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**AN ANALYSIS OF HANS LUIK'S TRANSLATION OF JONATHAN  
HARKER'S JOURNALS IN BRAM STOKER'S *DRACULA***  
**BA thesis**

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## **ABSTRACT**

A translator's work on a novel can be regarded as impactful and often times can be considered the item which could support the success of work. For that reason, translations should usually try to convey the meaning of the text, but also attempt to keep the original style and narrative tools in place. Attempting to keep those things intact could prove a challenge to translators for various reasons, and diverting from the original form can end the translation up with translational deforming tendencies, most famously listed by Antoine Berman. The aim of this Bachelor's thesis is to analyze the deforming tendencies visible in the translation of Bram Stoker's *Dracula*, specifically focusing on the journal entries of Jonathan Harker.

The introduction offers a quick glimpse into the novel's structure, style, and narrative, as well as, a brief introduction to the translator and the basic aims of this thesis. The first part of the thesis summarizes the elements of the novel's genre and style, including background information about the lexical choices apparent within the original work. This part also lists the theoretical source for the analysis, the methodology used, and the choices made for this work. The second part is divided into two subsections, first of them focusing on the early chapters of the novel and the second on the later chapters. Both of these sections analyze the deforming tendencies visible in their respective chapters and exemplify some more notable cases.

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## INTRODUCTION

Bram Stoker's *Dracula* was first published in 1897 and is now classified as a Gothic horror novel that can be considered the basis for the vampire genre in film and literature (Encyclopaedia Britannica). Stylistically the novel is built up of multiple narrative strands consisting of different materials and perspectives that are later revealed as to have been compiled together by the characters themselves. This collection of materials consists of, but is not limited to, newspaper clippings, ship logbooks, transcriptions of voice recordings, letters and telegrams exchanged between the characters, and the journals of Jonathan Harker, Mina Murray (later Harker), Abraham Van Helsing, Lucy Westenra, and Dr. John Seward. The overwhelming majority of the narrative uses journal and diary entries, attempting to give the novel a more realistic feel and to draw a reader in, by giving the illusion of real-life documented events.

Forman (2016) characterizes *Dracula*'s structure and narrative as something that uses elements from other authors' works and styles, including Wilkie Collins's *The Moonstone* and Mary Shelley's *Frankenstein*. He also references the critique by Cristopher Craft, who had pointed out that *Dracula*, similarly to *Frankenstein*, *Dr. Jekyll and Mr. Hyde*, and *Camilla* all follow that same predictable triple rhythm - a monster is introduced, monstrosity is entertained as an idea, and the monster is repudiated. We see this structure by being introduced with Count Dracula as a terrifying vampire, vampirity is then entertained after his coming to England, but in the end, he flees and is eventually cornered and killed by the main characters. (Forman 2016: 927)

Cecilia Lasa (2018), has considered the novel itself to be vampirised, mostly since Dracula as a character is perceived as a mythical creature that absorbs life from its victims by attacking its narrators, quite similarly to how the novel imbibes different narratives and literary

techniques. She argues that this is visible in how the novel itself uses a variety of genres when fueling angst and informing the narrative, quite similarly to a vampire who sucks blood out of its victims to “nourish his existence”. (Lasa 2018: 2)

The story begins with Jonathan Harker, a solicitor on his way to Romania to see over the purchase of property in England by Count Dracula. He arrives in a small town to stay for the night before traveling the final stretch to the count's residence. While in town, multiple locals try to persuade him into not going by expressing concerns to his safety, but being young, educated, and confident, he brushes off the superstitions and moves on. After reaching the castle, he starts noting some bizarre aspects about his host and begins to worry about his safety. The narrative inside the castle ends on the day before the count's travel to England, with Jonathan convinced he is going to die. The reader later learns that he has survived, and the characters set out to destroy Dracula.

The only available Estonian translation for Bram Stoker's *Dracula* has been done by Hans Luik and was first published in 1993 and a digitized version of it appeared in 2011. Hans Luik (1927-2017) was an Estonian translator, playwright, publisher, and critic; he was also a member of the Estonian Theatre and Writers' Union. In his translations, he mainly worked with Russian and English literature, with heavier focus on plays. When it comes to novels, his work included texts by Chekhov, Tolstoi, Bradbury, and Shaffer. (Eesti Teatriliit)

The aim of the present paper is to analyze the work done by Hans Luik when translating *Dracula* into Estonian, with a focus on the fictional journals of one of the main characters', Jonathan Harker. I will be looking at the lexical choices made, including over explaining and clarifying details, the occasional changes made to implied meanings and the omissions made by Luik. The novels' Estonian translation often steers away from the original's journal style, most likely due to the translator's desire to make the text flow more fluent and easier to comprehend

for Estonian readers, but the translation also appears to alter some interpretations and to leave out sections of text completely. Since it seems as if all this would also change the reading experience and the emotional response from the reader, this work shall see what are Luik's changes of the text and style and would they change the experience for an Estonian reader.

The work consists of an introduction to the genre and structure of the original novel, showing the possible implications and discussing the work of other researchers. This is followed by a brief explanation to the methodology used and the main source for the comparison for the analysis later. Which is then promptly followed by the analytical part, divided into two subsections, each looking at possible translational deforming tendencies visible in their respective sections.

## 1. Genre and Structure of *Dracula*

*Dracula* can be stylistically described as an epistolary novel. Encyclopaedia Britannica defines the epistolary novel as a work that's been told through the medium of letters that have been written by the characters (Encyclopaedia Britannica 2007). The concept of letter-based prose fiction began rising in the second half of the seventeenth century and the form's flexibility and adaptability made it attractive to use, since prose texts could be generated on almost any topic. Structurally, epistolary novels can be considered to have a dialogue with the reader, since the reader has to assemble the information and controls some aspects of it, having control over the interpretations. (Kastan 2006)

Outside of its epistolary qualities, the novel also contains elements of appearing as a travel book, an adventure tale, and a detective novel (Schoolfield 2003: 222). The travel book aspects can be seen in the beginning, with descriptions of traveling through cities and with Jonathan describing the people he sees, what the environment looks like and even what the food is like. The detective novel elements can be seen in the middle part of the novel, most notably when the characters are gathering evidence to head out to destroy the boxes of earth, alongside this, many other Sherlock Holmes style sections can be noted, with using cabs and dealing with the police to not arouse suspicion. The adventure tale elements can be best seen during the final race to the Castle, when the characters are pursuing while fighting the cold. (Schoolfield 2003: 222-223)

The novel is built up using a multitude of different epistolary narrative tools. The most prominent of them appears to be the concept of a journal or a diary, kept to mark up daily events and bigger news happening to the narrators. Lasa (2018) refers to this collection of narrators as a literary strategy, where the different narrators compete to become one omniscient narrator, stating that this multiplicity of perspectives helps "to sustain the fiction about a mythical creature

near the dawn of the 20th century”. She states that the novel itself becomes a vampire by drawing upon multiple perspectives and genres to fuel the narrative, quite like a vampire nourishing itself with the blood of its victims. (Lasa 2018: 2)

A similar concept about competing narrators is also brought up by Alison Case (1993), who argues that the narrative of the novel, quite complex in its structure, stages a struggle for “narrative mastery” between Mina, the main collector of narrative strands, and the men who would have been considered the primary gender during those times. She also points out that this narrative struggle’s thematization reveals how closely the narrative authority associates with other forms of social power and agency and more importantly, how the implication of women appearing in that power can be seen as an anxiety (Case 1993: 224). In essence, this means that the novel’s thematization could be a struggle around proper masculine and feminine roles, since Mina is an intelligent woman.

