

Balancing Fidelity and Adaptation in Translation: Analysing Turkish Translations of 'White Fang' by Jack London through Eugene Nida's Equivalence Theories

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Abstract

This study investigates the complexities of literary translation through a comparative analysis of five Turkish translations of Jack London's *White Fang*, with a focus on Chapter 8: "The Law of Meat." Drawing on Eugene Nida's theories of formal and dynamic equivalence, the research evaluates how different translators approached fidelity, cultural adaptation, and stylistic rendering. Methodologically, the study employs thematic sampling to select representative excerpts from each target text and applies a qualitative comparative framework that integrates biographical method to examine how translators' educational and professional backgrounds may have influenced their translation strategies. The analysis reveals considerable variation in the handling of figurative language, lexical choices, and narrative tone, indicating distinct tendencies toward either formal or dynamic equivalence. Some translations adopt idiomatic, reader-friendly renderings, while others maintain closer adherence to the syntactic and rhetorical structure of the source text. Paratextual elements, such as front covers and back covers that shed light on editorial and publishing influences, are also evaluated in terms of translator's visibility. The results suggest that retranslation serves not only to correct earlier inaccuracies but also to adapt literary works to evolving cultural and linguistic expectations.

Keywords

Literary Translation
Eugene Nida
Formal Equivalence
Dynamic Equivalence
Jack London

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Introduction

Translation is an inherently complex process that goes beyond linguistic transfer, involving cultural, historical, and contextual considerations. Jack London's *White Fang* is a rich text for examining the challenges of literary translation, as its vivid imagery and naturalistic style demand a careful balance between fidelity to the source text and cultural adaptation. This study focuses on Chapter 8: "*The Law of Meat*," comparing five existing Turkish translations while grounding the analysis in established translation theories and academic perspectives.

White Fang, the case of this study, is a novel by Jack London, published in 1906. The novel was intended as a companion piece to *The Call of the Wild* (1903), in which a domesticated dog reverts to a wild state. *White Fang* is the story of a wolf-dog that is rescued from its brutal owner and gradually becomes domesticated through the patience and kindness of its new owner, Weedon Scott. *White Fang* eventually defends Scott's father from an attack by an escaped convict. (London, 1906)

Eugene Nida's concepts of formal equivalence and dynamic equivalence provide the theoretical framework for this study. Nida (1964) defines formal equivalence as adherence to the form and structure of the source text, aiming for a close linguistic match, while dynamic equivalence prioritizes conveying the intended effect on the target audience, ensuring naturalness and comprehensibility. These concepts are particularly relevant in evaluating how London's descriptions are rendered in Turkish without losing the original's emotive and stylistic essence.

Eugene Nida's translation theory emerged from his hands-on experience starting in the 1940s when he was involved in translating the Bible and training field translators, many of whom lacked formal experience. His theoretical framework became more defined in the 1960s with the publication of two key works: *Toward a Science of Translating* (Nida, 1964) and *The Theory and Practice of Translation* (Nida & Taber, 1969 as cited in Munday, 2016, p. 62). The title of the first book is particularly noteworthy, as it reflects Nida's effort to establish Bible translation as a more scientific discipline by integrating insights from contemporary linguistic research. His structured approach draws on theoretical principles and terminology from both semantics and pragmatics, as well as Noam Chomsky's theories on syntactic structures, particularly his concept of universal generative-transformational grammar (Chomsky, 1965, as cited in Munday, 2001, p. 62).

The study also draws upon insights from Susan Bassnett (2002), who emphasizes the interplay between language and culture in translation, and Lawrence Venuti (1995), who highlights the importance of the translator's visibility and the role of retranslation in correcting earlier inaccuracies or adapting to shifting cultural contexts. By applying theories of Nida, Bassnett, and Venuti, the study critically examines how the translators navigated challenges such as rendering figurative language, maintaining lexical precision, and preserving London's narrative tone.

This study's comparative approach not only identifies different lexical choices, such as those involving animal names, but also highlights their impact on the target text in terms of formal, dynamic, cultural, and aesthetic equivalences. The analysis underscores the role of the translators' cultural backgrounds, linguistic expertise, and publishing contexts in shaping their works. As Anthony Pym (2010) notes, translation is as much about the translator's

decisions as it is about the text itself, making this an exploration of both textual and human dimensions.

Moreover, the hypothesis of retranslation and back-translation also plays a crucial role in this study, since all examples and their value in terms of equivalence are explained by their retranslation into the source language, English, from the target language, Turkish. Retranslation, simply put, refers to “different versions, in this case translational versions of one source text into the same language, usually over a certain time period” (Brownlie 2006, 146, as cited in Tao, 2020, p. 4).

Antoine Berman (1990) discussed retranslation in his seminal essay “*La retraduction comme espace de la traduction*” (“*Retranslation as a space of translation*”). Berman contended that retranslation is by no means just a norm but also imparts a need in the life of a literary work. First translations, he has noted, tend to be filtered through the cultural and linguistic norms of the native language and environment of the translator, a process he terms domesticating the text. As cultures change and sensitivities adjust, a desire arises to produce new translations which will restore the alien colour that was filtered from the older ones. This concept lies at the foundation of what is sometimes referred to as the “retranslation hypothesis,” the assumption that, as translation is repeated, the first translations, being mostly focused on fluency and readability, are more liberal, and the later ones strive to adhere more closely to the original text. For Berman, retranslation works in a dialectical movement where the earliest translations domesticate the foreign, and subsequent versions seek to return to it. He places this process within an ethical framework, arguing for translations that “maintain the integrity or ‘alterity’ of the original”.

Andrew Chesterman (2000), in his book entitled ‘*Memes of Translation*’, tackles the retranslation phenomenon in a completely different fashion based on *DTS (Descriptive Translation Studies)* and a theory of translation as “the spread of memes” (replicable ideas and practices). Although Chesterman himself does not concentrate specifically on retranslation, he does acknowledge this to be norm-governed behaviour. He adds that retranslations are frequently prompted by new translation norms, new aesthetic criteria, or new ideological background. Whereas Berman’s “diplomatic” motivation is the “ethical importance of preserving foreignness,” Chesterman’s claims are more pragmatic as well as sociocultural and relate to modernization of language (“*linguistic obsolescence*”), outdated references, to changes in political and cultural awareness. Retranslations, furthermore, can be prompted by mercenary sentiment or the intention to right perceived wrongs in previous renditions. For Chesterman, retranslation is a phenomenon within a larger historical evolution in which texts and their translations constantly adjust to the requirements of different readers and changing interpretive priorities.

Both Berman and Chesterman accept that retranslation has a place in the afterlife of a translated text, but they are working with different theoretical approaches and focus. Berman regards retranslation as a vital distancing from the original in order to re-establish the ethical nexus between translation and source, while Chesterman considers it to be more of an exotic adaptation, indicative of the transitory character of language, cultural differences, and audience demands.

By integrating translation theory and academic research, this study aims to contribute to the broader discourse on retranslation. The following sections provide detailed comparisons of the selected translations by considering their lexical and syntactical choices, and a discussion

of Jack London's writing style and its implications for translation.

Methodology

In this qualitative study, Turkish translations of *White Fang* are compared within the framework of Eugene Nida's theories related to formal and dynamic equivalences. The analysis identifies patterns in lexical choices, stylistic fidelity, and the translation of figurative language; therefore, the method utilized in this study is thematic sampling, since translations were chosen based on their publication periods and the quality of their publishers, reflecting evolving linguistic and cultural contexts.

Thematic sampling is a qualitative method of selecting samples that involves systematically choosing specific segments, themes, or components based on their relevance to the research goals, rather than selecting them at random. Fraenkel and Wallen (2012) assert that this method guarantees that the gathered data reflects a wide array of viewpoints and aspects connected to the primary research inquiry. By employing this strategy, researchers can concentrate on text portions that are most likely to shed light on particular phenomena or issues being explored.

Since the paratextual elements, including covers of the target texts, biography of the author and translators, as well as prefaces, are also taken into consideration in this study, the biographical method also gains great importance for the comparison of the target texts in terms of paratextual elements. The biographical method represents a qualitative research strategy frequently employed in fields such as social sciences, education, and the humanities. It aims to investigate individual experiences within their specific historical, cultural, and social frameworks. This approach emphasizes life histories, autobiographies, memoirs, and personal stories to gain insights into how people create meaning and shape their identities (Roberts, 2002). Moreover, the reflection of educational and professional backgrounds of translators also profoundly affects their preferences in translation, biography of the translators cannot be underestimated for such a study.

Chapter 8: "*The Law of Meat* was selected for its rich naturalistic descriptions and the inherent challenges in translating Jack London's vivid imagery and nuanced tone. Moreover, the chapter reflects Jack London's key philosophical ideas on naturalism, survival, and the brutal laws of the wild. These are not just plot elements but ideological constructs—rendering this chapter thematically rich and semantically complex. This allows researchers to examine how well translators preserve or adapt underlying themes and worldview—especially when applying Nida's dynamic equivalence (receptor-based meaning) versus formal equivalence (structure-based fidelity).

Yet another reasons for choosing the Chapter 8 as the case of the study is the fact that the chapter features a stylistically elevated narrative marked by repetitive syntactic structures (e.g., "pursuing and being pursued, eating and being eaten"), or Figurative expressions (e.g., "a chaos of gluttony and slaughter"), Complex sentence structure which can be considered as challenging in terms of providing the equivalence. These stylistic devices pose challenges for Turkish translation, especially in balancing clarity and rhetorical fidelity—making it a rich site for stylistic equivalence analysis.

The chapter anthropomorphizes the wolf-cub, attributing it to quasi-human cognition and emotion. This liminal narrative stance (between animal instinct and human-like thought) challenges translators to navigate tone, personification, and implied perspective in ways that resonate with target-language readers—ideal for examining aesthetic and dynamic equivalence.

Furthermore, Chapter 8 acts as a transition point between the cub's early innocence and its full exposure to the harsh realities of survival. Its narrative role as a pivotal developmental stage makes it representative of the novel's deeper progression. Comparing translations of such a key turning point helps reveal how different translators handle shifts in tone, tempo, and emotional trajectory.

The depiction of predation, violence, and death is not only physical but metaphorical, raising ethical and existential questions. This requires culturally sensitive translation choices. Turkish translations may handle these themes differently depending on the publishing date, ideological stance, or target audience. Thus, this chapter provides fertile ground for evaluating cultural equivalence. Since Chapter 8 is self-contained but thematically representative, it serves as an ideal unit for side-by-side comparison of retranslations over time. Differences in lexical selection, omissions, or additions can be easily tracked across five versions, providing tangible data for diachronic comparison and translator strategy analysis as well as testing the applicability of Nida's equivalence theories, along with broader translation strategies like domestication, foreignization, and retranslation motives.

The analysis identifies recurring errors, such as preferring different equivalents for animal names or idiomatic expressions, and explores their impact on both formal and dynamic equivalence. Translators' backgrounds are considered, emphasizing the influence of linguistic expertise, cultural exposure, and historical context on translation strategies. Moreover, the study incorporates ecological, linguistic, and cultural considerations, highlighting the need for translators to balance lexical accuracy with cultural adaptation. Practical examples of retranslation are examined to showcase how later versions refine or correct earlier inaccuracies.

Limitations

One of the main limitations of this study is that the analysis focuses on a single chapter, potentially limiting the generalizability of findings to the entire text. Only five Turkish translations are examined, which may not fully represent the broader spectrum of translations available. Moreover, since the publication dates of the novels are so close to each other, the comparison in terms of the decades and preferences of the translators according to the literary tradition of different periods that the source texts are published cannot be examined in this study.

Furthermore, the study places significant emphasis on the translators' academic and professional backgrounds, potentially overshadowing other evaluative criteria. The selection of newer translations might introduce a recency bias, as these versions are often considered more accurate or refined. The study does not incorporate empirical data on reader reception, leaving the practical impact of translation strategies on the target audience unexplored. While the study emphasizes fidelity and adaptation, it does not delve deeply into how these factors align with evolving norms in contemporary Turkish literary translation.

Information about Jack London and His Style of Writing

Jack London (1876-1916) was a 19th-century American author and journalist, best known for the adventure novels *White Fang* and *The Call of the Wild* and the semi-autobiographical novel *Martin Eden*. His life as a writer essentially began in 1893. That year, he had weathered a harrowing sealing voyage, one in which a typhoon had nearly taken out London and his crew. The 17-year-old adventurer had made it home and regaled his mother with his tales of what had happened to him. When she saw an announcement in one of the local papers for a writing contest, she pushed her son to write down and submit his story. Armed with just an eighth-grade education, London captured the \$25 first prize, beating out college students from Berkeley and Stanford.

