

T.C.
ATILIM ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
ÇEVİRİBİLİM ANABİLİM DALI

**“TRANSLATION OF CHILDREN’S LITERATURE:
A STUDY ON KELOĞLAN MASALLARI
AND THEIR TRANSLATIONS INTO ENGLISH”**
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Nuriye DİREN tarafından hazırlanan “Translation of Children’s Literature: A Study on Keloğlan Masalları and Their Translations into English” başlıklı bu çalışma 11.09.2013 tarihinde yapılan savunma sınavı sonucunda oybirliği ile başarılı bulunarak jürimiz tarafından Çeviribilim Anabilim dalında Yüksek Lisans Tezi olarak kabul edilmiştir.



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I. INTRODUCTION

For ages, people who belong to different cultures have been in need of something which would act as a bridge between themselves. That bridge is translation. Every single culture on earth has very different habits, like lifestyles, religion, history, literature art and so on. It is a well known fact that every society has its own culture; consequently literature. Although there are doubts about which literature is sophisticated or which one is primitive, it is known that literature functions as a society's mirror. This fact brings forward the importance of translation in terms of introducing one culture to another one. Among all kinds of translation, literary translation has its unique place; it has been discussed for a long time in terms of which method or approach would be the best to use in literary translation, without arriving at a solution.

Literary translation is considered one of the hardest kinds of translation because of its style like the message, figures of speech, and the aesthetic side of it. As the translator's aim is to reflect the author's effort and his style, there is a compelling way which waits the translator before starting it. In the process of translating, translators take a very important task as they are responsible of giving the message as the message is in the source text, with all the aesthetic features of it.

Children's literature is one of the newest genres of literature. Since recent years, the importance of a text which is merely aimed at children was considered as unnecessary. However, after many discussions about the topic, it has been understood that there should be some texts which are special to children. They would tell the world to them, they would prepare children to life. That's how children's

literature gained more and more popularity, and importance. Consequently, this new genre brings some questions with it. How would children's literature translated into the other languages? As the products are read by children who have no experience about life, they would have difficulty in understanding the other culture or they may totally misunderstand the message and think the cultural images as if they were their own.

Considering these facts, in this thesis *Kelođlan Masalları* shall be analyzed. The reason why this subject was chosen is the desire to underline the place of *Kelođlan* in Turkish Literature and in Turkish cinema. *Kelođlan*, apart from other Turkish fictional characters like Nasreddin Hoca and Dede Korkut, is the funniest character of all. *Kelođlan* stories, unlike other fictional characters of Turkish literature give their messages in an understand manner. This quality of *Kelođlan Masalları* makes it exclusive. With the help of humor and the lessons within the stories *Kelođlan* is one of the most popular Turkish folktale characters in the world. Also, Metin Erksan's *Kelođlan* movies constitute a very special place among young adults who were born after 1980s in Turkey. Growing up with these films and the stories of *Kelođlan* is my main reason to choose this topic as my thesis subject.

Consequently, this thesis shall be about children's literature as well as folktales. The selected stories of *Kelođlan Masalları* shall be analyzed. Thinking that children's literature includes folktales in its body, it is thought to be the best to use as the analysis tool Vinay and Darbelnet's techniques of translation. Because, Vinay and Darbelnet's techniques of translation are widely used when it comes to literary translation, as these techniques have nearly all the required matters that may be

found in a literary text (borrowing, calque, literal translation, transposition, modulation and adaptation). Vinay and Darbelnet, clearly, found a solution to every problem which may be encountered during the process of translating. The other analyzing tool in order to determine the translator's approach is Venuti's domestication and foreignizing method. These methods are widely used among the translators regardless of the type of the text. However, if a translator translates cultures, s/he has to adapt one of these methods, in order to increase the readability of the translated text. With domestication or foreignization, translators make source text more understandable among the target audiences. The reason why Venuti's techniques are included in this thesis is that *Kelođlan Masalları's* translations are made through a non-dominant culture to a dominant culture. Regarding this fact, one may say that these translations are made in order to introduce Turkish culture to the Western culture.

In the first chapter, the characteristic and details of children's literature shall be discussed. Then in the second chapter, folktales as a genre in children's literature shall be analyzed. The characteristics, the subjects, the formulas, the patterns of folktales shall be taken up in detail. Then the characteristic features of Kelođlan Masalları shall be given in the third chapter. In this chapter, Kelođlan's characteristic, distinguish features of him and his place in the Turkish culture as well as folktale's history shall be given. Then the analysis of selected folktales and their translations into English shall be analyzed. The summaries of the folktales shall be placed and their analysis shall be made step by step with the method used in the

master thesis of Sinem Sancaktarođlu Bozkurt. Finally, in the conclusion chapter, the result of the study shall be given.

II. CHILDREN'S LITERATURE

In this chapter, the definition of children's literature shall be made. The situation of children's literature around the world, as well as in Turkey shall be taken up. Then, the information about the translation of children's literature, its problems and the solutions shall be discussed.

2.1. DEFINITION AND SCOPE OF CHILDREN'S LITERATURE

Children's Literature is a kind of literature that is made up of the texts for children. It is accepted that Children's Literature developed in the second half of the 18th century. In the past, children were accepted as the small models of adults and their existence without adults were out of question. This was the reason why there was no need for a literary work that met children's feelings. On the other hand, before the invention of press, it was very hard to publish for children that met their feelings; so only educative books could be published during those years. The literary works which met children's feelings were ignored. The audience of Children's Literature are made up of children who has learnt how to read and write, are at the age of between 14 and 15 (Ana Britannica, 1992). However, there are many doubts about this definition, as children grow up quickly nowadays, under these circumstances. There are also a lot of doubts about the scope of Children's Literature. According to some approaches, the adaptations which are created from Classics belong to this kind of literature. But there are some approaches that reject the previous approach. Some approaches defend that the comic strip magazines belong to Children's literature; but there are some that reject this view. However, the main difficulty is the texts which can be read by both adults and children. For

example, *Lord of the Flies* by William Golding, its subject is related to children, while its style and its international meaning are related to adults. The same situation can appear just the opposite way; as it is happened in the *Fables* by La Fontaine. The view in this situation is that when the world's view on literature changes, the texts which are easier than the other ones, become the texts for children. As it is stated before, another approach exists which believes there cannot be a genre that is called as Children's Literature. However, these approaches will be explained in detail below. At the present time, the definition of children's literature refers the texts which are written for children but can be read by adults, also. Apart from adult literature, this literature has its own history for 200 years; it has its own literary style, aesthetical features. With these characteristics, it has deserved to have this title. Considering these facts, educative texts, folktales like La Fontaine which are written for adults at first and comic strip magazines stay out of children's literature.

In general, one may ask the question; "What does it mean to write a book 'for' children?" This question brings other questions with it. If a book is written for children, only children should read them. But what about if it is read by an adult? This is a vis a vis. In fundamental definition children's literature's texts should be good for children in terms of emotional and moral values.

According to Karin Lesnik-Oberstein who is a children's literature critic on post structuralism; children's literature has wanted to be something particular as it declares itself to be overtly and purposefully concerned. When a book for children is read by adults and a book for adults is read by children; what happens? She says that how could we call those books as the texts belonging to Children's Literature or

adult's literature? Basically, Children's Literature is about teaching emotional and moral values to the young citizens. As good books can teach so many values to pupils; they teach life to children and moreover no other pleasure can so richly furnish a child's mind with the symbols, patterns, depths and possibilities of civilization. Children of children's literature are constituted as specialized ideas of children, not necessarily related in any way to other children and the literature of children's literature is a special idea of literature, not necessarily related to any other literature (*Defining Children's Literature and Childhood*, 2004).

Having said this, one of the most important characteristics of children literature is that the terms 'children' and 'literature' within 'children's literature' are separable and less dependent on each other. They transform the material from other disciplines to fit their own particular argument. Another problem is that although the idea that children's literature might reveal problems of definition is often accepted and discussed by critics, the idea that the 'child' might reveal equal, the problems of definition is strenuously resisted. Actually, the critics' attention is simply focused on whether and how they think the book attracts the child's attention and whether the child would like or love it.

As Philippe Ariés(1914-1989), who is a historian of the family and childhood, states that the family and childhood are ideas that function within cultural and social frameworks as carriers of changeable social, moral, and ethical values and motives. This idea of Ariés is very important, contemporary critics have put his idea to contemporary processes within Western culture. For example, Jacqueline Rose expresses the situation of Peter Pan. She states that Peter Pan is the current

monument of this view as the author of *Peter Pan* is directly aimed at children as a group; he directly speaks to children and for them (*The Case of Peter Pan or the Impossibility of Children's. Literature*, 1984) .

The child as a generic universality connects children's literature criticism all over the world. In various cultures, children's literature criticism is united by speaking of the child and existing entity; although this existing entity may be described differently in various cultures. The child and its company children's literature are often described as Western imports by critics from other cultures.

The assumption that there is a unified, consistent, objective, child reader holds true for all children's literature critics even if they claim to be literary critics of children's books. The literary is defined in terms of how the book is supposed to affect the child. How and why the definitions of children's literature and childhood matter so much to children's literature is something to look at. The first step is to differentiate books used for didactic or educational purposes from children's literature. The children's literature is supposed to speak to the reading child through amusement and inherent appeal and not through primarily didactic messages which are described as being merely instructive, obligatory, intrusive, or dull to a reading child. This is also the main reason of indicating the literary qualities of children's books. The main struggle is that the books which are good for children and the books, which should be read by children, sometimes do not match with the desires of children. For example when a child read a book about freedom and liberty, he or she is assigned to understand various cultural and societal structures. For example, Mehmed Şemsettin, who was one of the leading men of literature in 19th Century,

published a magazine called ‘*Arkadaş*’ in 1876 and he considered his magazine as a tool for education. He stated in the introduction of the magazine “I would tell you my stories in a humorous way so that you could understand them on your own” (Mehmet Şemsettin, *Arkadaş*, 1876).

However critics believe that as folktales have a lot of imaginary elements, children should not be told them because of the possibility that children may not realize the difference between what is reality what is imagination. On the other hand, İnci Enginün thinks just the opposite. She states that what was once making up, today’s reality. Magic carpet or witch’s sweeper is real today. She points out that there are many folktale elements in science-fiction texts which can be called as modern folktales. The dangerous side is letting children believe them as real things, and push them into superstitious beliefs. According to Enginün, children are being told a lot of values that they would use throughout their lives via folktales. That’s why one can conclude that reading folktales is something that prepares children to real life (Enginün, *Çocuk Edebiyatına Toplu Bir Bakış*, 1985, p.188-189).

The principle of choosing, changing and renewal that exists in nearly all of the literature texts is valid for the texts for children. The abstract concepts and values become concrete with the literature texts. This is the reason why they are effective. It is seen that old stories and folktales are retold according to popular ideology; however it is not possible to stop this fact. So parents need to find a way to protect their children from these kinds of deception.

2.2. Children's Literature around the World and in Turkey

The historical, cultural and economic differences between countries have effects on the development of children's literature. These differences also affect the content of children's literature. It is seen that children's literature has developed earlier in East than it has in the Western Europe. It has not developed in the countries like Sri Lanka and India which have not got language unity. In underdeveloped countries, the lower rates of the people who can read, and inadequate number of schools have decelerated the development of children's literature. Another one obstacle that prevents children's literature (which is mostly feed on the culture) to develop is that American Culture has dominated culture in 1950s. The tradition that belongs to Asian culture mostly has prevented children's literature's development as it limits the imagination of the children because of the male dominant culture. For instance, Japan has one of the biggest economies in the world but it met with children's literature after 1950s. There are also differences between Northern Europe and Western Europe. Spain and Greece have slower development than England and Scotland. Similar to this situation, the southern part of the USA has a slower development in children's literature. It is because of the fact that the southern parts of these continents have more traditional views than the northern parts.

In England, the literature which is aimed at amusing children has occurred at the beginning of Renaissance. However the products that developed children's literature occurred in the 18th Century. For instance, *Robinson Crusoe* by Daniel Defoe, and *Gulliver's Travel* by Jonathan Swift were published. They weren't written for children but they affected children's literature. The first books that were

written for children audience are *Cajanus*, the *Swedish Giant* by Thomas Boreman, *A Little Pretty Pocket Book* by John Newberry. In the 19th Century, historical children's books were written with the publication of *Children of the New Forest* by Frederick Marryat. The Grimm Brothers and Andersen Folktales were translated into England during this century. The most important event in children's literature took place in this century: the publication of *Alice in Wonderland*. With its publication, the golden age of children's literature had been opened. Moreover; *Peter Pan* by J. M. Barrie, *The Happy Prince and the Other Tales* by Oscar Wilde, *Treasure Island* by Robert Lois Stevenson were written. In the 20th Century, national problems were reflected in children's literature with a realistic perspective. In *Silver Sword* by Serrailleurs, what happened to four children is being told. National gaps and racism became the topics of children's literature for the first time during its history (Northon Anthology, 2005).

Children's literature in the USA was not developed till after the Civil War. After the Civil War, *Little Women* by Louisa May Alcott, *The Adventures of Huckleberry Finn* by Mark Twain were written. However they were not aimed at children regarding their styles and languages. After the WWII, two differences were observed in children's literature in the USA. The first one is the huge development of science fiction genre and the latter one is the new techniques of the stories with pictures (Northon Anthology, 2005).

Germany and Austria, these countries stand out with their hypothetical studies. Since Renaissance, religion and education were at the forefront in the German literature. Renaissance has children to be seen as individuals. As a result of

this *Robinson der Jüngere* by Joachim Heinrich Campe was written. However, children's literature was born and developed with the help of romanticism. In the second half of the 19th Century, the artistic value of children's literature was lost and the texts which were aimed at amusing to children were written (AnaBritannica, 1992).

The books that are read the most were created in Scandinavian countries, especially in Sweden. The biggest reason why children's literature is developed in Sweden is the level of welfare. As a result of having a high level of welfare, Swedish regarded the education and literature of children. Since the 18th Century, Sweden was followed by German literature. However, at the second half of this century, children's literature was born with feeding on the culture's roots (Northon Anthology, 2005).

France had long been dominated by educative texts. The only author who was not affected by this movement was Charles Perrault who is the author of *Sleeping Beauty*, *Puss in Boots* and *Little Red Riding Hood*. Rousseau had strengthened the importance in education in children's literature. However the golden age of children's literature began in the 20th Century in France. *Tenten*, *Astérix* and *Lucy Luke* were written in this century (AnaBritannica, 1992).

Children's literature was not popular in Russia before the Revolution. After 1917, two approaches revealed. The authors like Maksim Gorki enriched imaginative phantasy. They represented the people as free and effective individuals, not as workers who are weak minded and non reacting. However the general attitude is that

children's literature used in a realistic way. This is the reason why the machines were more popular than the fairy tales (AnaBritannica, 1992).

In Turkey, during the Ottoman ages, children grew up by listening oral tradition's pieces like the folktales, nursery rhymes, riddles... Even though these were told to children, they were not the pieces aimed at children. Unfortunately, there was no place for children in our realistic literature which is fed upon the Folk Literature and Divan Literature. As it was in the other eastern cultures, children were something that were held under pressure. Looking for a child book among all the Divan Literature pieces, one may find two pieces that is related to children: *Hayriyye* by Nabî and *Lûtfiye-I Vehbi* by Sümbülzade Vehbi. However it can hardly be said that these two pieces are about children, considering they include educative information and moral values. During the Tanzimat Reform Era, some texts were translated into Turkish such as *Telemaque* by Fénelon (the translator was Yusuf Kamil Paşa, 1862), *Robinson Crusoe* by Daniel Defoe (the translator was Vakanüvis Lütfi, 1864), *Gulliver's Travels* by Jonathan Swift (the translator was Mahmut Nedim, 1872). However these translations attracted adults' interest rather than children's attraction. This was simply because of the heavy grammar including Arabic and Persian noun phrases. As well as these attempts, the *Fables* by LaFontaine, which were translated by Şinasi, and the short poems, which were translated by Recaizade Ekrem and Ahmet Mithat Efendi, can be called as the first attempts on this topic. During this era, it was possible to come across to children magazines such as *Çocuklar için Mümeyyiz* (1869-70) published by Mümeyyiz (newspaper). What attracts the attention in this magazine is the effort to make the

texts easier with a simplified language in an era when there was no usage of punctuations. The magazines such as *Sadakat* (1875), *Eftal* (1875), *Bahçe* (1880), *Çocuklara Kiraat* (1881-82), *Çocuklara Arkadaş* (1882-83) follow it. After the Second Constitutional Monarchy, the experts of this era realized the importance of the education and that's why they had some attempts to get the education better. In various magazines and newspaper, children's literature's importance was expressed. For example, Satı Bey (1884-1968), who was in charge of Darulmuallimin in 1909, stated the requirement of importance of a literature especially for children. According to him, the children who were in elementary school did not have the songs and poems which were written for them. Satı Bey's such attempts trigger young man of letters and *Çocuk Şiirleri* (1911) by İbrahim Alaaddin Gövsa and *Çocuklarımıza Neşideler* (1912) by Ali Ulvi Gövsa were published. Later on, many didactic poem and poetic stories were written, and these pieces belonged to National Literature movement. Unfortunately these were the texts which had no literary value; they included national problems, moral values and the importance of preserving them. Among these pieces; the poems included political views and praised the war. Among the leading poets of this era, one may give these names: Ziya Gökalp (1876-1924), Ali Ekrem Bolayır (1867-1937), Mehmet Emin Yurdakul (1869-1944). Also, in this era, *Talebe* (1911-12) in *İzmir and Çocuk Bahçesi* (1913), *Çocuk Duygusu* (1913-14), *Talebe Defteri* (1913-19), *Çocuk Dostu* (1914) were published in İstanbul. During the early Republican Period, politics adopted the National Literature Movement and they made children to memorize the poems which are about Anatolian peasants and Anatolian romanticism. Despite the development in poetry, there was hardly any achievement in prose. Later on, the magazines aimed at

children were published such as *Talebe Mecmuası*, *Çocuk Dünyası*, *Çocuk Sesi*, *Mektepli*, *Arkadaş*. They were editions which pursue an adapting goal both meeting children's reading requirement and adopting moral values of new regime. In 1939, an office was established by Turkish Education Board. This office made it possible to publish new texts, mostly translations, as well as new magazines such as *Çocuk Esirgeme Kurumu Çocuk Dergisi* (1936-48), *Çocuk ve Yuva Dergisi*. With the help of this attempt, the importance of children's literature was being realized. In the same period, some authors tended to write novels and short stories; however the only example is *Köprüaltı Çocukları* (1936) by Huriye Öziz. Shortly after, there had been an attempt to compile folktales. This attempt has started with *Çocuk Masalları* (1943) compiled by Naki Tezel, maintaining with *Dertli Kaval* (1945) and *Nar Tanesi* (1946) by Eflatun Cem Güney and the attempt has maintained until today. Contemporary Turkish authors want folktales to gain a modern content and they want folktales to enrich. In 1950s, many Western comic books published because of the lacking of the texts for children during that era. Beginning in the 1960s, there has been a growth in the books, poems, stories aimed at children. Many publishing companies have been established. The most important magazine in this era is *Milliyet Çocuk*. It published many stories by famous authors. However in 1980s, the fear that appealed to the whole country affected children's literature negatively due to the political issues in that era (Cumhuriyet Dönemi Türkiye Ansiklopedisi, 1983).