The role of Mina, combined with the idea of a personified novel, can also be seen in Hustis’ work (2001), where she argues than when looking at the themes and metatext, one can deduce that Mina herself is both Dracula, the character, and *Dracula*, the novel. She supports this by noting that the character of Dracula, as well as, the novel *Dracula* itself, both only come to be, since Mina chooses to assemble them inside the fictional setting. This, by her reasoning, appears when Mina realizes that through her connection to him, she can read Dracula, the character, and since this appears as a revelation while she is still assembling *Dracula*, the novel, allowing the novel to continue on. In plain terms, since Mina is the one assembling the novel from the inside, she is also the tool that embodies the main character and the properties of the novel. (Hustis 2001: 26-27)

It can be mentioned here, that due to the epistolary nature of the novel, which is based on a collection of different writings by different characters can give the novel a more realistic



feel, appearing similar to perhaps a modern day “found footage” film (Biographics 2019: 17:27-17:37). It is also noted by Hustis (2001: 21) that since the novel seeks to affect its readers, then the only easy to do that is by making the readers actually believe that the text might be real, even if only on some level. She states that *Dracula*, unlike other British novels from the nineteenth century, does not leave the reader under the impression they are reading fiction and instead plays on the strength of making them believe that the contents of the novel could be true.

Although earlier in her work, Hustis (2001: 18) notes that the vocabulary choice in the opening page, when the novel explains its structure, could counter that, suggesting that the novel was assembled rather than found like it was common for Gothic novels and establishing the work as fiction. Based on that, she also suggests that the introductory note marks that the text’s textuality is still in the making and suggests that the reader take part in that process by reading the novel. (Hustis 2001: 18-19)

Narratively, *Dracula* alternates between a multitude of different locations and timeframes, staying chronologically correct to each of the characters personally, but on rare occasions leaping back and forward in time for the reader. The novel opens with long sections of Jonathan Harker’s journal, dating from May 3rd to June 30th, but as the reader moves away from his narrative and takes up the story of Mina Murray, the reader is taken back to early May for a short period of time, then taken to late May for a few brief entries and immediately after whisked all the way into late July, where the rest of the story begins to unfold. A similar buildup can also be seen with locations, where Jonathan’s story begins on his travel from Budapest to Transylvania, whereas Mina’s story begins with her desire to go visit Lucy in Whitby, which she then realizes more than two months later, when she arrives there by train. Cribb (1999) refers to these diary entries in the early sections of the novel as fragmented, and states that they

only start to form a cohesive collection once the characters themselves start reading their own writings (Cribb 1999: 137).

Dümling (2016) notes, basing his work on the works by Yuri Lotman, that the travel sequence by Jonathan is also a transition sequence between the modern world and the semiosphere of it and the medieval world, depicted by Dracula's castle. This claim is supported by literal quotes from the novel that express Jonathan's thoughts when crossing borders and how the world looks different between the west and east (Dümling 2016: 183). The notion of contrast between ancient and modern is also noted by Hennelly (1977: 13), where he refers to the modern world (i.e London) as a Victorian Wasteland, that appears as a common theme in the writings of that era, but suggests that Transylvania is desolate in its own right, although he would suggest that the two sides need the other to heal from being a wasteland.

One should consider the structure of the novel an integral part of the way the narrative flows, since the characters record everything that happens to them, but they do not start recording because of something weird, but because it is something they always do. We see this as a character trait in the novel too, when Jonathan notes that he is glad he has been keeping the journal so detailed from the beginning, since he feels uneasy and having a record of all that is happened seems to help him keep his sanity (Stoker 2016: 39), and again later when Mina states that's she's been practicing writing shorthand and stenographing to help Jonathan and she's planning on keeping a journal as an exercise during her stay with Lucy in Whitby (Stoker 2016: 79). Both of these establish some parameters for the novel, by showing that the characters did just not happen to start keeping journal's when unconventional things started happening, but had the habit of it from earlier. In addition, Seed (1985) points out that Stoker starts the novel by assuming the readers skepticism of the accounts contained in the novel, by including a note to the reader and keeping the characters of the novel skeptical themselves. He goes as far as to

state that the novel demonstrates a considerable agility in “manipulating the reader’s imagination”, confirming that the novel's structure was intended to make the reader doubt themselves on whether the contents were true or not. (Seed 1985: 74-75)

The novel’s epistolary nature can be considered an important driver for the narrative and the reader’s experience of the story, since the reader is the one who interprets the text (Altman 1982: 88). It should also be noted that multiple works emphasize the fact the reader occasionally knows more about the situation than the characters themselves (Seed 1985: 66; Case 1993: 236). The narrative’s epistolary structure provides the reader with a wide variety of information from different sources. Case (1993: 233) even notes an incident where both the characters and the reader have the exact same amount of information, but only the reader is capable of processing the meaning of it - i.e the section after Mina is bitten and is confused by thoughts and feelings she does not understand or control - in this case, Mina is confused by her, but the reader is very much aware that what Mina feels, can be attributed to Dracula. Case (1993: 226) later also notes that the epistolary structure that proves us with different narrators who cannot understand the situation, is something that generates the pleasure and terror of *Dracula*’s narrative.

Radick (2013: 502) heavily emphasizes the use of records and record keeping that is prominent within the structure of the novel. She points out that the artificial collection of records (of which the novel is built up of) bears, in arrangement and processing, a similarity to a finding aid - “a tool that help[s] a user find information in a specific record group, collection or *series of archival materials*”(National Archive 2016) - and she relates that this may be caused by Stoker’s own obsession with collecting records and data. The active use of different forms of documentations is what in her opinion helps grind the story in reality, despite its fantastical nature and gives it the authenticity it has. As a continuation to this train of thought, the characters inside the story also utilize record keeping, most notably when tracking down where

the boxes with Dracula's dirt were transported to by tracking transportation records. (Radick 2013: 507, 510)

The Oxford Encyclopedia of British Literature notes how epistolary novels in Anglo-European culture, especially in the early modern period, were charged with notions of expressivity and the private self-collide with technological advancements of the time, although they note that alongside the thematization of the epistemological issues of reading and writing, the publication itself can be used to represent the relation between readers and textuality and mass-produced entertainment (Kastan 2006).

