

A Carnavalesque Reading of The Turkish Translation of *Dr Jekyll and Mr Hyde*

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Abstract

Mikhail Bakhtin, a prominent Russian philosopher of the 20th century, contributed to the field of literary studies by propounding conceptions in several domains one of which is the foremost term ‘carnavalesque’. As it is a locution related to the ‘carnival’, it is of utmost significance to define this term. The ‘carnival’, deriving from the Lantern period at the time of the Romans, is a phenomenon in which all the rules in our daily lives, restrictions, regulations, and hierarchical forms are put aside; everyone is free and there are no restrictions in this sphere. The aim of this study is to read and analyse the Turkish translation of Robert Louis Stevenson’s *The Strange Case of Dr Jekyll and Mr Hyde* in the light of Bakhtin’s ‘carnavalesque’ approach. The Turkish translation of the work is evaluated particularly by taking Bakhtin’s main categories of the term ‘carnavalesque’, which are free and familiar interaction between people, eccentric behaviour by which the human nature in the work is revealed, and ‘carnivalistic’ misalliances, all of which are considered to be abstract notions of freedom and equality. In this particular analysis, it is found out that while taking the ‘carnavalesque’ way of thinking into consideration, specifically the diverse characteristics of the protagonist in the novel are brought forth such as being respectable and well-liked but also hideous and depraved in conformity with the free and unrestricted world of the ‘carnival’.

Keywords: carnalesque, human nature, eccentric behaviour, unrestricted, freedom, translation

DR JEKYLL İLE BAY HYDE ESERİNİN TÜRKÇE ÇEVİRİSİNİN KARNAVALESK BİR İNCELEMESİ

Öz

20. yüzyılın önde gelen Rus düşünürü Mikhail Bakhtin, çeşitli alanlarda, içlerinden biri de ‘karnavalesk’ terimi olan kavramlar öne sürerek, filoloji ve edebiyat çalışmalarına katkı sağlamıştır. Bu kavram ‘karnaval’ olgusu ile yakından ilgili olduğundan, ‘karnaval’ olgusunu tanımlamak önem arz etmektedir. Kökeni Romalılar zamanındaki Lantern isimli dönemden gelen ‘karnaval’; günlük hayattaki bütün kuralların, kısıtlamaların, düzenlemelerin ve hiyerarşik formların bir kenara koyulduğu bir olgudur; bu alanda herkes özgürdür ve hiçbir kısıtlama yoktur. Bu çalışmanın amacı, Robert Louis Stevenson’ın tam ismiyle *Dr Jekyll ile Bay Hyde: Tuhaf bir Vaka* eserinin Türkçe çevirisini, Bakhtin’in ‘karnavalesk’ yaklaşımı ışığında incelemek ve analiz etmektir. Eserin Türkçe çevirisi Bakhtin’in ‘karnavalesk’ teriminin özellikle ana kategorilerini ele

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olarak değerlendirilmektedir; bu kategori içinde değerlendirilebilecek öğeler, özgürlük ve eşitliğin soyut kavramları olarak düşünülen insanlar arasında özgür ve yakın etkileşim, insan doğasının eserde ortaya çıkma yolu olan olağandışı davranış ve 'karnavalist' uyumsuzluklardır. 'Karnavalesk' düşünce tarzını ele alırken, romandaki baş karakterin, 'karnaval'ın özgür ve kısıtlanmamış dünyasına uygun olarak özellikle hem saygın ve sevilen biri olma hem de korkunç ve ahlaki bozulmuş olma gibi çeşitli özellikleri ortaya konmaktadır.

Anahtar sözcükler: karnavalesk, insan doğası, olağandışı davranış, kısıtlanmamış, özgürlük, çeviri

INTRODUCTION

Mikhail Bakhtin and his 'carnavalesque' is a subject matter and question that needs to be studied further in literary and translation studies. In this sense, this paper seeks to inquire into Bakhtin's 'carnival' and the 'carnavalesque', their use in both the literary and the translated work, and mainly how and to what extent these 'carnavalesque' elements in the literary work are reflected in the translated version.

