

KHAZAR UNIVERSITY

School: Graduate School of Sciences, Arts and Technology

Department: English Language and Literature

Specialty: 060203-Translation (English Language)

MASTER THESIS

A QUALITY ASSESSMENT OF THE AZERBAIJANI TRANSLATION OF HARPER LEE'S "TO KILL A MOCKINGBIRD" IN THE LIGHT OF PRAGMATIC THEORY

Student: _____ Narmin Elshan Ahmadova

Supervisor: _____ Prof. Dr. Huseynagha Hasanali Rzayev

Baku-2025

XƏZƏR UNIVERSİTETİ

Fakültə: Təbiət elmləri, Sənət və Texnologiya yüksək təhsil

Departament: İngilis dili və ədəbiyyatı

İxtisas: 060203-Tərcümə (ingilis dili)

MAGİSTR DİSSERTASIYA İŞİ

HARPER LİNİN “BÜLBÜLÜ ÖLDÜRMƏK” ƏSƏRİNİN AZƏRBAYCAN DİLİNDƏKİ TƏRCÜMƏSİNİN PRAQMATİK NƏZƏRİYYƏ ÇƏRÇİVƏSİNDƏ KEYFİYYƏTİNİN QIYMƏTLƏNDİRİLMƏSİ

İddiaçı: _____ Nərimin Elşən qızı Əhmədova

Elmi rəhbər: _____ Prof. Dr. Hüseynağa Həsənalı Rzayev

Bakı-2025

TABLE OF CONTENTS

INTRODUCTION	4
CHAPTER I. LITERATURE REVIEW	7
1.1. History and Theories of Translation	7
1.1.1 Historical development of Translation studies	7
1.1.2 Definition of Translation, Translation studies and its types	11
1.1.3 Translation types, techniques and methods	16
1.2. Translation Quality assessment and Criticism.....	21
1.2.1 International Translation Quality standards.....	22
1.2.2 Translation Quality Assessment principles.....	25
1.2.3 Translation Criticism	26
CHAPTER II. METHODOLOGY AND COMPARATIVE QUALITY ASSESSMENT	28
2.1. Methodology	28
2.1.1. Research design	28
2.1.2 Selection of Azerbaijani translation.....	28
2.1.3. Comparative Analysis method.....	29
2.2. Quality Assessment of the Azerbaijani Translation of the book ‘To Kill a Mockingbird’ by Harper Lee	31
2.2.1 Background information about the novel “To Kill a Mockingbird”	31
2.2.2. Application of Translation principles and Contrastive analysis	34
2.2.3 General Quality Assessment of Analysed Texts.....	56
CONCLUSION	59
REFERENCES.....	61
APPENDICES.....	65

INTRODUCTION

Background: Current State of the Translations from English to Azerbaijani

This dissertation study focusses on comparing and contrasting excerpts from Harper Lee's classic work "To Kill a Mockingbird" and their Azerbaijani translation by Gultan (2019) in an attempt to assess the quality of the translation.

The concept of translation of literary classics has long been a contentious issue in both the English and Azerbaijani literary communities (Pym, 2020). This is particularly specific for culturally rich book "To Kill a Mockingbird" which contains historical, cultural, regional references in itself. It is noteworthy to mention that the English-language literature has a rich and long history as a result of it becoming the language of millions of people and authors (ibid, 2020). Therefore, it can be observed that Azerbaijani translations of English language literature frequently priorities semantic clarity and accessibility for readers to ensure keeping the main message of the literature clear. However, sometimes this happens at the expense of stylistic and cultural nuances.

Literary translation is a difficult task since it requires the translators to bridge cultural and linguistic boundaries while maintaining narrative voice, irony, and tone and adapt the source text into the culture and language of the target language and culture (Novak, 2021). While several works of international literature have been translated into Azerbaijan, the special issues of retaining stylistic faithfulness, narratorial perspective, and cultural complexity in translations of American Southern literature have received little attention because there are not many widespread international literary works that focus on Southern American lifestyle and background.

Taking into account the above-mentioned reasons, this dissertation study aims to contribute to this under-researched area. It aims to do so by providing a detailed analysis of how the Azerbaijani translation of "To Kill a Mockingbird" by Harper Lee actually conveys (or fails to convey) the subtleties of the original text, as well as insights into broader issues of translation quality and practice between the English and Azerbaijani languages.

The aims and goals of the study:

This dissertation study is written mainly to undertake a detailed investigation of quality of the Azerbaijani translation of selected sections from "To Kill a Mockingbird" by comparing the original English text to its Azerbaijani version. The study investigates and assesses the

quality of the translation with an emphasis on stylistic, semantic, and tonal accuracy. The specific aims are listed below:

First and foremost, this study aims to identify and analyse the translation procedures employed to represent stylistic features and narrative voice in original and its reflection in the Azerbaijani translation. It tries to assess the level of semantic accuracy and completeness between the source text and the translation. As translation, especially literary translation, is a bridge between different cultures (Pym, 2020), this study tries to investigate the cultural adaptations and shifts that occur during translation and their impact on the reader's comprehension. And finally, it aims to make quality assessment and recommendations for enhancing literary translations between English and Azerbaijani.

The object of the study:

The goal of this research is the translation of Harper Lee's "To Kill a Mockingbird" into Azerbaijani, with an emphasis on specific portions from the novel.

The subject of the study:

The subject of the study is a comparative and contrastive analysis of stylistic, semantic, and cultural characteristics between the original English excerpts and their Azerbaijani translations to assess the quality of the Azerbaijani translation.

Research questions and hypotheses to verify:

This dissertation has a number of research questions and hypotheses to conduct the study on quality assessment of the translation of "To Kill a Mockingbird" by Harper Lee. The questions are listed below:

- 1) How well does the Azerbaijani translation reflect the original English text's stylistic and tonal characteristics?
- 2) What are the most significant semantic losses or shifts detected that affect the translation quality during translation?
- 3) What impact does cultural adaptation have on translation faithfulness and quality?

Hypotheses:

- 1) Semantics-centred translation often results in the loss of stylistic and pragmatic nuances of the target language version.

2) Remaining blind to other principles of translation has led to the violation of equivalence and many structural properties in the target language version.

3) Implementation of foreignization and domestication principles: their reflection in translation quality and clarity.

The importance of the study in translation studies:

Understanding is the key element of literary translation, as it is essential for both language learners and translation students to be able to understand the newly appearing requirements of the globalized world. This study, which examines the virtues, strengths and weaknesses of the Azerbaijani translation of “To Kill a Mockingbird” translated by Sevil Gultan and published by Qanun Nəşriyyatı, can help language instructors and prospective translators understand the value of stylistic authenticity and cultural complexity. Furthermore, it emphasises the importance of using a more nuanced approach when translating culturally significant works. Because doing so results in a deeper and more accurate cross-cultural understanding in the field of literary translation.

Labor division between Chapters:

This dissertation consists of an introduction, two main chapters, a conclusion, and references.

In **Chapter I**, it is explained that translation is a difficult endeavour, that the history of translation has reached the present day by going through long and difficult processes, what are the purposes of the translation theories/strategies that are still used within the scope of translation quality assessment methods and translation criticism today, a literary work and how translation criticism and assessment should be done. In **Chapter II**, deals with the methodology employed to conduct this study, the methods of translation analysis, the reasons concerning the choice of their use, etc. It also suggests, background information about the author and translator as well as summary of the book “To Kill a Mockingbird”. Examining the quality of the Azerbaijani translation is realized through the concrete applying the principles of translation criticism. And the Chapter ends with a general top-notch review and analysis of the Azerbaijani translation of the book “To Kill a Mockingbird” by Harper Lee. **Conclusion** section includes the findings of this study perspectives and pedagogical implications of the study are also among the priorities of **Chapter II**. The study ends with a list of the **References**.

CHAPTER I. LITERATURE REVIEW

1.1. History and Theories of Translation

1.1.1 Historical development of Translation studies

Translation has existed since the beginning of human history. People, as social and cultural beings, have been compelled to speak with people from other cultures in order to better comprehend their surroundings (Yücel, 2016:11; Pym, 2020). Early humans attempted to transmit their thoughts and actions by creating drawings and symbols on cave walls. The act of translation, which has always served many functions throughout history, reappears in each era depending on the requirements of the time. Translators play an important role in this historical setting.

Later, with the introduction of writing, people were able to converse more simply and pleasantly. The need for written translation stems from the evolution of transport over time, the expansion of trade, the rise of urbanisation, wartime migrations, and the fact that people must coexist (Yücel, 2016: 27-28).

The Rosetta Stone is the oldest example of translation, including inscriptions in two ancient Egyptian languages (hieroglyphic and Demotic) and their translations into ancient Greek (Hussain, 2018).

Translation is a difficult process that has frequently changed hands along the way. Throughout history, translation has developed in a two-step process: first from the East to the West, and then from the West to the East.

In Mesopotamia, where multilingualism was prevalent in the 4000s BC, bilingual clay tablets written in cuneiform were discovered. Translation was an integral component of Mesopotamian life. Ancient Egypt likewise had a high rate of translation activity. Translators known as "dragomen" functioned as caravan leaders or field experts, or, in today's parlance, "experts" who held business meetings. (Eruz, 2010: 33)

During this time, Egypt was an important centre. Because Egypt and Babylon were sophisticated in many areas, information from these places was translated to Ancient Greece, and therefore to the Western world. Additionally, Hammurabi, ruler of the Babylonian dynasty,

translated his law orders (Hussain, 2018) contributing to the historical development of translation.

1.1.1.1 Translation activity in the East and the West

In ancient Greece, the Greeks valued their own language and penned their works in it. They expected other societies to grasp their language (Eruz, 2010:34; Novak, 2021).

Furthermore, the Greek Civilisation gained an advantage over other Mediterranean countries. The reason for this is that they inherited Egypt's resources. In addition, the Greeks' business contacts with other Mediterranean countries necessitated translation. In reality, this demonstrates that ancient Greeks saw translation as a technique rather than a goal (Hussain, 2018).

Livius Andronicus (284-205 BC) translated the famed poet Homer's Odyssey from Greek to Latin in 240 BC, opening new vistas for the Romans and raising awareness that past sources should be reintroduced into the society through translation. Andronicus' translation demonstrates an adaptationist approach focused on the target cultural system, matching the mainstream understanding in the Roman period (Yücel, 2016: 35).

Moatti (2006) explains that translation was not only a means of communicating and cultural practice for the Ancient Greeks, but it also served as a method of political communications and governing. For example, we have *the letter of Aristeas*. Scholars believe that this letter was written in the 1st century BCE by King Ptolomey II where he wanted the Bible to be translated into Greek.

The Romans acknowledged the presence of translation and the translator (Sawant, 2013). They took a target culture-oriented approach. During this time, there was less emphasis on translation accuracy, allowing translators greater freedom to work with the text. In this sense, the philosopher/writer/wordsmith Marcus Tullius Cicero was the most prominent exponent of a "free" translation technique in the Ancient Roman period (Moatti, 2006).

Cicero comes across the concepts of 'ut interpretes' (word for word) and 'ut oratores' (free, depending on the meaning). 'Ut interpretes' means to translate the translated material in linguistic and semantic terms that are consistent with the original (Hussain, 2018; Moatti, 2006). 'Ut oratores', on the other hand, means to translate while being true to the meaning and considering the impact of the translation on the target audience (Yücel, 2016: 44).

After Ancient Rome, the concept of translation began to evolve. The most significant problem was religion. The growth of Christianity and its establishment as the official religion shifted the duty of translation to a different location (Yücel, 2016: 48). Therefore, we can say that translation in the West can be classified into 3 phases as shown by Hussain (2018): *The time before the birth of Christ and up to 3rd AD, 5-15th centuries known as dark times of European history, and Renaissance and modern era.*

According to Hieronymus, God sent sacred texts, which cannot be compared to regular texts. As a result, the grammar in sacred texts is equally sacred and should not be altered (Moatti, 2006). Although Hieronymus encouraged word-by-word translation, he also stressed the necessity of meaning in order for the translations to be understandable. The most notable example is Hieronymus' comparison and evaluation of numerous versions in order to translate the Bible from Greek and Hebrew to Latin. This translation is referred to as the "Vulgate" (Yücel 2016:57-59). Translation, according to its current meaning, is not entirely innovative and creative, but rather translating while being faithful to the text.

Later, Greek intellectuals settled in the Alexandria school, and in the seventh century, a surge in translation effort began in the East (Venuti, 2017). Translation, which begun in Alexandria, continued in Baghdad in later years.

After the Arabs seized Alexandria in the eighth century, there was a great deal of translating in both Alexandria and Iran. Alexandria offered chances for education in a variety of scientific subjects. During the Abbasid period (8th-10th centuries), the House of Wisdom in Baghdad provided extensive translation services (Eruz, 2010: 37-38).

The Abbasid caliph founded the first translation bureau, known as the House of Wisdom. It was also a school (Mehawesh, 2014). While translation was continuously changing hands, it also manifested itself in several domains. "The number "zero," which helps arithmetic, arrived in Arabia via India and made its way to the West via the Umayyads following the Abbasids through Khwarezmi's works. His research served as the foundation for the notions of algorithm and, later, logarithm in translations into Western languages" (Eruz, 2010: 40; Mehawesh, 2014).

In the eighth century, the Umayyads invaded the Iberian Peninsula and founded the Andalusian State. After the Umayyads left the peninsula in the 12th century, the city of Toledo fell under Spanish sovereignty. The Church translated Arab texts into Latin and local languages, including Catalan. During this time, Spain became a translation hub for Muslim, Jewish, and

Christian scientists. These translated works, which travelled from East to West, were also supplemented by the Toledo School (Eruz, 2010: 45–47). The Toledo School analysed translation problems from the source language and other languages (Mehawesh, 2014). In this scenario, linguistic and cultural distinctions have evolved.

Martin Luther, a key Reformation figure in the 16th century, translated the Old and New Testaments into German (1534 and 1522, respectively). Thus, the public could read the sacred text in their native tongue. Luther's notion of translation extended beyond translation itself, and German was presented to the public as a common language. Furthermore, during this time, movements such as Humanism and the Renaissance began to shape a new perspective in science and art (Yücel, 2016: 61-62). Luther, unlike Hieronymus, believed that the translator had the authority to make his own translation decisions. In other words, he claimed that the translator may act more freely when interpreting. Although Luther advocated for a goal-oriented approach, he did occasionally translate word for word because some notions were untranslatable.

Human reason gained popularity during the Age of Enlightenment in the 18th century, and writers and translators freely communicated their ideas throughout this time.

Since languages functioned according to the general principles of reason, they reduced the act of translation to a mechanical plane. This very phenomenon gave rise to the idea that everything could be translated.

Translations became more understandable as more concepts emerged during the Enlightenment, diverse ideas were guided, and literacy rates increased, demonstrating that most things could be translated.

Yücel describes the emergence of translation in the 18th century as a result of the tight interaction between Romantic ideology and writers' perspectives on literature and art (Yücel, 2016: 99). The Romantic period brought the ideas of translatability and untranslatability to the forefront. During this time, two prominent figures brought translation issues to the forefront: Wilhelm von Humboldt, who expanded on Herder's ideas, and Friedrich Schleiermacher (Fairly, 2005).

First and foremost, Herder (1714-1803), who collected folk songs, classified the language into biological phases (ibid, 2005). This indicated that the language evolved in response to historical and cultural influences. Herder maintained that the source material was

untranslatable due to language changes influenced by history and culture. Because, according to him, languages developed differently.