In 1899, he began publishing stories in the *Overland Monthly*. The experience of writing and getting published greatly disciplined London as a writer. From that time forward, London made it a practice to write at least a thousand words a day. London found fame and some fortune at the age of 27 with his novel *The Call of the Wild* (1903), which told the story of a dog that finds its place in the world as a sled dog in the Yukon. The success did little to soften London's hard-driving lifestyle. A prolific writer, he published more than 50 books over the last 16 years of his life. The titles included *The People of the Abyss* (1903), which offered a scathing critique of capitalism; *White Fang* (1906), a popular tale about a wild wolf dog becoming domesticated; and *John Barleycorn* (1913), a memoir of sorts that detailed his lifelong battle with alcohol.

According to Leonard Cassuto from Stanford University:

“London was a naturalist, a romantic, a primitivist, and a visionary. He was a self-conscious and self-promoting writer and an ideologue, a social critic, a theorist on race and gender and class, a satirist, a historian, and a fabulist. He was both a pessimist and a humanist. The broad conclusion is that London is indeed one of American literature’s representative man.” (Cassuto, p.10)

In his novels, London describes scenes so vividly and realistically, and by doing it, he uses an easy-to-understand language, which is what makes his works lovely. But there are also some details about nature, for instance, the vocabulary, which requires particular research in order to find the correct meaning of the word in the target language. What’s more, the style of writing draws the readers’ attention from various ages and education levels.

The writing style is typical of Jack London and seems to fit the naturalistic movement, which sees humans as determined and controlled by forces of nature and environment. His writing style was frequently terse and energetic, his vocabulary enlivened by his immersion in the grim realities of life, particularly in difficult and dangerous circumstances, such as those he encountered in the Yukon during the Klondike Gold Rush.

Realistic detail and survival are central to London’s writing. “London marries adventure fiction to the determinist view of naturalism” (Labor & Resman, 1994, p. 7), and in doing so, he frequently writes about characters that struggle with both their own urges as well as nature as antagonist. His narrator is frequently detached and watchful, an effect that accords well with the Darwinian flavor of his themes of striving and acclimatizing.

Moreover, London utilizes muscular and direct language, with little degree of sentimental expression. Walker (2005) observes that London’s syntax is “spare and declarative,”

privileging pace and clarity, and heightening the dramatic tension in his narrative (p. 45). Socialism is also an influence on his writing. His style is increasingly rhetorical and didactic in, for example, *The Iron Heel*, and is a facilitator for his political and philosophical purposes. (Perry, 1981) It is this dualism, the unity of narrative realism and expression of ideology, which makes his style of writing distinguished from that of other American naturalistic writers.

Brief Information about 'White Fang'

Jack London's *White Fang*, first published in 1906, is a seminal work that explores the complex interplay between nature and nurture, survival, and the transformative power of love. Set during the *Klondike Gold Rush* of the 1890s, the novel follows the life of *White Fang*, a wolf-dog hybrid, as he transitions from the wild to domestication. The narrative serves as a counterpart to *The Call of the Wild* (1903), which depicts a domesticated dog reverting to a wild state (London, 1906).

The novel deeply engages with naturalistic literature's central tenet—that environment shapes character. *White Fang's* transformation from a feral creature to a domesticated companion highlights the role of external conditions in shaping behaviour and identity. This aligns with the Darwinian concept of "survival of the fittest" (Spencer, 1896), as the protagonist learns to adapt to different circumstances to survive (Brosnan, 2021). The protagonist's journey reflects a struggle for dominance and eventual mastery over his circumstances, a reflection of London's own hardships and ascent to literary success (Gair, 2015).

The novel's human characters represent different aspects of human influence on nature. For instance, Gray Beaver, who is a Native American chief who takes in *White Fang*, treats him with neutrality rather than affection or cruelty. Another character, Beauty Smith, a sadistic man who exploits *White Fang* for dogfighting, symbolizes human greed and brutality. Moreover, Weedon Scott, a compassionate mining engineer whose kindness facilitates *White Fang's* rehabilitation, embodying the power of positive human influence (Labor, 1994). These character dynamics illustrate the varying effects of human behaviour on animals and, metaphorically, on society itself.

White Fang serves as an inverse narrative to *The Call of the Wild*. While the latter explores the regression of a domesticated dog into the wild, *White Fang* depicts the domestication of a wild creature. This contrast allows for a deeper dialectical analysis of the tension between civilization and primal instincts (Wilson, 2000).

Upon its release, *White Fang* gained widespread popularity, particularly among young readers. Critics have praised its rich symbolism, moral undertones, and exploration of themes such as redemption, identity, and the human-animal bond (Labor, 1994). The novel has since been adapted into multiple films and remains a key text in discussions of naturalist literature and animal ethics (Gair, 2015). *White Fang* remains an enduring exploration of the natural world's intersection with human society. Through the lens of a wolf-dog's life, London invites readers to reflect on themes of survival, adaptation, and the transformative power of compassion.

Target Texts and Their Translators

In this study, translations were chosen according to a combination of following criteria: publication period, to represent different phases in Turkish publishing and translation norms,

prominence of the publishing houses, as these often influence editorial policies and paratextual presentation; and translators' educational and professional backgrounds, which may have shaped their linguistic choices and strategies. This selection enables a diachronic comparison of approaches, reflecting both changes in translation trends and the influence of individual translator profiles. Here is the list of published Turkish translated versions of *White Fang* that were used in this study:

Table 1. Target Texts Utilized in this Study

Year of Publication	Publisher	Translator
2009	Oda Yayınları	Bedia Mekânsız
2011	Can Yayınları	Omca A. Korugan
2017	Koridor Yayınları	Ender Nail
2018	Doğan Kitap	Nil Tuna
2023	Türkiye İş Bankası Kültür Yayınları	Levent Cinemre

Of course, there are several more translations of "*White Fang*" published in Türkiye. However, the main reasons behind choosing the aforementioned translations of "*White Fang*" are the popularity of publishing houses as well as the educational background of translators, which are presented in the editions of translations. Furthermore, several paratextual elements can be considered among the reasons for choosing the publishing houses since they differ from each other in terms of visuals, cover designs, and even prefaces and presentations, which are mentioned in the chapter of this study titled "Paratextual Elements of the Target Texts".

According to her biography, published in her translation, Omca A. Korugan, translator of "*White Fang*" published by *Can Yayınları*, has experience of living in Boston, United States, for ten years, after her graduation from Kadıköy Anatolian High School and Istanbul Technical University. Moreover, she took her master's degree from Northeastern University and her PhD degree from Boğaziçi University, Department of Philosophy. Her background makes her distinguished among the numerous other translators of the novel, which are published by different publishing houses in Türkiye.

Another translator, whose translation of *White Fang* was chosen as a case for this study, Ender Nail, graduated from Trakya University, Department of English Language and Teaching. According to his biography in his translation published by *Koridor Yayınları*, furthermore, he translated several other literary works, including those of Vladimir Bartol, John Verdon, John Kartzenbach, David Benioff, Ken Grimwood, and Michelle Feynman. His efforts in literary translations make him worthy to be included in such a case study related to literary translation. Levent Cinemre, translator of "*White Fang*" published by *Türkiye İş Bankası Kültür Yayınları* graduated from the Faculty of Political Sciences at Ankara University, which is also known as "*Mülkiye*" in Turkish, has also a career in banking and financing, as well as journalism for ten years, besides literary translation. Among the literary works that he translated are included, *The World Is Flat: A Brief History of the Twenty-first Century* by Thomas L. Friedman, *The Russian Revolution from Lenin to Stalin, 1917-1929* by E.H. Carr, as well as "*Martin Eden*," the

masterpiece by Jack London. His experience in literary translation and educational background can be visible in his translation of the novel “*White Fang*.”

Despite the fact that the translation of “*White Fang*” published by Doğan Kitap does not include the biography of its translator, Nil Tuna, her biography, extracted from an online portal related to literature, “*kitapeditoru.com*” graduated from Galatasaray University, Department of Sociology in 2013. She initiated her career as a translator by working as an intern in many publishing houses throughout her university life. She started her editing career at *NTV Yayınları*. According to her biography, she translates novels, stories, and compilations from English to Turkish for *Aylak Adam Yayınları* and *Zeplin Kitap*; and children's books from French to Turkish for *NTV Yayınları*. (“Nil Tuna” n.d.)

The biographical information related to Bedia Mekânsız, translator of the “*White Fang*” published by *Oda Yayınları*, cannot be found neither in the paperback edition of the translation nor online sources. Although no biographical information about Bedia Mekânsız was available in the printed edition or in online sources, her translation displays distinctive features compared to the others analysed in this study. These include lexical choices (e.g., preference for more idiomatic Turkish expressions), sentence structure adjustments that increase narrative fluency, and a tendency toward dynamic equivalence in rendering figurative language. Such patterns make her work a valuable case for comparison alongside the other selected translations, especially given the established reputation of *Oda Yayınları* for publishing Turkish versions of world classics.

Comparison of Target Text in Terms of Equivalence

Table 2. Chapter 8: The Law of Meat, (London, 1906) – Example 1

ST (Wordsworth Editions)	“The cub’s development was rapid. He rested for two days, and then ventured forth from the cave again. It was on this adventure that he found the young weasel whose mother he had helped to eat, and he saw to it that the young weasel went the way of its mother. But on this trip, he did not get lost. When he grew tired, he found his way back to the cave and slept. And every day thereafter found him out and ranging a wider area.” (p. 118)
TT-1 (Can Yayınları)	“Yavru hızla geliyordu. İki gün dinledikten sonra cesaretini toplayıp yine mağaraya çıktı. Bu seferki macera sırasında, daha önce yedikleri anne gelinciğin yavrusunu buldu ve onun da annesinin yanına gitmesini sağladı. Ama bu gezintide kaybolmadı. Yorulduğunda mağaranın yolunu buldu ve gidip uyudu. Sonraki günlerin hepsini dışarıda ve giderek büyüyen bir arazide geçirdi.” (p. 80)
TT-2 (Oda Yayınları)	“Küçük yavru çabuk geliyordu. İki gün mağarada yatıp dinlendikten sonra yine dışarı çıktı. Bu kez anasını yedikleri gelinciğin yavrusuna rastladı ve hemen oracıkta işini bitirdi. Bu kısa serüven sırasında yolunu yitirmemiştir. Yorulunca mağarayı eliyle koymuş gibi buldu ve hemen yatıp uyudu. Artık her gün dışarı çıkıyor ora senin bura benim dolaşım duruyordu.” (p. 72)
TT-3 (Türkiye İş Bankası Kültür Yayınları)	“Minik yavru hızlı geliyordu. İki gün yuvasından ayrılmadı ama sonra tekrar dışarı çıktı. Anesiyle beraber annesini yediği küçük gelinciği bulup onun da aynı yolu izlemesini sağlaması bu macerasındadır. Ama bu sefer yolunu kaybetmedi. Yorulduğunda yuvasının yolunu buldu ve gidip uyudu. Ondan sonra her geçen gün daha geniş bir alana yayıldı seferleri.” (p. 79)

TT-4 (Koridor Yayınları)	“Yavru hızlı geliyordu. İki gün dinlendikten sonra dışarı çıkmaya yeniden cesaret etti. Annesine mideye indirmekte yardım ettiği anne gelinciğin yavrusunu bulup onun da annesiyle aynı akıbeti yaşamasını bu macerada sağladı. Ama bu seferki gezintisinde kaybolmadı. Yorulunca inin yolunu bulup döndü ve uydu. Takip eden günlerin hepsini de dışarıda gittikçe daha geniş bir bölgeyi dolaşarak geçirdi.” (p. 99)
TT-5 (Doğan Kitap)	“Yavrunun gelişimi çok hızlı oldu. İki gün dinlendikten sonra yine mağaradan dışarı çıktı. Atıldığı bu yeni macerada annesini yedikleri yavru gelinciği buldu ve onun da annesinin yolundan gitmesini sağladı. Ancak bu sefer kaybolmadı. Yorulduğunda mağarasına giden yolu kolayca buldu ve uyudu. Ertesi günden itibaren her gün dışarı çıkmaya ve çok daha geniş bir alanı keşfetmeye devam etti.” (p.106)

TT-1 maintains a moderate level of formal equivalence. The translator preserves much of the original structure and meaning, especially in phrases like “*kaybolmadı*” (he did not get lost) and “*yolunu buldu*” (he found his way back), which reflect the ST closely. The metaphor “went the way of its mother” is rendered as “*annesinin yanına gitmesini sağladı*,” preserving the euphemistic tone. However, certain choices like “*cesaretini toplayıp*” introduce slight interpretive embellishments, leaning subtly toward dynamic equivalence. Overall, TT-1 reflects a faithful yet mildly stylized approach.

TT-2 leans heavily toward dynamic equivalence. It adopts a colloquial and idiomatic Turkish style, using expressions such as “*oracıkta işini bitirdi*” (finished him off right there) and “*eliyle koymuş gibi buldu*” (found it as if he had placed it himself). These idioms create a familiar and vivid narrative for the Turkish reader but shift the tone from the original’s neutral storytelling to something more casual and humorous. The translator prioritizes naturalness and reader engagement over formal fidelity, resulting in a translation that reads fluently but diverges significantly in style and tone.