Bakhtin, as well as being a philosopher and literary critic, was also a prominent figure in the development of the theoretical background of translation studies, which was considered, as Amith Kumar also puts it, "an act of mirroring that lacked creative potential, and therefore was a subsidiary and derivative practice [...] and was accorded with a secondary status" (2015, p.2) in the eighteenth and nineteenth centuries before the influence of structuralism was actively seen in the study field. Prior to Bakhtin, Ferdinand Saussure's impact on the field together with Roman Jakobson's formalism, and structuralism left invaluable marks on translation studies, and later further theories on the study field were brought in and broadened in time. It is possible to argue that before the modern translation theories of the current day, Bakhtin's approach to language and translation had a unique impact on the academic world of translation studies, and it still has its genuine place in various studies. When we inquire into what Bakhtin has done for the field, one of the main approaches that he offered was the use of 'dialogism' in translation (Kumar, 2015, p.9). In this sense, what Bakhtin offered can be represented as the existence of a dialogue between the translator, the source language, and the target language. Throughout the dialogue, Annjo Greenall states while studying Bakhtin, "new meanings are formed, and language is the most important vessel for catching and sustaining these meanings" (2006, p.69). This is also the case in the act of translating, as meanings in the texts are created by the use of language and the translator is the one who leads this process. Hence, we can suggest that, when such a dialogue is formed, the translator's duty is to form the relationship between these two languages and texts, and related limitations are also determined by him/her.

As well as Bakhtin's contribution to the literary world and translation studies with his concept of 'dialogism'; his impact on the study field can be seen in his other suggested terms 'carnival' and 'polyphony' as well. On top of that, as in this study the main theoretical framework covers his major concept of 'carnival' and also 'polyphony' to some extent, they are studied and examined below in the following sections of the work. Later in the study, the literary work and the

Turkish translation in question, Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* translated by Celal Üster, is evaluated particularly by taking Bakhtin's main categories of the term 'carnavalesque', which are free and familiar interaction between people, eccentric behaviour by which the human nature in the work is revealed, and 'carnivalistic' misalliances, all of which are considered to be abstract notions of freedom and equality, together with impressions of 'polyphony'. After Bakhtin, Bakhtin's 'carnival', and its relation to literature and translation are studied below; texts selected from the Turkish translation of the work with due regard to these specific concepts of Bakhtin are evaluated regarding these determined characteristics of the 'carnavalesque', together with the related examinations and commentaries. While analysing the target texts, back translations have also been used as a translation quality assessment tool. Back translation tool is studied together with the concept of 'carnival' in the next section entitled "Mikhail Bakhtin and the Theoretical Framework". Before continuing with this section, below is given the related literature review about the study.

When studies on Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* and Mikhail Bakhtin's 'carnival' and 'carnavalesque' are researched, the first work on the subject can be read in a doctoral dissertation written by Anita Shanti Raghunath in 2001 with the title "Discourses of Carnival and Transgression in British and Caribbean Writing, 1707-1848". While this work covers a range of various works from literature, one of which is *Dr Jekyll and Mr Hyde*, and examines them in terms of 'carnival', it does not specify any translations of the works. In the study, Stevenson's novel is marked to "investigate the psychological fracture between the image of the respectable, civilised and rational man and his demonic alter ego" (Raghunath, 2001, p.252), and it is related to the 'carnival'; however, there cannot be seen a specific part that focuses on the translations of the work. Another work that can be found with regard to the subject of this study is Ömer Ögünç's "A Complicated Matter of Villainy: Mr. Hyde in R. L. Stevenson's 'The Strange Case of Dr. Jekyll and Mr. Hyde'". Though this article concentrates upon the protagonist's opposite character traits, which can be taken in terms of 'carnavalesque', it does not specifically refer to the 'carnavalesque' or the Turkish translation of the work. In the paper, it is stated that "Mr. Hyde acts in opposition to the Victorian norms and social expectations of conformity" (Ögünç, 2011, p.31), and it continues to evaluate the novel in a Victorian basis. Richard Scholar's "Strange Case of Dr Jekyll and Mr Hyde: A Case Study in Translation?" is another work focusing on translating the novel and the translator choices particularly in French language (1998, p.42). Though it examines French word equivalents and also some other issues on translation, it does not refer to Bakhtin and 'carnival'. When the translational and 'carnavalesque' analysis on *Dr Jekyll and Mr Hyde* is searched for, there can be found no specific work on the subject of this study including *Dr Jekyll and Mr Hyde*, the 'carnavalesque' and the Turkish translation of the novel. In this sense, this study expects to contribute to literary and translation studies by studying this particular subject specifically with the Turkish translation case.

