (değiştirmek – to change)

• заговаривать (okumak / büyü yarmak – to say a prayer, to cast a spell) – разговаривать (konuşmak – to speak)

• нечестно (haksızlık, doğru değil – injustice, incorrect) -бесчестье (namussuzluk / ahlaksızlık – ignominy / indecency)

• пережить (birisinden daha uzun yaşamak – to outlive) – переживать (birisi için endişe etmek/ üzölmek – to worry about someone) (twice)

Thirdly, the mistakes concentrate on full homophones, half homophones, and words originating from the same root:

• завод (kurmak – to wind up) – завод (fabrika - factory)

• не раз (bir defa değil, birkaç kez, birçok kez – not only once, a couple of times, many times) - ни разу (hiç - never)

• носка (giyme – wearing) – носки (çorap - sock)

• стеснять (kısıtlamak / rahatsız etmek – to restrict / to disturb) – стесняться (utanmak – to get embarrassed)

• ранее (daha önce - previously) – ранний (erken - early)

• совершенный (tam / mükemmel – full / perfect) – совершеннолетний (reşit olmuş – to be of age)

• хлебнуть (tatmak / yudumlamak – to taste / to sip) - хлеб (ekmek - bread)

• по голове (başına / başından – to the head, on the head) – поголовно (hepsini / istisnasız – all / with no exception)

• сочувствие (üzölme / empati kurma – to be sorry / to empathize) - чувства (duygular - feelings)

It is of utmost importance to understand the words in the context correctly. Otherwise, we can never talk about correct, sufficient, and quality translations. Furthermore, we can come across cases where the translator provided the opposite meaning and/or spoiled the pattern of the story, which can even be funny. The translator's responsibility surely increases if the subject under discussion is a literary work.

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