

**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF TRANSLATION AND INTERPRETATION**  
**TRANSLATION STUDIES MASTER'S PROGRAM**

**THE REPRESENTATION OF MATILDA IN TURKISH CULTURE**  
**BY WAY OF TRANSLATION**

**Master's Thesis**

**Ebru UŐUR KANKO**

**Ankara-2024**



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**Thesis Advisor**

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**Ankara-2024**

## ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “The Representation of Matilda in Turkish Culture by Way of Translation” and prepared by Ebru UĞUR KANKO meets with the committee’s approval unanimously/by a majority vote as Master’s Thesis in the field of Translation Studies following the successful defense conducted on 07/06/2024.

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## ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- within the framework of academic and ethical rules;
- presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

I hereby also understand that I shall accept any loss of rights against my behalf in cases otherwise.

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## ÖZ

UĞUR KANKO, Ebru. Çeviri yoluyla Matilda'nın Türk kültüründeki temsili. Yüksek Lisans Tezi, Ankara, 2024.

Çocuk edebiyatı çevirisi uzun geçmişi boyunca yetişkinler, bilim insanları ve yayıncılar tarafından göz ardı edilmiştir. Fakat 1970'li yıllar; değişen toplumsal tutumlar, çeviri teorisindeki ilerlemeler ve yayıncılık endüstrisindeki eğilimler nedeniyle çocuk edebiyatı çevirilerinin tanınması ve takdir edilmesinde bir dönüm noktası olmuştur. O zamandan bu yana, alan büyümeye ve gelişmeye devam etmiştir. Bu çalışmada dünyanın en çok sevilen çocuk edebiyatı yazarlarından olan Roald Dahl'ın *Matilda* (1988) adlı eseri ve Lale Akalın tarafından yapılmış çevirisi incelenmiştir. Çeviri analizi Venuti'nin yerelleştirme ve yabancılaştırma yaklaşımları altında sınıflandırılan Vinay ve Darbelnet'in yöntemlerine göre yapılmıştır. Bu doğrultuda, kaynak metinden seçilen 36 cümlenin hedef metine nasıl aktarıldığı detaylı bir şekilde incelenmiştir. Çalışma sonucunda, *Matilda*'nın hedef metinde aslına benzer bir imge olarak yansıtıldığı, çevirmenin çeviri sürecinde hem yerelleştirme hem de yabancılaştırma tekniklerini uyguladığı, ancak daha hedef odaklı bir çeviri tercih ettiği belirlenmiştir.

**Anahtar Sözcükler:** Çocuk edebiyatı, *Matilda*, Roald Dahl, yerelleştirme, yabancılaştırma

## ABSTRACT

UĞUR KANKO, Ebru. The Representation of Matilda in Turkish culture by way of Translation. Master's Thesis, Ankara, 2024.

Throughout its long history, translation of children's literature has been ignored by adults, scholars, and publishers. However, the 1970s was a turning point in the recognition and appreciation of the translation of children's literature due to changing social attitudes, advances in translation theory, and trends in the publishing industry. In this study, *Matilda* (1988) by Roald Dahl, one of the world's most popular children's literature authors, and its translation by Lale Akalın were examined. Translation analysis was carried out based on Vinay and Darbelnet's procedures which are classified under Venuti's domestication and foreignization approaches. In this regard, how 36 sentences selected from the source text were transferred to the target text was examined in detail. As a result of the study, it was determined that *Matilda* was reflected as an image similar to that of the original in the target text, the translator applied both domestication and foreignization techniques in the translation process, but preferred a more target-oriented translation.

**Keywords:** Children's Literature, *Matilda*, Roald Dahl, domestication, foreignization

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Finally, a special thank you goes to my little daughter, İpek, whose innocent smile brought joy and light during the most challenging times of this journey.

To my beautiful daughter...

XXXXXS  
GC

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GCPS

## INDEX OF SYMBOLS AND ABBREVIATIONS

**CSI** : Culture Specific Item

**SC** : Source Culture

**SL** : Source Language

**ST** : Source Text

**TC** : Target Culture

**TL** : Target Language

**TT** : Target Text

## INTRODUCTION

### Background of the Study

One of the main ways children step into real life is children's literature, which has an important contribution to their development. While there are arguments over its definition, children's literature is described as "either literature produced and intended for children or as literature read by children" (Oittinen, 2000, p. 61). Children's literature is also defined by Perry Nodelman as "the literature published specifically for audiences of children" (2008, p. 242).

Authors of children's literature are adults who consider that children have no experience in life. Despite illuminating the world of children and being an important part of their development, children's literature was ignored by adults in the past. Scholars and publishers, like adults, put the translation of children's literature on the back burner for many years. However, translation of children's literature started to gain interest of adults, scholars and publishers after it was largely ignored in the field of translation studies until 1970s.

Translation of children's literature is a valuable way of cultural exchange. It helps child readers get to know cultures, nations and countries in a broad way. Children's literature has transcended linguistic and cultural barriers and created worldwide relationships via translation, making the translation of children's books an important field (Bassnett, 1993; O'Sullivan, 2005; Desmet in Pinsent, 2006). Therefore, translation of children's literature can be more challenging than translation of adult literature as it aims education, entertainment, cultural and linguistic exchange. To cope with the problems that occur when translating for children, translators of children's literature should apply some strategies in order to make the target text comprehensible for children.

In the light of all the facts mentioned above, *Matilda* (1988), a classic among Roald Dahl's children's books, and its Turkish translation were chosen to be analysed from a culture-specific perspective and whether Vinay and Darbelnet's five translation procedures (borrowing, calque, literal translation, equivalence and adaptation) classified under Venuti's foreignization and domestication approaches have been employed by the translator will be the main focus of this study. The result of the

analysis will be comparatively evaluated in terms of the representation of Matilda in Turkish culture.

### Purpose of the Study

The purpose of the study is to analyze the translation of *Matilda* and find out whether domestication or foreignization approaches proposed by Venuti have been employed during the translation process, and explore which Vinay and Darbalnet strategies were preferred by the translator in order to arrive at a domestic or foreign translation. The analysis will be conducted by using Vinay and Darbelnet's five translation procedures: borrowing, calque, literal translation, equivalence and adaptation which will be classified under Venuti's foreignization and domestication approaches. Within this framework, culture-specific items (CSIs) in the book and how they are transferred to the target reader will also be discussed. Considering the functions of Lawrence Venuti's foreignization and domestication approaches and CSIs in the book, the translator needs to make some choices in the process of translation. In this sense, this study attempts to determine if the translation of *Matilda* is source-text oriented or target-oriented.