MIKHAIL BAKHTIN AND THE THEORETICAL FRAMEWORK

Mikhail Bakhtin (1895-1975), a Russian literary theorist, philosopher, and scholar, had an important impact on particularly the Western thinking world, linguistics, and literature by putting forward notably fundamental concepts such as ‘dialogism’, ‘polyphony’ and ‘carnival’. As Kumar puts it “The notions of ‘polyphony’ and ‘carnival’, that refer to the multiple voices in a text and subversion of hierarchies through laughter and parody, provide critical insights for comprehending translation” (2015, p.9). In this sense, they can be used to examine a given text to evaluate the translated version of it. Though these terms are related to each other and had



Mikhail Bakhtin (1895-1975)

Figure 1. A portrait of Mikhail Bakhtin,
<https://www.thefamouspeople.com/profiles/mikhail-bakhtin-10845.php>

their unique places in shaping newly arising approaches such as ‘intertextuality’; as the specific concern of this paper is to focus on the concept of ‘carnival’ and its use in the translated work, the goal of the study is to examine the Turkish translation of Robert Louis Stevenson’s noted 19th-century novel *Dr Jekyll and Mr Hyde* with regard to Bakhtin’s ‘carnival’ and ‘carnavalesque’ elements in terms of their use in the novel. Accordingly, first Bakhtin’s ‘carnival’ is studied and expounded below, then its relation to literature is put forth, and in the following parts the terms ‘carnavalesque’, ‘literature’, and ‘translation’ are studied thoroughly in relation to one another. In light of these constituents, the Turkish translation of the aforementioned work is studied in the continuing part of the study.

‘Carnival’, with its most explicit definition and essential meaning, is the name of the festivals and rituals held on certain days before the Lantern period in Roman Catholic countries, and “it refers to the actual practice of ritual spectacle in which the people of the Middle Ages actively participated” (Renfrew, 2015, p.131). Lantern is a kind of preparation time for Easter and a process of fasting period that lasted for about 40 days when people were supposed to imitate Christ’s fasting. In this context, the ‘carnival’ period is the name of the festivals and rituals practiced before this time. As for the etymology and origin of the word ‘carnival’, one can see two different lexical usages that are ‘carne’ (meat) and ‘levare’ (remove); in time the word transformed into ‘carne vale’, deriving from “the Italian ‘carnevale’ or ‘carnovale’, which literally translates to ‘to remove meat’. The name might also have originated from the Latin words ‘caro’, or ‘carne’, meaning ‘flesh’ or ‘meat’ and ‘vale’, meaning ‘farewell’, thus ‘Farewell to meat.’” (Shafto, 2009, p.7). Then in time, the word turned to be used as ‘carnival’. Eventually, the festivity and conviviality before the Lantern period that people fast and keep away from meat are called ‘carnival’. In *Karnavaldan Romana*, ‘carnival’ is also defined as an “area of public consciousness that is externalized and embodied in the forms of mockery against all kinds of formal status and seriousness, all hierarchies being

upside down, violation of codes of conducts by profanity, obscenity, humiliation, and asperity¹” (Irzik, 2001, p.24). In this sense, ‘carnival’ can be argued to be the ideal sphere for people to come together exceeding all kinds of restrictions and hierarchies in an atmosphere of felicity and festival, thus paving the way for freedom in all aspects of life and creativity.

‘Carnival’ is also the name of festivities practiced in the Middle Ages at a certain period of the year when all kinds of entertainment were allowed on condition that peasants worked through all the year. Characteristics of this kind of entertainment were role-switching, humour, and dialogues. In role-switching, peasants could get dressed like the king, or any person in the society could get dressed as he or she wanted



Carnival during the Middle Ages

Figure 2. A celebratory dance in a carnival of Middle Ages,
<https://yvonneseale.org/blog/2015/04/01/history-carnival-144/>

as there was not any restriction in this sense. Humour in this kind of entertainment was mostly directed to the authority and for the most part ridiculed it, and finally dialogues served the aforementioned purposes. As Bakhtin puts it, “an essential element was a reversal of the hierarchic levels: the jester was proclaimed king, a clownish abbot, bishop, or archbishop was elected at the ‘feast of fools’, and in the churches, directly under the pope’s jurisdiction a mock pontiff was even chosen” (1984, p. 81). Hence, to put it briefly, deriving from the Lantern period at the time of the Romans and festivities in the Middle Ages, ‘carnival’ in Bakhtin’s view, is a phenomenon in which all the rules in people’s daily lives, restrictions, regulations, and hierarchical forms are put aside; everyone is free and there are no constraints in this sphere. In the atmosphere of the ‘carnival’, “misrule and festive misconduct may take the form of an over-extension of sanctioned liberties where celebrations go too far” (Bristol, 1989, p.26, 27). Accordingly, every person in this sphere has the liberty of acting and behaving in the way they want as no limitations can exist here.