2.3. TRANSLATION OF CHILDREN'S LITERATURE

Many translation scholars suggested that translated texts have a tendency to interfere the original target language texts in many ways; for example, it is possible to identify features which are either special to translation or occur with a higher or lower frequency in translations than in originals. Thanks to systematic, large scale, corpus based research into translation features; one may identify the universals of translations (Puurтинен, *Syntax, Readability and Ideology in Children's Literature*, 1998, p.524).

Children's literature is something which is an entertainment tool as well as being a transmitter of world knowledge, ideas, values, and ethics. In children's literature books, didacticism has always been an important feature; because by didactic style, children are taught reading ability and comprehension. Readability, or ease of reading and understanding determined by linguistic difficulty, is one aspect of comprehensibility (Puurтинен, *Syntax, Readability and Ideology in Children's Literature*, 1998, p.525).

According to Tina Puurтинен, there are some elements which affect the comprehensibility of the books. First of all is the suitability of a text to be read aloud fluently, which is one of the most important qualities of children's books as children's books are read aloud not only by adults but also by children themselves. Second element is sentence complexity and sentence length. However studies show that sentence complexity affects readability more than length in Finnish texts read by children. Hence, a translator should avoid using long sentences as well as contracted clauses and other concise syntactic structures (Puurтинен, *Syntax, Readability and*

Ideology in Children's Literature, 1998, p.525). Puurtinen concludes that the results of these elements may be crucial for children; as they either result in lifelong love for reading, and interest for literature, or alienation from reading and slowing down the development of reading skill. It can be concluded that syntax and readability affect the translation process deeply. For example, complex sentence structures like Finnish nonfinite constructions tend to have a negative impact on the readability and speakability of a text. The difficulty of the nonfinite constructions can be explained by three factors. First, they hold lots of information in a very complex form, second, they increase the information or lexical density of the text and they include less grammatical redundancy than finite constructions. Puurtinen supports her comments by giving examples from the translations of Baum, Helanen and Juva in the following paragraphs:

Many crows and other birds **flew** into the cornfield, but as soon as they **saw** me they **flew** away again, thinking I **was** a Munchkin; and this **pleased** me and **made** me feel that I **was** quite an important person. (Baum 1982: n. pag.)

Maissipellolle lensi monta varista ja muita lintuja, mutta **heti minut nähtyään** ne lensivät jälleen pois **luullen minua Rouskijaksi**; ja se miellytti minua ja sai minut tuntemaan itseni melkoisen tärkeäksi henkilöksi. (Helanen-Ahtola, 1977, 33)

(word-for-word translation: Into the cornfield flew many crows and other birds, but immediately after seeing me they flew away again taking me for a Munchkin; and it pleased me and made me feel quite an important person.)

Monia variksia ja muita lintuja lensi maissipellolle, mutta heti kun ne näkivät minut, ne lensivät tiehensä sillä ne luulivat minua maiskiseksi, ja siitä minä ilahduin sillä se sai minut tuntemaan itseni tärkeäksi henkilöksi. (Juva, 1977, 31)

(word-for-word translation: Many crows and other birds flew into the cornfield, but as soon as they saw me, they flew away because they took me for a Munchkin, and because of this I became happy because it made me feel an important person.)

The first translation has two nonfinite constructions, which do not contain clear signals of clausal relations. The second translation uses the conjunction 'kun' ('when, 'as soon as') to show a time relation. Some nonfinite constructions can be considered

as grammatical metaphors, which are marked, inharmonious forms of encoding. An action is denoted by a noun or a participial attribute instead of by a verb, which is regarded as the unmarked form in English. Similarly, qualities which are usually realized by adjectives can be expressed with nouns and clausal relations, normally realized by conjunctions, can be expressed by nonfinite verb forms. Following example shows a metaphorical and finite translation of the same sentence in *The Wizard of Oz*.

worried her most was that the bread was nearly gone, and another meal for herself and Toto would empty the basket. (Baum, 1982, n. pag.)

Eniten häntä huolestutti se, että leipä oli miltei syöty, **ja yksi Toton ja hänen itsensä nauttima ateria** tekisi siitä lopun. (Helanen-Ahtola, 1977, 42)

(word-for-word transl.: Most she was worried by (the fact) that the bread was nearly eaten, and one - by Toto and herself eaten - meal would make an end of it.)

Eniten Dorothy huoletti se että leipä oli loppumassa, **hänen ja Toton ei tarvitsisi syödä kuin kerran** niin kori olisi tyhjä. (Juva, 1977, 41)

(word-for-word transl.: Most Dorothy was worried by (the fact) that the bread was running out, she and Toto would not need to eat more than once so the basket would be empty.)

In Helanen-Ahtola's translation the process of eating is realised as a noun (ateria, 'meal') and is made the theme and the grammatical subject of the clause (as in the source text). Juva's congruent version is more directly related to the concrete event: those who act are realised as actors, the action is denoted by a verb, and the result of the action (an empty basket) is showed by the conjunction *niin* ('so'). Grammatical metaphors are well placed for explicit text types and target groups. However, in children's language development, they are mastered rather late and hence should not be overused in children's books. The higher degree of nonfiniteness of the translations is in fact contrary to the explicitation hypothesis according to which translated texts would have a higher level of explicitness than original texts and

specific source texts. Frequent usage of nonfinite constructions tends to decrease, not increase, explicitness, only locally in a text. Of course other linguistic features in Finnish translations of children's books may counteract this effect of nonfinite constructions on lexical density and readability. According to Puurtinen, the findings may also indicate the existence of partly different syntactic norms for translated and original children's literature: translational norms may permit a greater degree of nonfiniteness. If this is the case, and the translations follow the syntactic norms of their own literary subsystem, they may be acceptable as translated texts. Nevertheless, acceptability does not necessarily entail acceptance by readers, who may either accept or reject a translation depending on their personal preferences, reading experience, etc. Puurtinen concludes that translational norms correlate with the position of translated literature in a target literary system (*Syntax, Readability and Ideology in Children's Literature*, 1998, p.529). Other explanations can be sought in the changing attitudes towards children, the role and functions of children's literature as well as its stylistic or aesthetic requirements.

Ideology is defined as the guaranteed assumptions, beliefs and value systems shared collectively by social groups. This definition is also made in the service of power as meaning, and as the usage of language establishing and maintaining relationship of domination (Knowles and Malmkjær, *Language and Control in Children's Literature*, 1996, p. 43). Knowles and Malmkjær show that between child and adult, there is a power relationship. Language such as the lexical and syntactic choices which are made by an author to describe events, characters and their relationships can help create and maintain beliefs, values and relations of power.

Ideology may appear in children's literature in the forms of ethical or moral principles, as children's literature gains a didactic role in Western countries, ideology is referred as implied assumptions and writer's outstanding linguistic choices (*Language and Control in Children's Literature*, 1996, p. 41-80). Knowles and Malmkjær describe five elements of ideology operated in the literary texts; legitimation, dissimulation, unification, fragmentation, and reification. One of the linguistic structures which back up reification is passivisation. Passive sentences can be an efficient neutralizing in terms of showing actions, processes. The object of the process usually holds the first position in the clause. Therefore passivisation makes it possible to get the focus on the object and leave the agent responsible for the action completely unmentioned, as the example below from C.S. Lewis's *The Last Battle* and its Turkish translation, where both the source and the target sentences include passive forms.

The woods **are laid** waste. The axe is loosed against us. We **are being felled**.
Great trees are falling, falling, falling. (Lewis 1980, 21)

Ormanları **harap ediyorlar**. Baltaları üstümüze **savuruyorlar**. Bizi **kesiyorlar**.
Muhteşem ağaçları kesiyorlar, kesiyorlar, kesiyorlar. (Balabanlılar, 2002, 18-19)

(word-for-word translation: The forest has been made desolate. The axe has been lifted against us. We are being felled. Great trees are falling, they are falling, they are falling.)

In children's literature passivisation could have guidelines which carry educational concerns; instead of an clear phrase of the principle that girls should neither active nor noisy; whereas boys should be both active and courageous, female characters can be assigned inactive participant roles, making them appear passive entities affected by actions instead of being active achievers. As an example of this statement, Knowles and Malmkjær points out *The Secret Garden* by F. Hodgson

Burnett (1911-1992). At the beginning of the story, Mary Lennox is a passive actor such as things happen to her, rather than by her, while towards the end she becomes more active. In Finnish translation version, passive forms are not used very frequently in children's literature because of their negative effect on readability, however their rareness in the translated text makes it to have more meaningful linguistic device. A grammatical device, nominalization transforms a process into a state or an entity, presenting an activity as something constant. For instance, in the following, there is a Turkish translation of a sentence in Rudyard Kipling's (1894-1987) *The Jungle Book*.

It was the noise that bewilders woodcutters and gipsies sleeping in the open, and makes them run sometimes into the very mouth of the tiger. (Kipling 1987, 11)

Ormanda açıkta uyuyan oduncu ve çingeneleri şaşırtan, bazen de dosdoğru kaplanın pençelerine koşmalarına sebep olan ses buydu işte. (Mengitürk, 1995, 11-12)

(word-for-word translation: That very noise misleads outside-sleeping woodcutters and gipsies and makes them sometimes run direct into the tiger's mouth.)

The verb *'uyumak'* (to sleep) appears as a premodifier to those who sleep, so classifying gypsies and woodcutters as a group of people who have to sleep outside. The premodified construction seems to be a lexical unit, a natural, fixed entity. No impression like this is created by the source texts' premodification.

Basmat Even-Zohar wrote an article called: "*Translation Policy in Hebrew Children's Literature: The Case of Astrid Lindgren*" in 1992. In order to explain the problems of translating for children and what can be done for the sake of children, it would be better to have a deep look into the article. In the article, Even-Zohar chose Astrid Lindgren's books. The critic states that she is concerned about the target system and target language. She wants to point out revealing the literary constraints of

Hebrew within the framework of Swedish children's literature or discussing the author's literary ideology in the source language whether it is nominative or source-language oriented.

She states that Lingdren's distinct literary policy, the language of dialogue in her Swedish reflects an actual vernacular. On the other hand, Hebrew is also a developed language. Regarding from this, in the translated texts, there is a manifestation of literary norms rather than linguistic shortcomings. Hebrew literary translations include standardization in many ways. The translation policy in Hebrew children's literature can be described in terms of 'constraints' or in terms of 'reconstructed instructions'. The reconstructed policy is best described as 'instructions' because that term refers there is an authoritarian element in them. The translators are forced by such agents or factors as editors, company policy of a publishing house, or clients who order the translations. But at the same time, such instructions are also internalized by the translators, that is, translators share the same repertoire of instructions. Most translators do not have to be instructed or corrected. These instructions function on many levels of consciousness. Most of them are not distinct, hence they either produce texts automatically or they surface in the form of corrections or remarks by the editor regarding local elements which are specific to the target culture. For example, there are two words for nose in Hebrew: the everyday 'af' and the literary 'khotem'. It is common to find the former corrected to the latter. The editor, who usually carries out the policy, which the system requires, may repeat such a correction throughout a text without once offering an distinct

generalization in the form of an instruction such as always choose the literary option over the one in use, or Hebrew as spoken is a priori suspect as distorted and wrong.

In her study, Even-Zohar determines six instructions which are being preferred by the people in charge of translation. She explains these instructions deeply and points out the pros and cons of them.

1. Prefer the Literary Option to the Vernacular One: This instruction is actually more specific formulation of the overall tendency generally, implicit in the instructions. The major elements are words and phrases, literary word order versus free speech word order, and grammatical elements of which only one will be discussed: negation in the present tense. Modern Hebrew vernacular has three grammatical tenses where literary Hebrew has two: A tense that used to be more of a noun verb than a verb functions in modern spoken Hebrew as the present tense. Thus 'ani shomer' means either 'I guard' or 'I am a guard'. The Hebrew translators of *Pippi* (Lindgren, 1956) and *Kalle* (Lindgren, 1984) prefer the most literary options on all textual levels. The translators of *Emil* (Lindgren, 1976) and *The Brothers Lionheart* (Lindgren, 1984) try to give a more colloquial impression by using a less literary option in many cases, but they are not consistent; while they might use 'efo' instead of 'hekhan' (where), they will also use 'kefi' not 'kmo' (as like), or 'le-histayem' instead of 'le-higramer' (to end), and they correct the word order, and use both the 'en' and 'lo' negations. In translating *The Children on Troublemaker Street* (Lindgren, 1987), Even-Zohar was subjected to heavy pressure from at least two editors, as well as a vocalizer and a proofreader to

standardize the language. They systematically corrected the manuscripts and proofs, adding punctuation, correcting word order, replacing words and phrases with more literary ones. For instance, compare the variations on the opening sentence of *The Children on Troublemaker Street*, a story told by a five year old girl.

Swedish: Min bror, han heter Jonas och, jag, jag heter Maria orch var lilla syster heter Lotta [My brother, he is called Jonas and I, I am called Maria and our little sister is called Lotta].

Hebrew (as published): Ha-ax sheli qorim lo Jonas va-ani qorim li Maria, vela-axot ha-qtana shelanu qorim Lotta. [My brother they call him Jonas and I they call me Maria, and our little sister is called Lotta.]

An editor's version: Shem axi hu Jonas, li qorim Maria, ve-la-axotenu haqtana qorim Lotta. [My brother's name is Jonas, my name is Maria and our little sister's name is Lotta].

2. Avoid All Linguistic or Spelling Mistakes: Swedish texts attempt to simulate the vernacular by violating spelling rules and by using slang words and conventional mistakes of speech. Spelling mistakes, in particular, are used to accentuate authentic pronunciation, as opposed to the written standard, in the few examples available in Swedish, a highly phonetic language.

Swedish: "Ditt pundhuve, varför har du inte fatt ur *dej* det lite för," sa Kader. "En bror, hade vi honom, sa kunde vi snart tvinga fram lejonharta ur hans gömstalle. För var han an ligger och trycker, sa skulle han sakert pa hemliga vagar fa veta att vi hade fangat hans bror" [You blockhead, why did not you let it out a bit earlier," said Kader. "A brother, if we had wherever he is hiding, he will surely in secret ways get word that we have captured his brother"] (Lindgern, *The Brothers Lionheart*, 1973 p. 95)

Hebrew: "Tipesh kamokha, lama lo amarta lanu qodem?" amar Kader. "Anaxnu yekholim le-hishtamesh ba-ax, im hu yihye be-yadenu, kde leha-khriax et-lev-ari lacet me-ha-maxbo shelo. Mipne she-be-khol maqom she-bo hu mistater hu yeda, be-ezo derekh nisteret, she-tafasnu et axiv"[You fool, why did not you tell us before?" said Kader. "We could use the brother, if he would be in our hands, to force Lionheart out of his hidaway. Because wherever he hides he would know, in some mysterious way, that we have caught his brother].

According to Even-Zohar, no spelling mistakes have been made in Hebrew, standard and clearly ordered literary language; as opposed to the not-so orderly spontaneous speech imitation in Swedish). One may understand from the extract that in Hebrew children's literature, the authority wants children to learn an explicit language, without any mistakes or any wrong usage of the language; however in Swedish children's literature, they do not concern this matter. However, Hebrew use the device of linguistic mistakes, but mainly in certain popular uncanonized texts, which simulate modern Hebrew usage characteristic of a higher social stratum of educated adults in order to characterize a lower stratum of undereducated children. But, their bad language does not represent the actual language of such undereducated children in Israel, but rather, certain elements of the educated vernacular implanted in otherwise standard literary Hebrew. Due to the systematic norms, the children's represented language is considered a concession to Realism. This also blocks the way for any less educated vernacular to enter children's literature, as long as the current norm prevails. For example, in the example which is given below, there is no such a thing as you blockhead. The correct existing is 'tipesh *shekamokha*' which is a softer version of 'you fool'. But even this phrase seemed too low to the language editor, this is why he corrected the authentic expression.