Multiple researchers note the importance of modern technology of record keeping in driving the story forward and offering important symbolism (Case 1993: 225, Cribb 1999: 138, Seed 1985: 68-69, Schoolfield 2003: 228). Although, out of them, Case (1993: 225) only focuses on the importance of shorthand writing and typewriting - both modern skills that Mina is trying to master - out of those two, shorthand is occasionally referenced as an important tool in the communication between Mina and Jonathan, since they both keep journals in this style of writing, but not everybody can read it, Cribb (1999: 136) even notes to that it keeps others from invading their privacy and Case (1993: 226) concludes that the shorthand novel is what helps Jonathan keep his sanity in the castle and not give any advantages to the count, since count cannot know how much he knows and understands. On the other hand, understanding too much of intended meanings can be seen in the case of Seward's phonograph recordings, where Cribb (1999: 138) points out that even though the book character refer to the phonograph as a "wonderful machine" it is still cruel at the same time, since the listener can hear the emotional impact, which is then desensitized by Mina, when she transcribes them. Outside of methods of record keeping, Seed (1985: 68-69) also brings out, how the characters switch to using telegrams to exchange information, since they are faster than letters and although letters might offer more

reassurance to the characters, they can also leave them agonizing over what happens in between the writing and arrival of the letter.

Schoolfield basing himself on Stoker's notes (2003: 228) even lists a selection of cases where the use of modern technology helps the characters and story, including the aforementioned active use of shorthand by Jonathan and Mina and Dr. Seward's phonographs, but also Mina's portable typewriter which she uses to make copies of everything. He notably points out when the characters have a distinct advantage over the Count by using more modern solutions, like taking the Orient Express - a train - instead of a sailboat for heading east, or riding a steamboat upriver, while Dracula rides in gypsy wagons, or even when the characters have copies of all their journal entries hidden away in a safe to still have access to after Dracula destroys the originals. (Schoolfield 2003: 228)

## **2. Translation Deformities within Jonathan Harker's journals: methodology**

This work will analyze and observe the way Bram Stoker's *Dracula* has been handled in the translation by Hans Luik. These observations will focus specifically on Jonathan Harker's journal entries, since he is the first character the reader is introduced to and appears frequently throughout the novel. The translation comparison will be divided into two separate parts - the sections in early narrative of the novel and the sections in the later narrative of the novel; this parting in sections is done to see if the same deforming tendencies, which will be elaborated on shortly, appear in the later half of the novel, as they do in the early part. The early sections will focus specifically on the first four chapters (Stoker 2016: 7-78), which entirely consist only of

Harker's narrative during his travel and stay at the castle and work as a great introduction to the character; no other characters' entries appear during this time. The later sections focus on shorter segments of Harker's journals, which start appearing after a long break in his narrative. These sections contain: his first entry after a long hiatus appearing in chapter 14 (ibid 256-259) to lean back into his writing style after a long hiatus, the entirety of chapter 22 (ibid 395-411), since it is the first time since the beginning that the reader gets a full chapter dedicated to Harker again, a short section from the beginning of chapter 24 (ibid 431-432) that contains his inner thought narrative, a short sequence from chapter 26 (ibid 487-490) to revisit a section focused on travel, and the final entry from Harker in chapter 27 (ibid 503) to wrap up the narrative. Although an even later section written by "Jonathan" appears, it's not really a journal entry, and rather an afterword from the character, and thus shall be omitted from the analysis.

For the comparison, in place for the original English text, the 2016 edition of *Dracula*, published by Macmillan Collector's Library was used. For occasional double checking, a public domain version of the novel was used, but none of the information obtained from it has not been relayed in any sections of the work, and thus it will not be cited nor mentioned after this brief note here. For the Estonian adaptation, the 1993 published paperback translation by Hans Luik was utilized. Although a digitalized variant of the translated novel exists from the year 2011, this work has chosen to utilize a physical copy of the novel to retain the authenticity of the translation.

For determining any translational deformities and other anomalies present within the texts, both the English and Estonian variants were read side-by-side, sentence-by-sentence for the lengths of the aforementioned selected sections of the books. As an early tactic during the first chapter, every sentence or vocabulary choice that appeared to be strangely translated or simply stood out in comparison, was written down and marked up in a comparative table. Once

some noticeable patterns were apparent from that table, a selection of three recurring deformities were chosen as the basis of this work with an additional sub-deformity. These chosen deformities were then compared to Berman's twelve deforming tendencies as they had been translated by Venuti (2000: 288).

Firstly, the expansion and clarification of sentences and notions, often causing longer prose-like structures. *Expansion* as a tendency usually means that some aspect or notion in the original text has been rationalized or clarified upon offering a longer explanation to the reader (Venuti 2000: 290). *Clarification* as a tendency usually aims to make the words and their meanings more clearly understandable and this can cause some hidden meanings in text become more apparent (Venuti 2000: 289). According to Berman's model, these appear as two separate tendencies, whereas *expansion* contains some elements of *clarification* (Venuti 2000: 288), due to this, they have been listed under the same deformity, but can be looked at as separate instances, depending on whether the example utilizes just one of them or a combination of both. Examples in this category mostly consist of sentences where some extra explanation has been added or where locations have been elaborated on.

Aa a sub-deformity to the first one listed, Jonathan's memorandums will be looked at separately. They could mostly be considered as examples of *expansion*, but they can also be considered as the *destruction of linguistic patterns*, which means that a systematically appearing tool has been abolished, making the text appear more incoherent in the translated language (Venuti 2000: 293-294). The memorandums appear only in the early sections, within the first three chapters, and only five of them appear in total (Appendix 1), which is why these do not appear as a separate deformity, but they do follow a specific structure, appearing in round brackets and starting with the note "*mem.*", making them uniquely recognizable in the original

English text, but they have been replaced by normal full-fledged sentences placed in brackets in the Estonian translation.

Secondly, a deformity that will be combining *qualitative impoverishment* by Berman's model, where aspects of text are replaced with something lacking in the richness of the original term or expression (Venuti 2000: 291) and cases where there is a shift of meaning in the sentence, causing it to be understood differently. Under this tendency, cases where some sentences alter in meaning or mean something else entirely, shall be exemplified alongside with cases of *qualitative impoverishment*. These intend to show some sentences that can be understood in one way in the original English text, but in the Estonian translation, the meaning of the sentence can have different undertones or mean something else entirely. Most often, these cases feature a slight alteration to the meaning, but on a few very rare occasions, some sentences have been translated to mean the complete opposite.