In Bakhtin’s world of the ‘carnival’, the above-mentioned freedom mostly enables an atmosphere where new opinions and thoughts can be externalized and people, by having the freedom of thought, can produce new ideas. It is possible to argue that, Bakhtin, in this way, creates a kind of game that can be played freely. “In the ‘carnavalesque’ game of inverting official values he sees the anticipation of another, utopian world in which anti-hierarchism, relativity of values, questioning of authority, openness, joyous anarchy, and the ridiculing of all dogmas hold sway, a world in which syncretism and a myriad of differing perspectives are permitted” (Lachmann, 1989, p.118). In that case, in Bakhtin’s world and game of ‘carnival’, there is no hierarchy, no predominance of a specific value, no absolute moral standard, and no ‘to-be-obeyed’ authority. “Bakhtin’s understanding of the ‘carnavalesque’ therefore involves a temporary

¹ Unless otherwise stated, the translations from Turkish sources in this study are the author’s.

suspension of the normal order, breaking down barriers, norms, prohibitions and etiquettes as well as reversing the existing hierarchical distinctions” (MacMillan, 2017, p.3). In this way, being free and having no suspensions lays the way open for freedom of thought, freedom of character, and freedom of every aspect in life. Some other characteristics of this kind of ‘carnival’ can also be given as free and familiar interaction between people, eccentric behaviour by which the human nature in the work is revealed, and ‘carnivalistic’ misalliances, all of which are considered to be abstract notions of freedom and equality. In the following part of the work, examples of these features are given from the work, and then the relationship of the ‘carnival’ to literature and translation is covered.

Susan Petrilli, in the article entitled “Communication, Dialogue and Otherness in Mikhail Bakhtin’s Metalinguistics” briefly and successfully summarizes the relationship between literature and Bakhtin’s perception of it:

Literature was the perspective from which Bakhtin conducted his critique, which was anti-systemic and detotalizing. Bakhtin reveals the internal threads which connect the literary to the extra-literary, therefore underlining the structural intertextuality that subtends the connection between literary and extra-literary texts. In Bakhtin’s view the literary text subsists and develops in its specificity as a literary text thanks to its implication with the external universe, in an ethical sense as well (2013, p.268)

It may be argued that Bakhtin was never far from the sphere of literature. There was always a strong bond between his work and the world of literature. As the subject matter of this paper is Bakhtin’s ‘carnival’, it is also required to put forth clearly the relationship between the ‘carnival’ and literature.

The term ‘carnival’, though it does not seem potential at first, has a close connection to literature. However, the first question that should be dealt with is how this is possible, and how the ‘carnival’ tradition can be adapted to literature. The answer to this question is not that difficult: as Kubilay Aktulum puts it “the characteristic of the ‘carnival’ is transformed in the literary sphere and the concept of Bakhtin’s carnivalizing literature is formed.” (2000, p.35). In the atmosphere of the ‘carnival’, there is no longer the voice of just one person, narrator, or character; henceforth, there is ‘polyphony’ in the sense that there are now several voices and different opinions. As Dimitri Nikulin puts forth, according to Bakhtin this polyphony is “the simultaneously present and consecutively uttered plurality of independent and unmerged voices and consciousnesses. The key feature of polyphony, thus understood, is the independence of those voices, particularly of characters” (1998, p.382). In this sense, readers not only hear the voice of one person or one narrator but also the voices of several people or characters just as can be seen in the atmosphere of the ‘carnival’. One can see both the supreme and the ordinary, the serious and the comic, the distinguished and the trivial in the ‘carnival’. With Bakhtin’s present concepts of ‘monophony’, ‘polyphony’, and ‘carnival’; we as readers can get to understand “Bakhtin’s system of paired terms: monologic/dialogic, official/unofficial, canonical/carnavalesque, poetry/prose, etc.” (Massyn, 2007, p.138). Accordingly, we can often see these binary oppositions and polyphony in Bakhtin’s ‘carnavalesque’ world. In the following part of the study, the Turkish translation of *Dr Jekyll and Mr*

Hyde is also revisited and studied in this sense of binary concepts such as being evil and benevolent, respectable and hideous, or well-liked and unendearing.