3. Use Only Correct Standard Syntax: It is common practice to open a sentence by saying something, then to remember something important that should have been mentioned at the beginning of the sentence but was not and to insert it elsewhere. It is also very common in free speech to insert qualifiers, such as

‘also’, ‘but’ and ‘though’ at the end of the sentence instead of where they belong both logically and grammatically. All Hebrew translations have systematically corrected the syntax and restored the standard order.

4. Omit Nonreferential Parts of the Speech: Natural speech contains quite a large repertoire of void pragmatic connectives; sounds, words, and phrases which serve to convey mood or attitude, to win time or to hold the speaker’s place in conversation. For example, ‘well’, ‘then’, ‘what’ and so on. In Hebrew, there are many conveyors like these; however, they do not have a literal value.

Swedish: “Det blir dyrt *det har*” sa Emils papa. “Men ska det vara kalas, *sa* ska det! Inget knussel! Fast man kunde kanske göra köttbullarna *nagol* mindre” [It will cost this,” said Emil’s dad. “But if there is gonna be a party, there’s gonna! No economy! Except one could maybe make the meatballs somewhat smaller]. (Lindgren, *Emil in the Soup Tureen*, 1976, p. 41)

Hebrew: Ze yaale hamon kesef, kol ha-okhel ha-ze,” amar aba shel Emil, “abal im yesh xagiga, mutab she-hi tihye amitit u-vli qimucim! Abal ulay yakholt laasot et qciot ha-basar yoter qtanot” [“It will cost a lot of money, all this food,” said Emil’s dad, “but if there is a party, it would better be real and without economizing! But maybe you could make the meatballs smaller.”]

“Det har” becomes a legitimate “all this food”, “nagol mindre”(somewhat smaller) becomes merely smaller, elliptical exclamations become complete sentences.

5. Add Punctuation (Especially Question and Exclamation Mark): One of the methods used by Lindgren to simulate the vernacular is that of scant punctuation. She avoids question and exclamation marks almost entirely and limits herself almost exclusively to commas and full stops, which she uses sparingly. This light punctuation technique is almost as prominent in Hebrew literature for adults, but it is still regarded as elegant and has not yet been

adopted by the repertoire of children's literature. Hebrew translations added all punctuation marks freely, including marks that were absent from Swedish. Question and exclamation marks were added not only in question and exclamation phrases, but in other places as well.

Swedish: "Varför I all varlden har du en hast pa verandan," *fragade* Tommy

[“Why in the world do you have a horse on the porch,” asked Tommy].

Hebrew: - Ribono shel olam, lama ha-sus po hu, ba-mirpeset? *Qara Tommy bi-tmiha* [- Dear God, why is the horse here, on the veranda? Exclaimed Tommy in amazement]

As it can be seen in the example, not only was a comma replaced with a question mark, but a simple “asked” became a full cliché. Hebrew literature definitely favors exclamatory phrasing, possibly after Russian model. On the other hand, punctuation is a universal of translation also found in translations from Hebrew to Swedish.

6. Add a Standard Vocalization: Standard vocalization is added, thus dictating a correct literary pronunciation even for words and phrases from the repertoire of the vernacular, whose pronunciation is incompatible with the old standard. The Hebrew writing system mostly records consonants and, only sparingly vowels. The vowels are supposed to follow known patterns. An additional vowel notation, standardized and canonized in the eleventh century, is still used today in poetry and in texts for children and new immigrants. (Even-Zohar, *Translation Policy in Hebrew Children's Literature*, 1992, p. 243)

In conclusion, the characters in Lindgern's books, who speak quite an authentic Swedish vernacular in the original texts, converse in regularized standard Hebrew in translation, on all levels, literary or standard phrases, words, spelling,

punctuation, and vocalization. This policy as shown above is represented throughout the system even by proofreaders and vocalization experts. These norms are thus vigorously carried out by a large body of decision makers, including editors, publishers, critics, and various other groups within the literary institution, who function as strong pressure groups, representing a set of constraints the translators cannot ignore. Even though the attempt to simulate natural speech is a central feature of Lindgren's poetics, the translations' disregard for this attempt is thus not due to a misunderstanding or a misreading of the text, nor is it an arbitrary result of the process of translation, but stems first and foremost from adherence to the governing literary norms. These norms are dictated by the cultural, educational, and literary wish to teach the child the correct and rich form of Hebrew. There is a clash between the desire for realism authenticity and recognition of the vernacular and the desire to educate, to create a rich and varied language base for children.

III. FOLKTALES

Folktales have always thought to be related with children. In the ancient times, there was not any literary product aimed at children, parents told their children folktales so that they would have something to be interested in for a while. As folktales have always been in the focus of children, it is directly related with children. In this thesis, *Kelođlan Masalları*, which are beloved folktales among Anatolian people, shall be analysed. This is why a detailed analyse of folktales shall be mentioned in this chapter.

Folktale is a genre of Folk Literature. It is the product of oral tradition which is converted into written genre later. Folktale is composed of an imaginary world. In folktales, there are elements like beasts, fairies, magic, mermaids, giants and dwarfs. The challenges in folktales usually end with happy endings. The folktales protect their popularity with retelling orally for centuries and they arouse interest within their audiences throughout centuries. According to the pre-historical belief, folktales' beginning has been based on the *Vedas* in Indian mythology (Sakaođlu, *Masal Arařtırmaları*, 2003, 4-6).

After being born in a definite country, folktales spreaded out different countries and they kept changing and improving. That's why folktales are both special to a nation and universal texts. This situation may clearly be seen in two situations: the cultures, which the folktales are spreaded, add elements from themselves, and the universal subjects become the topics of the folktales. On the other hand, the language that the folktale has been originated creates an identity to

the folktales. For example, the *Fables* of Aisopos (620-569 AD) are Greek, *The Arabian Nights* is Arabic, *Brother Grimm's* is German, *The Magic Bed* is Indian.

Despite the fact that, when someone says 'folktale' the first concept that comes up in mind is child, this genre had originated for adults at the beginning within the oral tradition. As folktales have neither a certain audience nor a certain place in literature whether oral tradition, written tradition, folk literature or children literature, this situation makes folktales harder to have a definition.

The name of folktale in Turkish is derived from the Persian word 'mesel' and its English version is derived from the French word 'fabl'.

According to TDK's Turkish Dictionary, folktale is a story which is created by public, and is told from mouth to mouth, survives from centuries to centuries. It also tells the supernatural events.

According to Merriam-Webster Dictionary, folktale is characteristically anonymous, timeless and placeless which is circulated orally among people.

According to Meydan Larousse, folktale is a folk story that has supernatural heroes and an adventure, whose subject is imaginary and which is told by orally (Meydan Larousse, 1972, p. 425).

According to Ana Britannica, folktale is a story that includes supernatural units, heroes and events (Ana Britannica, 1989, p.402).

According to P. Naili Boratav who is one of the leading researchers of Turkish Folklore, Folk Literature and folklorist, a folktale is a short story which is

told by prose, and it is distinct from religion, magical beliefs and morals. He says that folktales are totally imaginary products and they have no relation with the reality and they do not have such an aim trying to make people believe in themselves (*100 Soruda Türk Halk Edebiyatı*, 1997, p. 75).

According to Saim Sakaoğlu who is one of leading academic in the field of Turkish Folklore and who is a writer as well, a folktale is a kind of oral tradition whose heroes can be animals and supernatural creatures and it takes place in an imaginary world. Even though they are imaginary products they can make people believe in themselves (*Masal Araştırmaları*, 1999, p. 6).

Eflatun Cem Güney who is a folktale author and folklorist defines folktales as such: “Folktales are the products of public’s creativity. Folktales depend on the reality more, while the supernatural events keep in the background.”(*Folklor ve Eğitim*, 1966, p. 9)

Although these definitions are not the same, they have some common points. According to these points folktales emerged as the products of oral tradition and they include supernatural events. As it is mentioned before, although the first thing that comes up to mind is ‘children’ when folktale is mentioned, it was oriented to adults originally. But later on due to the lack of any literal product for children, folktales became the products for children. But there is one problem, as children cannot read their stories on their own; their parents read folktales for them. Also there are many texts which are written as folktales but aimed at adults nowadays.

Maria Tatar, who is the chair of the Folklore and Mythology programme at Harvard University, has categorized oral tradition genres. The mythoses and legends have different places from folktales in Tatar's categorization. The mythos and the legends are about roots, peculiar to the culture and they are didactic. The difference of folktale is to aim at amusing and being more universal than the mythoses and the legends. Even if the folktales are ornated with some cultural motifs, their soul remains the same for centuries. The routine words (such as "Once there was, once there wasn't, they lived happily ever after...") separates the folktale from reality (De Vos and Altmann, *New Tales for Old*, 1999, p. 7). According to Boratav, the thing, which separates folktale from legends, epics and fairy tales, is that folktale must give the impression of imaginary things no matter what the level of their reality. In other words, folktales are the products that are thought to be imaginary stories. However, epics are thought to be real (Boratav, *100 Soruda Türk Halk Edebiyatı*, 1997, p. 98). Epic is the genre which tells all the historical valuable events, heroes in a lyrical way. But folktale is independent from time and place and it is also independent in terms of characters unlike epics (Alperen, *Masalın Komşu Türlerle İlişkisi*, 1999, p. 68). Folktales are the stories in which there are less reality than there are in epics. Russian morphologist Vladimir Propp (1895-1970) wrote *Morfologiya Skazki* 1928; 1969. In his book, he analyzed the Russian folktales which were collected by A. N. Afanasyev and he noticed 31 functions of folktales. According to Propp, the things that have been changed are the names of the heroes and their qualifications. Their actions and functions remain the same. From these, we can reach to the conclusion that the folktales make the same things to different characters. In analysing folktales, only one thing is important: to know what they do (heroes), "who does something?" or "what

do they do?” are secondary questions. Propp defines the functions as “an action which describes the meaning of the plot” (*Morphology of Folktale*, 1985, p. 30). Propp defines constant functions of the folktales, and he reveals the structure of them. Every country puts on this structure according to its culture and its cultural values. Folk literature that is created within the oral tradition did not emerge wantonly. This literature has emerged as a result of human’s requirements. “The requirement to explain the world’s mysteriousness, the requirement to tell our fears and dreams; by doing this being able to make them accessible and controllable, the requirement know what is our place on the universe, the requirement to amuse ourselves. (*Morphology of Folktale*, 1985, p. 31-32)” By defining the indispensable functions of folktales, Propp revealed the skeleton of folktales. Every country takes this skeleton and put on the clothes according to their own cultures (Kuzu, *Masalın Değişmez Yasaları*, 2000 p. 220-221). Folktales are special to cultures in terms of their being colorful, supernatural variety and in spite of the variety on the appearance, their uniformity (Propp, *Morphology of Folktale*, 1985, p. 6). As a result of these requirements, oral products have reached today and they have formed literature’s roots, generally. Folktales emerge from the oral cultures. Every language started to be spoken long before they started to be written. This is reason why folktales do not have a mutual form as they have different compilers who have different styles to write. Oral culture is the culture which words disappear as soon as they are said. What makes a thought remembered is its being transferred not only orally but also by writing. . Walter J. Ong divides folktales as ‘conservative’ and ‘traditional’. According to Ong, as a result of the struggling nature of life, there are no such characters between the good and the bad, the powerful and the weak in

folktales. This is why we do not encounter with indefiniteness in folktales. Any folktale does not mention someone who is both good mannered and bad mannered, beautiful and at the same time ugly, both brave and coward at the same time. It is a well known fact that folktale heroes have extreme qualifications. This is the thing that separates the folktale world from the real world. However these characteristics of folktales start to lose its power in the written culture. According to Jack Zipes who has a sociological approach to the topic, people state that their understanding of nature and social order, their requirements and their desires. This situation has always changed, while the folktales are being retold. People changed them according to their requirements. Zipes points out that folktales not only functions as a bridge between the problems and society, but also they provide a social unity. He also states that folktales lose its bridge feature, and give its place to the fairy tales and to the other mass communication features.

3.1. The Types of the Folktales

In the 19th century, there had been many attempts to categorise the folktales. However many of them in the 19th century remained on the two classification: European folktales and the Near East folktales. There had been many researchers so far; like Kaarle Kohn, Antti Aarne... Antti Aarne made a classification by consulting the ideas of Oscar Hackman, Axel Olrik, Johannes Bolte and C.W. von Sydow. Today Antti Aarne's classification is still being used. He made his classification according to the types of folktales.

So what is the type of folktales? Thompson defines the type as: the

type is the folktale which can preserve itself independently. It can be told independently without requiring any other folktale. When the classification below is examined, there are some characteristics of the shape. The classification below shall be made according to the types of folktales, which was made by Antti Aarne. However the classification below is taken from Saim Sakaoglu's book, *Masal Araştırmaları* as he adapted the classification appropriate to Turkish folktales.

1. The halves of the types belong to single theme folktales.
2. It was hard to put the folktales with more than one theme into the categorises
 - a. to the important character,
 - b. to an important event,
 - c. to a conspicuous stage.

As it can be understood by the analysis of the classification, Aarne used them according to their order of importance. The classification of folktales was made for the branches below:

1. Animal Folktales
2. Real Folktales
3. Jokes

And this triple classification was divided into their main and sub branches.

That is why it became more useful and explanatory.

1. Animal folktales

Wild animals

Wild animals and pets

Wild animals and human

Pets

Birds

Fish

Other animals

2. Real Folktales

A. Magical Folktales

Supernatural opponent

Supernatural or magical wife (husband) or other related people

Supernatural mission

Supernatural assistant

Supernatural property

Supernatural capableness of knowledge

Other supernatural states

B. Legends

C. Short stories

D. Stupid Giant Folktales

3. Jokes

a. Rudeness

b. The jokes of married people

c. The jokes of a female who is a hero

d. The jokes of a male

- Cunning man
- Happiness by coincidence
- Stupid
- The jokes of priest
- The folktales of Lies

The studies about Turkish folktales began in the middle of 1940s. Pertev Naili was the researcher who started these studies. However he pointed out something: Çelebi and his son, Abdullah, had made a classification:

1. The stories on children,
2. The stories on insanes,
3. The stories on various people,
4. The stories on husband and wife
5. Animal folktales
6. Stories on insensate things

So it can be said that this is the first classification of the Turkish Folktales.

Boratav and Wolfram Eberhard published a new classification:

- A. Animal Folktales
- B. Animal and human
- C. An animal or a spirit helps to a human
- D. Marrying a supernatural spirit or an animal

- E. Living with a good spirit or saints
- F. The domination of fate
- G. Dream
- H. Living with bad spirits
- İ. Magicians
- J. A girl finds a boyfriend
- K. A boy finds a girlfriend
- L. The poor girl marries a rich man
- M. Jealousness and slander
- N. Giant heroes being despised
- O. Adultery and seduction
- P. Weird performances and events
- Q. Weird cases
- R. Realist folktales
- S. Weird coincidences
- T. Funny stories
- U. Stupid and lazy males and females
- V. Thief and dedective
- W. Smart, trickster or stingy males and females (Sakaoğlu, Masal Araştırmaları, 1999, p. 70)

While in some branches, only three types can be seen, in some stories more types can be seen.

3.1.2. The Themes of Folktales

There are some elements in the folktales; like the type, the pattern and the formulas.

The folktales are analyzed according to their types as well as their relationship between their patterns; the similar patterns are put into the same category with the same number in order to utilize more. For the sake of this event, Stith Thompson made an analysis and his analysis is the most used one; it's called Motif Index of Folk Literature.

Pattern is the smallest part of a folktale which has survived today. In order to be able to stay alive, a pattern has to have distinctive sides. According to Maz Lüthi, a pattern is the smallest part of the folktale which has the power to preserve itself in the tradition (Sakaoğlu, *Masal Araştırmaları*, 1999, p. 56). The folktales have at least one pattern. The folktales which have only one pattern are the animal folktales. While categorising the types of the folktales, the animal folktales are easily categorised. However it is not easy to categorise the folktales which have more than one, especially 5 or 6 patterns. In a folktale, one pattern is used only for once. Once a pattern is used, it is not seen until the end of the folktale. Although a pattern is used only once in a folktale, sometimes it can be used in the other chapters of the folktales; when it is used like that, the first pattern has the preparative function. When a pattern is used at the beginning of the folktale, but it reappears later on the folktale with a different result, this imposes the pattern a preparative function. These patterns which have more than one mission in the folktale are called as the patterns of preparative for the future. These patterns connect the beginning and the conclusion

of the folktales; they prepare the audience to the other parts of the folktale. It's not obligatory for every folktale to have a pattern of preparative for the future. But if it is used, the audience would take the advantage from the pattern. It is very common for the Turkish folktales to have this kind of pattern.