### Research Questions

Finding answers to the following research questions is aimed in this study:

- What losses or gains have taken place in the translation of *Matilda* from the view of children's literature translation approaches?
- Are there any differences between the presentations of *Matilda* in Turkish and in English in terms of the image they represent from a cultural point?
- Which strategies and approaches have been used by the translator in the process and product stages of the translation?

### Limitations

This study is limited to the comparative analysis of two texts. *Matilda* published in 1988 by Jonathan Cape is used as the original text. The target text to be used in the study is *Matilda* translated by Lale Akalın and it was published in 2007 by Can Çocuk Publishing. The translation strategies to be studied are limited to five translation procedures, namely borrowing, calque, literal translation, equivalence and

adaptation, which will be categorized under Venuti's foreignization and domestication approaches. How culture-specific elements are transferred to the target culture will also be a significant part of this study.

### Methodology

To analyse the translation of Roald Dahl's *Matilda*, a qualitative method will be utilized. It involves a detailed, interpretive examination of both the original English text and its translated version. The theoretical framework for this analysis combines Vinay and Darbelnet's five translation procedures with Venuti's approaches of domestication and foreignization. Although qualitative methods are subjective, they provide a deep understanding of the nuances and complexities involved in translation. This analysis broadens perceptions and contributes to the broader discourse on the role of translation in cultural exchange and literary appreciation.

### Thesis Outline

This thesis is divided into four chapters. The first chapter frames the concept of children's literature in relation to its definitions provided by different scholars of children's literature and the evolution of children's literature in the Western world and in Türkiye over time. In addition, the translation of children's literature and several considerations for translators of this genre are presented.

The second chapter focuses on an overview of theoretical approaches suggested by various scholars. The relationship between translation and culture, as well as the impact of culture on translation is also presented. Moreover, a detailed explanation of Venuti's approaches of domestication and foreignization as well as his concept of "Translator's (In)visibilty" is provided. In the last part of this chapter, Vinay and Darbelnet's two translation strategies (direct / literal and oblique) and seven translation procedures (Borrowing, Calque, Literal Translation, Transposition, Modulation, Equivalence and Adaptation) are explained.

The third chapter presents a brief biography of Roald Dahl. Details based on the plot and style of the book, *Matilda* (1988) are provided in order to give a clear picture. General information about the translator and the publishing house of the target text are also included in this chapter.



## CHAPTER 1: AN OVERVIEW OF CHILDREN'S LITERATURE

### 1.1 Definitions of Children's Literature

The concept of children's literature has been the subject of discussion since it was recognized as a distinct field of study. Nodelman (2008) notes that throughout the history of children's literature criticism, a diverse spectrum of scholars and critics have always attempted to define children's literature (p. 136). However, coming up with an acceptable definition for children's literature was extremely difficult. In this regard, Epstein (2012) states that there doesn't seem to be agreement among scholars over how to decide whether a text is intended for children and, if so, what that would imply in terms of the text's goals, form, style, and content (p. 1).

Some scholars could not even define children's literature. Glazer and Williams (1979) argue that "[c]hildren cannot be easily defined. Nor can their literature" (p. 19). Moreover, Lesnik-Oberstein (1996) notes that the concept "child" and the concept "children's literature" both have definitional issues (p. 16). While children's literature is indefinable for some scholars, others have asked a variety of questions to arrive at an accurate definition. In this context, Lesnik-Oberstein (1996) asks some specific questions:

But is a children's book a book written by children, or for children? And crucially: what does it mean to write a book 'for' children? If it is a book written 'for' children, is it then still a children's book if it is (only) read by adults? What of 'adult' books read also by children—are they 'children's literature'? (p. 17).

This questioning emphasises the importance of determining the boundaries of children's literature and discussing the roles of adults in children's literature. Oittinen (2000) defines children's literature as "literature produced and intended for children or as literature read by children" (p. 61). Therefore, it can be stated that books written for children are different from adult literature. In this regard, Hunt (2005) argues that:

They are written for a different audience, with different skills, different needs, and different ways of reading; equally, children experience texts in ways which are often unknowable, but which many of us strongly suspect to be very rich and complex. If we judge children's books (even if we do it unconsciously) by the same value systems as we use for adult books – in comparison with which they are bound by definition to emerge as lesser – then we give ourselves unnecessary problems (p. 3).

Compared to adult literature, children's literature includes cultural and educational norms. Puurtinen (1998) asserts that children's books serve as educational

social, and ideological tools in addition to being read for enjoyment (p. 17). Therefore, children's books are reader-oriented. They are especially designed with child readers' interests, needs, and preferences in mind (Hancock, 2000, p. 5). For this reason, when producing literary works for children, their interests should be taken into account. Hillman (1999) points out characteristics of books intended for children:

- Typical childhood experiences are written from a child's perspective,
- Children of childlike characters
- Simple and direct plots that focus on action
- A feeling of optimism and innocence (e.g., happy endings are the norm)
- A tendency toward combining reality and fantasy (as cited in Nodelman, 2008, p. 189).

The influence of adults on children's literature is undeniable. As Emer O'Sullivan (2005) points out, "Production, publication, and marketing by authors and publishing houses, the part played by critics, librarians, booksellers, teachers, and others as intermediaries" are the acts and people involved in these activities (p. 13). Thus, in fact, adults are present at every step of children's literature.

Along with their positions as authorities or intermediaries in children's literature, adults can also be the target audience for children's literature (O'Sullivan, 2005, p. 15). Therefore, it is seen that children's literature has a dual structure. Shavit (1986) asserts that children's literature has an "ambivalent" position, although it is officially part of the children's literature system, it also belongs to the adult literature system (p. 64). Accordingly, works with dual structure include *The Little Prince* (1943), *Alice's Adventures in Wonderland* (1865), and *Watership Down* (1972) (Shavit, 1986, p. 66). The common feature of these books is that they appeal to both adults and children. They provide an enjoyable reading adventure for everyone. It is also crucial to state that the ambivalence of children's literature has both advantages and disadvantages for writers. "The child, the official reader of the text, is not meant to realize it fully and is much more an excuse for the text rather than its genuine addressee" (Shavit, 1986, p. 70). Accordingly, sometimes it is challenging to write a book taking into account the needs of both children and adults.

Some scholars make a definition of children's literature according to age groups. According to Dilidüzgün (2012), children's literature may be defined as literary works that are intended for readers between the ages of 4 and 12 and that take into account the reading comprehension level, language, and educational demands of the child reader (pp. 18-19).