When the 'carnavalesque' is considered in terms of translation, the main issue one should focus on is how and to what extent these 'carnavalesque' elements in the source literary work are reflected in the translated work. In this sense, the main questions to be asked are: "Has the translator been able to put forth in the translated work what the original work of literature projected in terms of the 'carnavalesque'?", "Do the word choices used in the target language spot on the mark?", "Have there been any differences in terms of meaning after the text has been translated?". In the following part of the study, the 'carnavalesque' and the related elements are analysed in the selected parts of the translated text, and commentaries are restricted only to the analyses of these given texts. Furthermore, the texts given and analysed in the next part have been chosen considering the 'carnavalesque' approach of Bakhtin, and selected due to the fact that these parts reflect the characteristics of the 'carnival' with respect to its specified constituents of polyphony and binary oppositions given above such as monologic/dialogic, or official/unofficial; and in the following part these oppositions are marked in terms of the protagonists having these oppositions such as being respectable and well-liked but also hideous and depraved in conformity with the free and unrestricted world of the 'carnival'.

Back translations have also been used as a translation quality assessment tool in the analysis of the target texts in the study. Back translation is a tool that is being used in assessing the translated text in usually cross-cultural contexts and helps to ensure the quality of translation (Son, 2018, p.89). Using this tool, "if any discrepancies are found between the back translation and the original, this is taken as an indication of translation errors in the target language version" (Tyupa, 2011, p.36). In this way, it helps to review the target text, and to improve the quality of the translation. In this study, it is used as a tool that helps to evaluate the target text in terms of its reflecting the 'carnavalesque' elements in the novel. In the following part, target texts taken from the novel and their back translations are studied in terms of their picturing the 'carnavalesque'.

THE TURKISH TRANSLATION OF *DR JEKYLL AND MR HYDE* AND THE CARNIVALESQUE

While the source text is a 19th century English novel written by Robert Louis Stevenson in 1885 and published first in 1886; the translated version of the novel reconsidered in this study in terms of the 'carnavalesque' is the one translated by Celal Üster and published in 2015 first and later republished in 2021, by Türkiye İş Bankası Kültür Yayınları. In the novel, the duality of human nature and Jekyll's pursuing to disembody his well-intentioned side from his evil side, creates the sphere of the 'carnival', where everyone can act as they wish. "In a world filled with the determining energies of impersonal social force, it (the carnival) is a potential source of freedom, the ground of other liberties from constraint of the sort Bakhtin celebrates in carnival" (Holquist, 2002, p.25). In this sense, as one can see all the characteristics of a person without any restrictions in the 'carnival', one can also see them in the novel in which the environment and atmosphere are much like the ones in the 'carnival'. Though Dr Jekyll and Mr Hyde seem to be different persons at

first in the novel, they turn out to be the same person later, having diverse characteristics as a free human being. A living man, when considered without any constraints or restrictions of the society can be both good and bad, moral and immoral, or wise and fool. The thing is he chooses how to act; this characteristic of a person is actually what makes him a real human being. In this sense, in order to see this authentic and genuine living person, seeing him in the atmosphere of a 'carnival' is essential. This is because, in the world of the 'carnival', one can see every aspect of his characteristics. An example from the novel and the translated version can be given from the place Mr Hyde lived in. His house is portrayed in the work as;

In the whole extent of the house [...], Mr Hyde had only used a couple of rooms; but these were furnished with luxury and good taste. A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls, a gift (as Utterson supposed) from Henry Jekyll, who was much of a connoisseur; and the carpets were of many plies and agreeable in colour. At this moment, however, the rooms bore every mark of having been recently and hurriedly ransacked; clothes lay about the floor, with their pockets inside out; lockfast drawers stood open; and on the hearth there lay a pile of gray ashes, as though many papers had been burned (Stevenson, 1981, p.31).