The Patterns are:

- a. Mythological Patterns
- b. Animals
- c. Prohibition
- d. Magic
- e. Death
- f. Wondrousness
- g. Giants
- h. Trials, tests
- i. Smart and stupid
- j. Deception
- k. Reversal of the fate
- l. Determination of the future
- m. Luck and fortune

- n. Society
- o. Awards and penalties
- p. Prisoners and fugitives
- q. Unusual cruelties
- r. Gender
- s. The nature of the life
- t. Religion
- u. Characteristics
- v. Humor
- w. Various pattern groups (Sakaoğlu, *Masal Araştırmaları*, 1999, p. 60)

3.1.3. The Concept of Formula and the Formulas Used in the Similar Situations in Turkish Folktales

Formula is the cliché within the structure of the folktale. Formulas are tied to the folktale texts. Their place in the folktales cannot be changed. As well as they are known to be as clichés, they can change according to the narrators. Especially, by the inexperienced narrators, as they do not watch out them, the formulas can be changed. However they are essential elements for experienced narrators. Sometimes, they are used in order to gain the time if there is a part that cannot be remembered. As formulas have very important functions, they cannot be used randomly. Random formulas may deflect the formulas effect. One formula does not need to be used in

every folktale. But some of them have to be used. Those are the formulas that have to be used in the similar situations. Some of these are up to narrator's will. Experienced narrators use these formulas analytically. The reason why the experienced narrators use formulas is that they contribute to fluency and keep the audience's attendance alive; besides they make folktales to be remembered in oral tradition (Sakaoğlu, 123). The concept of formula has been discussed in the beginning of 19th century. Robert Petsch, who is a folklorist researcher, is one of the researchers who came up with formulas in his book, *Formelhafte schlüsse im Volksmarchen* (1910). In Turkey, Tahir Alangu (1916-1973) was the first researcher who searched Turkish formulas for his bachelor's degree thesis. Alangu categorized the formulas but in this study, Saimoğlu's categorization will be used.

1. Entrance Formulas: The formulas that the narrator says before he begins to tell the folktale.
 - a. Simple Entrance Formulas: The formulas like "Once there was..."
 - b. The Entrance Formulas with the Nursery Ryhme: It is the extended version of simple entrance.
2. Transition Formulas: They provide the transition from one event to the other one. These formulas are to change the place and the characters, take the attention of the audience, use express the time briefly. "Let's report from Ahmet..."
3. Concluding Formulas: These are the formulas that let us know that the folktale is over. "3 apples have fallen down from the sky, one is for me, one is for the narrator, and the last one is for Ahmed."

4. Various Elements of the Formulas: The narrator wants the folktale to have a powerful meaning by adding various numbers, colours, time. “3 sisters, 7 headed giant, white horse...”

5. The Formulas that are used in The Similar Situations: These formulas are expressed for the events that take place in the same folktale or in the various folktales and they are used to express the similar conversations and descriptions. In the moment of being said, these formulas can be changed according to the quality of the narrator; there would not be any changes in the meaning.

5.1. Conversation: The characters of the folktales are similar to each other from time to time. Even though they are in the various folktales, these conversations show the same situations.

5.1.1. The speech of a creature: They depend on a explanation of a situation, the feeling of a manner or an announcement of an order.

The giant curses to a human who behaves badly towards him. “Be a male if you are a female; be a female if you are a male.”

The giants can understand that there is a stranger at their home. “This house smells like a pig.”

5.1.2. The conversation of two creatures: In this types of conversation it is highly possible to come across with this type of formulas.

5.1.2.1. Normal speech:

“I was born once.”

5.1.2.2. In the Form of Question-Answer

“Who is beautiful, me, the girl or the Arab?

The beautiful is the one whom the heart loves.”

5.2. Descriptions: The descriptions of women are made mostly. Sometimes the giants are described.

5.2.1. Women Descriptions:

Women liken to the moon

Women and the moon speak

Various descriptions

5.2.2. Giant’s Descriptions: With their weird body, numerous heads; giants have cliché descriptions.

5.2.3. Other descriptions: These descriptions are like the poet’s descriptions.

5.3. Other Formulas: The narrator’s some words are in this group while the narrator tells it during the narration.

“She has a child after nine months, nine days, nine hours.” (Sakaoğlu, *Masal Araştırmaları*, 2003, p. 130)

3.2. Oral Tradition and Folktale

Folk literature has emerged for some reasons, among them the requirements to explain the world's mysteriousness, to tell our fears and dreams, to understand our place in the universe and to amuse ourselves may be said as major requirements. Because of these reasons people began to tell folktales. In the very beginning, they began to be told orally. That's why it can be said folktales are the products of oral tradition. Every language started to being talked long before they started to be written. As a result of this, folktales do not have a mutual form as they have different compilers who have different writing styles. Oral culture is the culture which words are disappeared as soon as they are said. What makes an opinion to be remembered is their being told by both oral and written. As David L. Russel mentioned in his book *Literature for Children*, if an oral tradition's product examines, one can find a lot of elements which are special to the cultures in which the folktale was told (142). On the other hand, the topic which is said to be unchanged can vary pursuant to the culture; however the mutual side in folktales is widely the usable topic patterns (Boratav, *100 Soruda Türk Halk Edebiyatı*, 1997, p. 76). Thanks to these unchanged patterns, the continuity of oral tradition is provided.

The important thing in story telling is to protect the widely used patterns. In oral tradition, the words are piled like the proverbs or the piles of words such as beautiful princess, evil witch... These piles help the mind (De Vos and Altmann, *New Tales for Old*, 1999, p. 5). This function, which belongs to oral tradition, reflects itself to folktales the usages of formulas, patterns or piled words.

According to Ong, as a result of struggling in the folktales, there are characters of goodness and badness, power and weakness in oral tradition. This is why we do not encounter indefinites in folktales. Folktales do not have characters that are both good-mannered and bad-mannered, beautiful and ugly, brave and coward. They are either good-mannered or bad-mannered, either beautiful or ugly, either brave or coward. It's a well known fact that folktale heroes have extreme qualifications. This feature of the folktales separates folktale world from the real world. However these characteristics of folktales start to lose its power in the written culture.

According to Jack Zipes who has a sociological approach to the topic, people state that their understanding of nature, social order, their requirements and their desires. This situation has always changed while it is being retold according to the requirements of that society. He points out those folktales have the role of bridge between the problems and the society; moreover they provide a social coherence. He also states that folktales lose its function as a bridge; and give this function to the fairy tales and other mass communication kinds (*Breaking the Magic Spell*, 1992 4-6).

3.2.1. The Transition to the Written Tradition and Folktale

The transition of folktales to the written tradition comes up with some problems as they originally emerged in oral tradition. According to Allan Dundes (1934-2005) who was a folklorist at Berkeley University, when a fairy tale or a kind of folktale has come down to the written language, it only reflects a perfect oral tradition's inadequate reflexion. With its transition, folktales lose their gestures,

mimics and reasonable stops which keep the interest alive. While its transition, the elements like reality and “accuracy” are included. Once, the mimics and gestures were the elements that kept the folktale alive; however with the transition the folktales became nothing but dull stories. These elements, mimics and gestures, have an important role as they reflect the cultural heritage. It is natural not to have the effect it was used to have without mimics and gestures, folktales’ being important in the fields of folk literature and audiences made inevitable its transition to the written literature (*Fairy Tales from the Folkloristic Perspective*, 1986, p. 259).

Zipes points out that a new genre has emerged in the 16th, 17th, 18th centuries by extending the cliché motifs, characters and topics by bourgeois authors. Due to the transition from feudalism to capitalism in that era, this new genre reflects the change encountered in the values and ideological conflicts. In some compilations, not only the oral tradition but also the point of view of the folktales had been change as the contents were offered to a new ideology. In the 18th century, the characters and the themes that are appealed to the high class were included in fairy tales. As Zipes states that *The Brothers Grimm* is not only the folktale compiler but also it created an ideal fairy tale according to high class citizens desires (Hunt, *An Introduction to Children Literature*, 1994, p. 50).

After the folktales are converted into written language, they started to garnish them with the pictures (Zipes, *The Great Fairy Tale Tradition*, 2001 ix). Dundes points out that once they draw a dragon, they make the reader to think that dragon in that way. On the other hand, Peter Hunt in his book, *An Introduction to Children’s Literature*, points out a paradox in children books. While the images restrict the

imagination, they also trigger the imagination. In addition to his claims, Hunt states that the images are available for children, but the meanings of the images are unavailable and the images may help children to understand the meanings of the words.

As it is seen above, there are many arguments on the transition of folktales from oral tradition into written language. There are still arguments on whether to use images or not, whether to write the tales as they used to be, or to change them a little bit.

3.3. Folktale as a Genre for Children and Adults

Folktales have begun to take their place as a literal genre with the authors who write folktales. Although they were not aimed at children, nowadays they are considered to be for children. Folktales are interesting in terms of referring a simple model of reality, including lots of fantastical stories. However it is seen the tales for definite age group, it is inevitable for adults and teenagers to read them (Dilidüzgün, *Çağdaş Çocuk Yazınları*, 1991, p. 31-32). Steven Swann Jones categorized the folktales in three groups: for kids, for teenagers and for adults in his book *The Fairy Tale: the Magic Mirror of the Imagination* (1995). It can be concluded from this categorization the folktales are not only for children. On the other hand, when oral tradition is considered, it can be concluded that narrators told folktales when adults were gathered in the fireplaces or while they were doing the chores. That is why one may think that when they gathered and told stories to each other, children heard them as well (De Vos and Altmann, *New Tales for Old*, 1999, p. 21). The violence elements of the folktales like the death of an enemy in sight of the hero, the hero

murders his/her enemy without any hesitation may be shown as a sign that they are aren't aimed at children. As Maria Nikolajeva who is a scholar about Children's Literature at Cambridge University states that at first folktales were not intended at children however later, it is used as a transition when there was not anything for children to read. As a matter of fact, folktales formed the structure of fairy tales for children, and they have pragmatic functions (Zipes, *Fairy Tales*, 1992, p. 9).

The violent elements have long been a discussion subject among the scholars. Folktales include many violent elements like killing someone in a war or bombing a city with a button which is far away... Nikolajeva states that due to these elements, folktales were thought to be against to the ideal way of raising a child. On the other hand, Bruno Bettelheim who has a psychoanalysis approach towards the topic, points out that these elements, in fact, help children to handle with the difficulties of reality and their inner disappointments. The rich symbolisms and plots meet children's subconscious requirements. Children may reflect their hostility through folktales which provide a sentimental exit (Russel, *Literature for Children*, 1997, p. 153-154).

To avoid the harmful effects of these violent elements, folktales were simplified excluding the violent elements. It has the aim of transferring the desired habits to the next generations. However this attempt is mostly special to European culture (Dundes, *Fairy Tales and Society*, 1982, p. 265). For example, from the end of the 18th Century, the folktales, from Romantic Era or Medieval Age, are revised and rewritten in Germany. That's why Children's Literature is formed of old European folktales which are revised, restored, changed or rewritten (Ewers, *Poetic Today*, 1992, p. 170).

Folktales were the products of oral tradition at the beginning, and then they converted into written forms. Once they were included in Folk Literature, but later, they are considered as the products of Children's Literature. Considering its transition from tradition to tradition, genre to genre; one may conclude the idea that folktales were told for adults within the oral tradition; however with the transition to written tradition, they began to be told for children as well as adults. Consequently, it can be said that nowadays, folktales are read for both children and adults.

3.4. Translation of Folktales

Folktale translation has never been as popular as poetry, novella, short story or drama. It has never been something which is discussed completely or analyzed deeply. This situation is probably a result of a thought that other genres of literature are canonized in the polysystem; whereas folktale is noncanonized (Even-Zohar, *Polysystem Studies*, 1990, p. 15-17) . Similarly, children's literature which includes folktales is in the periphery rather than center within the literature framework. As a result of these reasons, folktale is an ignored genre within literature.

The place of folktale translation in literature is similar to the secondary place of children's literature in general literature. It has not been easy for Children books, consequently folktales, to have a place within the literature. It has seen that they have the smallest place in the framework of literature and they get women's interest, especially (Hunt P., *An Introduction to Children's Literature*, 1994, p. 6-7). Considering this fact, the relationships between folktale- women author, folktale translation and translator are revealed. The relationship of women and folktale shows itself up in the shape of invisibility. The invisibility of folktales and women authors

in the polysystem is similar to the relationship between folktale translation and translator. Therefore, folktale translation has not shown itself up in the literary translation, and the translators hold the secondary place over authors.

Folktales have always been the products of anonymous. Hence, a folktale shine out with its characters and plot rather than its author. It is almost unnecessary to know the author of a folktale. So one may say that a translator, who is about to translate a folktale, can decide how to translate the text without depending on the author's style. In other words, the priority while translating a folktale is on the message of the text rather the style of the author. That is why a translator can define what is important for that text, and what is suitable for the target audience. As Shavit suggests the translator may change the folktale considering these reasons, s/he may shorten, expand, add, or extract some parts from the folktale.

As folktales are seen anonymous, there is some possibility for it to be publishing without the name of author or translator. As a result of this a translated folktale takes its place within the framework of children polysystem. This is how people forget the origins of folktales, their authors and their function as the mirrors of their own cultures and this is the reason why translated folktales are assimilated as if they were the target culture's own folktales. This fact shows that folktale translation is not being done with the same accuracy as poetry, drama or novel translation. This also leads the thought that they change folktales randomly without changing its plot. However folktales are durable texts which can be read by every children from generation to generation. Therefore, imprecise folktale translation

would not harm their publishers economically and as a result of this these translation do not usually interrogated.

Regarding the information below, one may think that in folktale translation, contrary to other literature genre translations, translators do not take this translation period seriously. It is usually ignored that as a part of literature folktales have a style. But one may emphasis on transferring the folktale style. In other words, 'how the author says this' should be taken into account. In conclusion, translators should be careful about the target audience and the style of the author as they are in all the translations.

Arthur E. Hudson wrote an article about the problems of folktale translation, which is called *The Translations of Folk Tales* (1949). In order to make further explanations on this topic, this article would better to be looked deeply.

Contrary to the translators of literary documents, folktale translators cannot immerse themselves in the culture. As the translators carry their own culture's footprints, it would be very hard for them to connect their own culture and the source culture. The translator and his or her audience do not live in that society, that is why moving in the illusion, which is created by the folktale itself, cannot be fully achieved. However this problem of translation is a kind of problem that would be called upon more interest. Primary folk materials, such as folk tales, have been generally available in one or another of the better-known languages. Of those in more exotic tongues, there exist first-rate translations which, like their originals, are works of art: Burton's *Thousand Nights and a Night*, for example, Tawney's *Kathdsdritsagard*, and Ryder's *Pafichatantr* (Hudson, *The Translation of Folktales*,

1949, p. 342). The problem discussed above showed itself in one of Hudson's studies about Scots Gaelic folktale, the *Sgeulachd Coise Chein* (the *Story of Kein's Leg*). The informant counted both source text and the target text then he found out that source text was about seventy pages; whereas the target one is a little less. The informant also tended to the style of the texts; he wanted the same style in the target text, as well. The problem of translation then ceased to be one of merely putting the story into some form of English and became one of trying to tell the story in English as well as it was told in the original. However, Hudson states that if he had applied all the warnings of the informant to the target text, there would have been less literary quality.

A study of O'Grady's version of translation of the same story revealed that the same problem may be further complicated by the intervention of time as well as space between the original and its English. This version of the tale in Middle Irish in the fifteenth century reflects a culture which is passed. In order to recapture those times, he translated the text in an archaic style which is a very grave error. For example:

I vaguely errant pursued my path, and thus encountered a warrior that rode a destrier of speed. He told me that I strayed exceedingly, but that he would point me out the way. In his hand then he took mine, and for that day had me in tow of his charger; at last he bestowed me in a keep, where I passed a year from kalend to kalend; during which spell I was not able to quit the building, no human being save myself being within it, but meat and drink in plenty...

Hudson states that O'Grady translated the text because he had read Sir Thomas Malory. However, Malory was died in the fifteenth century, and O'Grady translated the text in twentieth century. That is why one may say that O'Grady's version is old-fashioned. Because Malory mentioned that he was writing according to his age, a

contemporary dialect. Malory also believed that he was rendering into modern English on account of an earlier period. But he did not render his work in a fifteenth-century imitation of, say, twelfth-century English, for such a mock language never existed, and Malory, who was healthily unaware of such devices as a means of securing temporal color, saw no reason to write any language other than the one he used. It may be objected that an archaic style is warranted as an indication to the reader that the document translated is from an earlier period. Certainly, a historical novelist does not hesitate to use archaisms to show that his characters lived in an age earlier than that of the novel's composition. Most historical novelists, however, write their narratives, not their dialogues, in straight modern English, not in a modern imitation of an earlier stage of the language. The translator of folktales has a title page or a footnote in which he can inform the reader that the document is translated from an earlier form of the original language.

In treating this sort of translation extends less to the structure of the sentence than to the individual word. The translator yields to the temptation, he writes *slew* for *killed*, though *slew* is now either archaic or journalistic, the word is simply not in the vocabulary of the ordinary storyteller. One may make a list of these translations: *brave*, for example, where *fine* clothing is meant; *great* for *big*; *mien* for *face* or *appearance*; *leeching* for *curing* or *healing*. However, a contemporary translator would hardly put *glaive* for *sword*, for the *sword* as a weapon is an archaism, and needs no further archaizing. The translator would do better to let the ancient culture speak for itself in its things, not in his words (Hudson, *The Translation of Folktales*, 1949, p. 343).