In the light of all these definitions provided by scholars, it is significant to consider the needs, interests and emotions of children within the framework of children's literature. Nodelman (2008) presents a comprehensive definition of children's literature:

Children's literature—the literature published specifically for audiences of children and therefore produced in terms of adult ideas about children, is a distinct and definable genre of literature, with characteristics that emerge from enduring adult ideas about childhood and that have consequently remained stable over the stretch of time in which this literature has been produced (p. 242).

## 1.2 The Development of Children's Literature in the Western World

The notion of children's literature has undergone significant changes throughout the centuries. In order to have a deep understanding of this genre, it is vital to analyse its historical development.

Since there was no writing in ancient cultures, oral tradition was valued for communication. Both children and adults listened to the storytellers' stories together because there was no distinction between children's literature and adult literature. Since they were left with no other choice, children listened to their elders narrating stories to the entire tribe (Russell, 1997, pp. 3-4). Stories of "adventurous tales of cultural heroes...or the wondrous tales of gods and demons and magic spells and talking animals" were told by storytellers back then (Russell, 1997, p. 3).

In ancient Greece, children were seen as weak, morally deficient, and mentally incompetent beings, and were mainly classed with women, slaves, and animals (Golden, 2015, p. 5). During this time, individuals did not feel obligated to produce texts for children (Nodelman, 2008, p. 100). As a result, children had to listen to and appreciate the same traditional narratives with adults (Erten, 2011, p. 19). They loved to listen to Homer's epic poems, *the Iliad* and *the Odyssey*. Russell (1997) notes that young Greek students also studied and appreciated the *Aesopica*, or *Fables of Esop*, a lot during this time (p.7) Aesop's stories are popular among children even today.

Children in ancient Rome delighted in listening to Virgil's epic poem *Aeneid*, which tells the story of Aeneas, "the Trojan hero credited with founding the Roman race" (Russell, 1997, p. 4). Ovid's *Metamorphoses* which includes mythological and legendry stories was another poem that children loved.

With the fall of the Roman Empire, the Dark Ages that people name as the Middle Ages began. Children and children's literature were again relegated to the second position by society. In this age, children were regarded as adults, as well. Medieval adults looked down on children, thinking of them as little adults who "smoked tobacco, drank alcohol, and used coarse language" (Temple, Martinez, Yokota, & Naylor, 1998, p. 11). Medieval children had to listen to adult stories. The tales of King Arthur and his Knights of the Round Table, as well as the Anglo-Saxon epic poem *Beowulf*, were beloved by many children throughout the Middle Ages (Russell, 1997, p. 5).

In 1450, the movable- type printing press was invented by Johannes Gutenberg, and the oral tradition was replaced by written literature. Books could now be printed in large quantities, requiring less time and effort, and becoming more affordable and widely available (Russell, 1997, p. 6). William Caxton introduced the printing press to England shortly after, in 1476, and one of the first books written specifically for child readers was released: *A Booke of Curtseye*, which contained rules of etiquette directed at aristocratic boys (Temple et al., 1998, p. 11). The earliest English collection of fables, *Subtyl Historyes* and *Fables of Esop*, were also published by him in 1484 (O'Sullivan, 2010, p. 21).

Until the 17th century there were numerous works written especially for children. Around this period, the development of two distinct influences, Puritanism and John Locke's influence, led to the creation of a distinctive perspective on society's particular needs for children (Russell, 1997, p. 7). Since the Puritans taught their children morality and religion, Bible tales which are didactic texts meant to edify children were seen as suitable reading material for Puritan children (Lerer, 2008, p. 81). James Janeway's *A Token for Children* (1671) and John Bunyan's *Pilgrim's Progress* (1678) were the two Puritan favourites, and these works indicate that didactic rather than humorous literature was favoured for child readers (Shavit, 1986, p. 138).

Between the fifteenth and eighteenth centuries, chapbooks were reading materials used by children. Chapbooks (the name chap originates from the word cheap), which were swiftly and cheaply printed small books featuring fairy tales and other non-religious works, were another popular reading option at the time (Temple et al., 1998, p. 12). During this period, children enjoyed both chapbooks and books written for adults. The most significant literary works of the era that children still read

today are without a doubt Daniel Defoe's *Robinson Crusoe* (1719) and Jonathan Swift's *Gulliver's Travels* (1726), which enthrall children with their thrilling contents (Russell, 1997, p. 11).

The most significant pioneer in children's literature throughout the eighteenth century was the English author and publisher John Newbery (Shavit, 1995, p. 33). He published *the Little Pretty Pocket-Book* (1744), known as the first commercial book for children. The significance of the book lies in its pursuit of children's interests, entertainment, and education (Russell, 1997, p. 11). Another important name of the eighteenth century was Jean Jacques Rousseau. In his book *Emile* (1762), French philosopher Jean Jacques Rousseau (1712–1778) shared his views on education, emphasizing the need for moral development in children and the idea that learning should come from experience (Russell, 1997, p. 11).

In the eighteenth century, Europe came under the influence of Romanticism and that changed the concept of childhood. Children started to get different treatment from adults as a result of shifting perceptions about them, and they were allowed to enjoy their childhood (Ghesquiere, 2006, p. 23). As a consequence, folk tales, which had lost their influence, were revived. Folktales were first published in England in 1729 with the English translation and publication of Charles Perrault's *Tales of Mother Goose*, a children's book written in French that included retellings of classic folktales including "Beauty and the Beast," "Cinderella," and "Little Red Riding Hood" (Russell, 1997, p. 12).

In the nineteenth century, folktales became popular among children and many retellings of old folktales appeared. The greatest contribution was provided by the two German brothers Grimm, Jacob Ludwig (1785–1863) and Wilhelm Karl (1786–1859), through the numerous folktales they published (Nodelman, 2008, p. 150). One of the nineteenth century's notable figures was also Danish author, Hans Christian Andersen (1805-1875). His children's books *The Little Mermaid* and *The Ugly Duckling* are among the most adored ones (Øster, 2006, pp.141-142).

By the mid-19th century, children's literature had successfully transitioned to a more contemporary and stratified form, and the didactic method had started to give way to a more child-oriented approach (Shavit, 1986, p. 148). Thanks to this approach, children's literature gained great importance during the Victorian era (1837-1901).

Children's literature saw its Golden Age in the late Victorian century, when some of the most talented authors and artists of the day, on both sides of the Atlantic, channeled their skills into children and their books (Russell, 1997, p. 13).

In the Victorian era, stories written for boys were quite popular. Writers of the era were inspired to depict adventure stories in far-flung regions of the earth due to the discoveries made during that era (Erten, 2011, p. 25). Robert Louis Stevenson's *Treasure Island* (1883) is one of the most important works of adventure stories. American boys loved adventure stories just as much as British boys did, but they preferred stories set in their own nation (Russell, 1997, p. 14). *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) are works by Mark Twain that American boys enjoy.