Boş olan koca evde Bay Hyde'in yalnızca birkaç odayı kullandığı anlaşılıyordu; ama bu odalar lüks eşyalar ve ince bir beğeniyle döşeliydi. Bir dolap ağzına kadar şarap doluydu; tepsi gümüş, sofrta örtüleri ve peçeteler ise ketendi; duvarda (Utterson'ın tahminine göre) sanattan çok iyi anlayan Henry Jekyll'in hediyesi güzel bir resim asılıydı; halılar ise farklı tarzlarda olmakla birlikte renk uyumu içindeydi. Ne var ki, odalar kısa bir süre önce alelacele yağma edilmiş benziyordu; cepleri tersyüz edilmiş giysiler yerlerdeydi; kitlemeli çekmeceler ardına kadar açılmıştı; şöminedeki gri kül yığına bakılırsa bir sürü kağıt yakılmıştı (Stevenson, 2021, p.27)

In the Turkish translation of this passage, this place is described as 'ince bir beğeniyle döşeliydi', 'duvarda sanattan çok iyi anlayan Henry Jekyll'in hediyesi güzel bir resim asılıydı', and 'halılar renk uyumu içindeydi'; however, at the same time 'cepleri ters yüz edilmiş giysiler yerlerdeydi', 'kitlemeli çekmeceler ardına kadar açılmıştı', and 'şöminedeki gri kül yığına bakılırsa bir sürü kağıt yakılmıştı'. These translated statements in Turkish are given in close connection to the very pointed 'carnavalesque' impression of the original text. When we back translate them, these phrases can be read as follows respectively: 'furnished with exquisitely good taste', 'a nice picture was hung on the wall, a present from Henry Jekyll who was a master in arts', 'the carpets were in harmonious colours', 'clothes were on the floor, with their pockets turned inside and out', 'locked drawers were opened wide', and 'seeing the pile of gray ashes, as if loads of paper had been burnt'. With these back translations, we can see a substantial degree of conformity of the given target text to the source text. In this context, it is possible to argue that the translator has paid utmost importance in giving out every possible meaning and connotation in the text while translating it, and the translation can be regarded as a proper translation. Accordingly, one can see the same 'carnavalesque' use and effect in the translated work, as well.

Another translation about the protagonist Dr Jekyll and Mr Hyde selected from the target text can be given as follows together with the source text:

Mr Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile. [...] The man seems hardly human! Something troglodytic, shall we say? or can it be the old story of Dr Fell? or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think; for, O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend (Stevenson, 1981, p.18).

Bay Hyde benzi soluk, cüce denilebilecek kadar bodur bir adamdı, tanımlanabilir bir oluşum bozukluğu olmasa da bir çarpıklık izlenimi uyandırıyordu insanda, sevimsiz bir gülümseyişi vardı. [...] Bu adam insan değil sanki! Mağara adamı mı desek? Şu eski Dr. Fell hikayesi gibi bir şey olmasın? Yoksa dünyevi bedeninden ayrılan ve biçim değiştiren iğrenç bir ruhun parıltısından başka bir şey değil mi? Bana kalırsa, bu sonuncusu; çünkü ah benim zavallı Harry Jekyll'ım, bugüne kadar Şeytan'ın imzasını gördüğüm tek yüz, senin o yeni arkadaşının yüzü (Stevenson, 2021, p.15).

In the novel Dr Jekyll and Mr Hyde seem to be different persons at first, and it seems obvious to the reader that they have totally different characteristics, as Dr Jekyll is often defined with honesty and virtuousness, and Mr Hyde with all possible hideous adjectives. However, they turn out to be the same person, suggesting the idea that one human being can hold all kinds of characteristics in himself/herself, when provided with an atmosphere of freedom, just like the one of the 'carnival'. In this context, in the Turkish translation given above, phrases 'bir çarpıklık izlenimi uyandırıyordu insanda', 'sevimsiz bir gülümseyişi vardı', 'Bu adam insan değil sanki!', 'dünyevi bedeninden ayrılan ve biçim değiştiren iğrenç bir ruhun parıltısından başka bir şey değil mi', 'Şeytan'ın imzasını gördüğüm tek yüz' on the one hand, and 'ah benim zavallı Harry Jekyll'ım' on the other hand all reflect these 'carnavalesque' characteristics of literature. Again when we back translate these phrases, they can be read as follows respectively: 'he left an impression of deformity', 'he had an unlikable smile', 'This man doesn't seem to be a human being!', 'Isn't he just a glow of a hideous soul that has left his worldly body and changed form', 'the only face upon which I see the devil's signature', and 'oh my dear miserable Harry Jekyll'. It can be argued that these back translations can also reflect the opposite characteristics of Dr Jekyll and Mr Hyde observed in the 'carnavalesque' sense. Hence, it can be deduced that the Turkish translation of the text bears similar connotations to the source text, and they both implicate the multiple character traits of the same person in the novel.