In translations from the Gaelic, whether of Ireland or Scotland, the mock-earthy style is greatly influenced by the style of the stage Irishman or stage Scot. The dialects spoken by these type characters vary a good deal, but the style of the stage Irishman is best represented in the plays of J. M. Synge (Hudson, *The Translation of Folktales*, 1949, p. 344). Faced with the problem of presenting on an English-speaking stage characters whose mother tongue is Gaelic, Synge chose to have them speak a variant of the dialect of English spoken in the west of Ireland. Synge knew both Irish and English and felt that this dialect was a valid medium. It gave the impression that, if these characters had spoken English, this is the kind of English they would have used. In order to have indicated their relative position in the socio-economic scale by having them talk like lower-class Englishmen of Devon or Lancashire would have been only a little more absurd than to have had them speak standard stage English. The important thing about Synge's use of this dialect is that it suggests a spoken tongue, not an imaginary and artificial dialect. It makes the culture which produced this dialect accessible to the audience. The solution which Synge found is not possible for the translator of folk tales, for he is working in a different form for another audience. Those for whom a translation of the *Sgeulachd Coise Chein*, for example, is primarily made would be offended at an attempt to reproduce the vagaries of a non-standard dialect. They are entitled to the story itself, without the unmannerly intrusion of a style designed ostensibly to give the flavor of the original, but actually, at every word, reminding the reader that the work is a translation. A nonstandard English would be wrong, because the informant does not speak a nonstandard Gaelic. The speech of the people of the Highlands or the Irish Gaeltacht is the language of their literature. One example may be given in Turkish:

Bir gün Kam Gan oğlu Han Bayındur yerinden durmuşıdı. Şami günlüğü yeryüzüne dikdurmuşıdı. Ala Sayanı gök yüzüne(1) aşanmışıdı. (Gökyay, *Dedem Korkut Masalları*, 2006, p. 25)

One day Bayindir Khan, son of Kam Gan, arose and ordered that his large Damascus tent(1) be erected. (Walker, *The Book of Dede Korkut, a Turkish Epic*, 1991, p. 9)

This literature, it is true, is neither great nor extensive. It has some poetry and some prose, but neither novel nor epic. It is perhaps too much to expect that a few thousand people whose background and culture are not conducive to the production of literature should produce great literature. It is remarkable that such a people should be aware of literature at all, yet in reading or hearing these tales one is constantly impressed with their attempt at literary quality.

Although there is little difference between the language of literature, as these people have and their daily speech, the folktale narrators are aware that language may be used to produce a literary effect. For this reason, the translator is warranted in choosing the more literary locution rather than the less. For examples, departed for went away, make ready for get ready, weary for tired. However, in translating conversations, he would do better to prefer the daily speech to the literary word; for though in Gaelic there is little difference, there is a good deal in English; and if a daily speech style is used anywhere, it should be in daily speech. For example, the Gaelic sentence, "... agus an fear sin gu 'n robh e ch6 mor 's gu 'm beartaicheadh e a h-uile ball de 'n luing, 's e na sheasamh ar a clir," may be translated as: ". . . and that man was so big he could rig the whole mast of the ship, and he standing on the shore." If the translator had put that as it stands, he should say "though he was standing on the shore" The first construction is common enough in Irish-English. The second is clear enough, and does no great violence to the principle of accuracy,

for it gets into English the facts and their relationship. But no translation is complete with the mere facts of the sentence; for the facts a summary paraphrase is enough. The difficulty is if the first translation is allowed to stand, is the translator calling attention, by the use of an idiom referred from the original, to the fact of translation? Or must he sacrifice something of the flavor of the original in order to cover up this fact? (Hudson, *The Translation of Folktales*, 1949, p. 345) For example;

-What is it? Asked the man.

-Because money keeps my distance from the like of you! (Tahir Yılmaz, *Dünyayı Düşündüren Adam*, 2004, p. 54)

-Nedir? Diye üstelemiş adam. **Hoca sözü gediğine koymuş:**

-Çünkü demiş, para beni senin gibilere muhtaç etmez! (Tahir Yılmaz, *Dünyayı Güldüren Adam*, 2004, p. 56)

The phrase in bold, is not translated into English, because of its being unfamiliar among the target audiences. As the example points out, the translator's hardest task is to work unseen and unheard. The easiest way is to deny its existence, to call attention to the fact that an original has been translated, to write in a translation-English that is the style of neither the original nor the translator. The task cannot be completely accomplished, because no one can so immerse himself in the culture that produces the original as to bridge the gap that exists between source culture and target culture. All one can do is to put down in his/her own dialect, the language which he usually writes, the story in English as near to the original as he can get it. This need not mean his own prose style, for the imposition of a translator's style on the translation may be unfair, too, because unrepresentative of the original.

In conclusion, the narrator's care in telling the story, which shows that he was being as "literary" as his culture would let him be, the purity of language; the folk feeling for "correctness" in telling a tale should be taken into account while translating a folktale. For example,

-Hocam demiş, ne diye ahırın kapısına iyi bir kilit takmadın sanki? (Tahir Yılmaz, *Dünyayı Düşündüren Adam*, 2004, p. 28)

-My dear hodja, why **on earth didn't** you lock the stable properly? (Tahir Yılmaz, *Dünyayı Düşündüren Adam*, 2004, p. 26)

It is a semantic exercise in one language reported in another. Like all semantic examinations, it is essentially an investigation into modes of thinking. It requires an examination of translator's thinking and of the narrator's. If the translator let his thoughts to affect his findings, he would be guilty of a semantic mistake. Hudson states that he cannot avoid giving the impression that that is a foreign document, because it springs from a culture far more alien to him and to his audience than that which produced *The Brothers Karamazov* and *Swann's Way*. However he points out that he can examine the meanings of the words in their contexts and report those meanings in an explained way and their cultural matrix to his audience. If this process is done, the translation would be accurate (Hudson, *The Translation of Folktale*, 1949, p. 347).

IV. KELOĞLAN MASALLARI

In this chapter, the information about *Keloğlan Masalları* and characteristic features of Keloğlan such as his personality shall be mentioned.

4.1. Background of *Keloğlan Masalları* and the Characteristics of Keloğlan

Keloğlan or Keloğlan-Köse reveals as a different group folktales in the book of *Türk Halk Masalları Tipleri* which includes 378 different types of Turkish folktales. Keloğlan shows up in different folktales such as Köroğlu's epics (Keçel Hamza in *Huluflu epic*, Kezel in *Tobol epic*, Keloğlan in *Maraş epic*). Also, the character of Keloğlan appears in folk books like *Aşık Garip* and *Tahir ile Zühre*. It can be understood that the character of Keloğlan does not only appear in folktales, it shows up in various branches of folk literature, that is how Keloğlan takes part an important role in public's mind. Considering its being well known among the public, one may say Keloğlan belongs to Turkish culture. However considering Keloğlan as a character of Turkish culture would be wrong. Because, it is a character which reveals both West and East culture. In Turkey, this character is called as Keloğlan; in Azerbaijan, it's called as *Keçel Memed* or *Keçek Yeğen*; in Iran, it's called as *Keçel*. It's called *Grindkopf* or *Goldener* in Germany (Alangu, *Keloğlan Masalları*, 1990, 200).

In general; the hero of a folktale should be someone who is noble, talented, cute and lucky. They reach what they want at the end of the folktales after coming through some difficulties. The obstacles which come their way are supernatural creatures, evil people and natural disasters; however they manage to overcome them. The hero of the folktale is a juvenile, who is decent, brave, innocent, clever, talented,

patient and hardworking. The hero is the one who the society is in need of him, who serves as a model to the society. This hero tells how the nobles live rather than how the society lives. That's why one may say the characteristic of the folktale heroes is different from the characteristic of Keloğlan, totally. One may hardly say that Keloğlan has moral values like the usual heroes. He is barely a good boy. Furthermore, it can be said that Keloğlan is a bad, unsavory boy. For example, the tale of Keloğlan and Köse, in the tale, Keloğlan's father tells him not to serve Köse. In spite of his father's words, Keloğlan serves to Köse and they make a deal; if one of them gets angry with the other one, the other one would skin out the other. Keloğlan tricks Köse and makes him drown his own wife and Köse gets angry at Keloğlan and Keloğlan skins out Köse. It can be clearly seen that Keloğlan is an unsavory boy when necessary. Keloğlan always ends his adventures in merciless, gothic ways. However, real heroes of folktales never use immoralist ways to reach to their goals. Whereas the usual heroes of folktales are the ones who are faithful to the moral values, and obey the rules, Keloğlan has a challenging and active character. The mutual side of the Keloğlan Folktales is the never ending struggle against injustice. It may be said that this struggle is a kind of revolt which proves the society has been changing against all the injustice. That is why if one say that Keloğlan Folktales comes closer to the contemporary world which we live in, ignoring the spiritual facts, moral values of old times, it would not be wrong. Keloğlan fights against the evil people with their own guns without judging what is bad and what is good. Whereas other heroes have to find a solution with magic, supernatural things, Keloğlan does not hesitate to be someone who is cunning, trickster, capable of anything. That's how Keloğlan wins against all those padishahes, giants, evil people

and so on. Keloğlan shows up in a different character which is not faithful to the moral values, who is clever enough not to believe in old wives' tales. In other words, one finds himself in fairy world while reading usual folktales, however he would find himself in real world while reading Keloğlan folktales. The enemies of Keloğlan are padishas, viziers, kadis and other bad characters as in the other tales, Keloğlan will beat them without any help from no one. Keloğlan will survive even in the hardest condition without losing his joy. While usual heroes are sometimes emotional, can cry, may be afraid of the difficulties, Keloğlan does not know the meaning of fear and tear because he grew up with grief like the Anatolian people of Turkey (P.N. Boratav, *Zaman Zaman İçinde*, 1958). Keloğlan's intelligence and his success make us forget his being from lower class, his ugliness, even his baldness. These would make the audience like and find him to be someone who is cute, as well as making padishas's daughter fall in love with him. Keloğlan's hair would grow with the love of the padishas's daughter. At this point, one may say that Keloğlan folktales have something of tales in it. Comparing Keloğlan folktales with their versions in Western Cultures, one may claim that the historical background of Keloğlan can be found by searching through the history. However it is not possible. For example, one may find the background of *Goldener* folktales going back to the Kelts in 7th Century, because there are recorded texts of it. However, one cannot find Keloğlan folktales before 15th Century. The geographical background of Keloğlan can be found, however its historical background cannot be found as there were no recorded texts older than 17th Century when Koroğlu epic is written. That's why one may conclude the earliest piece of Keloğlan Folktales dates back to 17th Century (Alangu, *Keloğlan Masalları*, 1990, p. 200-216).

V. THE METHODS of TRANSLATION

In this chapter, two methods of translation shall be discussed. First one is Vinay and Darbelnet's procedures of literal translation. These procedures shall be mentioned as the topic of this thesis is consisted of folktales, a sub-genre of literature. After that Lawrence Venuti's foreignization and domestication methods of translation shall be discussed. These methods are included as the translations are made from a passive culture to dominant culture in order to introduce passive culture to dominant culture.

5.1. Translation of Cultural Elements

Long ago, the questions of translation studies were 'How can translation be taught?' or 'How can translation be studied?' Nowadays, these questions have been changed. The object of study has been redefined; what is studied is the text embedded in its network of both source and target cultural signs and in this way Translation Studies has been able both to utilize the linguistic approach and to move out beyond it (Bassnett & Lefevere, *Translation, History and Culture*, 1990). There is a complex process on translation; how a text. is selected for translation, for example, what role the translator plays in that selection, what role an editor, publisher or patron plays, what criteria determine the strategies that will be employed by the translator, how a text might be received in the target system (Bassnet, *Constructing Cultures*, 1998, p.123). In order to be in a whole shape, a translation includes some pressure on its translator. These pressures put translator into the focus of the study.

Once, translation was not taken seriously, and the language used to discuss work in translation was considered as antiquated when set against the new critical vocabularies that were dominating literary studies in general. It was André Lefevere who tried to define translation studies, first. In his definition, he wanted to produce a comprehensive theory which can be used as a guideline for the production of translations. The theory was dynamic, not static as the new area had a continuous evolution.

It is not inconceivable that a theory ,elaborated in this way might be of help in the formulation of literary and linguistic theory; just as it is not inconceivable that translations made according to the guidelines tentatively laid down in the theory might influence the development of receiving culture. (Lefevere, 1978)

This definition laid down some basic rules for the next stage in developing translation studies. Fundamental to the statement was a rejection of the old evaluative position, and a refusal to locate translation studies either strictly within literary studies or in linguistics. As it can be concluded, translation studies is an interdisciplinary field with cultural studies.

It is necessary to define what culture means. According to Duranti, (1950-...) who is the dean of social sciences in UCLA, culture is “something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication” (*Linguistic Anthropology*, 1997, p. 24). As it can be understood from this definition of culture, one may conclude that language plays a very important role within the framework of culture. French anthropologist, sociologist Pierre Bourdieu (1930-2002) considers language as a linguistic habitus which

includes not only a particular system of words and grammatical rules, but also a symbolic power of a particular way of communication, with specific patterns for every community (*The Logic of Practice*, 1990, p. 52). Bourdieu implies that people live in a community of ideas and practices through the language we speak. Therefore, language is linked to culture, as a link between thought and behavior. That is why one may say that each community has its own particular cultural patterns. The translators function as a bridge between communities. Newmark believes that language is not a component of culture (Newmark, *Textbook of Translation*, 1988 p. 95), whereas Hans Vermeer remarks that language is part of a culture (Venuti(ed.), *The Translation Studies Reader*, 2000 p. 222). In these terms, Newmark says that, in Vermeer's opinion, it would be impossible to translate cultural elements.

Major focuses of translation scholars are cultural knowledge and differences. For a very long time, translation has been associated only with language. If Nida and Taber's definition of translation (1969), which defines translation as translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style, is thought, one may infer that the meaning has started to be taken into account, representing the first aspect to be taken into consideration when translating. The later definitions in the 1960s and 1970s cover in the same general guidelines. First of all, there is a change of expression from one language to another one. Second, most of the theorists are for the primacy of rendering the message and its meaning in the target culture. Third, the translator is obliged to find the closest equivalent in the target language. Nowadays, people want to get as quickly as possible to data

inaccessible in their mother tongue, thinking all the technologic development and the speed of the information. The task of the translator becomes obvious in terms of social cohesion. Micaela Muñoz-Calvo, from the University of Zaraoza, Spain, affirms that translators need “cultural literacy, communicative language competences and cross-cultural competencies as well” because they have to translate “socio-cultural meaning in cross-cultural encounters, contributing to the transfer of knowledge across cultures and to cultural development as well” (*Translation and Cultural Identity*, 2010, p. 2-3).

There are a lot of cultural related terms, which have roots in culture, which the translator has to deal with. In 1958, Vinay and Darbelnet give some examples of areas of culture such as time division, jobs, positions and professions, food, drink, baking, particular aspects of social life, and so on. Catford mentions measurements, coins, institutions, clothing, etc. All of the items make a community differ from the other; this is why it is hard to translate. Some critics also states that certain sports, dances and artistic terms are also special cultural patterns. Due to these reasons, there are discussions over the possibility or impossibility of translation. Claims on either side have always existed.

In an article appeared as a reaction to the difficult translation of a Turkish book, *Ruhmana*, written by Saparmourat Turkmenbashi, into French, Mümtaz Kaya (2007) talks about the intracultural obstacle, inherent in a writer’s work. He gives the example of Murathan Mungan, a very well known contemporary Turkish writer who explains his difficulty when writing *Paranın Cinleri*. In this book, he wanted to use the word ‘*stool*’ when describing the background for his theatre play. In the area he

lived, this word was called *kürsiyye* and had a very strong cultural significance, so that it was difficult for him to transpose the term in Turkish. The major problem is related to the signifier/signified relation, because even in the case of the same country, the signifier can signify something else that it is socially signifying in another region. The examples offered by Kaya are very illustrative and rely on historical, psychological and ideological basis of inconvenience between the two cultures involved in the translation process (French and Turkish). His conclusion is that the translator has a great responsibility in terms of comprehension, and moreover, knowledge of the author's his ideology. His work becomes a veritable investigation of the history, sociology, economy and ideology of a text. Thus, the translator becomes a mediator, with a sense of diplomatic issue, between two languages and sometimes between two cultures among the same language.

As Mary Snell- Hornby states the promoters of translatability rely on the relationship between reality and thought in favor of the former. The translator should consider the natural evolution of the language. For example, the word 'snow' would mean a lot to an Eskimo, rather than a villager in the Equator. Any signal on the translation of cultural elements has to be considered as translation always offers a lot of possibilities of confronting different cultural realities, because of the questions about cultural production, the process of cultural transfer, the negotiation of differences. That means translation refers sensing your own culture reported to others' cultures. As the structuralists claim for, the use of language as a means for communication between people underlines its social function; each culture has its own language. In other words, culture is the implicitness shared by a community.

Different translation strategies such as calque, transposition, modulation and so on show the complexity of the translation process. Some of the translation strategies of comparative stylistics involve cultural aspects, especially when talking about equivalence and adaptation. They try to answer to the very problem of how to translate correctly from one language to another, from one culture to another. Different theorists have provided different procedures of translating culture-specific concepts. Harvey defines culture-bound terms as the terms which “refer to concepts, institutions and personnel which are specific to the source language culture” (*A Beginner’s Course in Legal Translation*, 2000, p. 2). Consequently, he offers four major techniques for translating these terms. The first one refers to functional equivalence. This technique implies using a referent in the target culture whose function is similar to that of the source language referent. The second technique is the formal equivalence or ‘linguistic equivalence’; for example word for word translation. The third technique is transcription or borrowing. That means reproducing or transliterating the original term. It may be said that this technique includes source oriented strategies. If the term is transparent or is explained in the context, it may be used alone, otherwise transcription is followed by an explanation or a translator’s note. Finally, there is a descriptive or self-explanatory translation, which the translator uses generic terms to maintain the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. Peter Newmark also points out some translation methods such as:

-Transference, which is the process of transferring a source language word to a target language text. Harvey called it transcription.