During the Victorian era, girls were interested in domestic stories that focused on the daily lives of a righteous heroine who rose from low beginnings to achieve great prosperity and happiness with a gorgeous and kind young man (Russell, 1997, p. 14). Louisa May Alcott's *Little Women* (1868) is a classic novel known in this genre.

After Charles Ludwig Dogson released his beloved masterpiece *Alice's Adventures in Wonderland* in 1865 under the pen name Lewis Carroll, children's literature saw a momentous milestone (Shavit, 1980, p. 81). *Alice in Wonderland*, widely recognized as the first fantasy book, defied the didactic conventions surrounding children's literature and opened the door for a plethora of other imaginative works designed for children in both England and America (Russell, 1997, p. 13). Many fantasy children's books were created during the Victorian era, including J.M. Barrie's *Peter Pan* (1904), Juliana Horatia Ewing's *The Brownies and Other Tales* (1870), George McDonald's *The Princess and the Goblin* (1872), and Charles Kingsley's *Water Babies* (1863) (Russell, 1997, p. 13).

One of the most influential authors of the Victorian era was Charles Dickens (1812- 1870). In his books, he reflects the economic and social difficulties experienced by the British people after the Industrial Revolution. *Oliver Twist* (1838), *David Copperfield* (1850), and *Great Expectations* (1861) are examples of his most popular books.

Politics and war greatly impacted children's literature in Europe during the twentieth century (Ray, 1996, p. 647). However, the twentieth century saw significant

advancements in children's literature, including picture books, fantasy, poetry, and realistic fiction (Russell, 1997, p. 16). Many fantasy books were written during this period and most notable ones are *Doctor Dolittle* (1920) by Hugh Lofting, *Winnie-the-Pooh* (1926) by the British author A. A. Milne, *Mary Poppins* (1934) by P. L. Travers and J. R. R. Tolkien's *The Hobbit* (1937).

Hunt argues that throughout the 1950s and 1960s, following World War II, children's literature shifted away from an educational approach and towards a more child-centered approach, focusing on their wants and needs (1995, p. 256). Children were given a broader literary world. Some of the most famous modern fantasy masterpieces are C.S. Lewis' *The Lion, Witch, and Wardrobe* (1950), Lloyd Alexander's *The Book of Three* (1965), Ursula Le Guin's *A Wizard of Earthsea* (1967), and E.B. White's *Charlotte's Web* (1952) (Russell, 1997, pp. 17-20). Antoine de Saint-Exupery's *The Little Prince* (1943) and Astrid Lindgren's *Pippi Longstocking* (1945) are also other fantasy books introduced after the war.

At the end of the twentieth century, J. K. Rowling's *Harry Potter* series left its mark on children's literature. Translated into eighty languages, the book has managed to attract the attention of both children and adults. In the twenty-first century, children's literature has taken a strong position after its evolution over the years.

### **1.3 The Development of Children's Literature in Türkiye**

Children's literature in Türkiye gained importance in the new literature period that started with Tanzimat. Before Tanzimat, oral tradition was common and children loved to listen to fairy tales, poems, epics, riddles, Nasreddin Hodja stories etc. Turkish children's literature flourished throughout the Tanzimat period, which experienced transformations and Westernization in political, social, and cultural areas (Erten, 2011, p. 32).

Children's literature was mostly created for educational purposes. Two important works which contain religious instruction and moral rules are Nabi's *Hayriye-i Nâbi* and Sümbülzade Vehbi's *Lütfiye-i Vehbi*. It might be noted that they were created for educational purposes rather than amusement (Karagöz, 2018, pp. 849-850). Children's literature studies began to be given importance after the Tanzimat Edict was declared in 1839. Dr Rüşti's *Nuhbet'ül Etfal* (1859), an alphabet book, is known as the first children's book in Turkish literature. *Mümeyyiz* (1869), the first

periodical for children, was also an important work of the age (Tuncer, 1995, p. 268). In addition, many classical children's books from the West were translated into Turkish. During this period, especially under the influence of French culture, writers translated tales from La Fontaine. For example, in 1859 Şinasi included his translations from La Fontaine in his book *Tercüme-i Manzume*. Fenelon's *Telemaque* (1862), Daniel Defoe's *Robinson Crusoe* (1864), Jonathan Swift's *Guliver's Travels* (1872), Jean Jacques Rousseau's *Emile* (1872), Jules Verne's *Journey to the Center of the Earth* and *Five Weeks in a Balloon* (1887) are some of the translated works. These translations have directed many writers towards children's literature. In this period, most authors also wrote original books. Some of the first children's books in Turkish literature are Ahmet Mithat Efendi's *Hace-i Evvel* (1870) and *Kıssadan Hisse* (1871), Muallim Hacı's *Ömer'in Çocukluğu*, and Rezaizade Ekrem Mahmut's *Tefekkür* (Çıkla, 2005, pp. 94-95).

The most notable translation movements during the Tanzimat period were the translations in children's magazines. Translations were included in the *Çocuklara Arkadaş* magazine which was published in 1882. However, information about the translator and the source language of the material was not provided. *Vasıta-i Terakki* magazine and *Çocuklara Mahsus Gazete* also included translations made for children (Neydim, 2003 p. 18). With the translation movements in this period, an attempt was made to fill the gap in children's literature.

During the II Meşrutiyet Period, more qualified works in the field of children's literature emerged. Ziya Gökalp is one of the significant writers of this period. To cultivate a sense of history and national identity, he wrote *Kızıl Elma* (1915) and *Altın Işık* (1923), reinterpreting Turkish traditional tales in poetry and prose (Karagöz, 2018, p.851). Another noteworthy name in this period is Ömer Seyfettin. *İlk Namaz*, *Ant*, *İlk Cinayet* and *Kaşığı* are some of his stories that are based on his childhood memories. His stories, including *Pembe İncili Kaftan*, *Forsa*, and *Başını Vermeyen Şehit* highlight the cultural ideals that shape Turkish history and heroism (Karagöz, 2018, p.852).

After the establishment of the Republic of Türkiye in 1923, interest in children's literature increased and more works for children were introduced. These works underlined the value of children in society (Erten, 2011, p. 36). *Kızıl Tuğ* (1923), *Seyit Ali Reis* (1927) *Çocuk ve Allah* (1940), *Türk Çocuğuna Masallar* (1942), *Ateş Gözülü Dev* (1946) and *Kurnaz Tilki* (1946) are some of the literary works of this period.