Translation, according to Humboldt (1767-1835), is an ongoing process that represents only one component of the source text rather than the full text (Yücel, 2016: 112-113). Humboldt expanded on Herder's ideas to argue that language and thought are inextricably linked. Humboldt believed that language not only reflects but also shapes reality, which informed his approach to translation (Fairly, 2005). Humboldt emphasised the untranslatable approach in translation since each language expresses a distinct worldview (Yücel, 2016: 114).

Friedrich Schleiermacher (1768-1834) criticised translators for putting themselves in the shoes of the author and said it was inappropriate (Martyn, 2020). He also claims that even the same author can only write a work once (Yücel, 2016:115). According to Schleiermacher, translators have two responsibilities in order for the target audience to better understand the foreign language: taking the reader to the author or taking the author to the reader. Schleiermacher's method to translation indicates that he wants the intended reader to change their reading habits. As a result, rather than being simple or difficult to read, the translation should remind the reader of the features of their native language. In this circumstance, the translation cannot benefit from the target culture or language and is restricted to the translator's interpretation of the original text. In other words, Schleiermacher emphasised the significance of comprehension and interpretation in translation (Martyn, 2020)

1.1.2 Definition of Translation, Translation studies and its types

The act of translation, which has been practiced for millennia, is becoming more prevalent nowadays. Translation as a term originated from the Latin word “Translation”, which originates from Trans (meaning across) and Latus (a derivation of the verb ferre) (Hussain, 2018). Many top specialists in the industry have explained translation by presenting their own ideas and hypotheses. According to many scholars in this field, translation is a way to open up to new areas of knowledge. According to Cary and Alexander (1962), translation can be categorized in its simplest sense as undoubtedly a linguistic analysis task with its own techniques, principles, and problems.

There are numerous viewpoints on the definition of translation. For House (2014), translation is the process of replacing a text in the source language with a semantically and pragmatically equivalent text in the target language (p. 23), while eastern scholar Mahabeer Prasad Dwivedi describes translation as the transferring of essence (Hussain, 2018). According

to Hussain (2018), translation is the usage of elements from another language that are natural and similar to the original language elements.

Translation is more than merely the act of conveying one language to another. Each language has unique qualities, structure, and value standards, all of which are connected with human life and society. Translation allows diverse societies to collaborate in domains such as science, art, and ideas (Göktürk, 2016). Translation also brings people of different ethnicities and cultures together by its bridging power (Cary, 1962).

Eruz claims that when two different languages are involved, the translation action occurs automatically (Eruz, 2010: 14). Based on this, translation can be considered a "communication tool". Translation encompasses the notions of people, language, and culture. As a result, it is a highly complex phenomenon. The translation of other nations' distinct traditions, customs, and language peculiarities has always been more difficult. In this scenario, it is critical to ask the questions What? For Whom? Why? and How? before beginning the translation. Cary uses the following example to demonstrate the subject's varied nature.

Cary and Alexander (1962) explain that a four-story building will be a trap for translators from many countries; in some countries, the ground floor is counted as the first floor, so four will have to be translated as five.

As argued above, some concepts, sayings, etc. change from country to country, from culture to culture. For this reason, not every translation has only one purpose.

The goal of the translation is determined by who the text is intended for, its culture, and so on.

Translation has been recognised as a creative transfer effort and is now considered a branch of science alongside other fields (Yazıcı, 2010:15), which evolves by uncovering and disclosing previously unknown characteristics. Different challenges develop, and these problems must be clearly defined and solved. Science is the process of producing solutions to problems. In other words, translation is a science. Translation benefits from other disciplines of study due to its social and economic dimensions in addition to linguistics. Translation's benefits from economics and sociology suggest its potential impact (Yazıcı, 2010:16). Translation relies heavily on contributions from various sciences.

Translation studies is a relatively new discipline, considering its historical development. In 1972, James Holmes was the first to raise the issue of translation studies. He contended that for translation to be considered a branch of science, it must first follow other fields. Holmes

proposed the term "Translation Studies" to describe this discipline of science. He recommended this word because he believed "science" was more suited for fields having concrete outcomes, such as mathematics and physics.

After the 1970s, Translation Studies established itself as a research topic in numerous universities throughout the world.

According to Holmes, translation studies are "empirical (experiential) branch of science" (Rifat, 2012: 111). It is vital to experiment with translation products as they exist in our environment. According to Antoine Berman, translation studies is an intellectual re-evaluation of the translation process rather than a theory that would analyse and guide the translation process (ibid, 2012:18). In other words, having a translation studies perspective entails viewing the merits and cons of the translation act as a unified plane. This is also the primary purpose of translation studies. Translation studies require several tasks to attain its objectives.

Antoine Berman's (1985) work established eleven key tasks for translation studies, making it a significant effect on the field. Contemporary researchers have reviewed and expanded on these objectives, including modern viewpoints and tackling new issues in the subject. The following is a synthesis of Berman's original tasks, together with insights from current literature:

1- Investigate Factors Leading to Translation Inaccuracy: As Steiner states, 80% of translations are "incorrect," thus the disruptive variables that have an impact on the act of translation and hinder it from fulfilling its only objective must be investigated.

2- Examine Beyond Content Transmission: Its purpose is to expose what emerges from phenomena other than content transmission and meaning reconstruction in translation: in other words, to work with words.

3- Consider the Temporal and Historical Context of Translations: It concerns the temporality and historicity of translation acts. Translations have their own temporality, which is determined by the temporality of the works, languages, and cultures involved. This reflection on the timing of the act of translation leads to a "historical" thought: record the history of translation.

4- Analyze Diverse Translation Domains: To examine the diverse field of translations. A children's book is not translated in the same way as an adult book; a technical text, a science, a law, or an advertisement is not translated in the same way as a commercial or literary piece.

5- Develop a Concept of the Translator's Role: To establish an idea regarding the translator is important. Because the translator is often overlooked in translation discussions.

6- Explore the Marginalization of Translation Activities: To examine why translation, whether it is a study of words or a free re-creation of meaning, is always an invisible, marginalized, and devalued activity.

7- Investigate the Limits of Translation: To investigate the limits of translation.

8- Critique the Cognitive Processes in Translation: To critique the mind of the translation process, that is, to define its limits of validity.

9- Clarify Translation Studies' Relationship with Interpretation and Criticism: To define the relationships between translation studies in the field of discourse on translation and the other two basic forms of relation established with works (interpretation and criticism).

10- Establish Translation Studies as an Independent Discipline: It will define the conditions for its own institutionalisation as independent knowledge. It is an issue of determining the conditions for teaching and research.

11- Connect Translation Theories with Traditions: It is related to the connection that every sort of translation thought develops with the translation tradition that includes the translation; the aim to produce a "universal" discourse does not change the situation (Bednárová-Gibová, 2018: 462-477).

The tasks of translation studies encompass all areas of translation. Furthermore, translation studies are inextricably linked to the language and culture in which they are conducted.

There are three types of translation studies. These are; 1- Descriptive Translation Studies, 2- Theoretical Translation Studies/Translation Theory, 3- Applied Translation Studies (Holmes, 1975).

Descriptive Translation studies. Descriptive translation studies are classified into three categories: product-oriented, function-oriented, and process-oriented (Toury, 2012)

In product-oriented descriptive translation studies, description of personal translations and comparative translation solutions of texts are incorporated (ibid, 2012). The description of these comparative translations enables a more thorough evaluation of the translation. *Function-oriented* descriptive translation studies analyse translations from a social and cultural perspective in the target system. It covers topics such as which literature were or were not translated, when, and how the translations affected the target audience. In other words, the context is more prominent than the text. Process-oriented descriptive translation studies are concerned with the translation process. It investigates what the translator thinks while translating a text, how much emphasis he places on which subject, and what is on the translator's mind during the process (Rifat, 2012: 112). These three branches of translation studies cannot exist alone. All three are closely related to one another. For example, in order to develop a translation theory, it is important to draw on applied translation research. Similarly, before a comparative translation is made, both theoretical and applied translation studies should be investigated. There is a two-way link between these three branches. At the same time, they create a whole.

Theoretical Translation studies. Theoretical Translation Studies, also known as Translation Theory, combines the findings of descriptive translation studies with translation-related data to develop theories that predict what the translated products will be. Before analysing the translation, this branch develops a theory that incorporates everything and will guide the translators. This will make their job easier. Holmes (1975) argues that translation theory cannot do without the solid, specific data yielded by research in descriptive and applied translation studies.

Applied Translation Studies. Education is at the centre of applied translation studies (ibid, 1975). Training translators is one of the most critical concerns in this area. Schools

provide translation education to prepare students to work as professional translators. The subject also covers translation auxiliary materials such as dictionaries, term collections, and so on that are useful to translators. Another is the translation policy. Translation policy aims to provide professional information about the responsibilities that translators and translated products play in society. The final part of applied translation studies is translation criticism. In this context, the translation must be interpreted and judged impartially. However, it is debatable how impartial the translation criticism given for a text is. However, because there is a link between translation experts and translation critics, it is more acceptable (Rifat, 2012: 116–117).

Translation appears easy in meaning, but it is a complex process when considering the content and how it brings different cultures together. Furthermore, the aim of translation varies depending on the text format.

1.1.3 Translation types, techniques and methods

One of the most significant aspects of translation is text type. Because each text type has a unique context. Within this framework, there is a purpose that must be communicated to the reader. These aims must undoubtedly be considered when translating various text types (novel, poetry, theatre, technical material, etc.).

Cary and Alexander (1962) argue that a sentence full of technical terms in a novel would be quite weird. Because if you saw these lines in the pages of a book for engineers, you would translate them in a completely different way. If these lines were included in a poem or a movie dialogue, you would translate them in a much different way (ibid, 1962).

This example demonstrates how tough translation is. Therefore, Kuzenko (2016) distinguishes translation as *informative and literary translation* as well as *written and oral translation*.

According to Kuzenko (2016), literary translation refers to works of fiction or poetry that aims to elicit an emotional or aesthetic response from readers, while informative translation involves translating non-literary writings into a target language with the goal of conveying information to the reader. He makes several sub-divisions of literary and informative translations such as prose, poetry, play and belles-lettres text translations for literary translation, and technical, official diplomatic, journalistic (publicist), commercial advertisements translations for informative translation.

Written and oral translation have both similarities and differences. The most important shared characteristic is that both modes of translation play an important role in international

communication. The distinctions between them are not attributable to a task, but rather to the manner in which these activities are completed and different working styles. Because both external and internal elements influence the translation process. Gürçağlar (2016) identifies several factors, including time, social situations, and cognitive levels.

Jacobson examines translation under three main headings:

Intralingual translation – conveying a verbal message in the same language in a different way.

Interlingual translation – expressing a verbal message verbally in a different language.

Intersemiotic translation – expressing a verbal message through a different sign system

Each level and type of translation, therefore requires different methods/techniques of translation. Certain pieces of text require literal (word-for-word) translation, while others require interpretive methods, and still others can only be translated freely or through a summary translation (Kellou & Boucherikha, 2019). Kellou and Boucherikha (2019) also quotes other methods such as adaptation, modulation, literary translation, loan, calque (Vinay & Darbelnet, 1995), foreignization, domestication (Venuti, 2017).

Adaptation method of translation that Kellou and Boucherikha highlights is the process of substituting a cultural aspect in the original text with one that is more recognisable to the target audience. This method is especially beneficial when a direct translation may cause confusion or loss of cultural relevance according to Vinay and Darbelnet (1995: 39). For example, allusions to culturally distinct events or practices may be changed to match the target culture's underlying knowledge.

Modulation method is defined as a shift in point of view. It means the translator changes cognitive category, or semantics between the source and target languages that does not affect the overall meaning by employing this method (Vinay & Darbelnet, 1995). It enables the translator to change expressions that may sound awkward or confusing if translated literally. For example, the English phrase "it's not rocket science" could be translated into Azerbaijani as "bu çox sadədir" ("It is easy") to match natural language usage.

Another translation method that was explored by Vinay and Darbelnet is literal translation. This method is the direct, word-for-word rendition of the source material into the

target language while preserving the original structure and vocabulary whenever possible (ibid, 1995). Literal translation, while useful for closely related languages, may not always capture stylistic or cultural nuances – especially between languages that are neither culturally nor grammatically related such as Azerbaijani (a Turkic language) and English (an Indo-European language).

Borrowing, also known as loaning, is used in the translation during the process of integrating a term or expression straight from the source language into the target language without translation. Such borrowings are frequently utilised for concepts, phrases, or cultural components that have no direct translation in the target language and usually are international words, such as "pizza", "computer" or "karaoke."

Calque method is a very popular method of translation and is a type of borrowing in which an expression is literally translated, component by component, from the source to the target language. For example, the English word "skyscraper" was translated into Azerbaijani as "göydələn."

Newmark (1988) characterised translation processes as transference, naturalisation, cultural equivalent, functional equivalent, descriptive equivalent. Transference is the process of transferring a word or statement directly from the source language to the target language without translation, keeping its foreign character. It is commonly used for proper names, technical phrases, or culturally significant products. Naturalisation is a comparable process in which a foreign phrase is first introduced and subsequently converted to the target language's typical pronunciation and morphology. This method guarantees that the borrowed term sounds and appears familiar to the intended audience.

On the other hand, Delisle (1993) classified translation strategies as communicative, semantic, literal, free, and adaptation, all of them taking into account the types of texts/speech and their purpose of translation, whether they are from and meant for cultural exchange, literature, information etc. Communicative translation that Delisle classifies is a method that seeks to have the same impact on the target language reader that the source material has on the source language reader. It focusses on conveying the intended meaning while emphasising clarity, naturalness, and readability. Semantic translation, on the other hand, aims to preserve as much of the original meaning, form, and nuance as possible, even if the end result is less idiomatic than the original text. Semantic translation is commonly used for serious literature or philosophical materials where style and tone are important. Free translation allows the translator to reword or even rewrite the source message without strict adherence to form or substance,

with the goal of making the text more accessible and effective in the target language environment.

Schäffner (1999) explains that primary norms, preparatory norms, and procedural norms govern the act of translation before and during the process. Preliminary norms dictate why a specific text is picked for translation; main norms indicate whether general strategy will be utilised (foreignization or domestication); and procedural norms govern the micro-techniques used at the word and sentence levels (quoted by Kellou & Boucherikha, 2019: 3).

1.1.3.1 Literary Translation and its challenges.

The increasing amount of literary translations, along with the unsatisfactory nature of many translations, has prompted translation academics to investigate translation issues. While information transfer is more crucial in specialised sector translations, literary translations consider not just content transfer but also the manner the language is employed, the type of literary text, literary style, and all other literary aspects. Because literary translations include artistic and creative translations, aesthetic adequacy and stylistic acceptability, or suitability to the target language, are required during the transfer process. Literary translation follows a cultural, stylistic, and pedagogical structure. (Schmitt, 1990; quoted by Kohlmayer, 2011: 180). Translators must adhere to ethical and moral guidelines while translating between languages and cultures. They must choose appropriate terms in the target language to maintain the intended effect from the original material.

A translator should always examine the notions of equivalence, appropriateness, and acceptability, as they are critical components that will guide the translator during the translation process.

Equivalence in literary translation does not refer to the blind transfer of a word or sentence from the source language to the target text. What matters most is the ability to transfer the source text's style and message to the target text (Nida, 1964). However, many scientists believe that equivalency can only be achieved in scientific and technical texts because it entails determining the exact equivalent of a word.