Just like Dr Jekyll and Mr Hyde, Mr Utterson the lawyer also reflects 'carnivalistic' misalliances in the original work; and one can see a similar effect of the 'carnavalesque' in this sense in the Turkish translation of the novel:

Mr Utterson the lawyer was a man of rugged countenance, that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary, and yet somehow lovable. At friendly meetings, and when the wine was to his taste, something eminently human beamed from his eye.

He had an approved tolerance for others. [...] 'I incline to Cain's heresy', he used to say quaintly: 'I let my brother go to the devil in his own way' (Stevenson, 1981, p.1).

Avukat Bay Utterson, yüzü mahkeme duvarından farksız, gülmek nedir bilmeyen; soğuk, konuşkanlıktan nasibini almamış, ağzını açtığında eli ayağı birbirine dolaşan; pek

de sevecen denilemeyecek; zayıf nahif, uzun boylu, ağırkanlı, tatsız, ama yine de nedendir bilinmez cana yakın bir adamdı. Dost meclislerinde, hele şarap da ağzına layıkça, gözlerinden son derece insancıl bir ışıltı saçılırdı.

Başkalarına karşı hoşgörülü olduğunu bilmeyen yoktu. [...] 'Ben Kabil'in sapkınlığına eğimliyim', derdi garip bir biçimde. 'Bırakırım, kardeşim dilediği gibi şeytana uysun' (Stevenson, 2021, p.1).

In the Turkish translation of this short passage taken from the novel, the words 'soğuk', 'ağırkanlı', and 'tatsız' but 'canayakın', give the exact impression of the 'carnivalistic' misalliances in the way given in the original work, as 'soğuk' and 'canayakın' cannot be considered to be parallel in meaning, and be taken as similar semantically. When we back translate these words, they can be read as 'cold', 'sluggish' and 'unpleasant' but 'friendly', implying a similar meaning and translation. When the above text from the novel is proceeded to be analysed in terms of the 'carnavalesque', it is possible to express that there is a similar kind of perception in the translated text as well. Again, Mr Utterson says that 'I incline to Cain's heresy. [...] I let my brother go to the devil in his own way'. The Turkish translation of the statements is: 'Ben Kabil'in sapkınlığına eğimliyim. [...] Bırakırım, kardeşim dilediği gibi şeytana uysun'. However, in the same paragraph, it is stated that 'something eminently human beamed from his eye', and it is translated as 'gözlerinden son derece insancıl bir ışıltı saçılırdı'. On the one hand, he can think like Cain, or like the devil; on the other hand, he acts in a humanitarian way. When we back translate these phrases, they can be read as follows: 'I'm inclined to Cain's deviancy. [...] I let my brother obey what devil tells him.', and 'something extremely humane sparkled from his eyes'. We can see that as the Turkish translation of these statements properly corresponds to the source text and does not hold any improprieties with respect to either meaning or word choice, gives the exact effect that the 'carnival' has put forth. As befitting the world of the 'carnival', the character in the novel can have any kind of character traits no matter if it is consistent with his nature or not. Accordingly, any character traits can belong to human nature. Hence, it is possible to express that there is no gap in meaning or deficiency in the translation in terms of the 'carnavalesque'. All the words chosen for the translated text adapt just what the source text intends to indicate.

In the world of the 'carnival', there is no restriction for anyone to be another one, either by appearance or by character. As Bakhtin puts it, "The material bodily lower stratum and the entire system of degradation, turnovers, and travesties presented this essential relation to time and to social and historical transformation. One of the indispensable elements of the folk festival was [...] the renewal of clothes and of the social image" (1984, p.81). Pursuant to this characteristic of the 'carnival', one can see a distinct and apparent transformation from one character to another in the novel. The scene when Dr Jekyll finds himself as Mr Hyde is described as:

I was still so engaged when, in one of my more wakeful moments, my eye fell upon my hand. Now, the hand of Henry Jekyll (as you have often remarked) was professional in shape and size; it was large, firm, white and comely. But the hand which I now saw, clearly enough in the yellow light of a mid-London morning, lying half shut on the bed-clothes, was lean, corded, knuckly, of a dusky pallor, and thickly shaded with a swart growth of hair. It was the hand of Edward Hyde.