Children's literature translation activities have gained great momentum since the 1950s. In the 1950s, popular picture books like the *Zagor* series and *Capitan Miki* were translated into Turkish, leading to the creation of the first picture book in Turkish children's literature, *Kirpi Masalı* (1974) by Can Göknil (Erten, 2011, p. 37).

There was a publishing boom in the 1960s and the increase in children's books continued. One of the most important events of 1964 was the children's book competition organized by Doğan Kardeş Publishing House:

In 1964, Doğan Kardeş Publications launched a children's novel competition, with Mehmet Şeyda's work 'Bir Gün Büyüyeceksin' being the first winner. Doğan Kardeş Publications promoted children's reading habits, both before and after the competition. Milliyet Publications launched a series of small-volume children's books in 1970, adding to the momentum. (Zengin, 2007, p. 116).

The most significant feature of the 1970s is that left-oriented books were published in large numbers as translations and copyrighted works (Neydim, 2003 p.53-54). Turkish writers such as Aziz Nesin, Ülkü Tamer, Erdal Öz, Erol Toy, Demirtaş Ceyhun, Abbas Cılga, Rıfat Ilgaz, and Fakir Baykurt contributed to Turkish children's literature in this period.

In the 1980s, there was an increase in the number of young writers and illustrators. Gülten Dayıoğlu, İpek Ongun, Yalvaç Ural, Ülkü Tamer, Ayla Kutlu and Muzaffer İzgü are some of the notable writers of children's book in this period. Since the 1980s, there has been a shift in the approach to children's literature; the didactic approach has been replaced with a greater emphasis on children's reality (Neydim, 2003, p. 69). The 1990s saw the acceptance of children's literature as a discipline as a result of this new paradigm, which began to view children as subjects rather than objects (Yalçın and Aytaş, 2002, p. 44).

In 2000, the first national children's books symposium was held in Ankara. This symposium enabled writers, translators and illustrators to come together. In addition, various Turkish newspapers, including Cumhuriyet, Vatan, Radikal, and Milliyet, have also contributed to the Turkish children's literature by providing newspaper supplements on children's books (Erten, 2011, p. 43).

To conclude, with the increased importance given to children in today's society, much progress has been made in children's literature. In Türkiye, as the impact of children's literature on children is taken more seriously by writers and translators, much more successful works are created in this field.

## 1.4 Translations of Children's Literature

Throughout history, children's literature has been faced with a lack of academic studies. According to Puurtinen, children's literature is often overlooked as a secondary and uninteresting topic of study (1998, p. 2). Oittinen (2000) points out that the lack of research on children's literature can be attributed to their low social position (p. 165). It became the focus of academic studies only in the 1970s. Gillian Lathey (2006) notes that the third symposium of the International Research Society for Children's Literature (IRSL) in 1976 marked the international recognition of translation as a field of research. IRSL was the first conference which focused on translating children's literature (p. 1). Tabbert (2002) argues that four factors have stimulated academic studies:

- (1) the assumption that translated children's books build bridges between different cultures,
- (2) text-specific challenges to the translator,
- (3) the polysystem theory which classifies children's literature as a subsystem of minor prestige within literature, and
- (4) the age-specific addressees either as implied or as real readers (p. 303).

Translation is an important part of children's literature because most children love to read translated books. Translated children's books have an impact on enriching children's literature. Bamberger emphasizes that translation enables children worldwide to enjoy reading and share similar ideas, aims, and desires (as cited in Lathey, 2006, p. 2). Additionally, translations gave children all across the world the chance to read beloved children's works like Lewis Carroll's *Alice's Adventures in Wonderland*, Aesop's *Fables*, and J.K. Rowling's *Harry Potter* series (Erten, 2011, p. 46).

Puurtinen argues that translating children's literature serves educational, cultural, and intellectual reasons, while also providing global information, beliefs, norms, and values (1998, p.2). According to González Cascallana (2006), translating for children involves a "complex rewriting process" within a larger socio-cultural context, with numerous limits (pp. 97-98). Translators face challenges in specific areas due to factors such as the source text's position, adaptation for ideological and didactic purposes, complexity, needs of the reader, and dominant translational norms in the target culture (Cascallana, 2006, p. 98). This claim concludes that translators must have an awareness of both the source and the target culture since they convey the

culture as well as the meaning of a text. By connecting cultural differences through their knowledge and appreciation of other cultures, translators can create a successful and culturally acceptable translation. Therefore, the target text becomes more comprehensible for the target reader and misunderstandings are avoided.

Children's literature translation differs from adult literature in several ways due to its unique characteristics (Pascua-Febles, 2006, p. 111). Lathey (2006) identifies two key differences between translating for children and adults:

- (1) The social status of children and the resulting status of literature written for them,
- (2) The developmental aspects of childhood that determine the unique qualities of successful writing for children (p. 4).

There are many important points that translators should take into account while translating for children. Children's literature translation follows a set of distinct norms, including didactic, pedagogical, and technical norms, in addition to general translational norms such as adequacy, literary acceptability, and commercial considerations (Desmidt, 2006, p. 86). It is an important way for children to learn various norms. Children's literature translation also helps children shape their personal development, social attitudes and values. Therefore, translators should translate books by considering the importance of children's literature in children's lives and everything it brings to them.

Oittinen asserts that a prevalent problem encountered by translators of children's books is that, as a result of their shorter lifespans than adults, children have a limited understanding of the world (2006, p. 42). In addition, Puurtinen underlines the need to make necessary changes in order to meet society's expectations for children's well-being and the receiving culture's perception of acceptable complexity (1998, p. 2).

In summary, translating children's literature involves a number of challenges that translators need to deal with. It is crucial for translators to predict how children feel while reading a text. Translating for children means reconnecting with their inner kid and immersing themselves in their environment (Oittinen, 2000, p. 168).

## CHAPTER 2: THEORETICAL BACKGROUND OF THE STUDY

### 2.1 Theoretical Approaches to the Translation of Children's Literature

Linguistic acceptability is the most significant point that Tina Puurtinen considers in the translation of children's literature. A text's linguistic acceptability is determined by three factors: readability and speakability, compatibility with a specific audience (e.g., age group), adherence to relevant literary norms, and/or meeting reader expectations (Puurtinen, 1995, p. 230). In her article titled *Syntax, Readability and Ideology in Children's Literature*, Puurtinen described the most important feature of children's books as being appropriate to the child's level of understanding. Therefore, while transferring children's literature, language and content are tailored to their comprehension levels and reading skills; long and complex sentences are simplified to avoid alienating children and hindering their development of reading abilities (Puurtinen, 1998, p. 2).

Oittinen, on the other hand, focuses on a child-centered approach, prioritizing loyalty to child readers. She believes that translators should include their inner child identity and childhood feelings into their translations, rather than being invisible (2000, p. 3).