TT-3 achieves a strong balance between the two equivalence types. It follows the structure and progression of the original text, using phrases such as “*aynı yolu izlemesini sağlaması*” (ensured it followed the same path) that reflect the original’s indirect tone. At the same time, choices like “*yuvasından ayrılmadı*” for “rested” and the poetic “*seferleri*” for “ranging” add a layer of literary nuance that suits Turkish stylistic conventions. This translation stands out for its clarity and balanced rendering of meaning and form.

TT-4 is perhaps the closest in terms of formal equivalence. It adheres strictly to the source text’s sentence order, vocabulary, and semantic weight. The translator retains detailed imagery, such as “*mideye indirmekte yardım ettiği*” (helped devour), which, while vivid, risks over-translating by making the implicit explicit. The text reads more rigidly and may feel less accessible to some readers, particularly younger ones, but it stands as a strong example of structural fidelity to the source.

TT-5 offers another well-balanced translation. It preserves the core meaning and tone of the original while enhancing readability through smoother syntactic choices. For instance, the phrase “*onun da annesinin yolundan gitmesini sağladı*” mirrors the ST’s meaning, while additions like “*keşfetmeye devam etti*” (continued to explore) introduce an active voice that resonates well with Turkish narrative rhythm. This version succeeds in being accessible and fluid without significantly sacrificing fidelity.

Table 3. Chapter 8: The Law of Meat, (London, 1906) – Example 2

ST (Wordsworth Editions)	“He began to get an accurate measurement of his strength and his weakness, and to know when to be bold and when to be cautious. He found it expedient to be cautious all the time, except for the rare moments, when, assured of his own intrepidity, he abandoned himself to petty rages and lusts.” (p. 118)
TT-1 (Can Yayınları)	“Kendi gücünü ve zayıflığını daha iyi kestiriyor, ne zaman cesur ne zaman dikkatli olması gerektiğini daha iyi biliyordu artık. Yiğitliğine güvenip kendini ufak öfke krizlerine ve arzulara kaptırdığı ender anlar dışında her zaman dikkatli olmanın en doğrusu olduğuna karar vermişti.” (p. 80)
TT-2 (Oda Yayınları)	“Ne ölçüde güçlü ya da zayıf yanları olduğunu öğrenip, ona göre davranmaya çalışıyordu. Ne zaman atak, ne zaman çekingen davranması gerektiğini kısa zamanda anladı. Gözünü dört açmalı, her zaman ayağını denk almalıydı. Üstünlüğünden kesinlikle emin olduğu ender anlarda ise, öfke ve heveslerini doyuma ulaştırabiliyordu.” (p. 72)
TT-3 (Türkiye İş Bankası Kültür Yayınları)	“Kafasında güçlü ve zayıf yanlarına ilişkin tam bir ölçü yerleşmeye başlıyor, ne zaman cesur, ne zaman tedbirli olması gerektiğini öğreniyordu. En uygun tutumun, emniyetini aldıktan sonra kendini küçük öfke ve heyecanlarına bıraktığı ender anlar dışında, her zaman dikkatli ve tedbirli davranmak olduğunu keşfetti.” (p. 79)
TT-4 (Koridor Yayınları)	“Gücünü de zayıflığını da kestirmeye başlamıştı. Artık ne zaman cesur ne zaman dikkatli olması gerektiğini daha iyi biliyordu. Tedbiri elden bırakmadığına emin olup, kendini küçük öfkelerle heveslerin kollarına attığı nadir anlar dışında hep dikkatli ve temkinliydi.” (p. 99)
TT-5 (Doğan Kitap)	“Güçlü ve zayıf yanlarını tam anlamıyla tartabilmeye, ne zaman cesur ya da ne zaman dikkatli olması gerektiğini kestirebilmeye başladı. Kendinden emin bir şekilde hırs ve şehvete kapıldığı nadir anlar haricinde her zaman dikkatli olmanın yararına olacağını öğrendi.” (p. 106)

TT-1 strikes a moderate balance, leaning slightly toward dynamic equivalence. It reorganizes the structure of the source sentence for fluidity in Turkish, using idiomatic expressions like “*ufak öfke krizleri*” (petty anger crises) and “*arzulara kaptırdığı*” (abandoned himself to desires), which preserve the emotional effect, though with a slightly modernized tone. The use of “*en doğrusu olduğuna karar vermişti*” (he decided it was best) adds an internal decision-making frame not explicit in the ST, but it aligns with the target language’s conventions of clarity and closure.

TT-2 is the most colloquial and dynamic-equivalent version. It simplifies the original’s syntax and replaces more formal phrases with idiomatic expressions such as “*ayağını denk almalıydı*” (had to tread carefully) and “*heveslerini doyuma ulaştırabiliyordu*” (could satisfy his impulses). While this version succeeds in engaging a general Turkish audience with clear, natural language, it significantly departs from the stylistic tone and introspective register of the original. The subtle nuance of “*assured of his own intrepidity*” becomes merely “*üstünlüğünden kesinlikle emin olduğu,*” which, while close in meaning, lacks the poetic restraint of the ST.

TT-3 offers one of the most formally faithful renditions. The translator preserves the original sentence's logical flow and abstract vocabulary, such as "*güçlü ve zayıf yanlarına ilişkin tam bir ölçü*" (an accurate measurement of his strength and weakness) and "*emniyetini aldıktan sonra*" (after ensuring his safety). Although the phrasing may come across as slightly academic or stiff, it remains closely aligned with formal equivalence and maintains the introspective tone of the ST. The choice of "*küçük öfke ve heyecanlarına*" (petty rages and excitements) offers a thoughtful rendering of "*petty rages and lusts*," though "*heyecan*" (excitement) might downplay the original connotation of "*lusts*."

TT-4 balances accuracy and readability well, offering a clear and natural Turkish version while maintaining the core semantic elements of the ST. It keeps close to the source structure in phrases like "*gücünü de zayıflığını da kestirmeye başlamıştı*" and "*ne zaman cesur ne zaman dikkatli olması gerektiğini daha iyi biliyordu*." The idiomatic expression "*kendini küçük öfkelerle heveslerin kollarına atmak*" reflects a dynamic equivalent attempt at conveying "abandoned himself to petty rages and lusts," though "*heves*" again softens the force of "*lusts*." Overall, this translation finds a middle ground, with slightly more dynamic tones than TT-3, but more fidelity than TT-2.

TT-5 provides a fluent and accessible rendition, leaning toward dynamic equivalence while still preserving much of the original's logic. The phrase "*tam anlamıyla tartabilmeye başladı*" (began to fully weigh) effectively conveys the meaning of "get an accurate measurement," and "*her zaman dikkatli olmanın yararına olacağını öğrendi*" (he learned the benefit of always being cautious) simplifies the sentence without losing core meaning. However, "*hırs ve şehvet*" for "*rages and lusts*" is quite direct and dramatic, introducing a tone that is more intense than the ST's "*petty rages and lusts*."

Table 4. Chapter 8: The Law of Meat, (London, 1906) – Example 3

ST (Wordsworth Editions)	"He was always a little demon of fury when he chanced upon a stray ptarmigan. Never did he fail to respond savagely to the clatter of the squirrel he had first met on the blasted pine. While the sight of a moose-bird almost invariably put him into the wildest of rages; for he never forgot the peck on the nose he had received from the first of that ilk he encountered." (p. 118)
TT-1 (Can Yayınları)	"Ne zaman karşısına başıboş bir kartavuşu çıksa öfkeden deliye dönüyordu. İlk gün kuru çam ağacında rastladığı sincabın sesini ne zaman duysa ters bir yanıt vermeden edemiyordu. Ama onu neredeyse her seferinde en vahşi öfke krizlerine sokan şey alakargalardı, çünkü karşısına çıkan ilk alakargadan burnunun üstüne yediği o gagayı hiç unutmuyordu." (p. 80)
TT-2 (Oda Yayınları)	"Ne zaman yolunu şaşırılmış bir keklikle karşılaşsa öfkeden kuduruyordu. İlk kez kurumuş bir çam ağacının üstünde rastladığı sincabı her görüşünde vahşice hırliyordu. Nerede bir ağaçkakan görse çılgınca bir öfkeye kapılıyordu, çünkü ilk karşılaşmalarında burnuna yediği gaga darbesi bir türlü çıkmıyordu aklından." (p. 72)
TT-3 (Türkiye İş Bankası)	"Yolunu kaybetmiş bir kar tavuğuna rastladığında, küçük bir cehennem zebanisine dönüyordu. İlk defa yıldırım düşmüş ağaçta rastladığı sincabın car car sesini duyup da vahşi biçimde karşılık vermediği hiç olmadı. Alakargayı görmek hemen her

Kültür Yayınları)	seferinde onu öfke nöbetlerine sürüklüyorsa da, o türle ilk karşılaşmasında burnuna yediği gaga darbesini asla unutmuyordu.” (p. 79)
TT-4 (Koridor Yayınları)	“Ne zaman başıboş dolaşan bir kar tavuğu görse derhal öfkeli bir canavara dönüşüyordu. Dışarı çıktığı ilk gün kuru çam ağacında rastladığı sincabın çıkardığı seslere vahşice karşılık vermeden geçtiği hiç olmuyor, ilk temasında burnuna aldığı gaga darbelerini hiç unutmadığından da gördüğü her alakarga tepesinin tasının atmasına neden oluyordu.” (p. 99)
TT-5 (Doğan Kitap)	“Ne zaman başıboş bir kar keklğine rastlasa, öfkeli küçük bir şeytana dönüşüyordu. Yıldırımın yaktığı bir çam ağacında ilk kez rastladığı sincap seslerine her zaman vahşice karşılık vermeyi başarıyordu. Görüş alanına giren bir alakarga her zaman öfkeden deliye dönmesine sebep oluyorsa da bu türle tanıştığı ilk seferinde burnuna aldığı gaga darbelerini de asla unutmuyordu.” (p. 106)

TT-1 maintains a moderately formal structure while employing accessible, natural Turkish. The phrase “*öfke krizlerine sokan şey*” reflects a communicative dynamic equivalent of “put him into the wildest of rages.” The translation of “*ptarmigan*” as “*kartavouğu*” is accurate and culturally grounded. The metaphor “*deliye dönüyordu*” (he would go mad) conveys intensity, though the choice of “*ters bir yanıt*” (a sharp response) for “*respond savagely*” underplays the aggression. Still, this version succeeds in maintaining the emotional rhythm and tone of the source while leaning slightly toward dynamic equivalence for readability.

TT-2 adopts a more colloquial tone, prioritizing dynamic equivalence over formal fidelity. Expressions like “*öfkeden kuduruyordu*” and “*çalgınca bir öfkeye kapılıyordu*” heighten the emotional register. However, liberties are taken with terminology: “*ağaçkakan*” (woodpecker) replaces “*moose-bird*” (a common colloquial term for the “*Canada jay*”), which may confuse readers expecting more zoological accuracy. This version emphasizes behavioural reaction and vivid imagery at the expense of lexical precision, thus prioritizing the reader’s experiential response in Turkish.

TT-3 reflects a high degree of formal equivalence, preserving structure, metaphor, and even the poetic tone of the original. “*Küçük bir cehennem zebanisi*” is a creative, contextually faithful rendering of “*a little demon of fury*,” capturing both size and rage. The use of “*yıldırım düşmüş ağaç*” (lightning-struck tree) is a precise equivalent of “*blasted pine*.” Likewise, “*car car sesini duyup da*” preserves auditory imagery. This version successfully mirrors the intensity, sequence, and literary tone of the original, with careful cultural adaptation that doesn’t sacrifice nuance.

TT-4 aims for vividness and readability, blending dynamic and formal equivalence. The structure follows the ST’s logic, but occasionally introduces redundancy or excessive elaboration, as in “*gördüğü her alakarga tepesinin tasının atmasına neden oluyordu*”—an idiomatic phrase that, while expressive, adds a local flavor and emotional exaggeration beyond the ST’s neutral tone. Additionally, “*canavara dönüşüyordu*” (he turned into a monster) is a strong, evocative interpretation of “*a little demon of fury*.” The translation is impactful but slightly less restrained than the ST.

TT-5 offers a readable, moderately formal translation that captures the ST’s imagery and emotion with relative fidelity. The phrase “*öfkenden deliye dönmesine sebep oluyorsa da...*”

mirrors the ST's causal structure while maintaining idiomatic naturalness. "Keklik" for "ptarmigan" is regionally appropriate, and "görüŝ alanına giren bir alakarga" provides a vivid spatial image for "the sight of a moose-bird." The line "gaga darbelerini de asla unutmuyordu" accurately captures the memory of injury that drives the cub's emotional reactions. This version reflects a careful balance between structure and tone, offering both clarity and richness.