Literary translation theories fall into two categories: source text-oriented (faithful) translation and target text-oriented (free) translation. Because the source text-oriented and target text-oriented translation theories are called into question in literary translations, Friedrich Schleiermacher's domestication and foreignization procedures must be included. According to Schleiermacher, a translator has two options for bringing two strangers together, namely the

writer and the reader, while also ensuring as precise and full communication as feasible (quoted by Tee, 2015). When the translator attempts to convey to the reader the source language and culture, which are unfamiliar to them, it is defined by the term "foreignization". When the translator enters the target culture and adapts the text to fit the context, then the translator transforms the source text into a target culture-specific text written by the target culture's author. This circumstance is referred to as "domestication". The method to be utilised in each translation is obviously distinct, but attempting to employ these two methods at the same time in the same work would only lead to conflicts.

Venuti (2017) introduced the notion of "invisibility" after analysing the Anglo-American translation industry. The term "invisibility" refers to adapting target texts to the dominant language and aesthetic norms of the target culture. This eliminates any elements that may be perceived as foreign. The text is not understood as a translation and is entirely localised. Using the localisation method allows a translator to become "invisible" as the translated text is identical to the original text in the target language. To be "visible", translators must utilise the "foreignization" method. Schleiermacher and Venuti are prominent proponents of the "foreignization" strategy.

Before beginning the translation, the translator must decide which approach to utilise, and there could be a variety of reasons for this choice. Like this one: "The translator may have chosen to localise according to the political and cultural realities of the period in which he/she lives." (Venuti, 2017: 7). Alternatively, he or she may have taken on the responsibility of presenting a foreign culture to the target reader. Of course, publishing houses play an important part in these selections.

One of the most difficult aspects of literary translation is coping with differences in word order and sentence structure between languages. While English typically follows a Subject-Verb-Object (SVO) structure, many other languages, especially Azerbaijani because this dissertation analyses Azerbaijani translation of the book 'To Kill a Mockingbird', use a Subject-Object-Verb (SOV) sequence. Maintaining the stylistic and rhetorical impact of the original while changing the grammar to the target language might be difficult (Ahmad & Saadoun, 2024). Translators frequently have to choose between remaining syntactically true to the original—risking awkwardness in the target text—and rearranging phrases to seem more natural to the new audience (Sharni, 2023).

Metaphors, idioms, and other figurative language are common in literary texts, although they rarely have direct equivalents in other languages. For example, phrases like "kick the

bucket" and metaphors like "a heart of stone" may be culturally or linguistically unfamiliar to the intended audience. The translator's job is to render such expressions in a way that preserves both their meaning and the emotional or aesthetic resonance of the original (Ahmad & Saadoon, 2024). According to Salokhiddinova (2024), the translator must possess both language innovation and cultural understanding in order to discover appropriate analogies or reformulate these idioms while maintaining their narrative effect.

Literary works are profoundly rooted in their cultural and historical contexts, frequently referencing local customs, beliefs, meals, festivals, and societal conventions. These cultural references are difficult, if not impossible, to interpret directly. According to Sharni (2023), translators must determine whether to keep the original reference, including a footnote or gloss, or replace it with something culturally analogous in the target context. In many circumstances, so-called "untranslatable"—terms or notions that have no direct counterpart—force the translator to strike a balance between integrity to the source and readability for the intended audience.

Perhaps one of the most contentious issues in literary translation is how to preserve the original text's style, tone, and integrity. Literary style includes sentence rhythm, wordplay, alliteration, and other characteristics that are often specific to the original language. Translators must therefore go beyond word-for-word substitution and participate in literary recreation to preserve the source's emotional and aesthetic effects (Salokhiddinova, 2024). As Ahmad and Sadoon (2024) emphasises, this balancing endeavour necessitates a "dual loyalty"—to the original author and the new reader. It also frequently necessitates a subjective assessment of how far one can modify the style or tone without compromising the original message.

1.2. Translation Quality assessment and Criticism

Translation quality, like any other commodity, must be variable. As a result, translation studies are focused on identifying the characteristics that will satisfy both clients, employers, and translators (Babaturk, 2021). In other words, what exactly is the translated text, and how is it translated?

First of all, it is necessary to look at whether the translation will be understood in any way; should it be looked at whether the components are fulfilled, or should it be determined whether the disagreements in the source and translated texts are determined?

J. House emphasises that translations can be evaluated from two perspectives: 1) translation criticism (quality control), and 2) information about the translator's native and foreign language skills, as well as appraisal of the translation industry (House, 1997: 101-105).

Hewson (1995) on the other hand, suggests to examine professional translator competence from two different perspectives: 1) Foreign language competence 2) Foreign culture competence. Foreign culture competence is the translator's ability to mediate to meet the expectations of different people in different situations (translation purpose). While Nord (2008) emphasizes the importance of two additional skills required by foreign culture competence: the ability to convey information accurately and to find the best translation variant. These skills are related to the translator's ability to translate without resorting to any additional information (ibid., 30-31).

There is no "key" translation text that can be used to assess the quality of translation (Babaturk, 2021: 1452). Because translation is a process that demands the translator to be creative. As a result, the basic idea might be presented in a variety of ways. Likewise, Bowker (2001: 347) also suggests that translation quality assessment is '*fuzzy*' and has '*shifty boundaries*' because each translation's quality must be assessed by considering features of each text individually. This situation is fully dependent on the richness of the target language and the translator's ability to use it. The evaluation of a translation typically begins with an examination of translation faults discovered in the translated material using descriptive translation. In the following steps a critical perspective must be applied and there must be a contrastive analysis of the target and source texts. Additionally, a top-down analysis is important as literary texts should be analysed within their (both source and target) culture and social context. This is done to determine whether the translation is good or not.

1.2.1 International Translation Quality standards

Since the 1970s, there has been a challenge with evaluating and measuring translation quality in translation research. During those years, there was a necessity to determine the quality of the translation. As a result, a variety of solutions have been created to address this issue. All of these strategies can be classified into two major categories: 1) Quantitative or numerical procedures 2) Methods that are not quantitative (or numerical) (Williams, 2004). Williams (2004) also argues that translation quality assessment (TQA) can be diagnostic (identifying areas for improvement before the start of a course of study), formative (evaluating progress and providing feedback during a course of study), or summative (measuring the results of learning). However, it should be emphasised that the strategies in the first and second groups can be used

with various sorts of texts. Translated works can also be divided into two broad groups, literary and technical, depending on their stylistic differences.

According to Williams (2004), when we undertake TQA, we are ultimately determining degrees of goodness, whether we are focussing on items, performance, or competence. The technique can be prescriptive, evaluating translation based on aesthetics, usability, and intrinsic conformance with target language accuracy and fidelity requirements. At the opposite extreme, current research in descriptive translation studies (DTS).

The Canadian Translation Bureau was the first entity to set standards for judging translation quality. This institution created the Sical (Canadian Language Quality Assessment System) methodology. This approach defines translation quality as the quality level (A, B, C, D) of a 400-word translated document. Errors in the text are classified into four types: translation errors, language usage errors, major errors, and minor errors, and their frequencies in the text are determined (ibid., 3). According to this approach, the highest quality translated text is one that contains no major errors and no more than six minor errors.

SAE, an automobile manufacturing firm, has created its own evaluation system to ensure the quality of technical text translations. This system classifies translation faults into the following groups: *Incorrectly translated terms, syntactic errors, gaps (untranslated words), morphological problems, technical errors, spelling errors, and other potentially wrong target language faults* (www.apex-translations.com).

In contrast to numerical quality control models, non-numerical models have been established, according to Delpech E. M. (2014) in his book "Comparable Corpora and Computer-assisted Translation". According to these models, the translation quality of a text is not assessed by selecting a portion of it and counting the number of errors in specific words or sentences. The text is complete, but its integrity is broken in numerical models. Therefore, William (2004) in his study a decade prior to Delpech, suggested that it must ensure that our TQA models and procedures pass the test of validity and reliability in order to be effective. William (2004) explained *validity* and *reliability* as follows:

Validity is the degree to which an evaluation assesses what it is intended to test, such as translation skills (construct validity). Content validity refers to the extent to which an evaluation includes the abilities required for performance. [...] Reliability is the degree to which an evaluation provides the same results when conducted repeatedly to the

same population under the same settings. Thus, a TQA system is dependable if assessors' decisions are consistent and criteria remain stable [...] (William, 2004: 3)

In order to ensure reliability, it is important to ask these questions: Are there any biases or unexpected fluctuations in outcomes over time? Is the evaluator consistently objective? Are quality requirements well stated enough to make decisions on borderline circumstances with consistency and enough justification?

Russian translation scholars have varying perspectives on the problem of translation quality. According to individuals who conduct scientific research in the subject of translation theory, the "equivalence" and "adequacy" of the translation are also significant in determining translation quality. Translation adequacy refers to the whole of the translated content. Furthermore, the source and translated texts must share the same *communicative, pragmatic, functional, and stylistic properties* (Krupnov, 1976). The equivalency of the source and translated texts includes both the complete text and its constituent components (words, phrases, sentences).

According to Krupnov, translation quality should be assessed in four stages:

The first stage involves assessing the translation quality of words and word groups.

The second stage involves assessing the translation quality of individual sentences, as well as the entire translated text.

The third stage involves assessing the quality of conveying the emotions, implications, and stylistic features expressed in the source text.

The fourth stage is the evaluation of whether the translated text "sounds good" like the source text (Krupnov, 1976: 58-61).

Another international standard of translation quality assessment is *Skopostheorie* which is intended for non-numerical/non-quantitative translations. In her *Skopostheorie* model, Christiane Nord expands on Katharina Reiss's premise (2000) of translation as intentional, interlingual communicative action (quoted by Williams, 2004). She proposes a "translation-oriented" analysis based on the function and intention of the target text in the target culture, which is applicable to both instrumental and literary documents. According to Vermeer Hans

(1989), the source text and target text shall be developed in accordance with their respective cultures. The source and target texts serve various objectives. The reason for this is that it considers translation to be a target cultural transfer that occurs as a result of the source culture transfer. The cultural context of the translation is always more essential than other aspects (Stolze, 2013: 206). For example, the proximity between the source and target texts is secondary. Translation should be done in accordance with the context, culture, and purpose of the text.

1.2.2 Translation Quality Assessment principles

TQA is critical for ensuring that translated documents satisfy the required levels of accuracy, clarity, and appropriateness. The evaluation of translation quality is guided by several concepts, each of which addresses a distinct component of the translation process (House, 2014). Here are seven main principles:

Accuracy: The translated text should accurately reflect the content of the source material, with no omissions or additions (Moorkens *et al.*, 2018). This requires a detailed comprehension of the original content as well as the capacity to accurately portray it in the target language.

Equivalence is the relationship between source and target texts, with emphasis on how exactly and usefully the original's meaning, structure, style, or effect is retained. The concept has been defined and redefined in several theoretical frameworks, including dynamic and formal equivalence (Nida, 1964) and functional equivalence (Nord, 2014).

For example, Eugene Nida differentiates between:

Formal equivalence occurs when the translation closely matches the structure and substance of the source text, and dynamic equivalency, where the focus is on delivering the original's intended effect to the target audience (Nida, 1964: 159).

Acceptability refers to how naturally or appropriately the translated text looks to readers in the target language. It emphasises fluency, idiomatic usage, register, and respect to target language community standards (Toury, 2012).

A translation may be textually acceptable while sacrificing some equivalency. This is common in literary translation, when keeping natural rhythm or emotional effect might take precedence over word-for-word accuracy.

Clarity: According to Williams (2004), the translation should be clear and understandable for the intended audience. This necessitates employing suitable language structures and vocabulary to ensure that the message is easily understood.

Cohesion and Coherence: The translated content should have logical flow and consistency, with well-connected concepts and a coherent overall text (Baker, 2018). This entails making effective use of linking mechanisms and ensuring that thoughts flow logically.

Cultural Appropriateness: Translations should be culturally sensitive and contextually appropriate, with language and references tailored to the intended audience (House, 2014). This ensures that the translation meets the reader's cultural expectations and standards.

Consistency: Terminology and style should remain constant throughout the translation, particularly in technical or specialised writings (Moorkens *et al.*, 2018). Glossaries and style guides can help preserve uniformity.

Conformity to Genre Conventions: The translation must follow the conventions and standards of the specific genre or text type in the target language (Baker, 2018). This includes adhering to the formats, styles, and registers required in specific types of texts.

Compliance with Client Specifications: The translation should adhere to any client-specific criteria, such as chosen terminology, style, or formatting rules (Williams, 2004). Understanding and implementing client instructions is critical to producing a quality translation.

1.2.3 Translation Criticism

Although criticism is commonly seen as negative, it actually has two aspects: positive and negative critique. Positive criticism is often neglected. However, criticism is the process of appraising a work or a task. In some ways, criticising is similar to commenting. However, it is not really commenting. There are variances in intent and perspective.

Commenting is the commentator's perspective on something. Criticism is the appraisal of the interpreter's viewpoint from the critic's standpoint. In other words, commenting is subjective and shallow, whereas critique is a more thorough review. While commenting is limited to a text, critique transcends its limitations.

Translation critique is the review of a translation using all of its characteristics and certain standards, without making subjective judgements (House, 2014). In this instance, a translation critic should have specific features. A translation critic should have translation

experience, know how to criticise, be familiar with both the target and source languages and cultures, and understand translation theories and the translator's responsibilities.

Jiri Levy (1969), K. Reiss (1971), Anton Popovic (1973), James Holmes (1978), Werner Koller (1979), Robert De Beaumgrande (1980), Juliane House (1977 and 1997), H. Heidrun Gerzymisch-Arbogast (1994), Wolsram Wills (1981), Ammann (1990), Van Den Broeck (1985), Faruk Yücel, and Gideon Toury are among the notable figures who have presented various models of translation criticism methods.

Target-oriented translation criticism and translation based on the target text are not synonymous. A translation criticism based on a critique of the target text is one that satisfies the reader's expectations. Being target-oriented and functional alone is insufficient for translation critique.

When considering the aim and action of the translation process, we should not neglect the original text, even if the targeted section is more prominent. The idea of translation criticism proposes beginning criticism with the target text not because it ignores the source text, but because it considers the demands of the target reader without relying on the source text (House, 2014).

This study will compare the Azerbaijani translation of “To Kill a Mockingbird” and assess its quality as well as criticize the translation where and if needed. Before moving on to the comparative and assessment section, it is useful to discuss the link between culture and translation-culture.

CHAPTER II. METHODOLOGY AND COMPARATIVE QUALITY ASSESSMENT

2.1. Methodology

2.1.1. Research design

This dissertation study is conducted by employing a comparative textual analysis technique. This study uses a qualitative research design. The main goal of this dissertation study is to investigate how Harper Lee's "To Kill a Mockingbird" is reflected in the Azerbaijani translation by taking into account important linguistic, cultural, and pragmatic aspects of the original work. Given the nature of literary translation, and the fact that in literary translation interpretation, subtlety, and context are crucial to comprehending translational judgments, a qualitative methodology is especially suitable to conduct this study (Creswell, 2013).

The theoretical paradigm of Toury's (2012) Descriptive Translation Studies (DTS), which emphasizes the significance of norms, context, and function in translation, serves as the foundation for this investigation. Additionally, the research incorporates pragmatic translation theory (Baker, 1992; Hatim & Mason, 1998), which considers the communicative and context-sensitive functions of language. When combined, these frameworks provide a foundation for understanding not only the translated material but also the techniques and justifications for certain translation choices.

The goal of the study is to evaluate the translation's efficacy, faithfulness, and appropriateness from a variety of cultural, linguistic, and pragmatic perspectives rather than to declare it "right" or "wrong." The degree to which the translation maintains or modifies the original narrative's tone, aim, and cultural resonance is taken into consideration.