When a child reads a story, she/he is not really interested in whether she/he is reading a translation or not: she/he experiences it, interprets it, and new meanings arise. If we have a "functionalist" point of view of translation and if we think of children as our "superaddressees," we must take their experiences, abilities, and expectations into consideration. How we do it in practice depends on the child image we have and on what we know about the children of our time (Oittinen, 2000, p. 34).

She bases her views about translating for child readers on Mikhail Bakhtin's dialogism and carnivalism. Childhood is regarded as a "carnival" by Oittinen. Therefore, translating for children is carnivalistic. Translators should immerse themselves in children's carnivalistic world and recreate their childhood experiences (Oittinen, 2000, p. 168). It is important for translators to be involved in children's world and translate in a way that children will enjoy. Oittinen supports a target oriented approach in translation. She emphasizes that only when translated work is well-liked and respected in the target language, the translator can remain "loyal" to the original author (2000, p. 168). If the child reader finds the translation successful and likes it, the translation is considered successful.

Göte Klingberg, the Swedish children's literature scholar, argues that translators should preserve the source material during the translating process. In his book, *Children's Fiction in the Hands of Translators* (1986), Klingberg advocates for preserving the original work's integrity in translated children's books, citing the author's consideration of presumptive readers' experience, interests, knowledge, and reading abilities (Oittinen, 2000, p. 88).

Klingberg strongly opposes deviations from the ST, including modernization (altering the whole text to fit a more recent time and setting), purification (i.e. ideological manipulation that may result in the deletion of some expressions and words that may be considered as taboo for children by adults in the TC), and abridgement (a major reason for the distortion of the meaning of a text) (Tabbert, 2002, p. 313). Klingberg also advises against abridgement of children's novels in translation, since it might negatively impact the reading experience (as cited in Oittinen, 2000, p. 91).

Klingberg points out that it is crucial for the translator to preserve the integrity of the source text. He believes translating for children requires producing "the same" in another language, hence translators should adhere to functional equivalence (Oittinen, 2000, p. 89).

According to Klingberg, since the transfer of cultural elements in translation is an important problem, especially cultural elements can be adapted in translation. His study focuses on "cultural context adaptation," which involves adapting the source text's cultural context to the context of the target text (Puurtinen, 2006, p. 60). This cultural context adaptation consists of ten categories of culture specific items listed below:

1. Literary references,
2. Foreign languages in the source text,
3. References to mythology and popular belief,
4. Historical, religious and political background,
5. Building and home furnishings, food,
6. Customs and practices, play and games,
7. Flora and fauna,
8. Personal names, titles, names of domestic animals, names of objects,
9. Geographical names,
10. Weights and measures (Klingberg, 1986, pp. 17-18).

He also points out nine adaptation strategies to translate culture-specific items:

1. Added explanation (retaining the culture-specific item in the ST, while inserting a short explanation within the translated text)
2. Rewording (expressing the idea of the ST, but removing the cultural element)
3. Explanatory translation (giving the function and use of the cultural element rather than using the foreign equivalent for it)
4. Explanation outside the text (explaining the cultural element in the form of an endnote, a footnote, a preface, an annotation and the like)
5. Substitution of an equivalent in the culture of the TL (changing the culture specific item in the ST with an equivalent in TC)
6. Substitution of a rough equivalent in the culture of the TL (changing the culture specific item in the ST with a rough equivalent in TC)
7. Simplification (using a general concept rather than a specific one)
8. Deletion (omitting words, sentences, paragraphs or even chapters)
9. Localization (making the cultural setting of the ST closer to the target audience (1986, p. 18).

In his book *The Translator's Invisibility* (1995), American translation scholar Lawrence Venuti focuses on the notions of the translator's visibility and invisibility. Venuti (1995) opposes the idea that translators should be silent actors in the translation process, stating that "the translator's invisibility is a weird self-annihilation, a way of conceiving and practicing translation that undoubtedly reinforces its marginal status in Anglo-American culture" (Venuti, 1995, p. 8). According to Venuti, translators provide the impression of transparency when they translate readable texts. To put it another way, "the more fluent the translation, the more invisible is the translator, and, presumably, the more visible the writer or meaning of the foreign text" (Venuti, 1995, pp. 1-2).

Within the context of the 'translator's invisibility', Venuti presents two translation approaches: 'foreignization' and 'domestication'. Domestication is a translation process to reduce the foreignness of the source text in a transparent and invisible way. However, he describes foreignization as a translation strategy that is the opposite of domestication and draws the reader into a foreign culture. In the process of translation, Venuti is in favour of foreignization and opposes domestication. In-depth details about Venuti's translation strategies and the approaches of visibility and invisibility are also included in the third chapter.

A German translation scholar, Katherina Reiss stated that translations for children and translations for adults have similar problems but different strategies can be developed as solutions. She addresses the problems within the scope of four text types: informative, expressive, operative, and audio-medial (Tabbert, 2002, p. 314).

According to Reiss, there are three reasons why the strategies used in the translation of children's literature differ from the strategies used in the translation of adult literature.

1. The [...] asymmetry of the entire translation process: [...] adults are translating works written by adults for children and young people,
2. the agency of intermediaries who exert pressure on the translator to observe taboos or follow educational principles; and
3. children's and young people's (still) limited knowledge of the world and experience of life (as cited in O'Sullivan, 2005, p. 66).

The first reason is that the author and translator of the children's book to be translated is an adult, which Reiss defines as an asymmetrical translation process. The second one is about the factors that put pressure on translators. The last one is related to children's limited knowledge of the world.

Children's literature has been analysed within the polysystem theory in depth by Israeli scholar Zohar Shavit. Shavit expanded the application of polysystem theory developed by Israeli researcher Itamar Even-Zohar. Shavit notes that translators of children's books have a great deal of flexibility in addressing children's literature due to its peripheral place within the literary polysystem (1986, pp. 111-112). This flexibility consists of abridging, altering, or enlarging the text, leaving out or adding to particular passages (Shavit, 1986, p. 112). Shavit presents two principles based on translational manipulations:

- a. Adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is 'good for the child'.
- b. Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities (1981, p. 172).

If translators adhere to these two principles mentioned above, they are allowed to change the text. For example, some sections in the famous children's book *Gulliver's Travels* have been removed by some translators in order to make the story suitable for children. Moreover, the translators of the children's book *Alice in Wonderland* have conveyed the story, which is real in the source text, as a dream in the translation.