- Naturalization, technique which consists of adapting the source language word first to the normal pronunciation, then to the normal morphology of the target language.
- Cultural equivalent, i.e. replacing a cultural word in the source culture with a target language one.
- Functional equivalent, requiring the use of a culture-neutral word.
- Descriptive equivalent, which supposes that the meaning of the culture-bound term is explained in several words.
- Componential analysis: “comparing a source language word with a target language word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components
- Synonymy provides a near target language equivalent.
- Through-translation, implying literal translation of common collocations, names of organizations and components of compounds. It is also called calque or loan translation.
- Shifts or transpositions, technique which involves a change in the grammar, for instance the change from singular to plural or the change of a source language noun group to a target language noun etc.
- Modulation, which occurs when the translator transmits the source text message in the target text in conformity with the current norms of the target language.
- Compensation, supposing that the meaning in one part of a sentence is compensated in another part.

- Paraphrase: the meaning of the culture-bound term is explained.
- Couplets occur when the translator combines two different procedures. (Newmark, *Textbook of Translation*, 1988, p. 128-135)

Allusions are really troublesome area for translators, because they seem to be culture specific terms of a source language. All kinds of allusions, but especially cultural and historical allusions, need to be explicated in the translation for the target culture. According to the skopos theorist and functionalists, such as Vermeer, Reiss, Nord, Witte culture is inextricable bound to translation. They adopt a social perspective on culture, so that functionalists consider that communication (translation is a form of communication) is oriented towards particular goals, which assign particular text functions to texts and generate culture-specific text-types. Susan Bassnett and André Lefevere, in the collection of essays *Translation, History and Culture* (1990), go beyond language and focus on the interaction between translation and culture, since culture constraints translation. *Translation, History and Culture* represents the beginning of an era in which the cultural turn has held a major place in translation studies. Jeremy Munday presents three areas where cultural studies have influenced translation studies in the 1990's: translation as rewriting (development of systems theory), translation as gender and translation as postcolonialism (*Introducing Translation Studies*, 2001 p. 127-141).

In conclusion, one may conclude that cultural studies has become more popular in translation studies year by year. The new areas of translation studies have improved the framework of it. Lawrence Venuti's "invisibility" of the translator in Anglo-American culture or 'domesticating' and 'foreignizing' translation strategies

can be mentioned within this content. Venuti also points out these lines in his book,

The Translator's Visibility:

A translated text, whether prose or poetry, fiction or non-fiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the 'original'. (2008, 163)

As translation is a part of the culture; and culture and community are siblings, according to various translation scholars, culture translation is acceptable at some extend. Translation of culture offers the opportunity to the readers of entering a different world, a different vision and community through translator's authentic work.

5.2. Vinay and Darbelnet's Translation Procedures

Jean- Paul Vinay and Jean Darbelnet analyzed the methods of translation in their book: *Comparative Stylistics of French and English: A Methodology for Translation (1958)*. Vinay and Darbelnet categorized the translation methods in comparison with English and French. Upon the success of the book, other authors applied the methods for French-German, and English- Spanish. The book was translated into English 37 years after its publication. Some differences have been made on it.

Vinay and Darbelnet stated that translators set up relationships between specific indications of two language systems, in the process of translating; the first one is the one that has been expressed and given; whereas the second one is potential and adaptable. Translators start translating with a starting point, when they read the

message then they form an impression of the target that they want to reach in their minds. Vinay and Darbelnet characterized the initial steps that translators may take as follows; to identify the units of translation, to examine the source language text; which consists of evaluating the descriptive, affective, and intellectual content of the units of translation, to reconstitute the situation which gives rise to the message, to weigh up and evaluate the stylistic effects, and so on... All these reflections regard the source language text as a whole and its units have to conduct a target language message. Translators go through these steps in their minds, and then they try to find a solution. The appropriate target language sentence or unit is very sudden on some occasions. That is why it appears that reading the source language text automatically reveals the target language message. In such cases, translators still have to go over the text to ensure that none of the elements from the source language have been omitted before the process is finished. However, it is precisely this process which Vinay and Darbelnet described in detail. The different methods or procedures seem to be countless; however, the authors collected them in seven; each one corresponding to a higher degree of complexity. In practice, these procedures may be either be used individually or combined with one or more of the others.

Translators can choose from two methods of translating, namely direct (literal) translation or oblique translation. On some occasions, it may be possible to transpose the source language message word by word into the target language, because it is based on either parallel categories, or on parallel concepts. If two languages belong to the same language family, direct translation can be used. However, translators may notice gaps or lacunae, in the target language which must

be filled by corresponding elements, so that the overall impression is the same for two messages. It may also be caused by structural or metalinguistic differences, as certain stylistic effects cannot be transposed into the target language without spoiling the syntactic order. In this case it is understood that more complex methods have to be used, which at first may look unusual, yet it permits the translator to be reliable to the text. These procedures are called oblique translation methods such as:

- **Borrowing:** Borrowing is used in order to overcome a lacuna, which means a new technical process, an unknown concept. It would not even deserve discussion in this context if translators did not need to use it in order to create a stylistic effect. For example, *tequila* of Mexican, *tekila* in Turkish; or *party* of English, *parti* in Turkish can be given as examples of borrowing. Some well-established, mainly older borrowings are so widely used that they are no longer considered as such and have become a part of the respective target language lexicon. These borrowings can be exemplified as *menu* of French, *menü* in Turkish; or *hangar* of English, *hangar* in Turkish. It must be remembered that many borrowings enter a language through translation, just like semantic borrowings or faux amis, whose pitfalls translators must carefully avoid (Vinay and Darbelnet, *Comparative Stylistics of French and English*, 31). For example, *sympathy* is translated into Turkish as *sempati*, which is wrong because sympathy has a different meaning, whereas *sempati* means ‘to be interested, to like’ in Turkish. It is a matter of the style and something about the message deciding to borrow a source language word or

expression in order to introduce something that is special to the source culture.

- **Calque:** Calque is a kind of borrowing by means of a language that borrows an expression form from another, but then translates literally each of its words (Vinay and Darbelnet, *Comparative Stylistics of French and English*, 32). A calque can be made in two ways; a lexical calque and a structural calque. A lexical calque is something that respects the syntactic structure of the target language, introducing a new version of expression. For example, *Compliments de la saisons* is translated into English as Compliments of the Season, according to French's syntax as the French version of the expression is. A structural calque introduces a new construction into the language with using target language's syntax. For example science fiction is translated to Turkish as bilim kurgu which is appropriate to Turkish syntax. As in the borrowings, there are many constant calques, and they become integral parts of the language. These may have undergone a semantic change, converting them into faux amis. Translators are more interested in new calques which may fill a lacuna without having to use an actual borrowing. In such cases, the authours recommends that it may be preferable to create a new lexical form using Greek or Latin roots or use conversation.
- **Literal Translation:** Literal or word for word translation means the direct transfer of a source language text into a grammatically and idiomatically appropriate target language text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the target language (Vinay and Darbelnet, *Comparative Stylistics of French and English*, 33).

Literal translation is a unique solution which is reversible and complete in itself. It is most common when translating between two languages of the same family (e.g. between French and Italian), and even more so when they also share the same culture.

These methods do not have a special stylistic procedure. After trying the first three methods, translators regard a literal translation unacceptable; they must turn to the methods of oblique translation (Vinay and Darbelnet, *Comparative Stylistics of French and English*, 34). For example, “Şemsiyem kayıp” can be translated into English with literal translation like “My umbrella is lost.” However “Kolay Gelsin” cannot be translated into English with literal translation. At this level, words do not help translator because the places of the words have special emphasizes in the sentences. That is why words do not provide a solution. Because of this fact, oblique translation is needed.

- **Transposition:** Transposition involves replacing one word class with another without changing the meaning of the message. Besides being a special translation procedure, transposition can also be applied within a language. Nouns can be replaced by verbs, or adverbs can be replaced by verbs. From a stylistic point of view, the base and the transposed expression do not necessarily have the same value. Therefore translators must choose to carry out a transposition if the translation obtained fits better into utterance, or allows a particular nuance of style to be retained (Vinay and Darbelnet, *Comparative Stylistics of French and English*, 36). The transposed form is generally more literary in character.

- **Modulation:** Modulation is a variation of the form of the message, which is obtained by a change in the point of view. This change can be justified when translation results in a grammatically correct utterance; it is considered unsuitable, unidiomatic or awkward in the target language (Vinay and Darbelnet, *Comparative Stylistics of French and English*, 37). The difference between fixed and free modulation is one of degree. Vinay and Darbelnet state that, in the case of fixed modulation, translators with a good knowledge of both languages freely use this method, as they will be aware of the frequency of use, the overall acceptance, and the confirmation provided by a dictionary of grammar of the preferred expression.
- **Equivalence:** Equivalence is the term which is used to express translating the same situation with different stylistic or structural form from source language to target language (Vinay and Darbelnet, *Comparative Stylistics of French and English*, 38). For example, 'bark' is translated into Turkish as 'hav hav'. Equivalence has a syntactic form and it affects the message as a whole. Hence, the method of creating equivalences is also frequently applied to idioms. Because idioms cannot be translated with the method of calque.
- **Adaptation:** This method is the extreme limit of translation: it is used in those cases where the type of situation being referred to by the source language message is unknown in target language culture (Vinay and Darbelnet, *Comparative Stylistics of French and English*, 39). Vinay and Darbelnet point out that in such cases translators have to create a new situation that can be considered as being equivalent. Therefore, adaptation can be described as a special kind of equivalence, a situational equivalence. The refusal to make an

adaptation is invariably detached within a translation because it affects not only the syntactic structure, but also the development of ideas and how they are represented within the paragraph. Even though the translators may produce a perfectly correct text without adaptation, the absence of adaptation may still be noticeable by an indefinable tone, something that does not sound quite right (Vinay and Darbelnet, *Comparative Stylistics of French and English*, 39). The lack of adaptation reveals especially in international constitutions and it may not be possible to translate the concepts in some expressions with using the method of adaptation.

Consequently, no matter how it is necessary to try direct translation at first, translators should be brave enough to use oblique translation methods. These seven methods of translation are applied at three levels: Lexis, syntactic structure, message. Later on, word order, thematic structure and connectors (however, first), deixis (his, her, this, that...), punctuation are added to these levels.

5.3. Venuti's Foreignization and Domestication

Lawrence Venuti, American translation theorist (1953-...), developed the concepts of domesticating and foreignizing which were once put forward by German theoreticians (August Wilhelm {1767-1845} and Karl Wilhelm Friedrich {1772-1829}) in his book *The Translator's Invisibility* (1995).

The matter of question here is the visibility or invisibility of the translator. The thing that makes a translation a good translation is the fluency of the text. In his book, Venuti compiles some information about fluency considering the best-seller

translation books and he concludes some ideas. A fluent translation is written in English which is modern instead of old English, and which is widely used in daily speech. Foreign words are avoided, for example if the author uses words belong British English, and the book would be released in USA, s/he changes the phrase and uses what Americans use instead of that phrase (Venuti, *The Translator's Invisibility*, 4). Fluency also depends on syntax which is not as faithful to the foreign text as to be not including so much foreign cultural elements. Venuti also states that a fluent translation is something what is immediately recognizable, intelligible, familiarized, domesticated and gives its message to the audience clearly. In order to make their translations fluent, translators creates an illusion; the translated text seems natural instead of translated. Translators do so for the sake of the audience, enable them to understand the source text better; but this situation creates a dilemma. The dilemma whether to get reader closer to the author without touching his or her style or to move the author to the reader without confusing their mind with foreign culture elements. According to Venuti's view of Anglo-American tradition on the sides with fluency in the target text, he states that:

(...) masks an insidious domestication of foreign texts, rewriting them in the transparent discourse that prevails in English and that selects precisely those foreign texts amenable to fluent translating (2008, 61).

He refers domestication requiring omitting any foreign element which is unfamiliar to the target culture as an illusion; not a translation but the living thoughts of a foreign author (Venuti, *The Translator's Invisibility*, 2008, p. 61). Even though Venuti is not very fond of foreignization; he states these lines:

[i]n foreignizing translation, the ethnocentric violence that every act of translating wreaks on a foreign text is matched by a violent disruption of domestic values that challenges cultural forms of domination, whether nationalist or elitist (2008, 61).

In his book, Venuti announces his aim is to force translators and their readers to reflect on the ethnocentric violence of translation, Venuti apparently sees the translation field as a conflict area. A clear distinction of domestication and foreignization may help translators.

Domestication, with simple definition, is an ethnocentric reduction of foreign text to target language culture values (Venuti, *The Translator's Invisibility*, 2008, p. 20). If a translator is domesticating a text, s/he should omit the unnecessary parts of the source text or the parts that s/he decides that it would not be appropriate for target culture; or it would not be understood by the target audiences. Domesticating includes elimination of the unusual expressions and replaces them with common expressions in order to make the readers understand and set a connection with the text easily. Domestication may involve the removal of all the unfamiliar expressions in the target source. For example, in the translations of *Oliver Twist* in Turkish, the translator did not use any word which was related to bacon due to the religious reasons that Muslim prohibits the pork meat. The plot remains the same however texts includes bacon replaces with another item which would not be harmful to the Muslim values. Via eliminating these terms, without omitting any of them, translator would not affect the source text. In another part of *Oliver Twist*, Mr. Bumble kisses Mrs. Corney on her lips, which is an inappropriate way to express love in a Muslim environment that is why the translator replaces lips with hands. If the translator would not domesticate the text, leave it like it is, the meaning of that scene would be

changed in the target audiences' mind. The kiss represents an innocent symbol of their relationship in source culture; however kissing on the lips is definitely not an innocent symbol of love in the target culture. In another scene, it is asked Mr. Bumble whether he would like to drink gin or not. In the Turkish translation, the translator changed it as coffee concerning the moral values of the society. Another example can be found in the film called "*Smurfs*". In the source text, the name of Gargamel's cat is Azrael, the angel of death in Islam. As it has a moral value in Islamic cultures, they translated the name into Turkish as "Azman", in order not to disturb any moral values of the target culture. Domestication can also be made to make the reader understand the message of the text. In a commercial of Nikon cameras, they use 'I'm Don Juan' as the motto of it. This expression implies that whoever says this motto that means he always has good relationships with the ladies. However this phrase does not mean a thing to Russian and Polish people. That's why they change the motto as 'I'll make it happen tonight.' If they had leave as the motto it was, the message wouldn't ring a bell in the customer's mind. However with domestication, the translator makes the commercial come closer to the customer (Steven Jefferson, *Telling like it is*, 18). Another example may be given from Geoffrey Chaucer's *Canterbury Tales*, which was translated into modern Turkish from old English:

2378: Accepte my pitious sacrifise
 Çam sakızı çoban armağanımı ne olur kabul et!
 2423: Unto that day I dye
 Haydi gel/Deyip çağırıncaaya kadar beni ecel (Aksoy, *Geçmişten Günümüze Yazın Çevirisi*, 2002, p. 91)

Foreignization is an ethnodeviant pressure on cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad

(Venuti, *The Translator's Invisibility*, 20). A text, which is generated by foreignization, is something that can be mixed with neither the source text nor a text which was written in the target language, originally (Venuti, *The Translator's Invisibility*, 242). Venuti considers foreignizing method as an ethnodeviant pressure on target culture's values so as to express cultural and linguistic differences of the source text with alienated the reader from the text. Foreignization is a translation style, which emphasizes the foreign elements in the source text. Therefore, it makes translator visible. It can be concluded that foreignization can be used with the aims of both eliminate the unusual or inappropriate elements of the source culture or point out the historical, cultural or linguistic characteristics of the source culture. For example, Venuti gives the example of Irene Ash's English version of François Sagan's bestselling novel *Bonjour Tristesse*(1995). There, the translator's cutting down the text leads a misunderstanding in the target language. In a scene in which she describes a daughter's loveliness for her father, cutting down the words leads erotic overtones:

Il avait pour elle des regards, des gestes qui s'adressaient à la femme qu'on ne connaît pas et que l'on desire connaître- dans le plaisir.

(for her he had looks [and] gestures that are addressed to the woman whom one does not know yet desires to know-in pleasure.) (L.Venuti, 2006, 378)

The translator translated these lines as:

I noticed that his every look and gesture betrayed a secret desire for her, a woman whom he had not possessed and whom he longed to enjoy. (Ash, 29)

The addition of 'secret' in this passage shows that she made the narrative available to an English language audience with rather different moral values from its French

version (Venuti, *Translation Studies Reader*, 484). This is a rather odd effect in a novel where a father does not conceal his sexual promiscuity from his adolescent daughter. Ash inscribed Sagan's novel with a domestic intelligibility and interest, addressing a community that shared little of the foreign context where the novel first emerged. Einchedoff's (1788-1857) *Das Marmorbild* (1819) may be given as another example to the subject. In his opening scene, he wrote:

dem jungen Florio dünkte die schlanke Gestalt des
Fremden, sein frisches, keckes Wesen, ja selbst seine
fröhliche Stimme

soüberaus anmutig, daß er gar nicht von demselben
wegsehenkonnte.