Table 5. Chapter 8: The Law of Meat, (London, 1906) – Example 4

ST (Wordsworth Editions)	"But there were times when even a moose-bird failed to affect him, and those were times when he felt himself to be in danger from some other prowling meat hunter. He never forgot the hawk, and its moving shadow always sent him crouching into the nearest thicket. He no longer sprawled and straddled, and already he was developing the gait of his mother, slinking and furtive, apparently without exertion, yet sliding along with a swiftness that was as deceptive as it was imperceptible." (pp. 118-119)
TT-1 (Can Yayınları)	Ama öyle zamanlar vardı ki alakargaları bile görecek gözü olmuyordu. Bunlar, yavrunun kendisini etrafta dolaŝan başka bir et avcısının tehdidi altında hissettiđi zamanlardı. Atmacayı hiç unutmuyor, onun yaklaşan gölgesini ne zaman görse kendini en yakındaki çalının altına atıyordu. Artık eskisi gibi dađınık ve sakarca yürümüyordu; annesinin o sanki hiç çaba gerektirmeyen, sinsi ve akıcı yürüyüş şeklini kapmaya onun gibi anlaşılmaz ve aldatıcı bir hızla koŝmaya başlamıştı bile. (pp. 80-81)
TT-2 (Oda Yayınları)	Bununla birlikte, öyle anlar oluyordu ki, başka zaman kendini deliye döndüren böyle bir hayvanı gördüđü halde aldırış etmiyordu. Çünkü o sırada, çok daha korkunç etiyici hayvanlarca sinsi sinsi gözetlendiđi sezisine kapılıyordu. Atmaca hiçbir zaman aklından çıkmamıştı; hareket eden bir gölge görünce en yakındaki çalılığa kendini dar atıyor, hemen hemen saklanıyordu. Artık sallana sallana, bacaklarını açarak badi badi yürümeyi bırakmıştı. Tıpkı anası gibi kendini fazla zorlamadan sürünürcesine yürümesini, sinsi sinsi, koŝaradım ilerlemesini çoktan öğrenmişti bile. (pp. 72-73)
TT-3 (Türkiye İş Bankası Kültür Yayınları)	Öte yandan alakarganın duygularını etkilemediđi zamanlar da oluyordu. Sinsi sinsi etrafı kolaçan eden başka bir et avcısının varlığıyla kendini tehlikede hissettiđi anlardı bunlar. Atmacayı asla unutmuyor, onun yürüyen gölgesini gördüđü anda en yakın çalılığın içine atlayıp yere siniyordu. Artık paytak paytak yürümüyordu, daha şimdiden annesinin yürüyüşüne benzer belli belirsiz bir hız ve çeviklikle, görünürde en ufak güç harcamadan, sıvışır gibi, sinsi bir yürüyüş geliŝtirmeye başlamıştı. (pp. 79-80)
TT-4 (Koridor Yayınları)	Ama zaman zaman bir alakarga bile dikkatini çekmekte başarılı olamıyordu, zira o esnada sinsice dolaŝan başka bir et avcısının varlığıyla kendisini tehlikede hissetmiş oluyordu. Atmacayı asla aklından çıkarmıyor, yırtıcı kuşun hareketli gölgesi onu her seferinde en yakındaki çalılıklara sığınmaya sevk ediyordu. Yürüyüşü deđişmiş, artık o sarsak, paytak yürüyüşünü bırakmış, annesinin belli etmeden, sinsi sinsi yürüyüşüne benzer şekilde, görünürde hiç çaba sarf etmeden, yanıltıcı olduđu kadar anlaşılması güç bir tarzda ama bir o kadar da müthiş bir çeviklikle ilerlemeyi öğrenmişti. (p. 100)

TT-5
(Doğan
Kitap)

Gelgelelim, bir alakarganın dahi ilgisini çekmeyi başaramadığı, sinsice dolaşan bir başka et avcısı yüzünden kendisinin tehlikede olduğunu sezdiği zamanlar da oldu. Şahini asla unutmadı, onun hareket halindeki gölgesi her zaman en yakındaki çalılığa sinmesine neden oldu. Artık sarsak sarsak yürümüyordu, annesinin sinsi sinsi, fazla çaba gerektirmeyen yürüyüşünü benimsemeye başlamıştı; onun gibi aldatıcı, anlaşılmaz bir çabuklukla yürümeyi öğrenmişti bile. (pp. 106-107)

TT-1 closely follows the source text in structure and meaning, offering a strong example of formal equivalence. The phrase “*öyle zamanlar vardı ki alakargaları bile görececek gözü olmuyordu*” faithfully reflects “even a moose-bird failed to affect him,” while maintaining Turkish naturalness. Descriptive choices like “*dağınık ve sakarca yürümüyordu*” for “*sprawled and straddled*” and “*anlaşılmaz ve aldatıcı bir hızla koşmaya başlamıştı*” for “*a swiftness that was as deceptive as it was imperceptible*” closely mirror the original. The translator skilfully balances clarity and accuracy, producing a version that is both loyal to the source and smooth in Turkish.

TT-2 adopts a more interpretive and dynamic approach. Phrases like “*dar atıyor, hemen hemen saklanıyordu*” add a vivid, physical flavour to the action but slightly distort the subtlety of “*crouching into the nearest thicket.*” The expression “*badi badi yürümeyi bırakmıştı*” for “*sprawled and straddled*” captures the comic clumsiness effectively, aligning well with dynamic equivalence. The emotional tone is heightened, prioritizing a vivid reader experience over structural fidelity.

TT-3 is among the most formally faithful translations. The line “*gölgesini gördüğü anda en yakın çalılığın içine atlayıp yere siniyordu*” precisely renders “*moving shadow... sent him crouching into the nearest thicket.*” The syntax and progression of the ST are preserved almost linearly. The translator’s choice of “*sıvışır gibi, sinsi bir yürüyüş*” and “*belli belirsiz bir hız ve çeviklik*” reflects both the stealth and subtlety implied in “*deceptive*” and “*imperceptible.*” The result is a clear, restrained, and literary translation that closely mirrors the ST in tone and rhythm, a hallmark of formal equivalence.

TT-4 blends both equivalence strategies, with a slightly heavier lean toward dynamic equivalence. The sentence “*onu her seferinde en yakındaki çalılıklara sığınmaya sevk ediyordu*” introduces an interpretive structure (“*sevk ediyordu*”) that is absent in the ST but fits Turkish stylistic norms. Lexical choices like “*yırtıcı kuşun hareketli gölgesi*” (the moving shadow of the predator bird) offer clarity but reframe the hawk’s role with added emphasis. Meanwhile, the final description of movement—“*müthiş bir çeviklikle ilerlemeyi öğrenmişti*”—enhances the physical grace implied in the ST, though with a heightened tone. The translation is fluid and engaging, but it incorporates more interpretation than the original suggests.

TT-5 offers a clear and balanced rendition, showing a relatively strong alignment with dynamic equivalence, though without significant loss of fidelity. “*Bir alakarganın dahi ilgisini çekmeyi başaramadığı*” reinterprets “*failed to affect him*” with a culturally familiar idiom. “*Sinsice dolaşan bir başka et avcısı yüzünden kendisinin tehlikede olduğunu sezdiği zamanlar*” adds causality and narrative clarity. “*Şahini asla unutmadı*” for “*he never forgot the hawk*” is straightforward, and “*sinsi sinsi, fazla çaba gerektirmeyen yürüyüşünü benimsemeye başlamıştı*” effectively communicates the core behavioural change. The final phrase—“*aldatıcı, anlaşılmaz bir*”

çabuklukla—captures both “*deceptive*” and “*imperceptible*” with elegance. The result is a fluent, culturally resonant version with a dynamic yet respectful interpretation.

Table 6. Chapter 8: The Law of Meat, (London, 1906) – Example 5

ST (Wordsworth Editions)	“In the matter of meat, his luck had been all in the beginning. The seven ptarmigan chicks and the baby weasel represented the sum of his killings. His desire to kill strengthened with the days, and he cherished hungry ambitions for the squirrel that chattered so volubly and always informed all wild creatures that the wolf-cub was approaching. But as birds flew in the air, squirrels could climb trees, and the cub could only try to crawl unobserved upon the squirrel when it was on the ground.” (p. 119)
TT-1 (Can Yayınları)	Av konusunda şanssı ilk günlerdeki gibi devam etmedi. Bütün avladıkları, yedi kartavuşu civciviyle yavru gelincikten ibaretti. Öldürme arzusu günden güne artıyordu ve yaklaştığı her vahşi hayvanı yüksek sesle bağırarak uyaran o sincaba karşı aç emeller besliyordu. Ama kuşlar nasıl uçabiliyorsa sincaplar da tırmanabiliyorlardı ve yavrunun sincaba fark ettirmeden yanışması ancak o yerdeyken mümkün olabilirdi. (p. 81)
TT-2 (Oda Yayınları)	Ne var ki, av konusundaki talihi ilk günkü gibi yaver gitmiyordu. Av olarak şimdide dek topu topu yedi keklik yavrusu ile bir gelincik yavrusu avlayabilmişti. Öldürme tutkusu günden güne güçleniyordu oysa. Sincaba karşı öyle bir diş biliyordu ki, yese doymayacaktı, çünkü durmadan haykırarak ortalığı velveleye veriyor, kendisinin yaklaşmakta olduğunu bütün vahşi hayvanlara bildiriyordu. Nasıl ki kuşlar hemen kanatlanıp uçuyorlarsa, sincap da bir sıçrayışta ağaç tepelerine tırmanabiliyordu. Bu yüzden de yavru kurt sincabın olduğu bir zamanda gizlice üstüne atılabilmek için fırsat kolluyordu. (p. 73)
TT-3 (Türkiye İş Bankası Kültür Yayınları)	Av konusunda bütün şansını başlangıçta kullanmıştı sanki. Yedi kar tavuşu yavrusu ile bebek gelincik, öldürdüğü hayvanların toplamını oluşturuyordu. Gün geçtikçe öldürme arzusu güçleniyor, onu her gördüğünde car car bütün yabancı yaratıklara varlığını ilan eden o çenebaz sincaba yönelik aç bir tutku duyuyordu. Ama kuşlar nasıl uçabiliyorsa sincaplar da ağaçlara tırmanabiliyordu ve minik yavrunun tek yapabildiği, sincap yerdeyken toprağın üzerine sinip fark edilmeden yanına yaklaşmaya çalışmak oluyordu. (p. 80)
TT-4 (Koridor Yayınları)	Et bulma konusundaysa başlangıçta yaver giden şanssı onu terk etmişti. Yedi kar tavuşu civciviyle yavru gelincik tüm öldürdüklerinin listesini oluşturuyordu. Öldürme arzusu her geçen gün daha da artıyordu. Kendisini görür görmez avaz avaz bağırarak çevredeki tüm hayvanlara bir kurt yavrusunun yaklaştığını ilan eden o sincaba karşı açlık hırsıyla güçlenmiş birtakım niyetler beslemeye başlamıştı. Ama kuşlar nasıl uçabiliyorsa sincaplar da ağaçlara tırmanabiliyordu. Yavru kurdun sincaba sadece aşağı indiği zamanlarda, kendini belli etmeden sürünerek yaklaşmayı denemekten başka çaresi yoktu. (p. 100)
TT-5 (Doğan Kitap)	İlk başlarda et konusundaki şanssı hep yaver gitmişti. Toplamda yedi kar keklığı yavrusu ve bir bebek gelincik avlamıştı. Avlanma arzusu günden güne arttı, hararetle cıvıldaayan civardaki tüm vahşi hayvanlara yavru kurdun yaklaştığını açık eden sincaba karşı hırslı bir açlık gütmeye başladı. Fakat nasıl kuşlar havada uçabiliyorsa, sincaplar da ağaç tepelerine tırmanabiliyordu; bu yüzden yavru kurt da yalnızca sincabın yerde olduğu zamanlarda fark edilmeden sürünerek ona doğru yaklaşmaya çalışıyordu. (p. 107)

TT-1 exhibits a strong inclination toward formal equivalence. The sentence structure closely mirrors that of the original, and the phrasing remains restrained and literal. “*Öldürme arzusu günden güne artıyordu*” directly corresponds to “*his desire to kill strengthened with the days.*” The reference to the squirrel “*yaklaştığı her vahşi hayvanı yüksek sesle bağıarak uyan*” aligns well with the ST’s “*informed all wild creatures.*” However, “*kuşlar nasıl uçabiliyorsa sincaplar da tırmanabiliyordu*” lacks some of the ST’s rhetorical rhythm, and the final clause becomes slightly compressed. Still, it retains the cognitive progression of the original and provides a faithful rendition.