Gideon Toury is another scholar of translation who supports the target-text oriented approach while translating a text. Based on Even-Zohar's polysystem theory, Toury gives priority to the target culture and text in the process of translation. He views translations as textual-linguistic works that belong to the target literary system, rather than simply reconstructing the source text (Puurtinen, 2006, p. 56). In his article "*A Rationale for Descriptive Translation Studies*" (1982) Toury argues that "translated

texts and their constitutive elements are observational facts directly susceptible to the eye” (Toury, 1982, p. 25). However, translation procedures, which involve a sequence of activities to produce translations, are like a "black box" with an unknown internal structure (Toury, 1985, p. 18).

Toury focused on two concepts for equivalence in translation: "adequacy" and "acceptability". Adhering to SL standards and the source literary polysystem leads to accurate translations; on the other hand, if the linguistic and literary norms prevalent in TC are followed, the ultimate output becomes an acceptable translation (Toury, 1995, pp. 56-57). Translational rules often direct translators to make acceptable translations when translating children's literature since "tolerance for strangeness is much lower in children's literature than in books for adults" (Oittinen, 2000, p. 33).

Toury also elaborated on the importance of translation norms in his studies especially in his book *Descriptive Translation Studies and Beyond* (1995). Toury's descriptive approach is based on a key idea in his model: translation norms which reveal the type and degree of equivalence between the source text and the target text.

When all these points are considered, it can be stated that translators of children's books are usually permitted to alter the source text to conform to patterns of the target literary system. This is owing to the fact that child readers are less tolerant of strangeness and foreignness than adults since they lack world knowledge (Puurtinen, 2006, p. 56). Therefore, as noted by Tabbert (2002), "target orientedness is the order of the day" (p. 305).

### **2.1.1 Culture and translation in children's literature**

"The way of life of particular people, especially as shown in their ordinary behaviour and habits, their attitudes toward each other, and their moral and religious beliefs" is how the Online Dictionary of Cambridge defines the word 'culture' (Cambridge Online Dictionary, n.d.). According to Davies (2003) culture is "the set of values, attitudes and behaviours shared by a group and passed on by learning" (p. 68). At this point, it is also important to mention that culture and translation are interdependent since translation has shed light on cultures throughout history. If cultural issues are ignored, a reliable translation cannot be expected. Accurate transfer of cultures is one of the major challenges for translators in the translation process. According to Newmark (1988) some words, like "die," "swim," and "breakfast," have

universal meanings and are easy to translate; on the other hand, problems may occur if cultural terms, like "monsoon," "steppe," or "dacha," do not have equivalents in the target culture (pp.94-95). Snell-Hornby (1995) argues that a translator must be competent in both languages and cultures, as language and culture are inextricably connected; his/ her skill, knowledge and perspective impact their ability to create the target text and comprehend the original content (p.42). Translations of cultural expressions such as food, place names and geography are commonly found in children's literature. These cultural elements and concepts may be difficult for a child to understand. Therefore, translators play a crucial role in ensuring the most acceptable cultural and linguistic equivalence in the target culture. If the target readers are children, how to translate cultural terms is a much more important issue for translators to consider.

Itamar Even-Zohar's Polysystem Theory, Gideon Toury's Descriptive Translation Studies (DTS), Andrew Chesterman's translation norms and the Manipulation School led by Theo Hermans, Jose Lambert, and Hendrik van Gorp, were early attempts to alter the paradigm in translation studies (Munday, 2001, p.108-121). Then, a set of articles titled *Translation, History and Culture* was published by Susan Bassnett and André Lefeveré in 1990. In addition to being an extensive compilation of essays authored by different academics, Bassnett and Lefeveré's book (1990) included an opening chapter that served as a manifesto for the impending paradigm change in translation studies (Bassnett and Lefeveré, 1998, p.123). To refer to the process of analysing the translation in light of its ideological, political, and cultural context, they used the phrase "cultural turn" as a metaphor (as cited in Munday, 2016, p.198). Culture emerged as the main point of study with the cultural turn in Translation Studies. According to Trivedi (2007), acknowledging the cultural shift in Translation Studies may strengthen the field and free it from the limitations of a purely linguistic approach (p.280). Therefore, Bassnett and Lefeveré enhanced the literary quality of translated texts by emphasizing the importance of culture in translation.

### **2.1.2 Culture-specific items (CSI) in translation**

There are various definitions of CSIs that have been proposed by scholars. According to Newmark (1988) CSIs are "cultural words" that are clearly identifiable

because they are unique to the language from which they originate and cannot be translated directly (p. 95). Baker (1992) describes CSIs as "a religious belief, a social custom, or even a type of food" that originate from the source language but may not exist in the target culture (p. 21). In a similar way, Florin (1993) defines CSIs as thoughts that belong to "one nation and alien to another," such as "words and combinations of words denoting objects and concepts characteristic of the way of life, culture, social and historical development" (p. 123). Due to the fact that each society has its own cultural values, culture specific items are often viewed as translation issues. In children's literature translation, readers of the target text are not as familiar with culture-specific items as readers of the source text. If the translator does not take any steps in this regard, the target text may become less engaging for child readers. Therefore, it is crucial that translators be aware to the fullest extent of the different characteristics of cultures and the differences in vocabulary specific to those cultures in the process of translation. Since children's knowledge of the world is more limited, translating cultural elements for them is a really difficult task for translators.

After the Cultural Turn, many scholars have categorized CSIs that may be found in source texts. Espindola and Vasconcellos (2006) categorized CSIs as toponyms (including geographical places and regions); anthroponyms (covering names and nicknames of people); forms of entertainment; means of transportation; fictional characters; local institutions; measuring systems; food and drink; scholastic references; religious celebration and dialect (which was said to be inspired by Halliday (1978)) (pp.18-19). According to Newmark (1988), the categories for CSIs: ecology (including animals, plants, local winds, mountains, plains, ice, etc.); material culture (which refers to food, clothes, housing, transport and communications); social culture (indicating phrases related to work and leisure); organizations, customs, ideas (covering political, social, legal, religious and artistic CSIs) and gestures and habits (which he explains are often used in 'non-cultural' language) (p.103). Pavlovic and Poslek (2003) provides a more detailed categorization: Ecology (winds, plains and hills, other geographic concepts, flora and fauna); Everyday Life (types of dwellings, household appliances, food, meals, clothes, national costumes, means of transport, public services); Material Culture (products, trademarks); History (historical events, institutions, functions, and personalities; literature, including different characters from works of art well known in the source culture, famous quotations; folklore and

tradition); Religion (religious concepts that do not have any equivalents in the target culture); Economy (stock exchange, money market, equity or commodities); Political and administrative functions and institutions; Armed Forces (ranks, formations); Education (different systems of education); Forms of Address (names, titles); Gestures and Habits (greetings etc.); Work (related to economy); Leisure and Entertainment (sports, games, places where people go out, things they do) (pp. 160–163).