And thirdly, the omissions of paragraphs, sentences, or sections of sentences (Appendix 2). This deformity can not be defined by any of Berman's tendencies, but overall it means that the Estonian translation of the novel is missing parts of translated text that should appear in correlation with the original English text. Most often this refers to small sections of some sentences, although quite notably a few full paragraphs are missing. On rare occasions the missing sentences or sections have been rendered obsolete by incorporating some sections of them in earlier sentences or by using *clarification* or *expansion* in a previous section.



## 2.1. Early in the narrative

The early narrative section consists of the first four chapters, from which a selection of translation deformities have been exemplified here. Out of those four chapters, the most deformed could be considered chapter three, however most of the examples in this subsection come from surrounding chapters. Without further ado, this subsection shall start with the first listed deformity in the beginning of the novel.

*Dracula* opens with a long journal entry by Jonathan, written in shorthand during his train journey from Germany to Romania. Already in the first page, a stylistic difference is immediately noticeable in the way Stoker's original omits prepositions and unnecessary words, sticking with the journal-esque style, whereas Luik's text flows more like a prose text, with correct grammar and logical sentence structure, creating examples of *expansion* and *clarification*. This can be easily spotted in the case of "We left in pretty good time..." (2016: 7) being translated as "Peagi jäi Budapest meil selja taha..." (1993: 7), showing that the translator wanted to remind and emphasize which location was the narrator leaving at the time by clarifying the name even though it was already mentioned earlier in the text (2016: 7). Or, when looking at *expansion*, the instance of "I found my smattering of German very useful here;" (2016: 7), appearing as "Veendusin, et mu saksa keele oskus (nii vilets kui see ongi), osutus siin väga kasulikuks" (1993: 7), seems to show the translator's desire to expand upon the sentence with an explanation in brackets, making it flow more natural to the reader, by deviating from the journal-esque element of the original.

Looking at the tendency of *clarification*, the most common would be the addition of names of locations, as can be seen in the first example mentioned earlier. An example of this could be noted in chapter three, where the Count is asking Harker questions about the working or legal and business affairs in England, Harker's journal entry notes: "For a man who was never

in the country, /.../, his knowledge and acumen were wonderful” (Stoker 2016: 48). We can see that Stoker used “the country” to reference England, since that has been the country that was prevalent during the conversation and also not a country the Count has been to, but the Estonian text during the same sentence, decided to reconfirm England as the location for the reader, appearing as: “Mehe kohta, kes polnud kordagi Inglismaal käinud /.../, olid krahvi teadmised ja taibukus lausa imetlusväärseid.” (Stoker 1993: 38).

Alongside with specified locations, character names can also be seen reconfirmed and specified in sentences where they do not appear in the original text or are only referred to as pronouns. A notable case of an added in personified subject can be seen in the case where Jonathan observes the count climbing out a window and scaling down the castle wall for the first time. His journal notes that he sees the count’s head come out the window and after two sentences that confirm to the reader that he does indeed recognize the count, his journal notes: “I was at first interested and somewhat amused...” (Stoker 2016: 51), showing that he is rather entertained by seeing what the Count is doing. Whereas in the Estonian translation, the same sentence starts: “Dracula nägemine esiti huvitas ja koguni lõbustas mind...” (Stoker 1993: 41), clarifying to the reader again, what was the thing that he was being entertained and amused by, even though it was quite evident by context.

The *clarification* tactic of adding location or character names to places where they originally only appear as pronouns is prevalent throughout the novel, although the opposite can also be noted, e.g. Harker mentions having been examined on some topics in Lincoln’s Inn - an association of (law)students, barristers and judges; over 600 years old (Lincoln’s Inn) - when answering some of the Count’s questions (Stoker 2016: 46), whereas in the Estonian text, his time in Lincoln’s Inn is simply referred to as “tudegipõlv” (Stoker 1993: 37). This change is presumably due to the fact that an average Estonian reader might not know what Lincoln’s Inn

is, but it also diminishes Harker's contact with a historical society that could be considered impressive to a person more knowledgeable in English law societies.

Jonathan's memorandums, as mentioned earlier, only appear briefly in the novel during the opening chapters, with a rather fixed format in the original English variant, and that format consist of brackets, the abbreviation "*mem.*", and a short concise statement or note, e.g. "*(Mem., get recipe for Mina)*" (2016:7). All examples of Jonathan's memorandums can be seen in Appendix 1. The original fixed structure has been deconstructed in Estonian, appearing only as a simple sentence inside brackets, e.g. on the first page of the novel, the first memorandum "*(Mem., ger recipe for Mina.)*" (Stoker 2016: 7) appears simply as "*(Pean Mina jaoks retsepti hankima)*" (1993: 7), removing the aspect where this is supposed to be an actual notice to remember, and more as a narrative side remark. This deconstruction can be seen in all cases of these memorandums, except one, where the Estonian text has completely omitted a paragraph (Stoker 2016: 46, Stoker 1993: 37) and the memorandum that would be contained within it. This specific memorandum actually contains information that could be interesting to the reader as well, unlike the earlier one, since the missing memorandum likens Jonathan's situation to the *Arabian Nights* and *Hamlet*, since the nightly things cease with the cocksrow in the morning.

Although, these memorandums mostly appear to function as a minute detail that gives the text authenticity, with his taking notes to check recipes or to ask questions later (Appendix 1), Hustis (2001: 23) notes that the fourth memorandum "*(Mem., I must ask the count about these superstitions.)*" (Stoker 2016: 14) also fills the goal of making the reader question whether Harker could be considered too naive, since to the reader the situational memorandum appears ironic and should be read as such, based on the context of the situation where Harker has just witnessed his coach driver discussing some objectively superstitious sounding this with his landlady. Yet, in the Estonian text, the reader is faced with a rather demanding variant of this

memorandum, as it appears as “(Pean krahvilt nende ebauskude kohta seletust küsima)” (Stoker 1993: 14). Although the general meaning of these words seems to be the same, the subtextual meaning in Estonian can be understood differently. Instead of Jonathan appearing naive and simply curious about the locals being superstitious, in the Estonian text, the phrase “seletust küsima” could be understood as more of a demand to a native Estonian speakers, that could imply that he has a strong desire to find out what is happening with the locals and why are they so afraid. Outside of the deforming tendencies of the memorandums, this specific case could also be considered an example of *qualitative impoverishment*.

Moving on to *qualitative impoverishment* tendencies in the early novel as the second category to be looked at, quite a few different types of examples for this tendency can be noted. In this sequence, first sentences with completely opposing meaning will be looked at first and then some milder cases of slight alterations or misunderstandings.