2.1.2 Selection of Azerbaijani translation

The Azerbaijani translation of Harper Lee's *To Kill a Mockingbird* (Harper Li, "Bülbülü öldürmək"), which was translated by Sevil Gultan and released by Qanun publication in 2019, is chosen for this study. This version is selected because it is well-known in the local literary circles and is frequently used in Azerbaijani libraries. Since it is among the most widely available and widely used translations of the book in Azerbaijani, it is a pertinent and representative topic for study.

The text's cultural and educational significance is another factor supporting the choice: *To Kill a Mockingbird* is renowned for its nuanced depictions of racial injustice, class, gender roles, and moral development. An understanding of the translation techniques used when adapting complex literary works for a diverse sociocultural audience may be gained by looking at how these universal and context-specific topics have been translated into Azerbaijani.

2.1.3. Comparative Analysis method

A comparative close-reading analysis is used in this study to examine the text at both the macro and micro levels (Baker, 2018; Toury, 2012). A corpus of chosen passages from the original English text and their equivalent Azerbaijani translations is the subject of the analysis. The grammatical complexity, cultural distinctiveness, or pragmatic richness of these passages—such as examples of idiomatic expressions, metaphorical or symbolic language, register shifts, speech actions, humor, irony, and culturally embedded references—were carefully considered while selecting them.

The analysis looks at the following at the micro level:

- Lexical decisions and how they affect connotation and meaning.
- The ways in which idioms, metaphors, and figurative language are maintained, modified, or left out.
- word order and sentence structure, particularly in parts that are emotionally or thematically meaningful.
- dialogic cues, speech acts, and politeness techniques, particularly in conversations that are hierarchical or cross-generational.

On a larger scale meaning at the macro level, the research investigates:

- pace, style, and narrative voice, especially the portrayal of the young narrator's voice.
- Cultural framing: the way in which the translation manages allusions to the historical background, legal framework, racial relations, and the Southern United States.
- Moral and emotional tone: does the Azerbaijani translation preserve the original's emotive tone and ethical significance?
- The realization of reader orientation, i. e the way the translation places Azerbaijani readers in terms of comprehension, empathy, and cultural distance is known.

The translation quality standards covered in the literature review—accuracy, equivalency, acceptability, clarity, coherence, cultural appropriateness, consistency, genre conformity, and pragmatic alignment—form the basis of this analysis. This chapter employs these ideas as analytical categories while evaluating particular examples in comparison, instead than explaining them in full.

The comparative method enables a thorough comprehension of the translator's tactics and their effects on meaning, reception, and cultural translation by fusing theoretical understanding with textual evidence. The ultimate goal is to determine how well the translation adapts the original text for Azerbaijani readers, especially within a post-Soviet and Turkic linguistic framework, while preserving the original's intent, tone, and cultural resonance.

2.2. Quality Assessment of the Azerbaijani Translation of the book ‘To Kill a Mockingbird’ by Harper Lee

2.2.1 Background information about the novel “To Kill a Mockingbird”

2.2.1.1 Harper Lee as an author, her biography and literary style

Harper Lee was born April 28, 1926, in Monroeville, Alabama, United States. Her older sisters are Alice Finch Lee and Louise Lee Connor, and her older brother is Edwin Coleman Lee. Her childhood buddy Truman Capote, who grew up with her in Monroeville, is a well-known writer like Harper Lee. There is little information about Lee because she preferred to be "alone, independent of the outside world." At her father's suggestion, she began studying law in 1945, but she dropped out at the conclusion of her studies to pursue a writing career.

She expanded one of her short stories and planned to publish it in 1957. However, it was rejected. As far as Hohoff was concerned, the manuscript was not suitable for publishing. It was "more a series of anecdotes than a fully conceived novel," as she put it. She guided Lee through several drafts over the course of the following few years, until the novel was finally completed and given the new title “To Kill a Mockingbird”. She reworked her work with editor Toy Hohoff, and "To Kill a Mockingbird" was published successfully in 1960. In 1961, Lee received the Pulitzer Prize in Literature. After To Kill a Mockingbird, Lee published only a few pieces. In reality, she declined all program, interview, and talk offers and lived a quiet life away from the spotlight. The author wrote "In the Shadow of the Rosary Tree" before "To Kill a Mockingbird".

Harper Lee did not write more and gave an explanation for why. There are two reasons for that, she said. First of all, she wouldn't accept any amount of money in exchange for the stress and attention she endured while writing To Kill a Mockingbird. Secondly, she had expressed her thoughts and would not repeat them.

With the exception of a few brief essays, Lee produced nothing else until 2015, and she hardly ever accepted invitations for interviews or public appearances between the time To Kill a Mockingbird was published and her death in 2016. She eventually put her follow-up book, The Long Goodbye, away unfinished.

Since being appointed to the National Council of Arts by President Johnson in June 1966, Lee has been awarded multiple honorary doctorates. The brief essays mentioned above that she had published after “To Kill a Mockingbird” are: "Christmas to Me" in McCall's,

"When Children Discover America" in McCall's, and "Love--In Other Words" in Vogue in 1961.

She died in America 55 years later in 2019.

2.2.1.2 "To Kill a Mockingbird", background information and its plot

The novel "To Kill a Mockingbird" written by Harper Lee was published in 1960. It made a splash all over the world upon its publication. It has been translated into more than forty languages. It was translated into Azerbaijani by Sevil Gultan.

In addition, this work was converted to film with the same title in 1962. The film was as popular as the book, winning an Academy Award in 1962.

The title of this book, one of the most important works of American literature, reflects its content. The word "Mockingbird" in the book's title refers to a bird species found in North America and has several metaphorical meanings, including cheerfulness, thankfulness, communication, security, and intellect. "Mockingbird" also represents innocence and compassion. These birds are harmless and sing sweetly. In this novel, the phrase "To Kill a Mockingbird" refers to the destruction of people's innocence.

The original work of To Kill a Mockingbird consists of 287 pages and 31 chapters. Its Azerbaijani translation consists of 447 pages, suggesting that the translation had extra phrases and structures.

The story is about a fight against the deep scorn and second-class treatment of black people in America. This work, which covers subjects such as freedom, equality, discrimination, justice, racism, prejudice, good and evil, is based on the lives of a young girl named Scout, her elder brother Jem, their friend Dill, and their lawyer father Atticus. In an era when prejudice is rampant, events unfold as Atticus defends an accused black young man in court. The aspects that comprise the work's structure, such as plot, characters, time, and place, are outlined here.

Plot of the novel. Scout, a 9-year-old girl, and her older brother Jem are usually doing everything together. They witness a variety of experiences together. One day, Jem's arm breaks. But Jem isn't too concerned about the issue. Because that doesn't stop him from playing football. Scout and Jem's father is an attorney. After their mother dies, he must be both mother and father to his children. He strives to raise his children in the greatest possible way. Their cook, Calpurnia, cooks and cares for the children.

Many events occur in the town at that time. Their neighbour Mrs. Radley dies. A fire breaks out in Mrs. Maudie's house. In addition, a black young man named Tom Robinson is accused of raping Mr. Ewell's daughter. Everyone knows that Tom is innocent, but they do not stop accusing him because he is black. Atticus is asked to defend Tom Robinson. Atticus accepts the case without hesitation. All the townspeople oppose Atticus' decision. However, Atticus does not give up his decision.

When the court date comes, all the people flock to the court. Despite their father's objections, Scout, Jem and Dill are there. Everyone's statements are taken separately. As a result of the various questions Atticus asks, all the facts are clear. However, Tom is found guilty by the jury in the court and sent to prison. In those days, if a political person was tried for rape, the punishment was death.

Later, news is received that Tom was caught and killed while trying to escape from prison. Jem is very angry and upset about this situation. When Atticus takes this case, the Ewellar complain and become enemies of Atticus and his family. One night, Father Bob Ewell follows Scout and Jem to get revenge. The children realize the situation. Later, news comes that Bob Ewell is dead, but it is not known who that night was there and how the events happened. As a result of all these events, Scout thinks that the Radleys did not open their doors and windows because they did not want to see people's evil intentions.

Characters in the novel. The main characters of the novel *To Kill a Mockingbird* are Scout, Jem, Dill and Atticus. The events in the book focus on these four people and there are also supporting characters.

Scout is an innocent, emotional and loving girl. However, she is a bit tomboyish. Although her aunt tries to dress her like a lady, she never wants it. She loves her father and brother very much. Although Scout is young in the novel, she teaches everyone great lessons with her words. She always defends optimism against the injustice and intolerance she sees around her.

Scout's older brother Jem is a boy who is in the transition from childhood to adolescence. Although he constantly argues with his brother, they are always together. In addition, Jem is affected by the events his father experiences and wants to be like his father.

Dill appears in the novel as a friend of Scout and Jem. The character of Dill is actually Harper Lee's childhood friend Truman Capote. Dill is an introverted child who is not well-received by his family. Atticus appears as a father who opposes racism, disrespect, intolerance

and discrimination, and also as a lawyer. His ability to see every individual as a human being, regardless of their colour, language, religion or race, and his statements on this matter, draws a portrait in the novel of how an exemplary person should be. Atticus, who tries to raise his children in this way, says that their consciences should always guide them.

Supporting characters in the novel; The cook living in the Atticus house, Calpurnia, Scout and Jem's aunt Alexandra, their neighbours who do not leave the house, the Radleys, their next-door neighbours, Dill's aunt Miss Rachel and their other neighbour Miss Maudie, the children's teacher Miss Caroline Fisher, the political youth Tom Robinson, who is seen as a criminal by everyone, and finally the Ewell family, who slandered Tom.

Place and time. "To Kill a Mockingbird" takes place in Maycomb, Alabama, United States. When the events and developments that occurred in Monroeville at the period are examined, the parallels between Maycomb, represented in the novel, and Monroeville, Alabama, are startling.

The author's novel includes a detailed description of this small community. The school, church, neighbour's houses, streets, and major avenues in town are all depicted in detail.

The novel is written in chronological sequence. It takes place over the course of two years. When we look at the novel in general, the events begin in the summer and last until the autumn of the following year. In addition to the chronological order, the novel also includes flashbacks from time to time. The author has told the reader some past events through Scout's voice. Considering that the author was born in 1926, the novel was published in 1960, and the events are told through the voice of a little girl named Scout, it can be said that the novel takes place in the 1930s. In addition, the fact that racism was at its highest in America in the 1930s, and that any black person found guilty would be sentenced to death, indicates the accuracy of these dates.

2.2.2. Application of Translation principles and Contrastive analysis

This section aims to assess the quality of the Azerbaijani translation of 'To Kill a Mockingbird' by Harper Lee by applying the translation principles whether they were met or not as well as analysing the passages contrastively by showing both the original passages and their respective translations into Azerbaijani.

Example 1:

Original: In England, Simon was irritated by the persecution of those who called themselves Methodists at the hands of their more liberal brethren, and as Simon called himself

a Methodist, he worked his way across the Atlantic to Philadelphia, thence to Jamaica, thence to Mobile, and up the Saint Stephens. (Lee, 1960: 6)

Translation: İngiltərədə yaşayanda Simon Finç özlərini Metodistlər adlandıranların təqibinə məruz qalır. Simon məcbur olub özünü Metodist adlandırandan sonra Atlantik okeanını keçib Filadelfiyaya, oradan Yamaykaya, oradan Mobayla, oradan isə Sent Stivensə gəlib çıxır. (Gultan, 2019: 9)

This line indicates that the author is returning to the past and providing the reader with brief information about that period. It is revealed that Simon visited several places in the past for various reasons, and at the end of the paragraph, he arrived in Alabama after going through these areas.

Firstly, the first principle is accuracy, which indicates that there should be no additions or omissions from the translated text; it should faithfully convey the original content (Moorkens *et al.*, 2018). This calls for both the ability to faithfully represent the original information in the target language and a thorough understanding of it. In that regard the translation upholds this principle trying to keep the structures, sentences and convey the meaning. However, the translator, Sevil Gultan, has rendered the phrase “*he worked his way across the Atlantic to Philadelphia, thence to Jamaica, thence to Mobile, and up the Saint Stephens*” and translated it as “*Atlantik okeanını keçib Filadelfiyaya, oradan Yamaykaya, oradan Mobayla, oradan isə Sent Stivensə gəlib çıxır,*”. Although the geographical progression is faithfully preserved by this translation choice, some of the subtleties of the metaphorical “working his way”—a crucial part of the character’s journey—are lost. The phrase carries an implicature of struggle and effort and it is not preserved in “*keçib...gəlib çıxır*”. “*Çətinliklə keçərək*” would be better capture in this nuance. It works well when localizable names are used in the translation, such as Filadelfiya for Philadelphia and Yamayka for Jamaica. As the translator adapted these geographical names and made them suitable for Azerbaijani readers by using transliteration and transcription methods. Because Azerbaijani readers pronounce and spell these geographical names differently, instead of keeping their original versions, the translator upheld the cultural adaptation principle and converted these names.

Although the translation is clear, as it entails understandable and suitable language structure for the intended audience (Williams, 2004), it comes across as a little formal and robotic. To preserve the original sentence’s flow, the phrase “*Məcbur olub özünü Metodist*

adlandırandan sonra" could be more fluid, as it uses the same verbal structure one after another. The translation somewhat distorts the original sentence's naturally flowing form. Although "Məcbur olub" ("forced to") is a legitimate translation, it adds an extraneous sense of coercion that is absent from the original. To better reflect the original tone, a more neutral phrase may be "*özünü Metodist adlandırdığı üçün Atlantik okeanını keçib Filadefiyaya, oradan Yamaykaya [...] gəlib çıxır*" ("*because he called himself a Methodist, he worked his way across the Atlantic [...]*"). However, the translation is still legitimate, because it adds another emotional layer to the translation, explaining to the reader what happened after he was irritated by this persecution, what he did to avoid persecution and the reason behind his journey from different regions to different regions. By using the phrase "those who called themselves Methodists," the original sentence in this passage uses a subtle presupposition that conveys a degree of skepticism over the legitimacy of their identity.

The translator has been able to retain the grammar and syntax appropriately, however, these sentences are too lengthy. The phrase structure might be broken up for clarity because it is a little lengthy. For example, the journey took by the character might be easier to read if it were divided into smaller sections. Additionally, the translator has changed the tense used by Harper Lee, as the original quote is in Past Simple while the Azerbaijani translation is in Present Simple tense.

The original excerpt's pragmatic message is maintained: Simon's voyage demonstrates his resolve and is one of necessity and advancement. This means the translation is on point through the point of pragmatic translation. The translation, however, somewhat lessens the original sentence's sense of annoyance as the translator does not explain how Simon felt about the persecution conducted by the Methodists while the original excerpt clearly emphasised that he was *irritated*. The translation loses some of the metaphorical meaning of "working his way" across the Atlantic. Because in the original, the writer/narrator emphasises an effort put by Simon trying to survive the persecutions by the Methodists and put a lot of effort trying to travel from one place to another. The suggested effort or voyage is not as well conveyed by the literal translation of "crossing the Atlantic" and traveling through different places as it is by the original.

Example 2:

Original: Dill Harris could tell the biggest ones I ever heard. Among other things, he had been up in a mail plane seventeen times, he had been to Nova Scotia, he had seen an elephant, and his granddaddy was Brigadier General Joe Wheeler and left him his sword. (Lee,

1960: 51)

Translation: Dill Harris daha böyük yalan deyə bilərdi, bu vaxtacan eşitmədiyim yalan. Deyirdi ki, guya on yeddi dəfə poçt təyyarəsinə minib, Kanadadakı Yeni Şotlandiya əyalətində olub, fil görüb və guya babası briqada generalı Co Viler olub, öz qılıncını ona qoyub gedib. (Gultan, 2019: 78)

The statement in the source text above describes Dill Harris as a great liar with a sarcastic and mocking tone. The author conveyed this with lines such as flying on a plane multiple times, travelling to Nova Scotia, and witnessing an elephant there. In this statement, "Nova Scotia" refers to a province known in Azerbaijani as "Yeni Şotlandiya". Nova Scotia was founded on the southeastern coast of Canada. It is also the most populous province of Eastern Canada and the Maritimes.