I must have stared upon it for a near half a minute, sunk as I was in the mere stupidity of wonder, before terror woke up in my breast as sudden and startling as the crash of cymbals; and bounding from my bed, I rushed to the mirror. At the sight that met my eyes, my blood was changed into something exquisitely thin and icy. Yes, I had gone to bed Henry Jekyll, I had awakened Edward Hyde (Stevenson, 1981, p.88).

Dalıp dalıp giderken, hafifçe uyanık olduğum bir anda, gözüm elime takıldı. Henry Jekyll'in eli (senin de sık sık söylediğin gibi) gerek biçimi gerek büyüklüğüyle bir doktora yakışır bir eldi: iri, güçlü, beyaz ve zarifti. Oysa şimdi, erken Londra sabahının sarı ışığında açık seçik gördüğüm, çarşafın üzerinde yarı kapalı duran el cılız, damarlı, boğum boğum, solgun ve siyah kıllarla kaplı bir eldi. Edward Hyde'in eliydi.

Nerdeyse yarım dakika, şaşkınlıktan sersemlemiş bir durumda elime bakakalmış olmalıyım; şimşek çakmışçasına ansızın irkildim, cin çarpmış dönmüştüm; yatağımdan fırladığım gibi aynanın karşısına koştum. Gördüğüm şey karşısında tüylerim diken diken oldu. Evet, yatağa Henry Jekyll olarak girmiş, Edward Hyde olarak uyanmıştım (Stevenson, 2021, p.72).

When the passage and the translated text are examined in terms of the 'carnavalesque', it is seen that the same person turns out to be a completely different person the next morning in the novel. The words used in the Turkish translation of the text 'bir doktora yakışır bir eldi: iri, güçlü, beyaz ve zarifti' and 'yarı kapalı duran el cılız, damarlı, boğum boğum, solgun ve siyah kıllarla kaplı bir eldi' reflect the exact oppositeness in question of the character change significantly. When we back translate these phrases, they can be read as follows: 'it was exactly the hand of a doctor: large, strong, white and elegant' and 'the half-shut hand was weak, veined, corded, pale and covered with dark hair'. The back translations can be argued to reflect the oppositeness of these hands, hence the contrariness between the owners of the hands. As both the Turkish translations and back translations reflect the sense of 'carnavalesque' in terms of their representing a character with various character traits, even with opposite ones, we can deduce that the Turkish translation of the selected text can reflect the 'carnavalesque' and polyphonic traits in the novel.

CONCLUDING REMARKS

In this study, it was set out to analyse the target text in Turkish with the purpose of finding out whether what is present in the source text in terms of the 'carnavalesque' is also present in the target text or not, whether there was any loss or change in meaning in terms of the 'carnavalesque' in the target text or not. As the selected texts taken from the target work that have been determined with regard to their having the potential of being analysed in terms of the 'carnavalesque', the scope of this study is limited to the analysis of these parts. As a result of what has been examined and deduced by analysing texts from both the original work and the translated work, and by using back translations, it can be argued that the word choices reflect the 'carnavalesque' atmosphere and the various characteristics of specifically the protagonist in a sense that can be regarded as 'polyphonic'. In this sense, the reader of the target text can get the impression that the main character in the novel, both Dr Jekyll and Mr Hyde, is respectable and well-liked but also hideous and depraved, by reading the Turkish translation of the selected parts. In this way, it can be stated that while the translator gave the reader of the Turkish target text the most readable, plausible, and original-related form of the selected parts of the novel, he was also

able to give the 'carnavalesque' impression by representing the human nature in a free atmosphere, just like the one in the 'carnival', regardless of any restrictions and rules in the society. Whether he did this consciously and intentionally, namely succeeded in giving out the perfect 'carnavalesque' equivalents of the words or not can be the subject of another study, but on both occasions, what is important is the translator's being able to transfer the text from one language to the other in an almost impeccable fashion, and thus providing the sense of the 'carnival' for the target text readers.

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