The translator translated these lines as:

the youthful Florio found the stranger's slim figure,
hischeerful, jaunty manner, even his merry voice,

so extremely charming that he could not take his eyes
off him

A modern native English reader would misunderstand the line and think there's a homosexual attitude between them. However in the remainder of the text, Florio falls in love with a young lady. Through foreignizing approach, the original semantic meaning of the sentence is changed. Another example may be the example of lamb which is stated in the Bible. The noun and its sign for Eskimos may be unfamiliar, whereas it would be common to one who is French or German (Aksoy, *Geçmişten Günümüze Yazın Çevirisi*, 2002, p. 89). 'April is the crullest month' may be given as another example. This line of T. S. Eliot's well known poem *The Waste Land* would mean nothing to the people who lives in the region where does not get April rain (Aksoy, *Geçmişten Günümüze Yazın Çevirisi*, 2002, p. 89).

Domestication method makes the source text easy and understandable for the readers. However, domesticating the source text, translators disturb it and this makes them visible. Besides, a domesticated translation may interfere the cultural and stylistic messages of the source text, but the target text would be natural and smooth. Foreignization method protects the semantic features of the source text. The reader would be aware of the source culture at the end of the process; however, foreign cultural images and linguistic features may cause the reader to be overloaded by the new information. This fact may lead a failure in terms of the fluency of the translation. Both domestication and foreignization lead harms, because harms are inevitable in the translation process.

VI. A STUDY on the METHODS on SELECTED FOLKTALES and THEIR TRANSLATIONS

In this chapter, selected folktales of *Kelođlan Masalları* shall be analysed and the translation methods, their reasons to be chosen shall be concluded.

6.1. The Analysis of “*Kelođlan ve Ali Cengiz*” and “*Kelođlan and the Magician*”

‘*Kelođlan ve Ali Cengiz*’ and its translation into English ‘*Kelođlan and the Magician*’ are going to be analyzed in terms of children literature translation and folktale translation; how they are translated into English. The method which was used to analyze the dramas in Sinem SANCAKTAROđLU BOZKURT’s master’s thesis which is called “Cross Temporal Factor and Historical Distance in Translation of Shakespeare’s *A Midsummer Night’s Dream*” in 2004 and supervised by Assoc. Prof. Dr. N. Berrin AKSOY is going to be used. The analysis will include two sections; analysis on literary level and the analysis on socio-cultural level.

One day, *Kelođlan* tells his mother that he wants to marry with the padishah’s daughter. Then his mother goes to padishah and tell him that her son wants to marry his daughter. Padishah says that if *Kelođlan* learn all the tricks of *Ali Cengiz*, he will think about this marriage. *Kelođlan* finds *Ali Cengiz*, and spends 40 days in order to learn all the tricks of *Ali Cengiz*. One day, *Ali Cengiz*’s daughter tells *Kelođlan* when her father asks ‘Have you learnt all of my tricks?’ at the end of 40 days, tell him I haven’t, otherwise he would kill you. At the end of 40 days, *Ali Cengiz* asks *Kelođlan* whether he learns all the tricks or not; *Kelođlan* tells him he forgets some of the tricks. *Ali Cengiz* gets angry at *Kelođlan* and he fires *Kelođlan*. In fact, *Kelođlan* learnt all the tricks of *Ali Cengiz*. When he and his mother are on their way

home, Kelođlan starts doing the tricks of Ali Cengiz, he becomes a dog at first, and then his mother sells the dog to a hunter. Kelođlan runs away from the hunter, comes back to his mother. When the money which they earned from the sale finishes, Kelođlan becomes a cow which is in a very good condition. By the same time, Ali Cengiz starts to suspect Kelođlan so he follows him around. Then he comes across Kelođlan, who is in the shape of a cow. Ali Cengiz offers Kelođlan's mother 20 liras, surprising by the amount of money; Kelođlan's mother sells Kelođlan without thinking. Kelođlan understands something goes wrong. He immediately turns into a rose and falls down in the hands of padishah's daughter. Then Ali Cengiz becomes a beggar and he begs for the rose claiming the rose belongs to him. Kelođlan turns into a grain; Ali Cengiz turns into a chicken. Realizing he is in danger, Kelođlan turns into a fox and eats Ali Cengiz. Kelođlan tells what happened to padishah and to his daughter who are surprised. He says "I beat Ali Cengiz right in front of your presence; now I'm the only one who knows all the tricks". Then Padishah let Kelođlan marry his daughter. And their wedding ceremony lasted forty days and forty nights.

6.1.1. Form

The folktales of Kelođlan are the folktales for children. That is why; its language is simple, appropriate to children. However there are some characteristics of the language in the tales. As the tales are the products of oral tradition originally, there are nursery rhymes which would make it easy to remember the tale, and enable the story to have a musical sound. Contrary to general heroes of folktales, Kelođlan is not a noble person, which is a reason why a sophisticated

language is not common in Keloğlan's speech. However in the story there is padishah whose language must be sophisticated; and there is the sultan who is the daughter of the padishah so her language must be sophisticated but it have to include shy expressions suitable to the role of daughters, girls in Turkish culture.

6.1.2. Figures of Speech

In this section of this chapter, the figures of speech which ornaments the tale, shall be analysed.

6.1.2.1. Nursery Rhyme

The nursery rhymes are very common in story telling of Turkish culture. The first nursery rhymes of Keloğlan and the Magician in its source text is “*Bir varmış, bir yokmuş. Tanrının kulu çokmuş. Çok yemesi, yok demesi günahmış. Vakti zamanında memleketin ücra köyünde bir Keloğlan varmış. Bu Keloğlan'ın şu dar dünyada yaşlı anacığından gayri kimseciği yokmuş. Bu Keloğlan köylünün malına, davarına çobanlık eder, sabahın erinden akşamın karanlığına kadar, günlerini dağlarda, bayırlarda hayvanlarını güderek, dolanıp dolaşarak güdermiş*”. However these nursery rhymes were translated into English as “*Once there was and there wasn't, when I was rocking my father's cradle tungur mungur—well, in those days there was a clever bald-headed boy named Keloğlan. This Keloğlan had nobody in this world except his mother, but the two of them lived comfortably enough in a little cottage. As for their living, Keloğlan earned that by tending sheep for the people in the village.*” As it can be understood from the extract, the translator used word for word technique of Vinay and Darbelnet's techniques; however, she skipped translating the detailed nursery rhymes, she only translated the important ones. The

reason why she did not translate the whole expressions is that some expressions are not familiar with the target culture. This is why we can say that via omitting the unnecessary details, and with the help of word for word translation procedure, the translator uses Venuti's domestication technique.

The other nursery rhyme in the tale is "Hele ođlan, Kelođlan keleř ođlan." Translator translated these words into English as *my son*. She didn't translate the rhyme in the source text. As Sussan Bassnet stated in her book *Constructing Cultures* (1998), the translation process is normally done from the dominant culture to the non-dominant cultures. As the aim is only to introduce the non-dominant culture to the dominant culture, the translator did not translate the phrases which have something special belong to the non-dominant culture. In addition to this example, there are many examples in the source text which were not translated into English because of these reasons, presumably, such as "gözleri çakır da kendisi bakır ođlan", which is also not translated. Here again, the effect of omitting is seen.

6.1.2.2. Simile

Simile is comparison between two things using 'like' or 'as'. There are only two similes in the source text. That is '*yel gibi gidiyor*'. However the translator did not translate this simile, instead of it, she translated this phrase as "*Well sir, I heard a dog.*" And while defining the dog into which Kelođlan turned, narrator uses "*řahin gibi ava salan*"; however the translator did not translate this phrase, either. The translator omits these phrases; because these are the phrasal verbs of Turkish, however they do not have any response in English in order not to confuse

her audience with complicated phrasal verbs, which do not exist in the target culture, the translator did not translate these similes either.

6.1.2.3. Repetition

Repetition means using repeated words in the same sentence in order to create a poetic or rhythmic effect. There are so many repetitions in this tale. Repetitions are essential parts of the folktales, especially Keloğlan folktales’.

In this story, the first repetition is “*orasi burasi*” which is translated into English as “*here and there*”; with the help of word for word translation by Vinay and Darbelnet’s techniques of translation.

Another repetition is “*dağı deresi*” which has no response in the target text. Hence, the translator omits it. Her aim is to introduce the non-dominant culture to the dominant culture, not to enrich dominant culture with the values of non-dominant culture. As she sees these details as unimportant she prefers to omit this phrase.

The other one is “*çıldır çıldır*” which has no response in the target text. Therefore, the translator omits this phrase. As her aim is to introduce non-dominant culture to the dominant culture, she did not translate this phrase, thinking that it is unimportant.

One another repetition is “*eksik gedik*”. The translator did not translate this phrase either. The translator did not want to enrich the dominant culture; she wanted to make an impression about non-dominant culture values on target audiences. That is why she omits this phrase.

“*Kas kas*” is another repetition. However the translator did not translate this repetition. That is why omitting is seen. Omitting is seen because the translator wanted to introduce non-dominant culture to the dominant one. As she found this phrase as unimportant, she did not translate it.

“*Par par*” is another repetition which has no response in the target text. Therefore, omitting is seen. The translator did not want to enrich the dominant culture; she wanted to make an impression about non-dominant culture values on target audiences. That is why she omits this phrase.

“*Yelken kürek*” is another repetition which was used in the source text. However it wasn’t translated into English, omitting is used. Omitting is seen because the translator wanted to introduce non-dominant culture to the dominant one. As she found this phrase as unimportant, she did not translate it.

The last repetition is “*yolsuz yordamsız*”. This repetition is not being mentioned in the target text. The translator omitted this phrase. She preferred to omit it because she did not want to enrich the dominant culture; she wanted to make an impression about non-dominant culture values on target audiences. That is why she omits this phrase.

6.1.2.4. Onomatopoeia

Onomatopoeia is a word that imitates a real sound. The onomatopoeias are *tingir mingir* and *tak tak* in this tale.

‘*Tingir mingir*’ is translated into English as ‘*tungur mungur*’. Here one may see the effect of foreignizing. If a cradle is being rocked, it makes a sound

like *tungur mungur*, in the old times in Anatolia, when the technology was not as developed as it is nowadays, all the cradles were made of wood and the floor was either wood or just the solid, that is why one may say that that sound has something with the daily life of the Anatolian people. The translator translated this phrase as *tungur-mungur* with the help of equivalence technique of Vinay and Darbelnet's techniques. Foreignization was used in this phrase in order to introduce the cultural elements of the source text considering the unfamiliarity of the phrase in domestic culture..

'*Tak tak*' is translated as '*chunk chunk*'. The Translator translated this phrase with the help of equivalence technique of Vinay and Darbelnet's techniques of translation. Foreignization may be detected here. *Tak tak* is the sound if a door is being knocked. However instead of knock knock, which is more common than chunk chunk in western cultures to represent a door knock, the translator uses chunk chunk. Therefore the result is foreignization.

6.1.3. Cultural Expressions

As Keloğlan Masalları are folktales which reflect the Anatolian society's features, there are many expressions of daily-life belong to villagers.

The most stunning phrase is 'köylü töresince sallayıp koçun fiyatını yükseltmiş'. It is a very common custom among Turkish people while bargaining over something; they hold each other's hands and shaking it. However in the target text, this phrase and this detail is not given. Omitting is used here in order not to

confuse her audiences with bargaining procedure, because in the tale, bargaining is not the key point.

When Keloğlan's mother is in the presence of padishah, she is afraid of the possibility that padishah will cut her head off. While this concern is not mentioned in the source text, it is given in the target text as '*and please, do not cut off my head!*' And in the presence of padishah, padishah addresses Keloğlan's mother as 'valide' which is a prestigious way to address a mother in Turkish culture. However this phrase is translated into English as 'my good woman' lacking of giving the meaning. Here, the translator used Vinay and Darbelnet's techniques of word for word translation; by using it, she domesticated this expression.

When Keloğlan's mother is telling her aim to be in the presence of padishah, she says '*Allah'ın emri peygamberin kavli ile...*'; this expression is also very important in Turkish culture while two young people is about to get marry, their parents meet and the parents of the groom tells their intention with saying this expression. This expression is translated into English as '*in the name of the Prophet, and by the will of God*' which is translated by word for word translation technique of Vinay and Darbelnet. With this word for word translation, the translator also left this phrase foreignized, as this tradition is very important in Turkish culture and in order to introduce Turkish culture and attract the audience's interest into this subject.

Another cultural pattern is *padishah*. However padishah has an English response in English language. The translator did not translate it as king. She left it as *padishah*. The concern of transferring cultural patterns may be sensed here, borrowing technique of translation by Vinay and Darbelnet's translation techniques

is detected. Besides, borrowing technique, foreignizing method of Venuti is seen in this example; because *padishah* is not a familiar term for target culture.

The other cultural detail is the numbers, in Turkish culture the ceremonies last for forty days and forty nights. In this tale, the wedding lasted for forty days and forty nights. Here, the translator used word for word technique of translation while translating. She translated this detail in order to introduce the cultural effect. As the importance of ‘forty’ may be seen clearly, foreignizing method is used.

6.1.3.1. Idioms

In this story, there are many idioms which reflect the daily speech of Turkish culture and those can be called as the characteristic features of Turkish folktales.

The first idiom is ‘*dediğim dediktir, çaldığım düdüktür*’ which is used while Keloğlan is trying to convince his mother to ask padisah’s daughter’s hand. However this idiom was not translated into English. Even though, the phrase is used in order to underline the fact that Keloğlan is a very stubborn boy. The translator did not translate this idiom hence omission can be clearly seen.

The second idiom is ‘*bir kız kırk kişi ister, birine kısmet olur*’ which is used while padishah let Keloğlan marry his daughter on one condition. This idiom was not translated into English, either. The translator prefers to omit it.

The third idiom is ‘*doluya koymuş almamış, boşa koymuş dolmamış*’ which is used while padishah is considering whether letting his daughter marry Keloğlan or not. This idiom was translated into English with the technique of

domesticating as ‘never had the padishah thought so quickly’. She translated this expression with the help of adaptation as translated expression does not give the accurate meaning, but it provides the meaning, generally. Here with the adaptation procedure, the translator domesticated the expression; and by domesticating, it is possible for target audiences to understand this phrase easily.

6.2. The Analysis of “*Kelođlan ve Sihirli Deynek*” and its Translation into English as “*Kelođlan and the Ooh-Gene*”

‘Kelođlan ve Sihirli Deynek’ and its translation into English ‘Kelođlan and the Ooh-Gene’ are going to be analyzed in terms of children’s literature translation and folktale translation. The method which was used to analyze the dramas in Sinem SANCAKTAROđLU BOZKURT’s master’s thesis that is called “Cross Temporal Factor and Historical Distance in Translation of Shakespeare’s A Midsummer Night’s Dream” in 2004 and supervised by Assoc. Prof. Dr. N. Berrin AKSOY is going to be used. The analysis will include two sections; analysis on literary level and the analysis on socio-cultural level.

In this tale, Kelođlan is a very lazy boy and he is also very generous. While he is walking home, he finds 5 para on the road then he buys some chick-peas with it. After a while he forgets he was going to home, so he goes to the river. There he feeds the fish with his last chick-pea. Then he starts howling. Suddenly the Ooh- Gene appears and he decides to help Kelođlan as he has nothing to eat, so he gives 5 para to Kelođlan in order to buy some chick peas again. However Kelođlan does the same

thing again, he feeds the fish, and then he starts howling once again. The Ooh-Gene appears one more time, and he gives Kelođlan a magic board instead of money this time. When he says ‘Board, fold yourself’, the board would produce food. After a while the board is stolen by one of Kelođlan’s neighbor. That’s why Kelođlan starts howling again. This time the Ooh-Gene gives Kelođlan a donkey which produces gold pieces when ‘Give gold my donkey, give gold’ is said. However, some time later, the donkey is stolen by one of Kelođlan’s neighbor. Once again, Kelođlan goes to the Ooh-Gene, and tells him what happened. This time, the Ooh-Gene gets angry at Kelođlan because of his stupidity. Hence he gives a stick to Kelođlan this time. This stick works when ‘Beat, my stick, beat’ is said. Then the Ooh-Gene gives Kelođlan a tip; he says beat the suspect with this stick until he gives your board and donkey back, and don’t come here again crying. Kelođlan obeys what the Ooh-Gene has said. He goes directly to his neighbor, he gives him a chance to confess the truth, however his neighbor denies everything so Kelođlan beats his neighbor with his stick and then his neighbor gives Kelođlan his belongings.

6.2.1. Form

The folktales of Kelođlan are the folktales for children. That is why; its language is simple, appropriate to children. However there are some characteristics of the language in the tales. As the tales are the products of oral tradition originally, there are nursery rhymes which would make it easy to remember the tale, and enable the story to have a musical sound. Contrary to typical heroes of folktales, Kelođlan is not a noble person, which is a reason why a sophisticated language is not common in Kelođlan’s speech.

Contrary to the first analyzed tale, there is not any noble man in this story. That is why; a sophisticated language is not used in this one. However, the sense of wiseacre is sensed in the speeches of Ooh-Gene.

6.2.2. Figures of Speech

In this section of this chapter, the figures of speech which ornaments the tale, shall be analysed.