Overall, the translation is accurate as it upheld the accuracy and equivalence principles of translation by making almost no omissions to the original. However, there is a change in emphasis when the sentence "*could tell the biggest ones I ever heard*" is translated as "*daha böyük yalan deyə bilərdi, bu vaxtacan eşitmədiyim yalan.*" Although it is an exaggeration in the original, the translation makes a stronger point about how serious Dill's lies are. And also, we can see presupposition in this sentence. "Biggest ones I ever heard" presupposed that writer had heard several lies before. The Azerbaijani version keeps the same presupposition. Additionally, this sentence structure does not sound natural in Azerbaijani as clarity and naturality in translation requires using suitable language and structure for the intended audience (William, 2004). Azerbaijani is an agglutinative language with Subject-Object-Verb (SOV) word order unlike English which requires using words to make grammatical structures and employs Subject-Verb-Object (SVO) word order. While the translator tried to keep the original structure and word order in the translation by translating the relative clause sentence "... *tell the biggest ones I ever heard*" as "*daha böyük yalan deyə bilərdi, bu vaxtacan eşitmədiyim yalan*", such structure is unnatural in Azerbaijani. Instead, the translation could have been "*Dill Harris bu vaxtacan heç eşitmədiyim cür böyük yalan deyə bilərdi*" in order to be faithful to the clarity principle of translation. In Azerbaijani, the expression "daha böyük yalan deyə bilərdi" (meaning "could tell a bigger lie") is comprehensible but not idiomatic. Perhaps "*daha böyük yalanlar uydura bilərdi*" (*could manufacture greater falsehoods*) might be a more appropriate way to express this, as it more closely resembles the original text's fun exaggeration. Although the translation somewhat loses the light-hearted, somewhat innocent tone that characterizes Dill in the original, the style is still present. In contrast to the original, the repeated use of "guya"

conveys a note of formality or scepticism. The twice use of "guya" makes the implicature more obvious, perhaps even a bit stronger than in the original. However, it is a good example of cultural adaptation as the presence of 'guya' is important and implies possible lies in Azerbaijani. However, although Dill's speech retains its pragmatic meaning of exaggeration and playfulness despite adding 'guya' repeatedly in the translation, the focus on "lies" may slightly change the tone. Because it is made clearly evident in the translation that these are lies, the original's light-hearted, playful tone could be more accurately conveyed.

Grammatically, the translation is faithful to the Azerbaijani language grammar rules, though it appears to be long. The sentences could be split to make it easier to read and understand for the Azerbaijani readers. For example, it could be as follows: *“Deyirdi ki, guya on yeddi dəfə poçt təyyarəsinə minib Kanadadakı Yeni Şotlandiya əyalətində olub və orada fil görüb. Həm də guya babası briqada generalı Co Viler olub və öz qılıncını ona qoyub gedib”*. However, it looks the translator intended to maintain the equivalence and accuracy principles of translation and make the Azerbaijani translation as close to the original structure as possible.

Analysing contrastively, the translation accurately conveys Dill's claims, including details. However, this method partially contradicts the tone of exaggeration and youthful imagination and the translation remains quite literal. The line *"could tell the biggest ones"* is metaphorical, but the translation uses a literal rendition that diminishes the exaggeration. Perhaps, a more metaphorical translation could be as *“o, dünyanın yalanını danışa bilərdi.”* Direct translations of culturally significant terms, such as references to Nova Scotia and General Joe Wheeler, may not be understood by all Azerbaijani readers.

Example 3:

Original: Dill was from Meridian, Mississippi, was spending the summer with his aunt Miss Rachel, and would be spending every summer in Maycomb from now on. His family was from Maycomb County originally, his mother worked for a photographer in Meridian, had entered his picture in a Beautiful Child contest and won five dollars (Lee, 1960: 10).

Translation: Dill Missisipidən, Meridiandan idi, yay tətilini xalası miss Reyçelgildə keçirməyə gəlmişdi, dediyinə görə bu yaydan başlayaraq həmişə yayı Maykombda keçirəcək. Onun ailəsi əslən Maykomb qraflığından idi. Anası fotoqraf köməkçisi işləyirdi, hətta Dillin şəklini “Gözəl uşaq” müsabiqəsinə göndərmiş, beş dollar udmuşdu (Gultan, 2019: 15).

The Azerbaijani translation accurately conveys the information about Dill's upbringing, his summer stay with Miss Rachel, his determination to spend future summers in Maycomb, and the anecdote about his mother entering him in a contest that was reflected in the source text. However, a significant shift is introduced with the line "*dediyinə görə*" ("according to him"), which is omitted in the original text thus not abiding by the rules of the accuracy principle of translation. This principle requires translators not to make omissions or additions in the translation (Moorkens *et al.*, 2018). This addition in the translation modifies the original's objective narrative position, incorporating subjectivity that the author did not intend.

The translation is mostly clear in structure and understandable for the intended audience. However, the first sentence is syntactically thick, which impacts reading and understanding. The original in the English language, while using coordination, is nonetheless understandable due to its rhythmic and unstructured form. In comparison, the Azerbaijani version condenses several pieces of information into a single large line, potentially overloading the reader causing them forgetting the rest of the sentence. A more successful technique would have been to divide the information into shorter, more consumable units to reflect the original's light and flowing manner. As the clarity principle of translation requires using appropriate and suitable language and structure in the target language for the target audience (Williams, 2004).

The translation uses mostly genuine Azerbaijani expressions. The phrases "*yay tətlini xalası miss Reyçelgildə keçirməyə gəlmişdi*" and "*əslən Maykomb qraflığından idi*" are colloquial and resonate strongly with Azerbaijani readers. The use of "*Miss Reyçelgildə*" assumes a colloquial language, slightly contrasting with the more polished narrative tone of the original. The translator preserves culturally unique allusions such as "Miss Rachel" and "Maycomb County" without trying localisation, thus preserving the source culture and location. This method is excellent for literary translations in which preserving the foreign cultural background is critical to authenticity. However, the use of "Miss" without an explanation may be misleading to readers unfamiliar with Southern American social conventions. Additionally, there is no word such as 'miss' in Azerbaijani, instead Azerbaijani speakers use the word '*xanım*' to achieve the same effect. Therefore, the use of 'miss' in the translation comes off quite literal and unnatural for the Azerbaijani readers. In short, although the translator intended to keep the original structure and foreign culture by upholding the accuracy and equivalence principles, she failed to be faithful to the cultural appropriateness principle of translation. This principle necessitates making the translation culturally and contextually relevant, with terminology and references tailored to the target audience (House, 2014).

Overall, the translation demonstrates commendable idiomaticity. Expressions are presented in a style that is natural for Azerbaijani speakers, avoiding difficult or literal translations. However, the word "həttə Dillin şəklini göndərmiş" may have been slightly enriched (e.g., "*müsabiqəyə qatılmaq üçün*") to fully express the act of participating in a contest, rather than simply providing a photo. But it seems like the translator wanted to be faithful to the accuracy principle of translation by avoiding making any additions in the translation.

There is a tiny but noticeable shift in stylistic faithfulness. The introduction of "*dediyinə görə*" alters the narrator's voice by adding a sense of scepticism or rumour about Dill's intentions as stated earlier in this section. The original narrative voice is distinguished by a direct and omniscient telling of events and is therefore partially undermined. However, despite this addition, the translation maintains the overall pragmatic goal of telling the reader about Dill's history and experiences.

While contrastively analysing the translation and its quality, it comes apparent that the translator takes a semi literal approach. While factual data are preserved, the grammatical structure is substantially influenced by the English source, creating a less natural reading experience. Although the extract lacks metaphorical language, the original has a free, almost conversational storytelling approach. The translation, with its richer structure, loses some of the original's lightness and spontaneity. Culturally particular features such as "Meridian," "Maycomb," and the "Beautiful Child contest" are accurately kept in the translation, preserving the setting's authenticity. The term "Gözəl uşaq müsabiqəsi" is an excellent and culturally understandable version of "Beautiful Child contest". Additionally, in Example 3,, the translator translated the word "dollar" into the target language as "dollar." This option falls under the umbrella of a non-linguistic/non-cultural translation technique. The translator chose the term that is closest to the meaning of the word "dollar" based on the target text (Azerbaijani) and the linguistic transparency of the culturally distinctive element. In a sense, she has performed a word-to-word translation to be faithful to the original text and preserve the cultural setting of the original book.

Example 4:

Original: First Purchase was unveiled and unpainted within. Along its walla unlighted kerosene lamps hung on brass brackets; pine benches served as pews. Behind the rough oak pulpit, a faded pink silk banner proclaimed God Is Love, the church's only decoration except a rotogravure print of Hunt's The Light of the World. There was no sign of piano, organ, hymn-books, church programs – the familiar ecclesiastical impedimenta we saw every Sunday. It was

dim inside, with a damp coolness slowly dispelled by the gathering congregation (Lee, 1960: 123).

Translation: Kilsənin damı olsa da, tavanı yox idi, divarlar rənglənməmişdi. Divarlardakı dəmir halqalardan kerosin lampaları asılmışdı, amma lampalar yanmırdı. Şam ağacından düzəlmiş skamyalar kilsə oturacağı kimi istifadə olunurdu. Kobud, palıddan düzəlmiş tribunanın arxasındakı açıq-qırmızı ipək bayrağın üstünə “Allah sevgidir” sözü yazılmışdı. Divarda bundan başqa, Holman Huntun “Dünyanın işığı” qravürü vardı. Bu kilsədə pianodan, orqandan, kilsə himni kitablarından, kilsə proqramlarından, bir sözlə, hər bazar günü öz kilsəmizdə gördüyümüz dini atributlardan əsər əlamət yox idi. Eyni zamanda içəri tutqun idi, bir yerə toplaşan konqreqasiya tərəfdən rütubət qoxusu gəlirdi (Gultan, 2019: 191).

This paragraph provides information regarding the church's physical state. It is explained that the chapel contains only a few things, one of which being a "rotogravure" print by the painter Hunt. The word "rotogravure" originated in French. It is a type of printing procedure in which an image is engraved onto an image carrier. In this printing, the picture is etched onto a cylinder. Even though this print is unfamiliar to the Azerbaijani culture, Gultan has chosen to transfer the words "gravure" and "rotogravure" with their connotations peculiar. In other words, while this concept is unfamiliar to the target culture, it is also understandable. This translation choice demonstrates a non-linguistic/non-cultural translation technique.

In general, the translation keeps the original passage's factual content. However, minor variations exist. While the original language states "*dim inside, with a damp coolness slowly dispelled by the gathering congregation* (Lee, 1960: 123)" the translation interprets this as "*bir yerə toplaşan konqreqasiya tərəfdən rütubət qoxusu gəlirdi* (Gultan, 2019: 191)" This adds a sensory feature (smell) that was missing from the source text and switches the descriptive focus from temperature to odour, partially altering the intended atmosphere.

The translation is basically clear. Complex descriptions are divided into manageable clauses to improve the reader's comprehension. The translator conveys most descriptions naturally. The phrases "*divarlardakı dəmir halqalardan kerosin lampaları asılmışdı*" and "*kobud, palıddan düzəlmiş tribunanın arxasında*" are colloquial and acceptable for Azerbaijani readers.

The translation preserves the cultural character of the original context while avoiding superfluous localisation. References to "*Holman Hunt's The Light of the World*," "*piano*,"

"organ," and "hymn-books" have been retained, allowing Azerbaijani readers to understand the cultural and religious milieu of the Southern United States. This foreignization method is appropriate for literary translation (Venuti, 2017), though the translator may have considered including a footnote for culturally unfamiliar terms such as "rotogravure" or "Hunt" for a target audience unfamiliar with Western art.

The tone has shifted slightly from that of the original. The English section creates a peaceful, respectful, and even melancholy tone through patient, observational description. The translation, with embellishments like "*rütubət qoxusu*," mistakenly suggests a more negative, almost painful sensory image, therefore changing the reader's emotional experience.

Grammatical precision is usually maintained. Syntactically, the Azerbaijani version simplifies several difficult structures, increasing readability as opposed to complex structure of the original. However, the sentence patterns do not always perfectly reflect the original's pacing and rhythm, which has a subtle effect on the narrative flow.

The passage's pragmatic function—to describe the modest conditions of the First Purchase Church in a way that emphasises social and racial disparities—is partially intact. However, the translator's emphasis on sensory cues (especially smell) moves the focus from socioeconomic satire to an unintentional depiction of squalor, which was not Harper Lee's intention at this point.

Example 5:

Original: My first impulse was to get it into my mouth as quickly as possible, but I remembered where I was. I ran home, and on our front porch I examined my loot. The gum looked fresh. I sniffed it and it smelled all right. I licked it and waited for a while. When I did not die I crammed it into my mouth: *Wringley's DoubleMint* (Lee, 1960: 36).

Translation: Saqqızı əlimə alan kimi ağıma gələn ilk fikir o oldu ki, saqqızı ağzıma qoyub çeynəyim. Ancaq harada olduğumu yadıma salanda fikrimdən danışdım. Evimizə qədər qaçdım, balkona çıxıb "qənimət"imə baxdım. Hiss olunurdu ki, saqqız təzədir. İylədim, normal görünürdü. Yaladım, bir neçə saniyə gözlədim, ölmədiyimi görüb saqqızı ağzıma qoydum. Vrigley şirkətinin istehsalı olan nanəli saqqız idi (Gultan, 2019: 56).

In the sentences above, information is given about the gum that little Scout has been waiting for a long time to find. The name of the gum in the source text is "*Wringley's*

DoubleMint". The translator follows the basic order of events stated in the original text: the instant desire to eat the gum, the hesitancy due to place and time, the decision to run home, and analyzing the gum cautiously before chewing it. The translator refers to Wringley's DoubleMint as "*Vrigley şirkətinin istehsalı olan nanəli saqqız*" ("*mint-flavored gum produced by Wrigley*"), but the source text just mentions the brand and product (Wringley's DoubleMint) without identifying the flavour or manufacturer. This is a minor break from faithfulness, as it adds information that was not there in the original. The translator uses a foreignization method by preserving the brand name *Wringley's DoubleMint* (Tee, 2015). This retains the cultural reference. The fact that the translator also gives extra information about the manufacturer and flavour shows that the translator intended to be faithful to the accuracy principle of translation but also wanted to adapt it and make it understandable for the Azerbaijani readers by adhering to the cultural appropriateness (Williams, 2004) and clarity (House, 2014) principles of translation. However, it might as well have been omitted or added as a footnote if felt relevant for cultural context in order not to use foreignization method. The over-explication somewhat changes the original's casual tone to a more expository style. This is somehow unnatural for a child's narration of events.

The translation is mostly idiomatic, employing common Azerbaijani idioms suited for the narrator's age and informal register. The translator adhered to the acceptability principle of translation, thus making the translation as natural as possible by using idiomatic usage, fluency and appropriate register (Toury, 2012). Examples of idiomatic adaption include phrases like "*ağlıma gələn ilk fikir*" ("the first thought that came to my mind") and "*qənimətimə baxdım*" ("I looked at my loot"). The translation also had logical flow and coherence, the overall texts are connected well – all in line with cohesion and coherence principle of translation (Baker, 2018).