A rather notable example can be seen when during chapter two the Count expresses his desire to speak English better, and after Jonathan suggests that his grammar is good, the Count responds with: “Well I know that, did I move and speak in your London, none there are who would not know me for a stranger” (Stoker 2016: 33), which is a sentence written double negation (suggesting that anybody in London would understand that he is from somewhere else). This sentence in the Estonian text, has been completely deformed in meaning, appearing as “Ma tean küll, et kui liiguksin teie Londonis ja räägiksin inglastega, ei peaks keegi mind võõramaalaseks” (Stoker 1993: 27), implying that no-one would be able to notice he is not a local, instead to the complete opposite the original sentence suggests where anybody could tell he’s not a local.

Occasionally, sentences have a slightly alternate meaning that offer a different connotation to the Estonian reader. An example that does really not alter anything substantial in

terms of plot, but does show a change in meaning could be the line “...and that strange mixture of fear-meaning movements which I had seen outside the hotel at Bistritz - the sign of the cross and the guard against the evil eye.” (Stoker 2016: 18) that appears in the Estonian as: “...kinkijad tegid sealjuures imelikke kartlikke žeste, nagu ma olin näinud Bistritas hotelli ees, kui mind ristimärkidega püüti kurja silma eest kaitsta.” (Stoker 1993: 15-16). A minor thing to note here would be the tendency of *clarification*, where the subject “kinkijad” gets added to the sentence, but this is not the reason this line has been brought out here. The reason, this sentence has been brought out here, is that the original English line implies that the movements he had seen the people two, consisted of two separate things, the people crossed and the people made a motion to protect from the evil eye, whereas the Estonian line here would suggest the crossing motion is the sign of protection from the evil eye, which it is not.

Quite similarly misunderstood sentiment can also be seen later in the sentence “He must be a very peculiar man!” (2016: 41) appearing as “Ta näib olevat suur veidrik!” (1993: 33) in Estonian. Despite most words conveying the same meaning, one cannot deny that the suggested meaning has been completely altered for the Estonian reader. The original sentence in English appears as a mostly innocent and non-judgemental notion, simply pointed out by Jonathan, caused by his confusion at Dracula’s bizarre behavior, whereas the Estonian sentence conveys (what could be described as) negative judgement on part of Jonathan, showing he is genuinely disturbed by the situation.

As noted earlier, the Estonian translation has a running issue of small sections of text simply not appearing, this mostly includes sections of sentences, but on rare occasions, short paragraphs can be noted missing. Usually these paragraphs do not contain any information substantial to the plot, but they can help the narrative feel more organic, since they usually contain descriptive sentences or some inner thoughts that are rather empty in meaning

(Appendix 2). Only within the first chapter there are three cases of missing sentences (or sentence-sections), two of them transitional sequences contained within other sentences and one full sentence.

A similar trend can also be observed in the following chapter where, among other missing sentence sections, two full paragraphs have been omitted. The content of these missing paragraphs from chapter two also does not seem to contain any necessarily vital information to the story, since the first missing is a transitional paragraph that explains how Jonathan had a chance to sit down and observe the count while smoking after dinner (Stoker 2016: 29), whereas in the Estonian translation, this scene is skipped and the reader goes from reading Jonathan's description of the dinner to immediately describing the Count, omitting the reason why he is writing down an elaborate list of details. And the second missing paragraph is a concluding paragraph for the journal entry of May 7th, elaborating how Jonathan arrived in his room close to dawn and after not seeing anything interesting outside, decided to write down the happenings of the just-passed day (Stoker 2016: 39); unlike some of the missing transitional paragraphs, this omission here breaks the structure of narrative and the style of the original where the journal entries often end with Jonathan explaining where and why he is writing the entry, by completely removing the ending of the journal entry and the way in which Jonathan returned to his room that evening; instead jumping from the Count excusing himself from the room and then immediately to the journal entry from the following day (Stoker 2016: 32). An extra missing paragraph exists in chapter three, but this has already been mentioned when discussing the memorandums, although that omission is also missing from the end of a journal entry.

The end of chapter three could be considered the most deformity-rich in the early sections. From the moment the three female vampires find Jonathan and until the chapter ends with Jonathan fainting, approximately ten deformities can be noted, most of them containing

small alteration to the meanings. A few notable examples from here include the changing of the sound of the female vampires' laughter from "tingling sweetness of water-glasses" (Stoker 2016: 56) into "klasskellukeste kileda tilinaga" (Stoker 1993: 46), which although are both relatively cold and high-pitched sounding sounds, definitely do not sound the same, since they are different instruments. Or the incomprehensible change of one of the vampire's tongues from red (Stoker 2016: 57) to pink (Stoker 1993: 47) without it actually being of any particular importance. Or perhaps, the change of location for Jonathan, since the reader knows that he is lying on a couch, pretending to sleep (Stoker 2016: 55) and the line is the English novel, suggesting that he fainted states: "Then the horror overcame me, and I sank down unconscious." (Stoker 2016: 59) and the reader could understand that he slumped deeper into the couch he was laying on, since his fear-tense muscles give in; whereas in the Estonian line, he is suddenly falling onto the floor, suggesting he was lying on something unsteady perhaps, since the line says: "Mind valdas meeletu hirm ja ma vajusin teadvusetult põrandale." (Stoker 1993: 48).

As a great way to wrap up the early sections, a final example that combines all of the three main deformities - the first deformity of *expansion* and *clarification*, the second one of *qualitative impoverishment* and the last deformity of sentences being omitted - a section from the middle of chapter four can be used. Jonathan starts his journal entry for May 28, with hope that he might have a chance to contact home, he writes: "A band of Szgany have come to the castle, and are encamped in the courtyard. *These Szgany are gypsies*. I have notes of them in my book. *They are peculiar to this part of the world, though allied to the ordinary gypsies all the world over.*" (Stoker 2016: 62). These four sentences have been compressed to a mere two in the Estonian by simply appearing as: "Lossiõue tuli salkkond mustlasi ja lõi oma laagri üles. Olen neid oma päevikus juba kirjeldanud." (Stoker 1993: 50). The omitted sentences have been marked in italics and the omission of the first missing sentence can be attributed to a form of

*clarification*, since the Estonian immediately decides to not mention the name of the specific tribe of gypsies in question and settles by simply referring to them as gypsies in general in the first sentence.

When looking at the third sentence in the sequence, where Harker states “I have notes of them in my book”, an English reader could assume he might have a book specifying information about the location and its tribes, this of course is not actually known. The important word choice by Jonathan here, is saying that the notes are in his *book*, not journal, but book, since all the reader knows is that he did some research by looking at books in the British Museum and made some notes about what he learned (Stoker 2016: 7-8), but whether all the notes done there are actually in his journal is unknown. Whereas the Estonian line here very clearly states that he has made notes about this specific gypsy tribe in the same journal which we are reading.