6.2.2.1. Nursery Rhyme

As it is mentioned before, nursery rhymes have very important roles in folktales, because, the tales are memorized easily with the help of nursery rhymes. Like in the other tales, this tale's first words are composed of the nursery rhyme. "*Bir varmış bir yokmuş pireler berber iken develer tellal iken, cinler cirit oynar iken...*" are the first words of the tale in source text. They are translated into English as "*Once there was and twice there wasn't, when genies play polo in the old Turkish bath, when the camel was a salesman and the flea a barber...*" In this example it can be clearly seen that the translator used adaptation technique of translation by Vinay and Darbelnet's techniques of translation. While translating "*cinler cirit oynarken*", she uses "*polo*" instead of "*cirit*". They are different games; one thing is common between these two games: they are both ancient games, they both belong to both cultures' ancestors. *Cirit* is played with arrows and horses. It functions as training for Turkish soldiers. Polo is a national game for English people and it is played by horses and a ball. The translator made a connection between these games which have national value in two cultures. Besides, adaptation technique of translation, the

translator used word for word translation technique. When she translated the expression “*once there was, twice there wasn’t*”, she used foreignizing method of Venuti, because this kind of an introduction to a folktale is not common in the target culture. However, when she was translating “*cirit*”, she used “polo”; hence it can be said that she used domestication procedure. Therefore, in this example, the techniques of word for word and adaptation foreignized the text to target audience.

6.2.2.2. Repetition

The repetitions have a very important role in this tale as they have the function as a key point.

The first repetition is “Yayı tahtam yayıl” which is translated into English as “Spread my board spread”.

The second repetition is “Kapan tahtam kapan” which translated into English as “Board fold yourself!”

The third repetition is “Bana altın ver eşğim bana altın ver” which is translated into English as “Give gold my donkey, give gold.”

The fourth repetition is “Dur eşğim dur” which is translated into English as “Stop my donkey stop”.

The fifth repetition is “Vur çubuğum vur” which is translated into English as “Beat my stick beat”.

The last repetition is “Dur çubuğum dur” which is translated into English as “Stop my stick stop”.

The translations are translated via literal translation procedure, because they give the exact structure and meaning of the source text. Inferring from their structural and semantic appropriateness, it can be said that literal translation procedure is for these translations. The literal translation procedure is used because there is no harm in the source text's structure, and its message.

6.2.2.3. Onomatopoeia

The only usage of onomatopoeia is seen while Keloğlan and Hasan are beaten by the stick. The stick beats them "pata küte pata küte" in source text, and it is translated as "putt-a-kit-ta putt-a-kit-ta". In these examples, the equivalent procedure can be seen as well as foreignizing. The sound is important because it shows the audience that Hasan or Keloğlan is being beaten by the stick that is why the translator translated these phrases via foreignizing it.

6.2.3. Cultural Expressions

Keloğlan Masalları are folktales which reflect the Anatolian society's features, there are many expressions of daily-life belong to villagers.

In the source text, the author states that Keloğlan is a lazy boy and his mother is a poor woman; that is why they live a poor life. The author makes a connection between being poor and Keloğlan's laziness, because, it is son's duty to look after his mother in Anatolian culture. As Keloğlan is too lazy to work and earn money, he and his mother live a poor life. The translator omits these details.

In Anatolian culture, it is not very common to eat meals on the tables. Instead of table, they prepare their meals to the boards, a kind of floor table which

means instead of sitting chairs, sitting on the floor. In the target text, the translator translates this phrase, without explaining its meaning, as ‘board’. That means she uses word for word translation procedure of Dinay and Darbelnet’s; as well as foreignizing method of Venuti.

The second key stone in the tale is donkey. Donkeys are very important in Anatolian culture. Nearly every villager has a donkey; they go to work with their donkeys, they carry their belongings with their donkeys. Not a horse, as horses are expensive to buy and they are expensive to feed and keep, but a donkey is like a car for them. However in the target culture, horses are popular. They use their horses to go on their lives. The translator uses word for word translation procedure to translate the term. Here, one may also see the foreignization.

Baked chick-peas as snack are very popular in Turkish culture. When Keloğlan finds 5 para on his way to home, he smells the chick peas and buys chick-peas. However in the target culture, let alone eating baked chick-peas, eating chick-peas is not very common. The translator translates this phrase with word for word translation procedure of Vinay and Darbelnet’s. She foreignizes this term.

When the board is filled with all the delicious meals, the translator translates those meals as “*dolmas, böreks, and pilav and baklava*”. These are the delicious meals of Anatolia. However, only rich people can eat them as they include so many ingredients which would cost expensive to eat every day. This detail is not given in the target text. That is why she foreignizes this phrases which are alien to the target audiences.

In the source text, the author describes the genie who has a long white mustache. However in the target text, the translator did not translate this detail. As in the target culture, genies do not have white mustache, only Santa Claus has white beard and mustache. But, in the source culture, it is like a rule that a helpful person should have a mustache. The translator did not translate this detail. She makes omission with not translating this detail. However, while she is describing the genie, she uses '*with his feet on the ground, and his turban almost in the sky*' in order to underline the greatness of the genie. That is why; word for word translation procedure is used as well as foreignizing procedure.

When Keloğlan gets the donkey and he has enough money, he has a big house built. In that house, they cover the floors with rugs and carpets. In Anatolia, if a villager is poor, he does not have the money to buy fine rugs and carpets, and his house would be bare floor. The translator translates with word for word translation procedure of Vinay and Darbelnet's and she foreignizes the term. Besides carpets and rugs, Keloğlan and his mother change their beds into fine soft beds. Their beds were used to be old straw mats, which is a common bed style in Anatolia, without bedsteads. The translator translates via word for word translation procedure as well as the foreignization method.

When Keloğlan and his mother had their house built, as a custom, they sacrifice lambs and give them to the poor. It is an Islamic custom, if one of your wishes comes true; you make a vow over a lamp. The translator translates this term as '*they killed lambs and gave them to the poor*' with word for word translation

technique. However she does not explain the background information to target audiences. This is how she foreignizes this term.

Hasan sees the stick and the donkey through a small crack on the wall of Kelođlan's home. Anatolian houses are made of mud-bricks. Therefore, they are not that durable and they crack after a while. The translator translates this fact with word for word translation, and she foreignizes this fact for target audiences who are uninformed of the buildings of Anatolia.

It is an Islamic necessity to do service on Friday for men. The scene, when Hasan questions Kelođlan's wealthy, takes place on Friday. Via word for word translation procedure, the translator translates this scene as '*(...) and one Friday he stopped to chat with Kelođlan after the service at the mosque*'. As she does not explain the custom, she foreignizes this event.

In fact, Hasan steals Kelođlan's magical belongings out of jealousy. But he is a poor guy, as well. In the source text, it is stated that Hasan eats simple food like bulghur, beans; he rarely eats meals with meat. These are main meals if somebody has nothing to eat in Anatolia. However these details are not given in the target text, the translator omits these details. In the target text, it is not clear if Hasan is poor or not. In order to make it clear, she had to translate Hasan's food, but it would lead the confusion of target audiences as they do not know if bulghur or bean is the meal for rich people or not.

In traditional Turkish culture, if you swear on something, you should swear on your head. When genie tells Kelođlan not to tell anyone his secret, he wants

Kelođlan to swear on his head and says ‘(...) *part with your head but not your secret*’. It can be clearly seen that the translator translates this term via word for word procedure, and she uses the foreignization method of Venuti.

What Kelođlan has found on his way was a bag of gold. However the translator translated these as 5 para. 5 para has a special meaning in Turkish. If someone says ‘5 para’, that means an amount of enough money but it is not enough to buy luxurious needs. If one does not care the amount of money, s/he would say 5 para. The translator translated this phrase with equivalent procedure of Vinay and Darbelnet. She also foreignizes it in order to attract the audiences’ attract, and introduce Turkish culture.

In the target text, the translator translates god as ‘*Allah*’ which is the Islamic term stands for God. With equivalent procedure and foreignizing it, she translates this term.

VII. CONCLUSION

Translation functions as a bridge between target audience and source text, as well as target culture and source culture. Translations are made according to the reality of the target culture. Deciding how to translate the text is an important decision. On this decision, the audience and the target culture play important roles. Besides, translation is based on a source text. This fact adds a relationship between target audience and source text as well as the relationship between target culture and source text. This relationship shows up especially in the field of literary translation. Literary translation is done considering the stylistic features of the author as well.

A good translation is the one, which is understandable. Therefore translators may add some phrases while translating, or they may eliminate some of the expressions which were used in the source text. Here one may mention foreignization and domestication methods of translating by Lawrence Venuti.

Folktale is a sub-genre of children's literature. Hence it can be said that translating folktale is directly related to translating for children. As children don't have enough knowledge about the world, and their language skills (understanding it, reading it and so on) are not enough, it can be hard for them to understand another culture, and its values. Therefore translators may prefer domestication or foreignization though using some methods of translation such as Vinay and Darbelnet's when they translate for children, especially when they translate folktales. Because, folktales are like mirrors of cultures and they reflect daily-life habits.

In this thesis, the analysis of selected folktales and their translations into English are analyzed and it is seen that as the translations are made for children as well as they are made from passive culture to dominant culture, the translator did not translate every detail which is special to Turkish culture. However, it is seen that the translator has tried to give all the details about style and the message in the tales. This study is made in order to reveal the decisions which the translator took, rather than questioning the reasons of the decisions. In the translations of *Kelođlan Masalları*, the general aim is to introduce Turkish culture to the Western cultures, which are dominant cultures. As the aim is to introduce the passive culture to the dominant one, foreignization and domestication methods of translation is widely used by means of the methods put forth by Vinay and Darbelnet.

The translations of folktales, within children's literature translations are evaluated as literary translations. As it is in the all kinds of translation, literary translations have a reality in the target language and culture. All these translations are made considering a definite audience, and the audience of this topic is children, Vinay and Darbelnet's techniques of translation are seem to be good resources for the translator to achieve her aim of either domesticating or foreignizing the elements in the tales.

These translations of *Kelođlan Masalları* had been made by Türk Dil Kurumu (TDK hereinafter) which is a language institution established by Mustafa Kemal ATATÜRK in 1932. TDK is in charge of the development and introduction of Turkish language in Turkey. TDK's foundation aim was to make Turkish language free from the foreign elements as Turkish language was impressed by the foreign

languages such as French and Persian. These translations' publisher is TDK. This is why one may conclude the idea that these translations are made in order to introduce Keloğlan Masalları as well as Turkish culture to the Western cultures. One may sense that there is a sense of patronage of *Keloğlan Masalları*. Furthermore, one may include that the translator of these translations commissioned by TDK especially in order to translate *Keloğlan Masalları*.

In conclusion, folktales are included within the framework of children's literature. Hence its audience is children, directly. Folktales are known as the mirrors of societies. They reflect a society's customs, habits, daily routines as well as its characteristics of language. As folktale audience is children, and folktales reflect the specialties of a society; it would be difficult to be understood by the foreigners when they are translated. Considering children, and their levels of their mother languages and their limited knowledge about world and life, it would be harder. Vinay and Darbelnet's techniques of translation are the most widely used translation technique, when it comes to literary translation. However, as the target audience is children, translators also use Venuti's domestication and foreignization methods of translation, because of children's language level. In this study, *Keloğlan Masalları*'s translations into English are analyzed. The translations are made from passive culture to dominant one. The aim of being translated is to introduce the passive culture to the dominant culture. After the analysis of *Keloğlan Masalları* and their translations into English, two methods of translations are detected: Vinay and Darbalnet's techniques of translation; and Venuti's foreignization and domestication. The former one is used because of the fact that folktales belong to children literature. The latter one is used

owing to two reasons; first is to introduce *Keloğlan Masalları* to dominant cultures, and second reason is due to the fact that children are incapable of understanding new cultures because of their levels of language and their limited experiences about life. By using Venuti's methods, translator had the chance to omit and add necessary information about the folktales. The table below may clarify how Venuti's foreignization purpose is more frequently used in the translation of *Keloğlan Masalları* for the purpose of not enriching the dominant culture, but to make known some examples of Turkish folktales to American audiences. We can show how Venuti's methods are used on a table in order to better explain the frequency of their usage:

Foreignization	Domestication					
Tungur mungur (<i>Tıngır mıngır</i>)	<p>Once there was and there wasn't, when I was rocking my father's cradle tungur mungur—well, in those days there was a clever bald-headed boy named Keloğlan. This Keloğlan had nobody in this world except his mother, but the two of them lived comfortably enough in a little cottage. As for their living, Keloğlan earned that by tending sheep for the people in the village. <i>(Bir varmış, bir yokmuş. Tanrının kulu çokmuş. Çok yemesi, yok demesi günahmış.</i> <i>Vakti zamanında memleketin ücra köyünde bir Keloğlan varmış.</i> <i>Bu Keloğlan'ın şu dar dünyada yaşlı anacığınan gayri kimseciği yokmuş.</i> <i>Bu Keloğlan köylünün malına, davarına çobanlık eder, sabahın erinden akşamın karanlığına , günlerini dağlarda, bayırlarda hayvanlarını güderek, dolanıp dolaşarak güdermiş.)</i></p>					
Chunk chunk (<i>Tak tak</i>)						
In the name of the Prophet, and by the will of God						
<i>(Allah'ın emri peygamberin kavli ile)</i>						
Padishah (<i>Padişah</i>)						
Forty days and forty nights (<i>Kırk gün kırk gece</i>)						
Once there was, twice there wasn't (<i>Bir varmış bir yokmuş</i>)						
Putt-a-kit-ta putt-a-kit-ta (<i>Pata küte pata küte</i>)						
Board (<i>Çubuk</i>)						
Donkey (<i>Eşek</i>)						
Chick-peas (<i>Bezelye</i>)						
Dolmas (<i>Dolmalar</i>)		<table border="1" style="width: 100%; height: 40px;"> <tr> <td style="width: 25%;"></td> <td style="width: 25%;"></td> <td style="width: 25%;"></td> <td style="width: 25%;"></td> </tr> </table>				
Böreks (<i>Börekler</i>)	Turkish bath, when the camel was a salesman					

	and the flea a barber...
Pilav (<i>Pilav</i>)	(<i>Bir varmış bir yokmuş pireler berber iken develer tellal iken, cinler cirit oynar iken.</i>)
Baklava (<i>Baklava</i>)	Here and there
With his feet on the ground, and his turban almost in the sky (<i>Ayağı yerde başı gökte</i>)	(<i>Orası burası</i>)
Carpets and rugs (<i>Halılar ve kilimler</i>)	And please, do not cut off my head!
Old straw mats (<i>Eski yer yatağı</i>)	<i>Kellemi alma!</i>
They killed lambs and gave them to the poor (<i>Adak koyunlarını kesip fakire dağıttılar</i>)	My good woman
A small crack (<i>Küçük bir çatlak</i>)	(<i>Valide</i>)
Friday (<i>Cuma</i>)	
After the service at the mosque (<i>Cuma namazından sonra</i>)	
Bulghur (<i>Bulgur</i>)	
Beans (<i>Fasulye</i>)	
Part with your head but not your secret (<i>Başın üstüne yemin et</i>)	
5 para (<i>5 para</i>)	
Allah (<i>Allah</i>)	

Table 1. Foreignization vs. Domestication.

As in the table above, cultural elements belonging to Turkish folktales have been foreignized to a wide extent in the examples studied in this thesis. The purpose for such an effort is to introduce Turkish cultural elements that appear in the folktales to the American readers and to give them some insight into the peculiarities of Turkish folktales.

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ÖZET

Bu tezin amacı edebiyat içinde yeni bir oluşum olan çocuk edebiyatı kavramı bağlamında masalları incelemek ve onların çevirilerine bir ışık tutmaktır. Bu amaçla Keloğlan Masalları'ndan Keloğlan ve Ali Cengiz ile Keloğlan ve Sihirli Değneği seçilmiştir. Lawrence Venuti'nin kuramı olan çeviride yerelleştirme ve yabancılaşma yöntemleri seçilen hikaye çevirilerinin incelenmesinde kullanılmıştır. Ancak, çeviri yöntemleri olarak Vinay ve Darbalnet'nin çeviri yöntemleri, *Keloğlan Masalları*'nin incelenme aşamasında esas alınmıştır. Bu çalışmanın sonucunda çevirmenin çeviri süreci baskın olmayan kültürden baskın olan kültüre doğru yapıldığı ve çevirilerin Türk kültürünü yansıtması amaçlandığı bu yüzden bu yansıtmayı gerçekleştirebilmek için kaynak metnin kültürel, tarihsel veya dilbilimsel özelliklerini vurgulamak amacıyla daha çok yabancı bırakma yöntemi kullanıldığı tespit edilmiştir.

Anahtar Kelimeler: Çocuk Edebiyatı, Halk masalları, Keloğlan Masalları,

Yerelleştirme, Yabancılaştırma

ABSTRACT

The purpose of this thesis is to analyze folktales within children's literature and to shed some light on their translations. With this purpose, among Kelođlan Masalları "Kelođlan and the Magician" and "Kelođlan and Ooh-Geene" are chosen. The tales are analyzed in terms of Lawrence Venuti's domestication and foreignization. However, Vinay and Darbalnet's procedures of translation are taken into consideration in the process of analyzing the translation techniques of *Kelođlan Masalları* into English. In the result of the study, it is concluded that, as the translation process is made from non-dominant culture to dominant culture, and the main purpose of translating is to introduce Turkish culture to Western Cultures; in order to emphasize cultural, historical, or linguistic features of source text, foreignization is mostly used.

Keywords: Children's Literature, Folktales, Kelođlan Masalları, Venuti,

Foreignization