In the original, the narrator's stylistic tone is like a childish desire, curiosity, and caution. While Sevil Gultan manages to capture the general tone of the narration, the statement of the gum's manufacturer and flavour make the narration tone more formal and decreases the child's voice's immediacy and innocence. Maintaining minimum explanation and ambiguity (i.e., not explaining DoubleMint) would have been truer to the original's stylistic tone.

Example 6:

Original: Maycomb was itself again. Precisely the same as last year and the year before that, with only two minor changes. Firstly, people had removed from their store windows and automobiles the stickers that said NRA – WE DO OUR PART. (Lee, 1960: 256)

Translation: Maykomb yenə də əvvəlki şəhər idi. Keçən ilki və ondan əvvəlki il necə idisə, indi də elə idi, yalnız iki kiçik dəyişiklik baş vermişdi. Birincisi, insanlar mağazaların pəncərələrinə, maşınlarına yapışdırdıqları elanları götürmüşdülər. O afişalarda belə yazılırdı: NRA – BİZ ÖZ PAYIMIZA DÜŞƏNİ EDİRİK (Gultan, 2019: 399)

This paragraph describes that the town of Maycomb remains largely unchanged from year to year, with only a few small differences. One of the adjustments is that the National Resistance Association's tagline has been removed from store and car windows. In the source text, the author capitalised this phrase as well as the National Resistance Association's abbreviation.

Sevil Gultan has successfully preserved the primary themes expressed in the original paragraph written by Lee. The fact that Maycomb remained virtually unchanged, with only two minor changes during the course of years, is appropriately depicted. The details of removing NRA stickers from store windows and autos are accurately transferred into the target language – Azerbaijani. Importantly, the stickers' content ("NRA - WE DO OUR PART") is correctly translated as "NRA - BİZ ÖZ PAYIMIZA DÜŞƏNİ EDİRİK", keeping the original meaning. It is also noteworthy to mention that the translator explained the meaning of NRA as a footnote avoiding omissions and/or additions and keeping the original structure. Even though the structure of whole translated text is on point, we can observe a slight shift in the first sentence which says "*Maycomb was itself again*". This sentence in original emphasises a return to normalcy in a concise way. On the other hand, the Azerbaijani translation ("*Maykomb yenə də əvvəlki şəhər idi*") introduces a slightly different nuance. It suggests that Maycomb was "the same old town" instead of emphasising its restored state. This is a small shift in tone. However, despite this shift, the translator employs genuine Azerbaijani terms that are appropriate for both the narrative tone and the historical backdrop. Azerbaijani phrases like "afişalarda belə yazılırdı" and "əvvəlki şəhər idi" are appropriate. The translation doesn't sound strange or fake. But the translation would benefit from a similar tone as in the original, using something like "*Maykomb yenə özünə qayıtmışdı*" ("Maycomb had returned to itself") to achieve stylistic equivalent.

Clarity and naturality wise, the translation is on point and understandable for the Azerbaijani readers. Sentences are cohesive, logical, and proceed in a natural order. Especially, the use of repetition with "keçən ilki və ondan əvvəlki il" ("last year and the year before that") matches the English construction.

The translator has used idiomatic Azerbaijani language accurately to convey the desired message effortlessly. For example, the phrase “we do our part” is translated into Azerbaijani as “*öz payımıza düşəni edirik*” and this idiomatic translation captures the original slogan's collaborative spirit. There are no clunky phrases or literal calques that interrupt the reading experience.

A good translation should adhere to the grammar and structural rules of the target language and should make sense for their intended audience by that sense (Williams, 2004). The translation made by Sevil Gultan follows Azerbaijani grammar norms, including correct past tense usage, proper subordination, and clear syntactic relationships between ideas. The separation of the primary assertion and the explanation of the first alteration (via “*birincisi*”) corresponds to the logical structure of the original text.

Example 7:

Original: “I am just trying to tell you the new way they’re teachin’ the first grade, stubborn. It’s the Dewey Decimal System.” Having never questioned Jem’s pronouncements, I saw no reason to begin now. The Dewey Decimal System consisted, in part, of Miss Caroline waving cards at us on which were printed “the,” “cat,” “rat,” “man,” and “you” (Lee, 1960: 21).

Translation: “Ay inadkar, mən sadəcə səni xəbərdar edirəm ki, birinci sinif şagirdlərinə yeni metodla dərs keçirlər. Devey Decimal Sistemi ilə”. Cəmə bu sistem haqda sual vermək istədim, ancaq fikrimdən dəşındım. Miss Karolina əlindəki kartlara “pişik”, “siçan”, və “sən” yazıb bizə göstərdi (Gultan, 2019: 33).

This paragraph is one of the rare examples of the translator Sevil Gultan not preserving the original text thus not adhering to the principle of accuracy of translation.

For example, in the original text, Scout explicitly mentions she did not challenge Jem's claim that the “Dewey Decimal System” is a way for teaching first graders because she had never done it before and would not do it again. In a way meaning that whatever Jem says is *unquestionable*. However, in the translation, the narrator says “*Cəmə bu sistem haqda sual vermək istədim, ancaq fikrimdən dəşındım*” (“*I wanted to ask Jem about this system, but I changed my mind*”). This interpretation of the original text actually adds an internal struggle that is not present in the original. As mentioned above, while Scout displays unquestioned acceptance in the original, whereas the translation suggests that she felt early uncertainty and

reassessment. This alteration affects the character's presentation, making Scout appear more sceptical than she is portrayed in the original book written by Harper Lee.

Another omission is displayed in portraying Miss Caroline's method description. Sevil Gultan omits two of the five words: "the" and "man". Only "cat" (pişik), "rat" (siçan), and "you" (sən) are used. This decreases the original description's completeness and vividness. While it is understandable that unlike English, Azerbaijani does not have grammatical article, thus there would be equivalence of the word 'the' in the Azerbaijani translation, the omission of the word 'man' remains inexplicable. Thus, although the Azerbaijani translation of this very paragraph is partially faithful to the original, there remains signification alterations in the translation.

Clarity and readability wise, the translation is straightforward and understandable to an Azerbaijani audience. The informal and conversational style is maintained. Phrases like "*Ay inadkar*" ("*Hey, stubborn*") and "*səni xəbərdar edirəm*" ("*I am informing you*") are clear and intelligible. The phrase "Dewey Decimal System" is transliterated verbatim ("*Devey Decimal Sistemi*"), which is acceptable because it retains the American cultural reference that is very important to be able to preserve the passage's humour. However, because Azerbaijani readers are unfamiliar with the Dewey Decimal System, a translator's footnote or quick explanation could help them fully comprehend the misunderstanding-based humour. Without this remark, the joke about mixing a library classification system with an educational method may not be fully understood.

Contrastively analyzing, in general, the translation is more free-form than literal. While casual sentiments are successfully captured and conveyed in the Azerbaijani translation, the addition of additional material (Scout's scepticism) and the deletion of essential original features (flashcard phrases) shows that the translator used a more liberal approach while translating. Therefore, her translation approach affected the accuracy of translation. Additionally, there are no metaphors here, but the subtle humour (children misinterpreting adult notions) is key. The translator keeps part of the humour, but undermines it by lowering the number of words and inserting reflection where there was none.

Example 8:

Original: I soon learned however, that my services would be required on stage that evening. Mrs. Grace Merriweather had composed an original pageant entitled Maycomb County: Ad Astra Per Aspera, and I was to be a ham. She thought it would be adorable if some of the children were costumed to represent the county's agricultural products (Lee, 1960: 258).

Translation: Tezlikə öyrəndim ki, həmin axşam yaşlılar üçün təşkil olunmuş tamaşada mən də iştirak edə bilərəm. Müqəddəs Merrivezə “Maykomb qraflığı” adlı original tamaşa hazırlamışdı: “Ad Astra Per Aspera”. Mən bu tamaşada donuz əti olmalıydım. O deyirdi ki, bəzi uşaqlar qraflığın kənd təsərrüfatı mallarını təmsil edib həmin məhsullar formasında kostyum geyinsələr , çox maraqlı olardı: (Gultan, 2019: 402).

The Azerbaijani translation of this paragraph partially preserves the original meaning conveyed by Harper Lee; however, there are numerous significant mistakes.

In the original, Mrs. Grace Merriweather is simply called Mrs., not *Müqəddəs* (which means Holy or Saint in Azerbaijani). "Mrs." in English refers to marital status, not sainthood. Translating *Mrs. Grace Merriweather* as *Müqəddəs Merrivezə* is a significant mistranslation that severely distorts the message.

Another translation inaccuracy is related to the costume part. In the original book, the character says “*I was to be a ham*” — which means Scout had to dress up like a ham. However, the translation uses “*donuz əti*” (meaning pork or pig meat). While “ham” is indeed pork meat, the emphasis here is on the outfit and appearance rather than the food product itself. In Azerbaijani, saying “*donuz əti olmalıydım*” creates a bizarre and unnatural image of Scout becoming pig. A better translation would be “*donuz əti geyimində olmalıydım*”. The translation is errorless clarity and naturality wise, however, misinterpretation of Mrs. Grace Merriweather and dressing up like a ham also compromises clarity to some extent.

The Latin phrase *Ad Astra Per Aspera* (meaning “Through hardships to the stars”) is accurately translated while maintaining cultural and historical character. The translator chose to keep it rather than omitting and opted to use a footnote to explain the meaning behind the phrase. This way the translation is faithful to the original and is also adapted into the Azerbaijani culture and for the Azerbaijani readers.

Generally, the translator in this passage used a free translation approach. The translator makes a severe semantic blunder by translating *Mrs.* as *Müqəddəs* which is done because of liberal translation method. Some passages are overly literal, such as *donuz əti olmaq*, which harms the clarity and tone. Thus, literalism and over-interpretation both cause problems.

Example 9:

Original: “If he didn’t teach you, who did?” Miss Caroline asked good-naturedly.

“Somebody did. You weren’t born reading The Mobile Register.”

“Jem says I was. He read in a book where I was a Bullfinch instead of a Finch. Jem says my name’s really Jean Louise Bullfinch, that I got swapped when I was born and I’m really a..” (Lee, 1960: 20).

Translation: - Sənə oxumağı atan öyrətməyibsə, bəs kim öyrədib? – miss Karolina mülayim səslə soruşdu. – Yəqin, kimsə öyrədib. Sən doğulanda “Mobil Register”i oxuya bilmirdin. Cim deyir ki, mən doğulan gündən oxumağı bacarıram. O, bir kitabda oxumuşdu ki, mən Finç əvəzinə qar quşu olmuşam. Cim onu da deyir ki, mənim adım, doğrudan da, Jan Luiza Bullfinçdir, mən doğulanda dəyişik düşmüşəm, həqiqətən də, mən... (Gultan, 2019: 31).

The translation is largely accurate but there are several inaccuracies and omissions:

In the original, the line reads as: “If *I didn’t teach you, who did?* - Miss Caroline asks *good-naturedly*” (Lee, 1960: 20). “Good-naturedly” is correctly rendered as *mülayim səslə* (*with a gentle tone*), so this part is accurately translated.

The original continues with the following line: “*Somebody did. You weren’t born reading The Mobile Register*” (Lee, 1960: 20). Sevil Gultan translates that line as “*Yəqin, kimsə öyrədib. Sən doğulanda “Mobil Register”i oxuya bilmirdin*”. Here, the translator slightly distorts the pragmatic meaning: Yəqin (“probably”) is added by the translator and was not in the original. This pragmatic meaning distortion is important because in the original Miss Caroline asserts firmly that somebody must have taught her. However, the translator weakens the firmness of the statement in the Azerbaijani translation by using *yəqin* (probably). By adding “*yəqin*” the translator shifts speech act from affirmation into uncertain speculation which changes the persuasive power.

Additionally, the character says in the original the following line: “*I was a Bullfinch instead of a Finch. Jem says my name’s really Jean Louise Bullfinch*” (Lee, 1960: 20). Its Azerbaijani translation is given as “*mən Finç əvəzinə qar quşu olmuşam. Cim onu da deyir ki, mənim adım, doğrudan da, Jan Luiza Bullfinçdir*” (Gultan, 2019: 31). While *Qar quşu* indeed translates to snowbird or bullfinch (the bird) and this translation is right on the surface (since “bullfinch” is a bird), but it misses the humour of the stylistic device – pun on the family name (Finch). The translation makes it sound more factual and biological, which reduces the fun tone. Additionally, *qar quşu olmuşam* is a little odd without explanation because readers might

expect to know why being a bullfinch is important — this is a cultural pun in the original language. Overall, the translation remains quite literal, being unable to capture the pun used in the passage and convey it into Azerbaijani.

Example 10:

Original: As Maycomb County was farm country, nickels and dimes were hard to come by for doctors and dentists and lawyers. Entailment was only a part of Mr. Cunningham's vexations. The acres not entailed were mortgaged to the hilt, and the little cash he made went to interest. If he held his mouth right, Mr. Cunningham could get a WPA job (Lee, 1960:24).

Translation: Maykomb qraflığı kənd qraflığı idi, ona görə də həkimlər, diş həkimləri və vəkillərin də gəliri az olurdu. Entailment cənab Kanniqhamın problemlərindən biri idi. Əgər cənab Kanniqham ağzını bərk saxlasaydı, başqa bir iş tapa bilərdi, ancaq torpağını əkib-becərməsə, ora xaraba qalardı (Gultan, 2019: 37).

The Azerbaijani translation of this passage conveys the original's emphasis on rural poverty. The first phrase in which Maycomb County is described as an agricultural community where even professionals struggled financially, is conveyed into Azerbaijani. The translator conveyed this basic economic reality into Azerbaijani. While the original passage was more expressive using phrases such as 'nickels' and 'dimes' to show the level of poverty stylistically, Sevil Gultan opted for a more 'plain' translation. Even though the translator was not able to maintain the original expressive style, she was able to keep both clarity and cultural familiarity for the intended audience.

However, there remains a few inaccuracies and semantic losses in the Azerbaijani translation. For example, the third sentence in the source text describes the mortgaging of land and losing little money made from the land to interest payments. We cannot see this in the Azerbaijani translation. This omission done by Sevil Gultan is not only a change in style. It is a semantic loss because we lose important information Mr. Cunningham's financial situation judging by the translation.

Another inaccuracy lies in this phrase in the last sentence that says: "If he held his mouth right". It is a colloquial Southern idiom meaning that if Mr. Cunningham aligned himself with the government politically, he could get a government job through the WPA (Works Progress Administration) (eNotes, n.d). However, the translator chose to translate this phrase as "*əgər ağzını bərk saxlasaydı*". This translation conveys the unintended sense of "keeping his mouth

tightly shut" in Azerbaijani. Additionally, we can see some extra lines in the translation that is not given in the original, such as claiming that if Cunningham did not cultivate his land, it would fall into ruin. We cannot see such claim in the original book by Harper Lee. The translator also omitted the "WPA" part and opted to translate it only as '*başqa bir iş*' (other job). This translation does not adhere to the principles of accuracy either, because this part is completely omitted, however, it is important. Because this 'other job' is not any other job, but an employment by American Government Employment program during the Great Depression. Thus, it is job linked to/related to the Government, which explains why the author used the Southern idiom of 'held his mouth right' – meaning politically aligned with the Government/lucky.

Generally, it is safe to say that the translation is on point grammatically, adheres to the rules of cohesion and coherence. However, it falls short in essential areas of literary translation such as semantic fidelity, cultural adaptability, idiomatic equivalence, and tone preservation. Omitting essential facts and adding new information that was not intended to be given by the author contribute to the translation not being able to accurately represent the source passage's substance, style, or intent.

Example 11:

Original: Atticus had urged them to accept the state's generosity in allowing them to plead Guilty to second-degree murder and escape with their lives, but they were Haverfords, in Maycomb County a name synonymous with jackass (Lee, 1960: 7).