And lastly, the final omitted sentence, that is an actual note related to this specific group of gypsies. It is not sure, whether this has been left out due to negligence, the fact that the Estonian text states that they have been discussed in the journal previously (which is ultimately not true, but could be easily overlooked by a reader), or since it could be rather odd to feature a sentence specifying the Szgany gypsies’ lifestyle when they had not been previously mentioned here and replacing them with the word “gypsies” in this sentence would simply result in an incoherent and confusing sentence.

## **2.2. Later in the Narrative**

In the later sections of the novel, comparatively less deformities can be noted, although this can be attributed to the fact that the number of pages covered in this part is smaller, going from almost seventy pages to approximately twenty four pages and to the fact that less time



overall is spent with Jonathan's journals. Nonetheless, this subsection shall attempt to compile some examples of the same deformities that were apparent in the early section.

The reader is returned to Jonathan with the journal entry of September 26, where he expresses his relief that others believe in his experience and discusses his first interaction with Van Helsing. Similarly to the opening section, here too, can examples of *clarification* with a mild mix of perhaps Expansion be seen, particularly in the second sentence of this entry, where the English text goes as such: "...and when we had supped she told me of Van Helsing's visit, and of her having given him the two diaries copied out, and of how anxious she had been about me." (Stoker 2016: 256). The Estonian section of this same sentence appears as: "...ning pärast rääkis ta mulle Van Helsingi külaskäigust, ütles, et oli andnud professorile meie mõlema päevikute koopiad, sest oli minu pärast väga mures olnud." (Stoker 1993: 207). Two, if not three, things to note here are: first, the *clarification* of *whose* diary copies were given to Van Helsing, since the original implies it but does not need to outright state it, whereas the Estonian text explicitly states that both their diaries were given. Second, the implication of Mina's anxiety fueling her actions; the Estonian text quite clearly states that Mina had given copies of the diaries to Van Helsing because she felt anxious about Jonathan, whereas the original simply states that she had been anxious about Jonathan, and that she had given the copies - in no way does the text imply that these two things are correlated. The Estonian reader is left with a different understanding of Mina's intentions. And perhaps thirdly, a barely noticeable example of *qualitative impoverishment*, where the phrase "when we had supped" has been reduced to one word "pärast", diminishing the richness in word choice of the original line.

However, in this section, the main emphasis could be given to the entirety of chapter 22, since it is a rather long and cohesive sequence from the perspective on Jonathan's journals. This chapter depicts the characters planning and then realizing their break into Dracula's residences

in order to find and destroy the boxes of dirt. Starting from the first paragraph, two separate instances can be noted.

Firstly, a case of *qualitative impoverishment* visible in the line “Our best will be, God knows, required today.” (Stoker 2016: 395) that has been changed to appear as “Jumala abiga saame ehk täna midagi olulist tehtud.” (Stoker 1993: 315). This line change would suggest that in the Estonian line, the characters are hoping that God will support them on this journey and offer help and perhaps solace, whereas the original line could be interpreted simply as a statement that the characters need to take things in their own hands and do their best, as God be their witness.

And secondly, an omitted sentence that reads as “However, we must trust and hope.” (Stoker 2016: 395), and is following a sequence when Jonathan theorizes that this situation they are in might be a teaching of life and that he and Mina have simply ended up at the worst possible situation of a life lesson, but as is stated, they “must trust and hope” that the situation will get better. The Estonian reader is dispossessed of this small notion of hope that life could get better with a little trust and hope. Later in the same chapter, another hope related sentence has been omitted in the form of: “Today, then, is ours; and in it rests our hope.” (Stoker 2016: 399).

Continuing from the first paragraph, another example of a shift in meaning can be noted when Renfield’s death is being described. When confirming what the guard knew of the situation, this line is written in the journal: “He could swear to it, if required, that the word ‘God’ was spoken by the patient.” (Stoker 2016: 396) and to an English reader, the double meaning here should be quite noticeable. The reader should know a few things about Renfield by this point, and those things include his insanity, obsession with death, and connection to Dracula - considering these, his screaming out ‘God’, could be understood in different ways: he could be calling to God for help, since he is being killed, but he could also be exclaiming ‘God’ since,

what could be considered a God to him, is currently in his room and murdering him. The Estonian reader is unable to realize this, since the same line appears at “Ta võib vandega kinnitada, et jumalat hüüdis appi patient” (Stoker 1993: 315), where, other than the noticeable *qualitative impoverishment* of the sentence, the reader is made to believe that Renfield was screaming for help, even if that has never been explicitly stated.

Further down the chapter, another notable shift in meaning, and this time an odd one at that, could be noted. As a promise not to kill herself, Mina is quoted to have said: “... if God will let me live, I shall strive to do so; till, if it may be in His good time, this horror may have passed away from me.” (Stoker 2016: 398), suggesting her intention to keep living, if she is not killed in this ordeal, and to overcome the horrors she has experienced, when God decides to let her. In the Estonian translation, the corresponding line appears as: “... kui ma Jumala tahtel ellu jään, siis võtan teie nõuannet kuulda; Tema arm kaitsku mind säärase õudse saatuse eest.” (Stoker 1993: 317), suggesting that Mina is hoping that God let her live and to not die in a horrifying way, but also completely removing the concept of Mina wishing to overcome the horrors that she has experienced.

Later in the chapter, a few less substantial issues can be noted, including two more partially omitted sections, one of them lessening the impact of Jonathan's desire to protect Mina, where the line “I thought that my mind was made upon the subject; but Mina would not listen to my objection.” (Stoker 2016: 403) has been reduced to a mere “Mina aga ei tahtnud mu vastuväiteid kuulda” (Stoker 1993: 321), and the other is a small mix of omission and *expansion* at the same time, where when Van Helsing in blessing Mina two sentences: “Now let me guard yourself. On your forehead I touch this piece of Sacred Wafer in the name of the Father, the Son, and -” (Stoker 2016: 405) having been reduced to one, with a similar meaning: “Teid ennast aga kaitseb see, et puudutan teie laupa pühitsetud armulaualeiva tükikesega, Isa, Poja ja

...” (Stoker 1993: 322). Although the basic concept is the same, the first sentence in English, could be considered a form of permission or request, that has been removed in the Estonian.

As a last example from this chapter alone, a case of the complete opposite being translated. While waiting for the locksmith to open the door to Dracula’s house in Piccadilly, Jonathan and Van Helsing are smoking to seem inconspicuous, and the journal notes: “We sat still; my own cigar burnt furiously, but Van Helsing’s went cold altogether.” (Stoker 2016: 409), suggesting that they were waiting nervously and suggesting that heavy breathing and anticipation made Jonathan smoke all the faster, but caused Van Helsing to cease or to forget about the cigar he was holding. The line in the Estonian suggests the opposite for Van Helsing, as the line goes: “Meie jäime pingile istuma, mina - ägedalt sigarit pahvimas, Van Helsing rahulikult suitsetades.” stoker (Stoker 1993: 326), this change could leave the Estonian reader with a different image of Van Helsing, since it would imply that he was calm and collected instead of anxious while waiting.