TT-2 adopts a more dynamic and interpretive approach. The expression “*öyle bir diş biliyordu ki, yese doymayacaktı*” adds culturally charged idiomatic flair, conveying intense grudge and hunger, though it strays from the literal tone of “*he cherished hungry ambitions.*” The squirrel’s behaviour is described vividly with “*haykırarak ortalığı velveleye veriyor,*” which heightens emotional intensity and reader engagement. The ending “*gizlice üstüne atılabilmek için fırsat kolluyordu*” injects an element of suspense that, while not explicit in the ST, effectively reflects the cub’s stealth. This version is emotionally rich and culturally resonant, favoring dynamic equivalence over strict fidelity.

TT-3 finds a middle ground between the two poles. It preserves the ST’s logical structure with minimal embellishment, maintaining formal equivalence while remaining fluid. “*Bütün şansını başlangıçta kullanmıştı sanki*” subtly echoes “*his luck had been all in the beginning.*” The squirrel is described as “*car car bütün yabani yaratıklara varlığını ilan eden o çenebaz sincap,*” which skillfully captures the meaning and tone of “*chattered so volubly and always informed.*” The translator maintains the ST’s rhetorical structure and psychological nuance without overexplaining, achieving a well-balanced translation.

TT-4 leans slightly more toward dynamic equivalence, with a stronger narrative voice and local colour. Expressions like “*avaz avaz bağıarak*” (shouting at the top of its voice) and “*açlık hırsıyla güçlenmiş birtakım niyetler*” (hunger-driven intentions) add dramatic flair. The sentence structure is more expansive, especially in “*başlangıçta yaver giden şansını onu terk etmişti,*” which adds a sense of trajectory not explicitly stated in the ST. The final sentence—“*kendini belli etmeden sürünerek yaklaşmayı denemekten başka çaresi yoktu*”—personalizes the cub’s strategy with empathetic overtones, enhancing readability while moderately shifting tone.

TT-5 presents a clear, polished, and modern translation, prioritizing dynamic equivalence with a balanced tone. The squirrel is rendered as “*hararetle civılayan,*” a phrase that captures both sound and irritation, though “*civılayan*” is slightly more positive or birdlike than “*chattered.*” Still, the phrasing “*yavru kurdun yaklaştığını açık eden*” reflects communicative clarity.

The translator retains the logical flow of the ST and concludes with “*fark edilmeden sürünerek ona doğru yaklaşmaya çalışıyordu,*” a concise and faithful rendering of the final action. Overall, this version delivers both accuracy and fluency with stylistic ease.

Table 7. Chapter 8: The Law of Meat, (London, 1906) – Example 6

ST (Wordsworth Editions)	“The cub entertained a great respect for his mother. She could get meat, and she never failed to bring him his share. Further, she was unafraid of things. It did not occur to him that this fearlessness was founded upon experience and knowledge. Its effect on him was that of an impression of power.” (p. 119)
TT-1 (Can Yayınları)	Annesine saygısı büyüktü. Yalnızca et bulmakla kalmıyor, yavrunun payını getirmeyi de asla unutmuyordu. Üstelik korkusuzdu. Bu korkusuzluğunun temelinde deneyim ve bilginin olabileceği yavrunun aklına gelmiyordu. O bunu annesinin gücüne yoruyordu. (p. 81)
TT-2 (Oda Yayınları)	Anasına karşı derin bir saygısı vardı yavrunun. O çıktığı avdan eli boş dönmüyor ve her zaman kendi payını getiriyordu. Üstelik gözünü daldan budaktan sakınmıyordu hiç. Oysa bu korkusuzluğun kökeninde bilgi ve deneyimin yattığını düşünemiyordu küçük yavru, bunun bir güçlülük belirtisi olduğunu sanıyordu. (p. 72)
TT-3 (Türkiye İş Bankası Kültür Yayınları)	Annesine büyük bir saygı duyuyordu. O av bulup avlanabiliyor ve yavrunun payını getirmeyi asla ihmal etmiyordu. Ayrıca hiçbir şeyden de korkmuyordu. Bu korkusuzluğun tecrübe ve bilgi üzerine oturduğunu henüz anlamamıştı. Üzerinde bir güç etkisi yaratmıştı bu durum. (p. 80)
TT-4 (Koridor Yayınları)	Yavru kurt annesine büyük saygı duyuyordu. Et bulabiliyor, asla ona pay ayırmadığı da olmuyordu. Daha da ötesi annesi hiçbir şeyden korkmuyordu. Bu korkusuzluğun deneyim ve bilgi üzerine kurulmuş olduğunun farkında değildi. Onun açısından bu korkusuzluk kudret manasına geliyordu. (pp. 100-101)
TT-5 (Doğan Kitap)	Yavru kurt annesine büyük bir saygı duyuyordu. Annesi et bulabiliyordu ve yavrusunun payına düşeni getirmeyi de hep başarıyordu. Dahası, hiçbir şeyden korkmuyordu. Bu gözü kadarlığın tecrübe ve bilgiden kaynaklandığını henüz anlamamıştı. Üzerinde güçlü bir etki bırakıyordu annesi. (p. 107)

TT-1 displays a high degree of formal equivalence, preserving both the structure and logical flow of the source text. The phrases “*Yalnızca et bulmakla kalmıyor, yavrunun payını getirmeyi de asla unutmuyordu*” and “*Bu korkusuzluğunun temelinde deneyim ve bilginin olabileceği yavrunun aklına gelmiyordu*” mirror the ST with minimal alteration. The sentence “*O bunu annesinin gücüne yoruyordu*” subtly and concisely conveys the ST’s “*Its effect on him was that of an impression of power.*” The translation is clean, restrained, and faithful, although slightly less emotive than others.

TT-2 adopts a more dynamic and expressive tone. The use of “*derin bir saygısı vardı*” (a deep respect) intensifies the emotional register. Similarly, “*gözünü daldan budaktan sakınmıyordu hiç*” is a rich idiom that substitutes for “*she was unafraid of things,*” localizing the imagery for a Turkish audience. However, the final line—“*bunun bir güçlülük belirtisi olduğunu sanıyordu*”—introduces a judgmental tone (“*sanıyordu*”) that subtly shifts the original’s neutral narrative distance. This version enhances engagement but drifts from the source’s stylistic subtlety.

TT-3 follows the original sentence structures closely, aligning with formal equivalence. The translator preserves the linear build-up of observations about the mother, from her hunting ability to her fearlessness. Phrases like “*üzerinde bir güç etkisi yaratmıştı bu durum*” replicate the ST’s final sentence in both form and tone. However, “*hiçbir şeyden de korkmuyordu*” slightly amplifies the absoluteness of her fearlessness beyond “*she was unafraid of things.*” Still, the translation maintains fidelity while delivering clear and natural Turkish.

TT-4 balances between formal and dynamic equivalence, with a slightly elevated diction. The sentence “*asla ona pay ayırmadığı da olmuyordu*” reflects a more elaborate phrasing of the ST’s simple “*she never failed to bring him his share.*” The phrase “*kudret manasına geliyordu*” translates “*impression of power*” with elevated lexical choice, introducing a slightly grander tone than the original, which was more observational and psychological. This version adds rhetorical flourish, enriching reader impact while diverging slightly from the ST’s understated tone.

TT-5 leans toward dynamic equivalence, offering fluid, idiomatic language. The line “*hep başarıyordu*” (she always succeeded) softens the absolute reliability implied in “*never failed.*” “*Gözü kadarlık*” as a substitute for “*fearlessness*” is creative, although rare and perhaps archaic, which could either enrich or obscure meaning depending on the reader. The final sentence— “*üzerinde güçlü bir etki bırakıyordu annesi*”—shifts focus slightly by framing the mother as the subject who acts (“*left a strong impression*”), whereas the ST presents the cub as the one who experienced an effect. This results in a more emotive, slightly reinterpreted version.

Table 8. Chapter 8: The Law of Meat, (London, 1906) – Example 7

ST (Wordsworth Editions)	“Famine came again, and the cub with clearer consciousness knew once more the bite of hunger. The she-wolf ran herself thin in the quest for meat. She rarely slept anymore in the cave, spending most of her time on the meat-trail and spending it vainly. This famine was not a long one, but it was severe while it lasted. The cub found no more milk in his mother's breast, nor did he get one mouthful of meat for himself.” (p. 119)
TT-1 (Can Yayınları)	“Yine kıtlık oldu ve yavru bir kez daha, hem de bu kez daha bilinçli olarak açlığı tattı. Dişi kurt av peşinde koşmaktan iyice zayıfladı. Artık nadiren mağarada uyuyor, zamanının çoğunu av arayarak geçiriyordu, hem de boşuna. Her ne kadar çok uzun sürmediyse de bu seferki kıtlık çok şiddetliydi. Yavru artık ne annesinin memesinde süt bulabiliyordu ne de yiyecek bir lokma et.” (p. 81)
TT-2 (Oda Yayınları)	“Yeni kıtlık dönemi başgösterdi. Yavru açlığın ne demek olduğunu bu kez daha bilinçli bir biçimde anladı. Ana kurt aç acına av peşinde koşturup durmaktan zayıfladı. Mağarada hemen hemen hiç kalmıyor, zamanının büyük bölümünde av arıyor, ama her seferinde boş dönüyordu. Bu yeni kıtlık dönemi pek uzun sürmemekle birlikte ortalığı kırıp geçirmişti. Yavru kurt anasının memelerinde tek damla süt bulamadığı gibi etin yüzünde de hasret kaldı.” (p. 73)
TT-3 (Türkiye İş Bankası Kültür Yayınları)	“Yine kıtlık oldu ve yavru, açlıktan midesinin kazınmasının ne demek olduğunu daha gelişmiş bir bilinçle kavradı bu kez. Dişi kurt av peşinde koşarken iyice zayıflamıştı. Yuvasında artık çok ender uyuyor, vaktinin çoğunu av peşinde geçiriyor ama bir sonuç elde edemiyordu. Uzun sürmedi bu açlık ama çok şiddetli yaşandı. Yavru ne annesinin memesinde süt, ne de ağzında et bulabiliyordu.” (p. 80)
TT-4 (Koridor Yayınları)	“Kıtlık yeniden etkisini gösterdi. Ve yavru bir kez daha ama bu kez ne demek olduğunu açıkça idrak ederek açlığın pençesine düştü. Dişi kurt et peşinde koşmaktan iyice bitkin düşmüştü. Mağarada çok nadir uyuyor, zamanının çoğunu nafil av arayışlarında geçiriyordu. Bu kıtlık aslında çok uzun sürmemişti ama bir hayli sert geçti. Yavru kurt artık annesinin memelerinde süt de ağzına atacak bir parça et de bulamıyordu.” (p. 101)
TT-5	“Açlık yeniden kapıyı çaldı ve artık daha berrak bir bilince sahip olan yavru kurt açlığın acısını bir kez daha tattı. Et peşinde koşan Dişi Kurt helak oldu. Artık

(Doğan Kitap)	mağarada nadiren uyuyor, günün çocuğunu av izi sürerek geçiriyor, fakat zamanını boşa harcıyordu. Bu seferki açlık uzun sürmedi ama son derece sıkıntılı geçti. Yavru kurt ne annesinin memesinden süt içebiliyor, ne de kendine bir lokma et bulabiliyordu.” (p.108)
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TT-1 demonstrates a strong orientation toward formal equivalence. The sentence structures generally mirror the original, and there is minimal lexical embellishment. The phrase *“hem de bu kez daha bilinçli olarak açlığı tattı”*, which is the translation of *“with clearer consciousness knew once more the bite of hunger”* faithfully, though the metaphorical *“bite”* is flattened into a more general *“tasted hunger.”* The concluding line—*“artık ne annesinin memesinde süt bulabiliyordu ne de yiyecek bir lokma et”*—preserves the double negation and parallelism of the ST effectively. This translation offers a clear, structured rendition with restrained interpretation.

TT-2 favors a more dynamic and expressive approach. The phrase *“açlığın ne demek olduğunu... anladı”* makes the cub’s experience more cognitively reflective than the ST, where the awareness is instinctive and somatic. Descriptions like *“aç acına av peşinde koşturup durmak”* and *“ortalığı kırıp geçirmişti”* add vividness and local idioms, enhancing reader engagement. The final line, *“etin yüzünde de hasret kaldı,”* is poetic but departs semantically from *“did not get one mouthful of meat.”* This translation prioritizes effect over precision, using idiomatic Turkish for emotional resonance.

TT-3 presents a carefully balanced version with a tendency toward formal equivalence. The translation of *“açlıktan midesinin kazınmasının ne demek olduğunu... kavradı”* creatively renders *“the bite of hunger”* while retaining metaphorical impact. *“Bir sonuç elde edemiyordu”* substitutes *“vainly”* with a clear Turkish alternative. The final line mirrors the ST’s parallel structure well: *“ne annesinin memesinde süt, ne de ağızında et bulabiliyordu.”*

TT-4 leans toward dynamic equivalence, employing an elevated tone and emotionally loaded expressions. The phrase *“açıkça idrak ederek açlığın pençesine düştü”* dramatizes the cub’s experience beyond the original’s more restrained *“knew once more the bite of hunger.”* The depiction of the she-wolf *“bitkin düşmüştü”* is evocative but substitutes the straightforward *“ran herself thin.”* The expression *“bir parça et”* or *“one mouthful of meat”* localizes the idea but slightly diminishes the metaphorical impact of starvation.