Translation: Atam çalışırdı ki, onları dövlətin qanunlarına inandırısın, adam öldürdüklerini etiraf etsinlər və qətlə qəsdən törətmədiklərini bildirib edamdan canlarını qurtarsınlar. Amma atamın müştəriləri Haverford ailəsindən imiş, Maykomb qraflığında onların adı "eşşək" sözü isə ilə sinonim idi (Gultan, 2019: 11).

In **Example 11**, we can observe that the translation is generally consistent with the primary ideas expressed in Harper Lee's original text, essentially adhering to the rules of accuracy and equivalency of TQA. However, there are a few changes that affect both the semantics and the stylistic tone of the passage.

The main message of the translation is about Atticus' attempt to persuade the defendants to accept a plea bargain and their steadfast denial. This message is in line with what the original passage tries to convey to the readers. At this level, the translation is on point. However, Harper

Lee's line "accept the state's generosity" indicates a subtle irony between the severity of the sentence and the state's little forbearance. This sarcasm is rather weakened in the translation, because it is rephrased as "*dövlətin qanunlarına inandırın*" ("to make them believe in the laws of the state"). The loss of the sarcasm used in the original passage actually shifts the emphasis from the state's generosity to a broader concept of trust in legal authority. This means the translator was able to achieve *formal equivalency* as the structures both in the source and target texts are similar, however, the translation falls short of *dynamic equivalency*, because the intended sarcasm effect of the original was not delivered in the translation (Nida, 1964: 159).

In the original version uses irony-Atticus's statement is a conversational implication. But the implicature is lost in the translation, because irony doesn't appear.

The original text states that the defendants might "*plead guilty to second-degree murder and escape with their lives*" (Lee, 1960: 7). This phrase emphasizes the precise charge and the life-or-death situation. The translation "*adam öldürdüklərini etiraf etsinlər və qətli qəsdən törətmədiklərini bildirib edamdan canlarını qurtarsınlar*" ("to confess that they committed murder and declare that it was not premeditated and save themselves from death penalty") (Gultan, 2019: 11) is a somewhat broad paraphrase. It clarifies the nature of the crime ("qəsdən törətmək" — "premeditated"). This explanation is very useful for the Azerbaijani readers.

In this passage, the reader is told about Atticus's attempt to rescue people named Haverford from prison. The word "jackass" in the source text is used to describe the Haverfords. The dictionary meaning of this word is "an idiot, a fool". The Azerbaijani translation employs "eşşək" as an equivalence of 'jackass'. It might sound harsher and more degrading, increasing the insult beyond what was intended in the original language. The source's use of "synonymous with jackass" becomes slightly more mechanical in Azerbaijani ("eşşək' sözü ilə sinonim idi").

Example 12:

Original: "Don't have any picture shows here, except Jesus ones in the courthouse sometimes," said Jem. "Ever see anything good?" (Lee, 1960: 10)

Translation: - Burda kino-zad yoxdur, hərdənbir məhkəmədə "kinolar" olur, - Cim dedi. Heç yaxşı kino görmüsən? (Gultan, 2019: 15).

The translator has been able to convey the intended message very well. Because in the original, as we can see the phrase "picture shows" is used. It is a colloquial term for films that was popular in the United States in the early twentieth century. The Azerbaijani translation employs the term "kino-zad" which is an informal and colloquial way of saying and duplicating

the same effect as the original phrase 'picture shows' in English into Azerbaijani. This preserves the relaxed, conversational tone set by Jem in the source text. However, the translation changes the cultural reference in the term "Jesus ones." This very cultural reference is key, because the original text does not talk about *any other movie*, presupposes a cultural context (religious cinema in the American South), but movies about Jesus. Jem refers to religious-themed films (most likely representing events from Jesus' life) that are periodically shown in the courthouse. By removing this, the presupposition trigger was destroyed and readers missed some of Maycomb's theological history. The translation uses "'kinolar' olur". The translator uses the word *kinolar* (movie) with quotation marks, probably trying to imply that these are just not 'movies only', but something more. However, the specific reference to religious films are removed and the extra quotation marks do not achieve the same effect. This omission is not only a compromise of the accuracy principle of translation, but it also reduces the concept to just "movies" or "films." This alteration removes the cultural specificity of the original, as the translation does not reflect the unique nature of the films presented in the courthouse.

The sentence structure in both the original and translated versions is nearly identical, with the first portion being a declarative phrase and the second part being a question. The sentence structure stays conversational, with both versions transitioning from the first speaker's remark to the second speaker's query, which aids in the flow of the conversation.

The Azerbaijani translation retains much of the original text's informal tone and content. However, as mentioned above, there are some renditions that change some context. The change from "Jesus ones" to just "kinolar" eliminates a reference to the films' religious aspect, affecting the viewer's understanding of Maycomb's rural, religious character. Furthermore, the small softening of the inquiry "*Ever see anything good?*" in the Azerbaijani translation alters the directness of the encounter, but this is only a little modification. Overall, the translation effectively conveys the essence of the discourse, despite some sacrifices concerning some of the historical and cultural nuances included in the original language.

Example 13:

Original: The Maycomb school grounds adjoined the back of the Radley lot; from the Radley chickenyard tall pecan trees shook their fruit into the schoolyard, but the nuts lay untouched by the children: Radley pecans would kill you (Lee, 1960: 11).

Translation: Maykomb məktəbinin binası Radley yurdu ilə yanaşı idi. Radley yurdunda toyuq hinindəki hündür pekan ağaclarının qozları məktəbin həyətinə tökülürdü, uşaqların heç biri o qozlara əl vurmurdu, qorxurdular ki, Radleyin qozları onları öldürər (Gultan, 2019: 18).

Sevil Gultan has been able to make a translation in Azerbaijani that accurately conveys the major meaning of the original passage semantically. The near physical proximity of the school to the Radley property is conveyed, as is the children's anxiety and superstition about the Radleys and their pecan trees. However, there are noteworthy variances in word choice, narrative tone, and cultural nuances that affect the scene's ambiance and style that we can see while comparing the source and target texts.

First off, as can be seen from the original text Harper Lee refers to "school grounds" rather than "school building". The word "school grounds" refers to the territory surrounding the school rather than the building itself. Sevil Gultan translates it as "məktəbin binası" ("the school building"), narrowing the spatial connection. Perhaps just saying 'məktəb' (school) instead of school building would be a better option without narrowing the concept. While this may appear insignificant, it slightly affects the spatial dynamics described. Because the original says that the entire school property shares a border with the Radley lot, whereas the translation may incorrectly suggest that only the building does. However, this minor addition does not change the overall quality of the translation, as it accurately reflects the original text in terms of equivalency principle of translation.

The translator uses understandable, clear and natural lexicology to make the translation such as "pecan trees" is "hündür pekan ağacları" ("tall pecan trees"). This is faithful and slightly amplifies the description by inserting "hündür" ("tall"), a detail that matches the implied imagery of pecan trees but was not explicitly mentioned in the original text.

The translator handles the narrative tone and childish superstitions carefully. The original "*Radley pecans would kill you*" statement is straightforward and strong, expressing children's simplistic, overblown worries. The Azerbaijani translation expresses the fear more openly by translating the phrase as "*qorxurdular ki, Radleyin qozları onları öldürər*" ("They were afraid that Radley's pecans would kill them").

Analysing the translation through the lens of *cultural appropriateness*, no significant changes are made. The translator retains the concepts of pecans, schoolyards, and

neighbourhood stories. These all are culturally a part of the American South but do not require substitution in the Azerbaijani setting.

Structure-wise we can see that whereas Harper Lee's original language is a long, flowing sentence punctuated by commas and a colon, the translation divides the description into two shorter sentences. This segmentation may have an impact on the text's rhythm and flow. It also makes reading clearer for the Azerbaijani readers.

Example 14:

Original: I never knew how old Mr. Radley made his living – Jem said he “bought cotton,” a polite term for doing nothing – but Mr. Radley and his wife had lived there with their two sons as long as anybody could remember (Lee, 1960: 12).

Translation: Mən heç vaxt bilmədim ki, cənab Radley ailəsini saxlamaq üçün nə işlə məşğul olmuş. Cüm mənə deyirdi ki, o, “pambıq alır”. Məncə, heç bir iş görməyən haqqında deyilən çox ədəbli termin idi. Cənab Radley və arvadı o evdə iki oğlanları ilə uzun müddət yaşamışdılar, çox adam bunu xatırlayırdı (Gultan, 2019: 18).

We can see that the basic semantic content of the original text is maintained across the translation. The translation depicts the narrator's ignorance about Mr. Radley's job, Jem's explanation using a euphemism ("bought cotton"), and the fact that the Radleys had lived in their house for a long time. Thus, at the basic information level, the translation remains true to the original material adhering to the accuracy principle of translation.

However, it must be mentioned that the relationship between Jem's comment and the narrator's understanding is slightly altered in the translation by Sevil Gultan. In the original, the phrase "*a polite term for doing nothing*" is a narratorial aside. It is explicitly integrated into the explanation. On the other hand, the translation separates the aside with "Məncə..." ("I think..."). It directly attributes the interpretation to the narrator's personal opinion. This modification slightly alters the narrative perspective.

Sevil Gultan translated the phrase "bought cotton" literally as "pambıq alır". This way she was able to keep the cultural euphemism. Despite the fact that "pambıq almaq" is not a commonly used euphemism in Azerbaijani. The translator chose cultural faithfulness above *localization*. Thus making herself visible, because foreignization technique over localization ensures that the translator is *visible* (Venutiy, 2017). The translator explains the term by

paraphrasing: "heç bir iş görməyən haqqında deyilən çox ədəbli termin idi" ("it was a very polite term said about someone doing no work"), ensuring that Azerbaijani readers can understand the euphemistic meaning without affecting the cultural flavour of the original. However, it should be mentioned that the explanation sentence used here by Sevil Gultan is more explicit and didactic than the original. Where Harper Lee expects the reader to deduce meaning from the juxtaposition of "bought cotton" and "doing nothing," the translation clearly explains it.

The translator reduces the original's very complicated compound sentence to by translating them as three simpler, more concise sentences. This reduction of grammar influences the narrative flow. The English original moves easily from ignorance to Jem's comment about family history in a single thought. The Azerbaijani version separates these into more discrete observations, somewhat decreasing the beat and giving a more deliberate and didactic tone. While this method improves clarity, the translator compromises the accuracy principle.

Stylistically analysing, the translation flattens the original's underlying humour of the dry, sardonic statement that "buying cotton" signifies "doing nothing". The more expository manner in the translation lessens the irony and sarcastic tone of the narrator.

Example 15:

Original: ...Everyday Jem and I would see Mr. Radley walking to and from town. He was thin leathery man with colorless eyes, so colorless they did not reflect light. His cheekbones were sharp and his mouth was wide, with a thin upper lip and a full lower lip. Miss Stephanie Crawford said he was so upright he took the word of God as his only law, and we believed her, because Mr. Radley's posture was ramrod straight (Lee, 1960: 14).

Translation: ... Hər gün Cim də, mən də cənab Radleyi görürdük. O, şəhərə gedir və bir azdan geri qayıdırdı. Cənab Radley çox arıq idi, gözlərində heç bir ifadə yox idi, adama elə gəlirdi ki, gözləri işığa qarşı da reaksiya vermir. Almacıq sümükləri çıxmışdı, ağzı yekə idi. Üst dodağı nazik, alt dodağı isə qalın idi. Miss Stefani Kroford deyirdi ki, cənab Radley o qədər vicdanlı insan idi ki, yalnız Allahın sözünü qanun kimi qəbul edirdi. Biz Stefaninin sözünə inanırıq, çünki cənab Radley həmişə başını dik tutub yeri yirdi (Gultan, 2019: 22).

The translation effectively conveys the primary semantic content of the original at surface level. It conveys that Mr. Radley's daily schedule involves walking to and from town. His physical characteristics included thinness, colourless eyes, sharp cheekbones, and mouth

shape. Miss Stephanie Crawford described his moral nature. The pupils accept Miss Stephanie's characterisation based on his upright posture. Thus, the translation preserves the original text's basic informative structure. However, there are a few omissions and nuance shifts across the translation. For example, the translation omits the word "leathery" (which suggests a rough, worn skin texture). The translation refers to Mr. Radley as "çox ariq" ("very thin"), eliminating the roughness and hardness conveyed by "leathery." This decreases the richness of the physical description.

The translation of "Colourless eyes" is "gözlərində heç bir ifadə yox idi" ("there was no expression in his eyes"). This translation changes the meaning, because the original term "colourless" refers to physical appearance (absence of pigmentation and light reflection), whereas "no expression" alludes to emotionlessness. However, this shift in the translation makes it make more sense in Azerbaijani and makes it more expressive than the original.

The translator translates the expression "ramrod straight" (stiffly upright like a ramrod) as "həmişə başını dik tutub yeri yirdi" ("he always walked with his head held high"). Although similar, this translation adds a subtle nuance to the meaning. It implies pride or confidence, whereas "ramrod straight" communicates stiffness, rigidity, and moral strictness. Thus, the translation softens Mr. Radley's characterisation, accidentally giving positive implications that were absent from the original's more severe and rigid portrayal.

The translator restructures the original sentences into shorter, more understandable parts. She does so by breaking down the description of Mr. Radley's appearance into distinct remarks, while the original had a flowing, cumulative description. This strategy promotes clarity and complements the Azerbaijani narrative style.

The translation faithfully keeps references to religious morals ("Allahın sözünü qanun kimi qəbul edirdi"), retaining the Christian reference to the "word of God" while making it accessible to a majority-Muslim Azerbaijani audience without modifying the religious meaning. This demonstrates sensitivity to cross-cultural adaptation without distortion.

2.2.3 General quality assessment of analysed texts

After the thorough, comprehensive and contrastive quality analysis of 15 examples from the translation of the book "To Kill a Mockingbird", overall remarks can be that Sevil Gultan sometimes opted for maintaining full accuracy and formal equivalency, other time she opted for dynamic equivalency. The Azerbaijanis translations made by her exhibit a typically sufficient degree of authenticity when it comes narrative structure and semantic transfer from

English to Azerbaijani. It can be seen that a good handling of grammatical and syntactic conventions in the Azerbaijani language is demonstrated by the translator. She has been able to be successful in preserving textual coherence and guaranteeing readability for the intended audience – Azerbaijani readers.

She sometimes makes additions and/or omissions to the sentences and sometimes paragraphs from the text to make the translation clearer for the Azerbaijani readers, however this resulted in some major inaccuracies with regards to the original text. For example, in **Example 12** the line reads as:

“Don’t have any picture shows here, except Jesus ones in the courthouse sometimes,” said Jem. “Ever see anything good?” (Lee, 1960: 10).

Gultan omits ‘Jesus ones’ phrase completely and just translates it as ‘kino (movie)’, while ‘Jesus ones’ in original referred to the themes of these movies.

In addition, it is understood from the examples that she preferred the foreignization strategy rather than localization. At the same time, there are also translations that are incorrect or do not exist in Azerbaijani. An example of this can be incorrect translation of “Mrs. Grace Merriweather” (Lee, 1960: 258) where she translated “Mrs.” as “Müqəddəs” (“Saint/Holy”) (Gultan, 2019: 402). It has been observed that while translating some cultural elements, but sometimes she made a generalization in a way and transferred them to Azerbaijani by eliminating the words.