Moving on to even later sections, the beginning of an entry from chapter 24 could be noted, with a case of *clarification* for a change where the phrase “... the count is out of the country...” (Stoker 2016: 431) appears as “... krahv on Inglismaalt lahkunud...” (Stoker 1993: 342), looping back to a tendency seen more in the early chapters, where the translation wants to clarify names in case they could be misunderstood. Although directly before that a sentence with an altered meaning can be noted. The journal entry starts with the line “When I read to Mina Van Helsing’s message in the phonograph...” (Stoker 2016: 431), that quite clearly suggests that Jonathan is the one doing the reading of the message, as implied by the use of the verb “read”, the Estonian text has decided that Mina is listening to the phonograph message in Van Helsing’s voice and it is not being read out loud by Jonathan, since the line reads: “Kui ma fonograafi käivitasin ja Mina Van Helsingi läkitust kuulis...” (Stoker 1993: 342).

And lastly from the later sections an example of *expansion* and slightly altered meaning that appears in the overall last journal entry the reader gets from Jonathan. In this instance, the work shall loop back to those same Szgany gypsies that the Early narrative sections wrapped up with, since Jonathan notes: “We have our arms. The Szgany must look out if they mean fight.” (Stoker 2016: 503), suggesting that the main characters themselves are armed and strong and would propose a considerable foe, in case the gypsies decide to attack. This same note has been turned into one long sentence in Estonian at it reads as such: “Oleme hästi relvastanud, nii et mustlased saavad kõva koosa, kui julgevad meile vastu hakata.” (Stoker 1993: 400), appearing quite similar in meaning, but expanding on the thought of “watching out”, by suggesting in great confidence that they will win the fight

Overall, it could be suggested that sections in the later narrative contained noticeably more sections where meanings were altered, but less deformities that could be listed among Berman’s deforming tendencies, like *clarification*, *expansion*, or *qualitative impoverishment*. The omitted sections of the text were also shorter, as no full paragraphs were missing in the observed sections, although some minor sentences were combined with others or removed completely. The omitted sections most notably, altered the way some characters could be perceived.

## CONCLUSION

The current bachelor's thesis offers an overview and analysis of the character Jonathan Harker's journals from Bram Stoker's *Dracula* and the deforming tendencies visible in its Estonian translation by Hans Luik. The concept of his journals is discussed and then the translated version is compared to it, to determine any possible translational deforming tendencies as they have been listed by Antoine Bergman.

First, the thesis looked at the history of the novel and the research done by other researchers to show which other aspects of the novel have been elaborated on earlier and to familiarize with the work's genre, narrative, and style. Then, the methodology for the work was introduced and elaborated on. And finally, the novel's translation was analyzed in two separate sections, focusing on the narrative in the journals in the early sections of the novel and then in the later sections of the novel.

Having looked at the translation of *Dracula* by Hans Luik, a number of notable issues could be recorded. Within the early sections, most prominently, the multiple cases of *expansion* and *clarification*, which although they are both applicable deformities in translation, can still effectively affect the reading experience. The number of both these tendencies is notably lower in the later sections, although this could also partially be attributed to the lesser amount of text dedicated to Jonathan's journals in those sections, the proportional amount is still lesser.

Within the later narrative, multiple cases of the character's personality traits being affected can be noted, with both Mina's attitude toward death being shifted and Van Helsing's character under anxiety and stress appearing very different in the Estonian. Although, both of these appear to be caused by the meaning of the sentence shifting notably during translation. Other alterations in meaning can be noted to cause the exact opposite meaning to appear in the

Estonian translation when characters' opinions are elaborated on, or in case of objects mentioned on occasions simply being replaced by something else entirely.

The continuously appearing omissions were difficult to categorize under any of Berman's deforming tendencies, and they often did not seem to have any form or logical reasoning behind them. In some cases, the omitted sentences, or sections, were merged with the text around it, but quite notably, in multiple cases entire paragraphs had been omitted, greatly affecting the reading experience, since they broke the narrative in multiple cases.

Overall, it could be said that the deformities apparent within the translation could have affected the reading experience for the Estonian reader, since the omissions caused breaks in the structure and style. The active change in Jonathan's memorandums rendered them rather obsolete as a stylistic device visible in the original novel. The continuous changes in meaning can also be noted to affect the experience, since occasionally the exact opposite of the intended sentence appeared in the Estonian text and in other occasions the Estonian reader was left with a different impression of characters or situations. Although, it should be said that the reading experience is in no way absolutely ruined by all these changes in the translation, it should be emphasized how different the experience could be.

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## APPENDIX 1

Table of memorandums from Jonathan Harker's journals

Page nr.	<i>Dracula</i> 2016	Page nr	<i>Dracula</i> 1993
7	( <i>Mem.</i> , get recipe for Mina.)	7	(Pean Mina jaoks retsepti hankima.)
8	( <i>Mem.</i> , I must ask the count all about them.)	8	(Pean paluma, et krahv neid ebauskusid mulle lähemalt tutvustaks.)
9	( <i>Mem.</i> , get recipe for this also.)	8	(Kindlasti küsin ka selle roa retsepti)
14	( <i>Mem.</i> , I must ask the count about these superstitions.)	12	(Pean krahvilt nende ebauskude kohta seletust küsima)
46	( <i>Mem.</i> , this diary seems horribly like the beginning of the Arabian Nights, for everything has to break off at cockrow - or like the ghost of Hamlet's father.)	37	*Paragraph containing the line is missing*

## APPENDIX 2

Table of text sequences missing from the Estonian (1993) translation

Page nr	<i>Dracula</i> 2016	Page nr	<i>Dracula</i> 1993
7	I feared to go very far from the station, as we had arrived late and would start as near the correct time as possible.	7	-
13	...and some of the people who were sitting on the bench outside the door - <i>which they call by a name meaning "word bearer"</i> - came and listened...	12	... ning mõned inimesed, kes istusid ukse kõrval pingil, läksid neile lähemale..
19	Then, amongst a chorus of screams from the peasants and a universal crossing of themselves,...	16	-
29 (FP*)	By this time I had finished my supper, and by my host's desire had drawn up a chair by the fire and begun to smoke a cigar which he offered me, at the same time excusing himself that he did not smoke. I had now an opportunity of observing him, and found him of a very marked physiognomy.	24	-
34	Was it indeed true that they showed where gold was hidden	28	-
37	<i>It looks like a part of a keep</i> , and is close to an old chapel or church	30	..ning külgneb vana kabeli või kirikuga.
39 (FP*)	I went into my own room and drew the curtains, but there was little to notice; my window opened into the courtyard, all I could see was the warm grey of quickening sky. So I pulled the curtains again, and have written of this day.	32	-