TT-5 delivers a smooth and emotionally rich rendition, with a moderate dynamic equivalence orientation. The line *“açlığın acısını bir kez daha tattı”* balances clarity and emotional depth, although the word *“acısını”* (pain) introduces an explicit effect not in the ST’s *“bite.”* The sentence *“Dişi Kurt helak oldu”* (*“The She-Wolf was destroyed”*) is a strong idiomatic choice, deviating from *“ran herself thin”* and amplifying drama. Still, this choice may resonate well with Turkish readers. The structure *“ne... içebiliyor, ne de... bulabiliyordu”* effectively reflects the ST’s rhythm.

Table 9. Chapter 8: The Law of Meat, (London, 1906) – Example 8

ST (Wordsworth Editions)	“Before, he had hunted in play, for the sheer joyousness of it; now he hunted in deadly earnestness, and found nothing. Yet the failure of it accelerated his development. He studied the habits of the squirrel with greater carefulness, and strove with greater craft to steal upon it and surprise it. He studied the wood-mice and tried to dig them out of their burrows; and he learned much about the ways of moose-birds and woodpeckers. And there came a day when the hawk's shadow did not drive him crouching into the bushes.” (p 119)
TT-1 (Can Yayınları)	“Eskiden oyun olsun diye, sadece hoşuna gittiği için avlanıyordu; şimdiyse bütün ciddiyetiyle avlanıyor ama hiçbir şey bulamıyordu. Ama bu başarısızlıklar onun gelişimini hızlandırmaya yaradı. Sincabın alışkanlıklarını daha büyük bir dikkatle inceliyor, çaktırmadan üstüne atılıp onu şaşırtmak için giderek kurnazlaşan dümenler kuruyordu. Orman sıçanlarını inceliyor, onları yuvalarından çıkarmak için yerleri kazıyordu. Bu arada alakargalar ve ağaçkakanlar hakkında da bir sürü şey öğrenmişti. Ve gün geldi, atmacanın gölgesi onu çalılıkların altına kaçırmaz oldu.” (p. 82)
TT-2 (Oda Yayınları)	“Önceleri yalnızca eğlenmek için ya da oyalanmak için avlanırdı. Oysa şimdi açlığın dürtüsüyle zorunlu olarak çıkıyordu av aramaya, ne var ki hiçbir şey bulamıyordu. Gelgelelim bu başarısızlığı gözünü daha da açıyor, yeteneklerinin daha da gelişmesine yol açıyordu. Sincabın huyunu suyunu öğrenmek için hareketlerini kolluyor, sinsice sokulup onu gafil avlamaya çalışıyordu. Ağaçkakan ve kuşların huylarına ilişkin bilgileri çoğalmıştı. Gel zaman git zaman, atmacanın gölgesi bile artık onu çalılara kaçıramaz oldu.” (pp. 73-74)
TT-3 (Türkiye İş Bankası Kültür Yayınları)	“Önceden oyun için avlanmıştı, sırf zevk için. Şimdiyse büyük bir ciddiyetle ava gidiyor ama hiçbir şey bulamıyordu. Ama bu başarısızlığı bile onun gelişmesini hızlandırıyor. Sincabın davranışlarını büyük dikkatle izleyip onu şaşırtmaya, darbesini ustalıklı ve hiç beklemediği zamanda vurmaya uğraşıyordu. Orman faresini inceledi, yerin altındaki yuvasından çıkmasını sağlamak için toprağı kazdı; alakarganın ve ağaçkakanın ne zaman ne yaptığına ilişkin çok daha fazla şey öğrendi. Ve atmacanın gölgesini görünce çalılıkların içine saklanmadığı günler geldi.” (p. 81)
TT-4 (Koridor Yayınları)	“Önceleri oyun niyetiyle yalnızca eğlenmek için avlanırken, şimdi büyük bir ciddiyetle et peşinde koşuyor ama hiçbir şey bulamıyordu. Diğer taraftan alakargalarla ağaçkakanların davranışlarıyla ilgili çok şey öğrendi. Ve sonra atmacanın gölgesinin onu çalılıkların arasına kaçmaya sevk etmediği günler geldi.” (p. 101)
TT-5 (Doğan Kitap)	“Önceleri zevk için avlanmıştı, çünkü bundan saf bir keyif almıştı. Artık ölümcül bir ciddiyetle avlanıyor ama hiçbir şey bulamıyordu. Fakat bu başarısızlığı gelişini de hızlandırıyor. Sincabın hareketlerini daha dikkatle izliyor, birden önüne çıkıp onu afallatmayı daha iyi beceriyordu. Dağ farelerini inceliyor, onları inlerinden çıkarmaya çalışıyordu. Ayrıca alakarga ve ağaçkakanlarla ilgili de epey şey öğrenmişti. Ve günü geldi artık şahin gölgesi en yakın çalılığa sinmesine neden olmuyordu.” (sf. 108)

TT-1 demonstrates a solid balance between formal and dynamic equivalence. The sentence “Eskiden oyun olsun diye, sadece hoşuna gittiği için avlanıyordu; şimdiyse bütün ciddiyetiyle avlanıyor ama hiçbir şey bulamıyordu” mirrors the ST’s contrast between past play and present necessity. The phrase “giderek kurnazlaşan dümenler kuruyordu” (was setting increasingly cunning tricks) conveys “strove with greater craft,” though it localizes and stylizes the original. The final line—“atmacanın gölgesi onu çaluların altına kaçırmaz oldu”—is natural and clear, though slightly less expressive than the ST’s metaphorical “drive him crouching.” This version is accessible, accurate, and largely faithful, leaning slightly toward dynamic equivalence for stylistic fluency.

TT-2 takes a creative, highly dynamic approach. Phrases like “açlığın dürtüsüyle zorunlu olarak çıkıyordu” reframe the cub’s motivation in more reflective, human terms. Idioms such as “gel zaman git zaman” and “gözünü daha da açıyor” increase cultural fluency but diverge from the ST’s more restrained, descriptive tone. The squirrel becomes an emotional opponent rather than a strategic target. Although the meaning is broadly preserved, the tone shifts toward dramatization. This version excels in engaging Turkish readers but strays furthest from formal equivalence.

TT-3 offers a close approximation of formal equivalence. The phrase “sırf zevk için” (for sheer pleasure) captures the emotional tone of “for the sheer joyousness of it.” The progression of development is retained with precision: “ama bu başarısızlığı bile onun gelişmesini hızlandırıyordu.” Descriptions like “darbesini ustalıkla ve hiç beklemediği zamanda vurmaya uğraşıyordu” give a slightly more aggressive spin to “surprise it,” but they maintain narrative tension. The translator adheres closely to the ST’s order and tone, resulting in a strong formal match with minor stylistic interpretation.

TT-4 is much abridged, omitting large sections of the original passage. While it retains the overarching meaning—focusing on the shift from play to necessity and the hawk’s waning power—it omits crucial elements: the study of squirrels, wood-mice, and details of the cub’s learning process. The phrase “kaçmaya sevk etmediği günler geldi” is elegant, but again, more interpretive than the ST’s vivid, physical “crouching into the bushes.” This version prioritizes readability and summary, sacrificing both formal fidelity and some dynamic detail.

TT-5 delivers a smooth and slightly dynamic version, with natural syntax and solid semantic alignment. The initial contrast—“zevk için avlanmıştı... artık ölümcül bir ciddiyetle avlanıyor”—closely reflects the ST’s shift in tone. Descriptions like “birden önüne çıkıp onu afallatmayı daha iyi beceriyordu” interpret “surprise it” more behaviourally than strategically. “Şahin gölgesi” replaces “hawk’s shadow,” an accurate and culturally neutral term. The ending—“şahin gölgesi en yakın çalılığa sinmesine neden olmuyordu”—captures the idea well while slightly shifting the syntax. Overall, this version effectively balances meaning and naturalness.

Table 10. Chapter 8: The Law of Meat, (London, 1906) – Example 9

ST (Wordsworth Editions)	“He had grown stronger, and wiser, and more confident. Also, he was desperate. So he sat on his haunches, conspicuously, in an open space, and challenged the hawk down out of the sky. For he knew that there, floating in the blue above him, was meat, the meat his stomach yearned after so insistently. But the hawk refused to come down and give battle, and the cub crawled away into a thicket and whimpered his disappointment and hunger.” (p. 119)
TT-1 (Can Yayınları)	“Güçlenmişti, akıllanmıştı ve kendine daha çok güveniyordu. Her şeyi göze alacak kadar da çaresizdi. O yüzden saklanmak yerine ortalık bir yere çıkıp oturdu ve gökyüzündeki atmacaya aşağı gelmesi için meydan okudu. Çünkü yukarıda mavi gökyüzünde süzülmekte olan şeyin et olduğunu biliyordu ve canı ısrarla o eti istiyordu. Ama atmaca aşağıya inip kavgaya tutuşmayı reddetti ve yavru da bir çalılığa girip düş kırıklığı ve açlıktan ağladı.” (p. 82)
TT-2 (Oda Yayınları)	“Şimdi daha güçlü, daha akıllı ve daha güvenli olmuştu. Üstelik meydan okuyucu, gözü kara bir hava gelmişti üzerine. Düzlük bir yerin ortasına oturuyor, gökyüzünde dolaşan bu yaratığın bir an önce midesine indirmek için uğrunda yanıp tutuştuğu bir et olduğunu biliyor ama atmaca dövüşmek için aşağı inmeyi göze alamıyor, yavru kurt işte o zaman bir çalılığın altına uzanıp düş kırıklığı içinde açlıktan inleyip sızlanmaya başlıyordu.” (p. 74)
TT-3 (Türkiye İş Bankası Kültür Yayınları)	“Gittikçe güçleniyor, akıllanıyor ve kendine daha çok güveniyordu. Ama yine de umutsuz haldeydi. Bir seferinde açlıkta oturup gökteki atmacaya meydan okudu. Orada, üstünde maviliklerde yüzenin, midesinin o kadar ısrarla istediği et olduğunu biliyordu. Ama atmaca aşağı inip onunla savaşmayı reddedince bir çalılığın içine girip viyak viyak ağlayarak hayal kırıklığını ve açlığını haykırdı.” (p. 81)
TT-4 (Koridor Yayınları)	“Gittikçe güçleniyor, akıllanıyor ve kendine güvenli hale geliyordu. Tüm bunların yanında çaresizdi de. Bu yüzden açık alanda, kalçalarının üzerine oturup gökyüzündeki atmacaya alenen meydan okudu. Zira mavilikte süzülen o şeyin midesinin büyük bir özlem ve ısrarla istediği et olduğunu biliyordu. Ama atmaca aşağı inip onunla savaşmayı kabul etmedi. Yavru kurt da hayal kırıklığı ve açlık hissiyle sızlanarak çalılığa geri döndü.” (p. 101)
TT-5 (Doğan Kitap)	“Güçlenmiş ve akıllanmış, güveni artmıştı. Tabii çaresizdi de. Dolayısıyla apaçık bir alanda kalçasının üzerine oturdu ve gökyüzünden aşağıya süzülen şahine meydan okudu. Çünkü masmavi gökyüzünden süzülen şeyin, midesinin uzun zamandır hasretini çektiği et olduğunu biliyordu. Fakat şahin alçalmayı ve savaşa katılmayı reddetti, yavru kurt da çalılığa doğru sürünerek hayal kırıklığı ve açlıkla inledi.” (p. 108)

TT-1 achieves a balanced combination of formal and dynamic equivalence, slightly leaning toward dynamic equivalence. It begins with a structurally faithful rendering: “*Güçlenmişti, akıllanmıştı ve kendine daha çok güveniyordu*” closely mirrors the source’s opening. However, Nida’s principle of receptor response is more evident in interpretive choices such as “*Her şeyi göze alacak kadar da çaresizdi*”, which enriches the emotional context beyond the straightforward “he was desperate.” The phrase “*canı ısrarla o eti istiyordu*” effectively conveys the cub’s instinctive craving, matching the ST’s emotive tone. Likewise, “*düş kırıklığı ve açlıktan ağladı*” transforms the subtle “*whimpered*” into a culturally familiar expression of sorrow. These

adaptations prioritize the target reader's understanding and emotional engagement, exemplifying dynamic equivalence in practice while retaining structural coherence.