But the analysis also reveals a number of limitations that undermine the literary and cultural fidelity of the translation. Notably, the stylistic and figurative elements of the original text are lost; Harper Lee’s subtle use of Southern dialects, idiomatic expressions, and culturally embedded metaphors are often translated into neutral or paraphrased equivalents. This diminishes the literary depth and emotional resonance. Culturally specific references, especially those related to the socio-political context of the American South, are sometimes either omitted or oversimplified. For example, Sevil Gultan mistranslates the Southern American idiom of “*to hold one’s mouth right*” (Lee, 1960:24). She translates it as “ağzını bərk tutmaq (to hold one’s mouth tightly)” (Gultan, 2019: 37), while it is an idiom to say ‘to be lucky’ and/or ‘to align with a political ideology/government’. This undermines the novel’s thematic integrity and its critical position on issues like racial injustice and social inequality.

The stylistic coherence of the translated text is affected by the translator's apparent inconsistent approach. What is meant by inconsistent approach is that she alternates between

literal, free, and adaptive translation strategies without any apparent justification. Additionally, the tone and register of character dialogue, especially that of Scout and Atticus, occasionally deviate from the original. As a result, this actually leads to changes that compromise the authenticity of characterization.

On the one hand, the translator showed that she knew her own culture closely and on the other hand, she aimed to introduce the characteristics of the source culture as an example of this might be an excellent translation of 'picture show'. She enabled the target reader to analyse the text better with extra-textual explanations such as footnotes.

Additionally, Sevil Gultan actively used the "Orthographic Adaptation" strategy – that is transcribing special names in the target language as Azerbaijani orthography requires transliterations/transcriptions of special names of foreign origin.

To sum it up, the translator uses a number of translation methods interchangeably such as free translation, literal translation and adaptation at times. When compared to standards of aesthetic, stylistic, and cultural equivalency that are essential to literary translation, we can consider the Azerbaijani translation made by Sevil Gultan as good and satisfactory. The translation is successful in the meaning that it is able to convey the main story and making the text accessible to a broad audience. However, it is noteworthy that at some points, the translator fails to capture the stylistic richness, cultural specificity, and rhetorical nuances of the original text. The overall strategy leans heavily toward prioritizing target language fluency at the expense of representation of the source culture.

CONCLUSION

As a result of translation being a means of communication and culture being transmitted through translation, a multifaceted relationship is formed between the translation-culture duo. One of the most important results of this multifaceted relationship is that literary works can be translated into almost all languages. The fact that literary works are more difficult to translate than other types of texts is due to the abundance of culture-specific elements and the intensive use of descriptions (Kuzenko, 2016).

This study compared fifteen sections from Harper Lee's "To Kill a Mockingbird" – a literary work - to their Azerbaijani translation by Gultan (2019). The research demonstrates that, while the translation generally succeeds in conveying basic semantic content and ensuring cultural accessibility for Azerbaijani readers, it does so at the price of stylistic, tonal, and narratorial qualities critical to the original text.

The translation focusses on linguistic simplification and interpretative changes, which frequently neutralise the original's subtle irony, observant humour, and narrative tone. A key characteristic of the translation is that the translator often opts for foreignization by keeping all foreign concepts in the translation (Venuti, 2017) instead of localization. However, she uses this foreignization method with explaining them in detail as footnotes. She also uses frequent rephrasings, omissions/additions, and cultural adaptations improve clarity and reading but reducing the rich complexity of Lee's characters and locations. The continual softening of character depictions, as well as the loss of Scout's distinct voice, are particularly striking. Both are essential to the novel's mood and societal satire. Some translations are erroneous or do not exist in Azerbaijani. An example of this can be inaccurate translation of "Mrs. Grace Merriweather" where she interpreted "Mrs." as "Müqəddəs" ("Saint/Holy"). as mentioned earlier in the **Chapter II**.

Future translations may benefit from: paying closer attention to stylistic techniques like metaphors, tone, and narrative voice will help to preserve the author's literary style; retention of cultural and linguistic nuances without excessive reduction, particularly in terms of character portrayal and social milieu; minimising interpretative additions unless absolutely necessary for comprehension, preserving the original's ambiguity, irony, or subtle humour; using a more dynamic equivalency method, balancing adherence to the source text's form with cultural adaptation, rather than relying mainly on content simplification.

Limitations of the study. This study focusses on a small number of excerpts – to be more precise 15 excerpts from the translation and the original book. Thus, it cannot claim to accurately represent the translation quality of the complete novel. Furthermore, the analysis focused exclusively on semantic, stylistic, and tonal accuracy without delving deeply into broader variables such as intended audience reaction, publishing constraints, or the translator's stated aims, all of which may have influenced translation decisions. Also, about the subjective nature of stylistic and tonal analysis: While based on academic theory, some interpretative judgements are naturally influenced by the researcher's literary taste.

Study Implications. As mentioned in the *research limitation's* part, this study was very limited as it focused on 15 excerpts from the translation and the novel, therefore, one of the future implications would be to conduct a full-text comparison analysis to determine the consistency of translation processes across the novel. Additionally, to investigate reader reception studies to determine how Azerbaijani audiences perceive the translation's tone and characters in comparison to readers of the original. Comparison of various Azerbaijani translations (if available) to assess different techniques to translating the same source text is another implication of this study along with examining translations of other American Southern literature into Azerbaijani to find broader themes in the translation of culturally and stylistically complicated works. Such research would make a substantial contribution to translation studies, comparative literature, and cross-cultural communication by providing deeper insights into the issues of translating culturally rich literary works.

REFERENCES

In Azerbaijani

1. Lee, H. (2019). *Bülbülü öldürmək* [To Kill a Mockingbird]. (Translator: Sevil Gultan). Qanun Nəşriyyatı.

In Turkish

2. Babaturk, L. (2021). *The Problem of Quality Translation*. MANAS Journal of Social Studies, 10(2).
3. Eruz, S. (2010). *Çokkültürlülük ve çeviri...* İstanbul: Multilingual.
4. Göktürk, A. (2016). *Çeviri: Dillerin dili* (12. bs.). İstanbul: Yapı Kredi Yayınları.
5. Gürçağlar, Ş. T. (2016). *Çevirinin ABC'si*. İstanbul: Say Yayınları.
6. Rifat, M. (2012). James S. Holmes: *Çeviribilimin Adı ve Doğası*. İstanbul: Sel Yayıncılık.
7. Yazıcı, M. (2010). *Çeviribilimin Temel Kavram ve Kuramları*. İstanbul.
8. Yücel, F. (2016). *Çevirinin tarihi* (Vol. 1). Çeviribilim.

In English

9. Ahmed, S., & Saadoun, S. (2024). *Translation and Semantics: Challenges and Strategies in Translating English Idioms*. Journal of Language Studies, 8(3), 335–347.
10. Baker, M. (2018). *In other words: A coursebook on translation*. Routledge.
11. Baker, M. (2018). *Translation and conflict: A narrative account*. Routledge.
12. Bednárová-Gibová, K. (2018). *More recent avenues of research in contemporary translation studies*. Translation studies across the boundaries, 15, 30.
13. Bowker, L. (2001). *Towards a methodology for a corpus-based approach to translation evaluation*. Meta, 46(2), 345–364.
14. Cary, E., & Alexander, S. (1962). *Prolegomena for the Establishment of a General Theory of Translation*. Diogenes, 10(40), 96–121.
15. Cresswell, J. (2013). *Qualitative inquiry & research design: Choosing among five approaches*.

16. Delpech, E. M. (2014). *Comparable corpora and computer-assisted translation*. John Wiley & Sons.
17. E-Notes. (n.d.). *What are the implications of the sentence...* [Online article]. <https://www.enotes.com/...> [Accessed 27 April 2025].
18. Fairly, I. F. I. (2005). *Literary and Cultural Translatability: The European Romantic Example*.
19. Hatim, B., & Mason, I. (1998). *The Translator as Communicator*. London and New York: Routledge. *Quaderns. Revista de traducció*, 1, 153–162.
20. Hewson, L. (1995). *Detecting cultural shifts: Some notes on translation assessment*. *Cross-Words...*, 101–108.
21. Holmes, J. S. (1975). *The name and nature of translation studies*. University of Amsterdam.
22. House, J. (1997). *Translation quality assessment: A model revisited*. Gunter Narr Verlag.
23. House, J. (2014). *Translation quality assessment: Past and present*. Routledge.
24. Hussain, A. (2018). History of translation. *International Journal of Science and Research (IJSR)*, 8(9), 1721–1723. <https://doi.org/10.21275/ART20201530>
25. Kellou, Y., & Boucherikha, H. (2019). *Translation Types Versus Translation Methods...* *Annales de l'université d'Alger*, 33(2), 754–767.
26. Lee, H. (1960). *To Kill a Mockingbird*. Warner Books Edition.
27. Martyn, D. (2020). *Authorship, Translation, Play*. In *Play in the Age of Goethe*, 236.
28. Mehawesh, M. I. (2014). *History of translation in the Arab world: An overview*. *US-China Foreign Language*, 12(8), 684–691.
29. Moatti, C. (2006). *Translation, migration, and communication in the Roman Empire...* *Classical Antiquity*, 25(1), 109–140.
30. Moorkens, J., Castilho, S., Gaspari, F., & Doherty, S. (2018). *Translation quality assessment*. In *Machine translation...*, Springer, 299.
31. Newmark, P. (1988). *A textbook of translation* (Vol. 66). New York: Prentice Hall.
32. Nida, E. A. (1964). *Toward a science of translating*. Brill Archive.

33. Nord, C. (2008). *Training functional translators. In Training for the new millennium...*, 209–223.
34. Nord, C. (2014). *Translating as a purposeful activity*. Routledge.
35. Pym, A. (2020). *Literary Translation*. Oxford Research Encyclopedia of Literature.
36. Salokhiddinova, R. (2024). *Challenges in Literary Translation*. O‘zbekiston davlat jahon tillari universiteti konferensiyalari, 1044–1047.
37. Sawant, D. G. (2013). *History of translation*. Literary Endeavor, 4, 109–115.
38. Schäffner, C. (1999). *Translation and norms*. Multilingual Matters.
39. Sharni, D. (2023). *The Art of Literary Translation: Challenges and Strategies*. Medium. <https://medium.com/...> [Accessed 16 April 2024].
40. Stolze, R. (2013). *Translation and law*.
41. Tee, C. G. (2015). *In defense of Schleiermacher: A critique of Venuti's foreignization and domestication*. Fanyixue yanjiu jikan, 141–154.
42. Toury, G. (2012). *Descriptive translation studies: And beyond*.
43. Venuti, L. (2017). *The translator's invisibility: A history of translation*. Routledge.
44. Vermeer Hans, J. (1989). *Skopos and commission in translational action*. *The Translation Studies Reader*, 221–232.
45. Vinay, J. P., & Darbelnet, J. (1995). *Comparative stylistics of French and English*.
46. Williams, M. (2004). *Translation quality assessment: An argumentation-centred approach*. University of Ottawa Press.

In French

47. Delisle, J. (1993). *La traduction raisonnée...* (2nd ed.). Ottawa: University of Ottawa Press.

In German

48. Kohlmayer, E. (2011). *Translation und Literature: Eine Einführung*. Tübingen: Narr Francke Attempto Verlag.

In Russian

49. Krupnov, V. N. (1976). *В творческой лаборатории переводчика*. Москва: Международные отношения.
50. Novak, K. V. (2021). *Literary Translation: Techniques and Problems*. Международный журнал гуманитарных и естественных наук, (6–1), 36–39.

APPENDICES

Appendix 1

ABSTRACT

A qualitative assessment of the Azerbaijani translation of Harper Lee's 1960 book "To Kill a Mockingbird" is chosen as an object of this dissertation. For this purpose, the pragmatic translation theory framework is applied here. Trying to understand and analyse the relationship between language, context, and culture in literary translation, the study employs a comparative close-reading technique in order to be able to analyse 15 carefully chosen passages from the source and target texts. The analysis assesses the translation's communicative effectiveness, fidelity to the pragmatic intent of the source, and preservation of stylistic, cultural, and contextual nuances in the translation version.

Using theoretical contributions from scholars such as Baker (1992), Hatim and Mason (1997), and Nord (2005), the study considers factors such as implicature, speech actions, and functional equivalency in translation. The findings include instances of effective pragmatic transfer as well as areas where tone, sarcasm, cultural connotation, or character voice have not been conveyed in the translation. The suitability of different tactics, such as literal translation, modification, and modulation, is evaluated critically.

Even though the Azerbaijani translation accurately captures the main plot and moral tone of the original, there are discernible differences in pragmatic accuracy and stylistic resonance, according to the overall assessment. The dissertation concludes with recommendations for improving the calibre of literary translations and highlights the importance of pragmatic awareness in preserving authorial intent across languages. Implications for future translation studies research, instruction, and translator training are also discussed.

Keywords: Translation quality assessment, pragmatic theory, literary translation, translation principles

Xülasə

Bu dissertasiyada Harper Linin 1960-cı ildə çap olunmuş “Bülbülü öldürmək” kitabının Azərbaycan dilinə tərcüməsinin keyfiyyətə qiymətləndirilməsi verilmişdir. Bu işdə pragmatik tərcümə nəzəriyyəsi çərçivəsi tətbiq olunur. Bədii tərcümədə dil, kontekst və mədəniyyət arasındakı əlaqəni anlamağa və təhlil etməyə çalışılmışdır. Bu tədqiqat işində mənbə və hədəf mətnlərdən diqqətlə seçilmiş 15 parçanı təhlil edə bilmək üçün müqayisəli yaxından oxuma texnikasından istifadə edilir. Təhlil tərcümənin kommunikativ effektivliyini, mənbənin pragmatik niyyətinə sadıqlığını, üslub, mədəni və kontekstual nüansların qorunmasını qiymətləndirir.

Baker (1992), Hatim and Mason (1997) və Nord (2005) kimi alimlərin nəzəri töhfələrindən istifadə edərək tədqiqat tərcümədə implikatura, nitq hərəkətləri və funksional ekvivalentlik kimi amilləri nəzərə alır. Tədqiqatın tapıntıları arasında effektiv pragmatik köçürmə halları, eləcə də tərcümədə ton, sarkazm, mədəni konnotasiya və ya xarakter səsinin uyğun formada çatdırılıb-çatdırılmadığı şərh edilir. Hərfi tərcümə, modifikasiya və modulyasiya kimi müxtəlif taktikaların uyğunluğu tənqidi şəkildə qiymətləndirilir.

Azərbaycan dilinə tərcümə orijinalın əsas süjetini və mənəvi ahəngini dəqiq tutsa da, ümumi qiymətləndirməyə görə pragmatik dəqiqlik və üslub rezonansında nəzərə çarpan fərqlər var. Dissertasiya bədii tərcümələrin keyfiyyətinin yaxşılaşdırılması üçün tövsiyələrlə yekunlaşır və dillər arasında müəllif niyyətinin qorunmasında pragmatik məlumatlılığın vacibliyini vurğulayır. Gələcək tərcüməşünaslıq tədqiqatları, təlimatlandırma və tərcüməçi hazırlığı üçün təsirlər də müzakirə olunur.

Açar sözlər: Tərcümə keyfiyyətinin qiymətləndirilməsi, pragmatik nəzəriyyə, bədii tərcümə, tərcümə prinsipləri

ACKNOWLEDGEMENTS

I would like to extend my heartfelt appreciation to my supervisor, Prof. Dr. Huseynagha Rzayev, for his unwavering patience, insightful guidance, and invaluable support throughout the course of this research.

My sincere gratitude also goes to Dr. Milana Abbasova for her warmth, patience, and genuine support, which helped us navigate every challenge we faced.

I am especially thankful to all my instructors for creating an inspiring and supportive academic environment during my studies.

Lastly, I am deeply grateful to my family and friends for their constant encouragement, understanding, and patience throughout the research process.