46 (FP*)	It was by this time close on morning, and we went to bed. (Mem., this diary seems horribly like the beginning of the "Arabian Nights," for everything has to break off at cockcrow—or like the ghost of Hamlet's father.)	37	-
56	<i>Two were dark</i> , and had high aquiline noses,...	46	Kaks neist olid kongus kullinaga...
62	A band of Szgany have come to the castle, and are encamped in the courtyard. <i>These Szgany are gypsies.</i> I have notes of them in my book. <i>They are peculiar to this part of the world, though allied to the ordinary gypsies all the world over.</i>	50	Lossiõue tuli salkkond mustlasi ja lõi oma laagri üles. Olen neid oma päevikus juba kirjeldanud.
395	However we must trust and hope.	315	-
396	And besides there is nothing in all the world that can give me more pain than I have already endured - <i>than I suffer now!</i>	316	Liati ei saa miski mulle suuremat valu teha kui mulle juba on tehtud!
399	Today, then, is ours; and in it rests our hope.	318	-
403	... I intended to stay and protect Mina. <i>I thought that my mind was made up on the subject;</i> but Mina would not listen to my objection.	321	...seletasin, et pean siia jääma ning Minat kaitsma. Mina aga ei tahtnud mu vastuväiteid kuulda.
487	...; there is plenty of water, and the banks are wide enough apart <i>to make steaming, even in the dark, easy enough.</i>	387	..., sest jõgi on veerohke ja küllalt lai.
488	<i>One of the saddles has a movable horn</i> , and can be easily adapted for Mina, if required.	388	Ühe sadula saab vajaduse korral hõlpsasti Minale kohandada.

\*FP - Full Paragraph

## RESÜMEE

TARTU ÜLIKOOL  
ANGLISTIKA OSAKOND

**Maarja Luik**

**An analysis of Hans Luik's translation of Jonathan Harker's journals in Bram Stoker's Dracula**

**Analüüs Hans Luik'e tõlkest Jonathan Harkeri päevikutele Bram Stokeri „Dracula”s**

Bakalaureusetöö

2020

Lehekülgede arv: 35

Annotatsioon:

Käesoleva bakalaureusetöö eesmärgiks on analüüsida Bram Stoker'i Dracula eestikeelses tõlkes esiletõusvaid deformeerivaid tendentse põhinedes Antoine Bermanni materjalile, et vaadata kas ja kuidas võib lugemiskogemust eestikeelsele lugejale erineda. Töö lähtematerjaliks on võetud Hans Luik'e eestikeelne tõlge romaanist, ning töö keskendub spetsiifiliselt Jonathan Harkeri päevikutele.

Töö on jaotatud kaheks põhisoaks, millest teine on omakorda jaotatud kolmeks. Esmalt tutvustab töö Bram Stokeri „Dracula”t laiemalt, vaadeldes raamatu stiili, žanrile omaseid tunnuseid ja struktuuri, ning võimaldab lugejal näha ka teiste uurijate vaatepunkte romaanile. Sellele järgneb uurimuslik osa, mille esimeses etapis tutvustatakse töö metoodikat, põhilist teoreetilist allikat, kelleks on Antoine Berman (Venuti 2000), kuidas analüüsis ilmnevad materjalid koguti, ning mida täpsemalt tõlkes võrreldakse. Uurimusliku osa teises ja kolmandas etapis vaadeldakse romaanis reaalselt ilmnunud tõlkelisi deformeeringuid, esmalt raamatu alguspeatükkides, ning hiljem lõpupeatükkides.

Analüüsiks tarviliku materjali kogumiseks kasutati kõrvuti 1993 aasta väljaannet eestikeelsest tõlkest „Dracula”le (tõlgiks Hans Luik), ning 2016 aasta MacMillan väljaannet ingliskeelse raamatuna. Mõlemat teost loeti kõrvuti, lause-lause haaval, ning kõik deformeeruvad tendentsid ning ebakõlad märgistati üles. Nende seast tehti hiljem valik kõike sagedaminiesinevate kohta, mida kõrvutati Bermanni loetletud tendentsidega.

Analüüsitav materjal põhines Jonathan Harkeri päeviku sissekannetel, ning spetsiifiliselt vaatlemise all olid esimeses analüüsi osas esimesed neli peatükki romaanist tervenisti, ning teises analüüsi osas valitud lõigud peatükkidest 14, 22, 24, 26 ja 27. Selline valik tulenes sellest, et esimesed neli peatükki koosnesid ainuüksi Jonathani päevikutest, mis muutis nad ühtseks tervikuks, ning hilisemate peatükkide seast tehtud valikutes, sooviti kasutada sissekandeid erinevatest olukordadest ning tujudest, et saavutada sama laiahaardelist sissekannete hulka, mis oli nähtav esimestes peatükkides.

Põhiprobleemidena tõlkes ilmnesis Bermanni mudeli probleemidest selgitamine ja laiendamine, mille käinus muudeti tihti eessõnu pärisnimedeks, ning laiendati lausetes kõlavat mõtet, kui see väis häguseks jääda. Samuti esines kvalitatiivset vaesestumist, mil lause kaotas tõlkes osa oma originaalselt ideest või rikkusest. Bermanni tendentside kõrval ilmnis ka tihedalt lausetes

tähendusemuutusi, kus eestikeelsel tõlkes muudeti mõnda väikest aspekti või kogu lause tähendust. Samuti esines korduvalt erinevates tekstiosades lauseosade, lausete või tervete lõikude tekstist väljajätmist.

Võrdleva tõlkeanalüüsi tulemusena saab öelda, et lugemiskogemus eestikeeles võib jätta lugejale erineva mulje nii raamatu stiilist, kui ka tegelaskujude motivatsioonidest ning iseloomudest. Tekstist puudu olevad lõigud varajastes peatükkidest murravad raamatu struktuuri, ning mõningad stilistilased elemendid olid tõlkes kaduma läinud. Samuti oli tihti muudetud tegelaskujude käitumisi või sõnu täisulikul vastandlikus, moonutades neid mõningates situatsioonides.

Sellest hoolimata, pole raamatu lugemiskogemus eesti keeles täielikult hävitatud, kuid võib erineda sellest, mida originaalkeeles lugeja kogeks.

Märksõnad: Inglise keel ja keeleteadus, tõlketeooria, võrdlev tõlkeanalüüs, päevikud, Dracula

## **Lihtlitsents**

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