TT-2 strongly favours dynamic equivalence, often at the expense of structural fidelity. The opening shifts tense and voice—*"Şimdi daha güçlü, daha akıllı ve daha güvenli olmuştu"*—departing from the past narrative frame of the ST. This shift makes the sentence more vivid and immediate for the Turkish reader, aligning with Nida's aim of replicating the original effect rather than form. The addition of idiomatic expressions such as *"gözü kara bir hava gelmişti üzerine"* and *"dolaşan bu yaratık"* reflects an interpretive style, which aims to naturalize the text within the cultural and linguistic norms of Turkish. Emotional expression is also heightened: *"açıktan inleyip sızlanmaya başlıyordu"* replaces the subdued "whimpered" with a more dramatic depiction of the cub's distress. While this translation effectively evokes emotional response, it significantly diverges from the syntactic and lexical structure of the original, demonstrating a reader-centred, dynamic approach.

TT-3 leans heavily on dynamic equivalence, though it maintains moderate structural parallels. The use of progressive verbal forms in *"Gittikçe güçleniyor, akıllanıyor ve kendine daha çok güveniyordu"* departs from the perfect past construction of the ST, suggesting ongoing transformation rather than completed development. The translator emphasizes emotional resonance through phrases like *"viyak viyak ağlayarak hayal kırıklığını ve açlığını haykırdı"*, amplifying the subtle act of "whimpering" into a desperate cry. While this exaggerates the emotional impact compared to the source, it aligns with Nida's receptor-oriented strategy, seeking a comparable emotional reaction from the Turkish reader. Additionally, *"üstünde maviliklerde yüzenin"* is a poetic rendering of "floating in the blue above him," maintaining the image's essence while adapting its form to Turkish literary aesthetics. Overall, this translation foregrounds the emotive and stylistic adaptation over strict linguistic correspondence.

TT-4 adopts a moderately balanced approach, showing respect for both the form and meaning of the original. The phrase *"kalçalarının üzerine oturup"* is a close structural equivalent of "sat on his haunches," preserving the anatomical precision of the gesture. Lexical choices such as *"çaresizdi"* and *"midesinin büyük bir özlem ve ısrarla istediği et"* faithfully echo the desperation and longing in the ST, while slightly enhancing the emotional weight in a culturally familiar register. Importantly, the sequence of events is maintained without significant shifts in tense or perspective, which supports formal equivalence. At the same time, expressive details like *"sızlanarak çalılığa geri döndü"* reflect the cub's inner state in a way that resonates naturally with Turkish readers. As such, this version successfully merges Nida's two equivalence types, creating a text that is both accurate and accessible.

TT-5 is the most formal equivalent among the five, adhering closely to the syntactic and lexical structures of the original. Sentences like *"apaçık bir alanda kalçasının üzerine oturdu"* reflect a nearly word-for-word rendering of "he sat on his haunches, conspicuously, in an open space." The translator resists the temptation to embellish, instead opting for a restrained and accurate reproduction of the ST. Emotional content is still conveyed effectively: *"midesinin uzun zamandır hasretini çektiği et"* captures the yearning hunger, while *"hayal kırıklığı ve açlıkla inledi"* remains faithful to the understated tone of "whimpered." The translation avoids idiomatic or culturally adapted phrasing, which aligns with Nida's formal equivalence, emphasizing

linguistic fidelity over reader impact. It offers a more neutral tone, suitable for readers who value textual authenticity and closeness to the original narrative style.

One can achieve from the comparison of selected passages from the novel that TT-1 (*Can Yayınları*) and TT-3 (*Türkiye İş Bankası Kültür Yayınları*) are the most formally equivalent, closely adhering to the ST's sentence structure and tone. TT-2 (*Oda Yayınları*) and TT-5 (*Doğan Kitap*) exhibit dynamic equivalence, favouring idiomatic expression and emotional accessibility, though occasionally introducing interpretive shifts. TT-4 (*Koridor Yayınları*) stands in between, using formal structure with elevated vocabulary that adds gravitas to the mother's portrayal. Each version represents a valid translation strategy by illustrating the delicate interplay between linguistic fidelity and expressive adaptation in literary translation and proper usage of Turkish by not compromising the expressions in the source texts as well as the authenticity of the target language, Turkish.

Eugene Nida's concepts of formal equivalence and dynamic equivalence provide a comprehensive lens through which to evaluate the Turkish translations of *White Fang*. According to Nida (1964), formal equivalence aims to preserve the structure and content of the source text, ensuring the translation remains as faithful as possible to the original's linguistic form. This principle is evident in efforts to accurately translate specific terms like "moose-bird" as "*alakarga*" and "*ptarmigan*" as "*kar tavuğu*." Translators who fail to prioritize formal equivalence, as seen in the substitution of these terms with "*ağaçkakan*" or "*keklik*," compromise the ecological authenticity and specificity of the narrative.

On the other hand, dynamic equivalence, as defined by Nida, focuses on producing a translation that elicits a response in the target audience equivalent to that of the source audience. This is particularly relevant in translating phrases like "The shorter grew her temper," where dynamic equivalence demands capturing the emotional and relational tension between the mother and cub.

Nida's assertion that "*a translation should not only convey the message but also reflect the style and spirit of the original*" is central to this study. Translators who merely replicate surface-level meanings without accounting for cultural and linguistic nuances risk creating disjointed or misleading interpretations. Examples in this study demonstrate that achieving an effective balance between formal and dynamic equivalence is essential for preserving both the lexical precision and emotive power of Jack London's work.

Paratextual Elements of the Target Texts

The discussion of paratexts in this study draws on Gérard Genette's seminal work *Paratexts: Thresholds of Interpretation* (1997), in which he defines paratexts as the "thresholds" of a text—elements such as titles, prefaces, cover design, blurbs, and author or translator notes—that mediate the relationship between the text and its readers. Genette distinguishes between peritexts (elements physically attached to the book, such as the cover, typography, and prefaces) and epitexts (external elements such as interviews, advertisements, or reviews). In the context of translation studies, these paratextual features serve not only as framing devices but also as interpretive cues, shaping how the target audience approaches and evaluates a translated work.

Target texts to be compared in this study differ not only in terms of preferences and decisions made by their translators, but also in several paratextual elements, including their covers, prefaces, back cover texts, etc. These paratextual elements can be considered as a reflection of the strategies of marketing and patronage of the publishing houses.

As an illustration, covers of the source text, which is published by *Wordsworth Editions* in 2004 (ST), and three of the target texts, namely those of *Can Yayınları* (TT-1), *Oda Yayınları* (TT-2), and *Türkiye İş Bankası Kültür Yayınları* (TT-3), have a white wolf, which represents the protagonist of the novel, the hybrid of wolf and dog named 'White Fang', and a landscape of snowy hills. Furthermore, in the cover of TT-2, the wolf appears to be standing over or mounting another wolf, which is lying down or subdued beneath it. The posture suggests a moment of predatory behaviour, and the red tones around the lower wolf might symbolize injury, blood, or danger, reinforcing the harsh and violent natural world that Jack London frequently depicts in *White Fang*. The scene aligns with the novel's themes of survival, power dynamics, and the brutal law of the wilderness. While the cover of other aforementioned target texts gives the impression of only a typical landscape with the protagonist of the novel, particularly, that of TT-3 draws attention with the shades of green, which intends to give the ambiance of forest in a misty weather with silhouettes of pine trees, howling wolves, and birds in flight stretch across the middle. A wolf's face (presumably *White Fang*) is subtly blended into the background as a silhouette, with its piercing eyes emerging from the middle of the design— giving a mysterious, introspective tone.

Covers of the target text published by *Koridor Yayınları* (TT-4) and *Doğan Kitap* (TT-5) differ from the others with their modern design that neither includes the portrait of a white wolf nor a forest or snowy hill landscape. The cover of TT-4 includes not a realistic portrait of the wolf, but little grey wolf icons in the middle, and bottom left and right-hand corners. The usage of white, grey, and muted green in the cover gives it a cold, wintry atmosphere that reflects the harsh northern wilderness setting of the novel. Moreover, the background is decorated with stylized, snow-covered trees and snowflakes scattered across gently undulating hills. These elements evoke a sense of the Arctic environment. The cover of TT-5, which is totally different from the rest of the target texts, includes only a pattern of circles and triangles, which can be interpreted as symbolizing the mouth and teeth of a wolf. Moreover, the dominant colours of the cover are lavender-like purple and light green on a white background. This design makes the TT-5 distinguished among the other target texts with its modern design rather than classical, and this can be interpreted as the publishing house intends to draw the attention of young readers. The cover of TT-5 also includes the phrase "With the preface by Hakan Günday" who is a Turkish novelist especially read by younger readers with his style of writing is close to Clandestine or underground literature and his writing is characterized by its exploration of the darker aspects of human nature, delving into themes such as violence, existentialism, identity, and societal marginalization Günday often employs a raw and unflinching narrative style, challenging readers to confront uncomfortable truths (Alkan, 2003). Clandestine literature, commonly known as "underground literature," describes a form of publishing and editorial activity that typically involves self-publishing works that may violate local legal regulations. This type of literature often seeks to evade censorship, legal action, or various forms of repression. In academic contexts, it may be categorized as heterodox publications, contrasting with officially recognized and orthodox publishing (Dewulf, 2010, p. 99) Therefore, publishing Günday's preface for *White Fang* can be considered as an attempt to

introduce the novel *White Fang* as an attractive novel for younger readers, by emphasising that it also contains similar themes with the novel of Günday like struggling between prey and the hunter, life and death as well as surviving against the cruelty of nature. However, in *White Fang*, this struggle is between animals, while in Günday's novel, between humans. The back cover of the TT-5 also includes a quote from Günday's preface for *White Fang*: "Life is challenging against death and that's where it takes its power from."

While the TT-5 is the only target text that includes the preface, all target texts include brief information about the plot of the novel on their back covers. TT-3, published by *Türkiye İş Bankası Kültür Yayınları*, also includes the biography of Jack London on its back cover, while in the other editions, the biography of Jack London is located in the pages after the copyright page. The only edition that includes neither London's, nor the translator's biography is TT-2, which is published by *Oda Yayınları*.

Last but not least, names of the translators are included on the cover of all target texts, except for TT-5 and TT-3, which can be interpreted as the policy of patronage and translator's visibility. In line with Lawrence Venuti's (1995) concept of the "translator's invisibility," such paratextual decisions contribute to the marginalization of the translator's role, reinforcing the illusion of transparency in translated literature. By omitting the translator's name from the cover, these editions align with the dominant Anglo-American norm of producing translations that read as if originally written in the target language—thereby suppressing the translator's mediating presence and diminishing their authorship in the eyes of the reader.

To sum up, the comparison of the five Turkish target texts of *White Fang* reveals that variations among them extend far beyond linguistic choices made by translators; they are also deeply influenced by paratextual elements such as cover design, prefaces, and back cover texts. These elements are not merely decorative or supplementary, but rather serve as critical indicators of the publishing houses' marketing strategies and intended readerships. While some editions (TT-1, TT-2, and TT-3) preserve traditional imagery consistent with the themes of Jack London's narrative—such as white wolves and snowy landscapes—others (TT-4 and TT-5) adopt more modern, abstract, or symbolic designs that shift the aesthetic and interpretative framework of the novel. The inclusion of Hakan Günday's preface in TT-5 notably exemplifies a deliberate effort to reframe *White Fang* within the context of contemporary Turkish underground literature, emphasizing thematic parallels between London's depiction of survival in nature and Günday's explorations of existential struggle in society.

In the Turkish editions of *White Fang* analysed here, peritextual elements like cover art, typography, and inclusion of translator biographies act as indicators of the publisher's intended audience and position the text within certain literary categories (e.g., children's literature, classics, contemporary fiction). Epitextual elements—such as online promotional materials or interviews with the translators—although beyond the printed page, also contribute to constructing the text's reception context. This aligns with Genette's view that paratexts are not mere "accessories" but integral to the act of reading, influencing both the marketing and the interpretive horizon of a work.

Additionally, the placement and presence of author and translator biographies across editions reflect varying degrees of emphasis on the text's literary heritage and translation visibility. Covers of source texts and target texts are presented in the Appendix chapter of this study.

Discussion and Conclusion

This study has explored the complexities of literary translation through a comparative analysis of five Turkish translations of Jack London's *White Fang* in terms of equivalence. By applying Eugene Nida's theories of formal and dynamic equivalence as well as insights from scholars like Susan Bassnett (2002) and Lawrence Venuti (1995), the study highlighted the interplay between linguistic fidelity and cultural adaptation in the translation process.

The analysis revealed significant variances in the translators' approaches, particularly in their handling of lexical choices, figurative language, and stylistic elements. For example, translators' preferences for different names for the animal, such as "moose-bird" and "ptarmigan," underscore the importance of cultural and ecological knowledge in rendering specific details authentically. The discrepancies between translations also illustrate the challenges of balancing faithfulness to the source text with readability and relevance for the target audience.

In terms of formal equivalence, certain translations demonstrated high fidelity to the source text's sentence structure, imagery, and tone. These versions preserved London's naturalistic style and maintained a level of linguistic restraint that mirrored the original's narrative detachment. Conversely, translations leaning toward dynamic equivalence often introduced colloquial expressions, idiomatic Turkish phrasing, and interpretive elaborations that enhanced reader engagement but occasionally altered the stylistic register or narrative nuance.

One of the most significant findings of this study concerns the impact of translators' educational and professional backgrounds on their stylistic and strategic choices. Translators with formal academic training in language, philosophy, or literature tended to preserve structural fidelity and lexical precision, whereas those with more diverse or practice-oriented backgrounds often favoured idiomatic fluency and cultural adaptation. This aligns with previous research suggesting that translator identity and experience are key factors in shaping translational norms and strategies.

From a textual perspective, the translations demonstrated a continuum between formal and dynamic equivalence. Omca A. Korugan's version balanced structural fidelity with selective use of idiomatic Turkish, preserving narrative flow without sacrificing accuracy. Bedia Mekânsız's translation leaned strongly toward dynamic equivalence, employing colloquial expressions and restructuring sentences for fluency, which sometimes altered the stylistic register of the source. Levent Cinemre's rendition adhered closely to formal equivalence, maintaining syntactic parallels and lexical precision, thus aligning with the conventions of classic literature publishing. Ender Nail's translation struck a middle ground, combining structural fidelity with occasional reader-oriented adaptations. Nil Tuna's version favoured a modern, accessible Turkish, reflecting a dynamic equivalence approach that prioritised immediacy and engagement over strict structural mirroring.

Beyond the textual analysis, the paratextual elements—including cover design, typography, blurb wording, prefaces, and the inclusion (or omission) of translator biographies—proved to be influential in framing the reader's reception of each translation. For example, editions with

visually striking covers and modern graphic design appeared to position the work for younger or general readerships, potentially encouraging more dynamic and colloquial translation choices. Conversely, editions styled to resemble “classics” collections, with restrained colour palettes and traditional typefaces, tended to adopt more formal linguistic approaches, reinforcing their alignment with canonical literature. Translator biographies, when present, offered explicit markers of authority and expertise, potentially increasing reader trust in the fidelity and quality of the translation. In cases where no biography was provided, the evaluation of translation quality relied more heavily on textual evidence rather than perceived translator ethos. Editions marketed as part of “classics” series, often with restrained visual design and prominent translator credentials, tended to align with formal equivalence strategies, reinforcing their canonical positioning. In contrast, editions with contemporary, colourful covers and minimal translator visibility were more likely to adopt dynamic, reader-friendly renderings. In terms of paratextual analysis, the study confirms that peritextual elements such as cover design, typography, and inclusion of translator biographies influence how translations are positioned and perceived.

The analysis of paratexts also highlighted the role of publishers in shaping translation outcomes. Publishing houses with a strong reputation for literary quality often adopted editorial policies that encouraged careful preservation of source-text style, while more commercially oriented publishers appeared to prioritise readability and market appeal. This suggests that paratextual framing can act as both a marketing tool and an implicit guide for translation strategies, influencing not only how the work is presented but also how it is rendered linguistically.

The concept of retranslation, as discussed by Lawrence Venuti (1995), emerges as a central theme of this study. Retranslations are not merely attempts to refine previous versions but also reflections of evolving linguistic norms, cultural shifts, and changing readership expectations.

The findings of this study demonstrate that retranslation in the Turkish versions of *White Fang* serves a dual function: it both refines earlier renderings and adapts the text to new cultural and linguistic expectations. While earlier translations often favored fluency and colloquial expression, sometimes at the expense of stylistic nuance, more recent versions strive for precision, literary restraint, and closer alignment with London’s naturalistic style. These developments also reflect the backgrounds and orientations of the translators, whose varying degrees of literary training, professional experience, and cultural exposure shaped their strategies along the spectrum of formal and dynamic equivalence. In this respect, the results support Antoine Berman’s notion of retranslation as a gradual return to the “foreign” elements filtered out in initial versions, as well as Andrew Chesterman’s view of retranslation as a response to shifting sociocultural norms and linguistic modernization. Ultimately, each retranslation repositions *White Fang* for contemporary Turkish readers, extending the novel’s afterlife and reaffirming its cultural and literary significance.

Ultimately, this study underscores the multifaceted nature of translation, where linguistic decisions intersect with cultural, historical, and personal factors. By examining how different translators navigate these complexities, this research contributes to a deeper understanding of literary translation and its role in mediating cross-cultural communication. Future studies could further explore the reception of such translations among diverse readerships or apply similar methodologies to other works of literature.

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Appendix: Covers of Source Texts and Target Texts

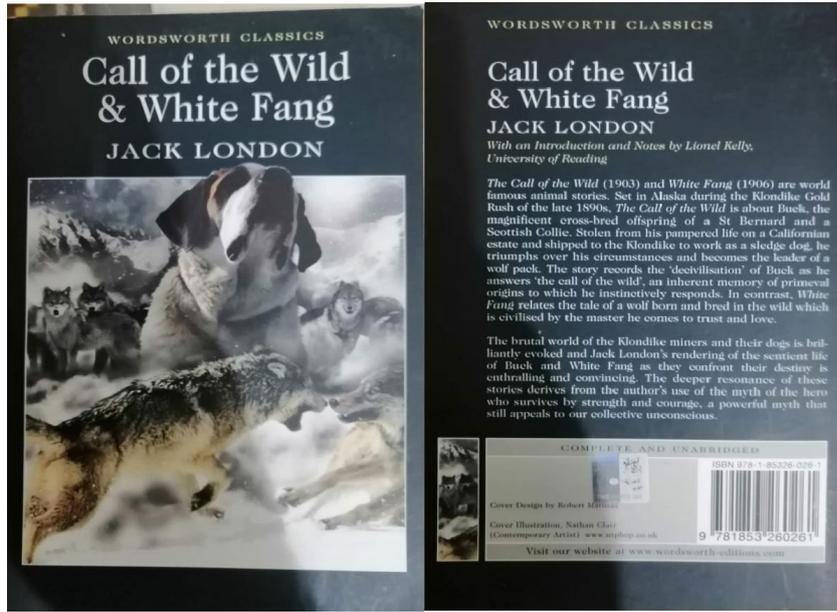


Figure 1. Cover and Back Cover of the Source Text

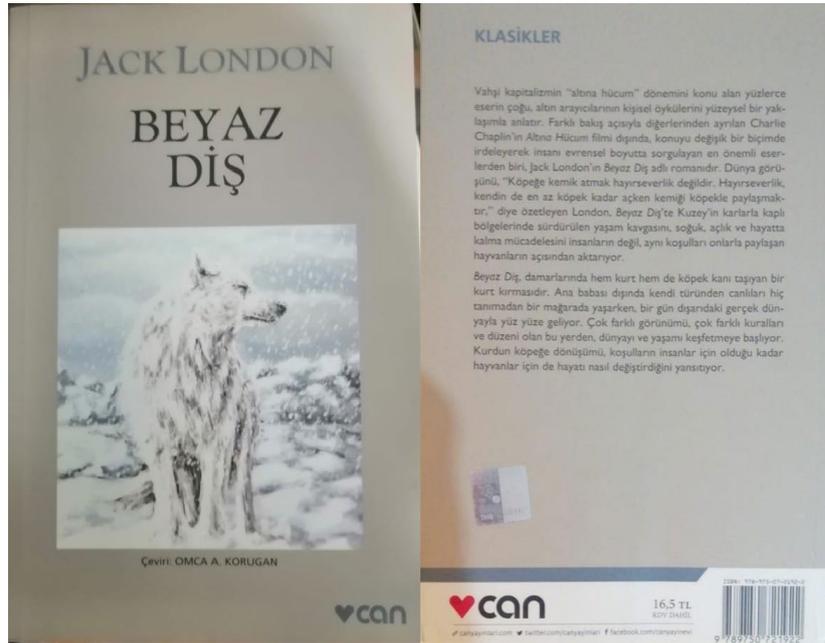


Figure 2. Cover and Back Cover of TT-1

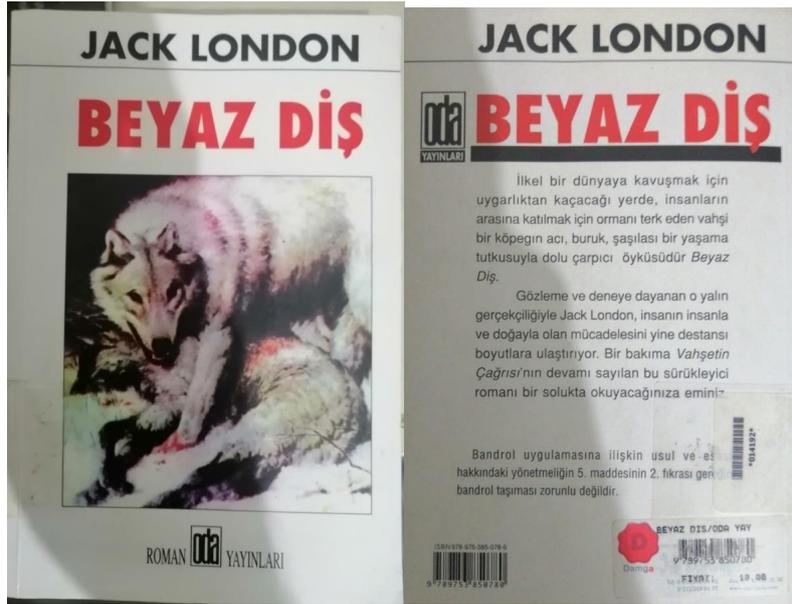


Figure 3. Cover and Back Cover of TT-2

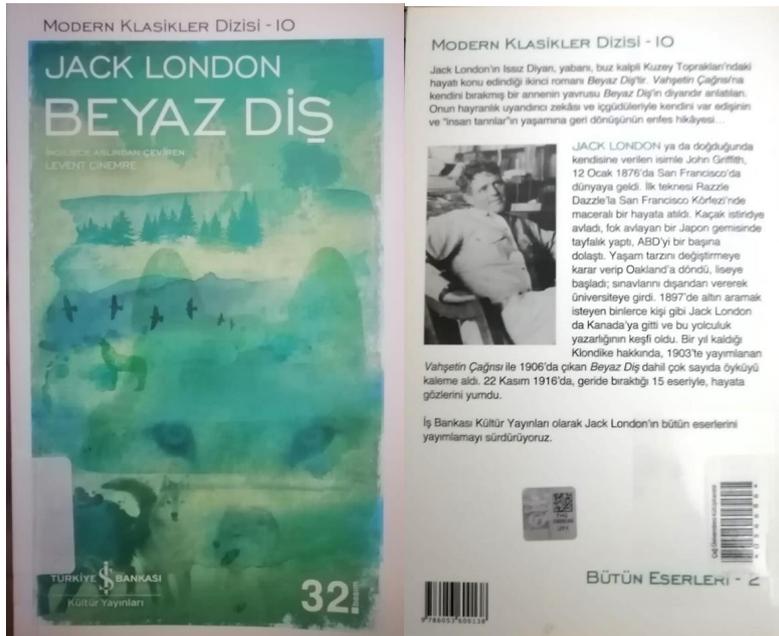


Figure 4. Cover and Back Cover of TT-3

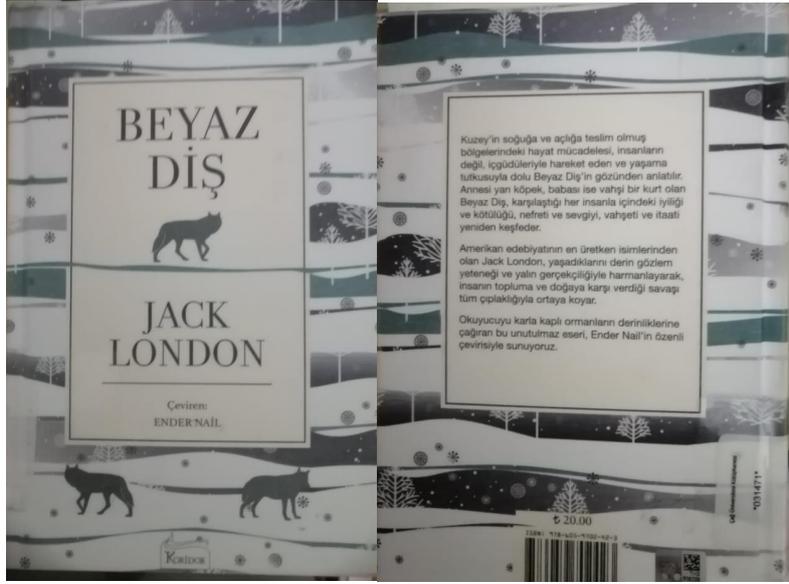


Figure 5. Cover and Back Cover of TT-4



Figure 6. Cover and Back Cover of TT-5