These categories have significantly benefited translators in the process of translation. Especially in the translation of children's literature, categorization helps translators determine which words to adapt to provide better understanding for children. This way, children can get involved in the story.

## **2.2 General Translation Strategies and Procedures Used in the Translation of Children's Literature**

In children's literature translation, the target reader is children and drawing the child reader into the story is a very difficult task for a translator. Due to this difficulty, the translator must follow some paths in the translation process. The approaches and strategies also used in children's literature translation are explained below.

### **2.2.1 Domestication & foreignization approaches by Venuti**

The importance of domestication and foreignization translation strategies is clearly seen especially in the translation of children's literature. Since children are special readers and they still have a limited understanding of the world, it should be taken into account that the translation of children's books is done for a specific purpose. Which translation strategy the translator prefers when translating children's literature is of great importance for the child reader.

Lawrence Venuti (1995) put forward two opposing approaches: foreignization and domestication in his book, *The Translator's Invisibility*. They reflect two different ways: the translator must be visible and unfamiliar to the target reader or the translator must be invisible and familiar to the target reader. Domestication refers to "adherence to domestic canons both in choosing a foreign text and in developing a translation approach" (Venuti, 1998, p. 241). Foreignization, on the other hand, is a translation strategy that suggests "the difference of the foreign text only by assuming an

oppositional stance toward the domestic, challenging literary canons, professional standards, and ethical norms in the target language" (Venuti, 1998, p. 241). The origin of the term dates back to 1813 when an academic lecture was presented by the German translation theorist Friedrich Schleiermacher. Schleiermacher proposes two approaches for the "true" translator, going beyond the traditional sense-for-sense and word-for-word translations, as well as faithful translation:

“Either the translator leaves the author in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him” (Munday, 2013, p. 54). Foreignization approach correlates with Schleiermacher’s “leaving the author in peace and moving the reader towards him” (Venuti, 1995, p.19-20). Therefore, the translator remains faithful to the source text and tends to depict foreign culture.

Priority is given to a fluent and reader-oriented target text in domestication. However, in foreignization the translated text may be unfamiliar to the reader in terms of style and culture. Shuttleworth (2014) describes domestication as a translation approach that uses a fluent and transparent style to reduce the foreignness of the text for target language readers (p. 43). He also notes that domesticating translation involves selecting texts in a careful way, adopting a fluent target language style, adapting target text to target discourse types, excluding source language realia, and harmonizing target text with target language preferences and presumptions (Shuttleworth, 2014, p.44). Foreignization, on the other hand, is a form of translation approach in which the translator violates target contracts by preserving something from the foreignization of the original (Shuttleworth, 2014, p. 59). Therefore, it can be summarized that when a child reads a children's book translated using the foreignization approach, he/she encounters cultural elements that are foreign to him/her. However, a child who reads a children's book translated using the domestication approach comprehends the book better and feels as if it was written in his /her own language.

Schleiermacher (1813/2021) advocates for preserving the foreignness of the source text in translation, stating that the ultimate goal is to extract pure pleasure from foreign works; this can be accomplished by infusing the translated work with the essence of the alien language (p.68). Venuti also favours foreignization over domestication. He suggests that foreignization refers to “a form of resistance against

ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations” (Venuti, 1995, p.20). Schmidt (2013) argues that Venuti's (1995) preference for the foreignizing method stems from the fact that the domesticating method (a) reduces the values of the foreign culture, leading to "ethnocentric violence" in cultural values, and (b) makes the translator invisible, lowering their status in society (p.540).

To sum up, lots of translators have been confused by the debate between foreignization and domestication. It can be stated that domestication facilitates the reading process for the child reader while ignoring cultural elements in the source text. Foreignization, on the other hand, enables child readers to be familiar with cultural elements in the source text and experience different lifestyles. A suitable decision must be made by the translator by taking many factors into account. It is crucial that the translation remains faithful to the source text and the child reader can easily understand it. Therefore, these two strategies are expected to be compatible with each other.

### **2.2.2 Vinay and Darbelnet's translation strategies and procedures**

Translating children's literature is challenging and the choice of translation strategy is closely related to the relationship between the source culture and the target culture. In addition, translators should keep in mind that the target reader is still in childhood period and their responsibility is to produce translations that meet children's needs and deserve to be included in children's literature. Two translation strategies are defined by Vinay and Darbelnet (1995): direct / literal and oblique translation strategies. First of all, it is important to understand the distinction between the terms "procedure" and "strategy". The term "strategy" refers, as stated by Munday (2016), to the translator's overall approach to the text that has to be translated (literal or free; semantic or communicative; domestication or foreignization), and the term "procedure" aligns with this approach by describing the procedures and techniques that are employed during the translation process (e.g., borrowing words from the source text or adding footnotes to the target text) (p.88).

Vinay and Darbelnet identified two translation techniques and seven procedures in the process of translation. The strategies and procedures presented by Vinay and Darbelnet have been used in numerous works in children's literature translation.

Literal / direct translation procedures occur when structural and conceptual elements in the source text can be transferred into the target text. There are three procedures of direct / literal translation: borrowing, calque, and literal translation.

If word for word translation is not possible, oblique translation is employed. For example, idioms, proverbs and culture specific items are impossible to translate literally. Oblique translation procedures involve transposition, modulation, equivalence and adaptation.

### Borrowing

The direct transfer of a word from the source language (SL) to the target language (TL) without any formal or semantic changes is known as borrowing. This is the easiest of all translation approaches. Translators may prefer borrowing during the translation process if the word does not have an equivalent in the target language. As Hoffer (2005) points out that one of the most evident results of cross-cultural interaction and communication is the collection of loanwords or borrowed expressions that are incorporated into the lexicon of each language involved (p.53). A few borrowed expressions from English to Turkish are: hamburger, diploma, pilot, film, plan and ideal.

### Calque

According to V&D (1958), calque is characterized as "a special kind of borrowing where the SL expression or structure is transferred in a literal translation" (p.85). There are two forms of calque: lexical calque (offering a new method of expression without changing the grammatical structure) and structural calque (presenting a new structure). It is important for the translator to be extremely careful and translate the meaning with full knowledge of words in both languages. For instance, English words 'spider man' and 'blackboard' become 'örümcek adam' and 'kara tahta' in Turkish.

### Literal Translation

Literal Translation is a "word-for-word" translation, which is the direct transfer of the source language into an appropriately, grammatically and idiomatically suitable target language (Vinay & Darbelnet, 1995, p. 34). The most commonly used method

when translating between two languages belonging to the same family and culture is literal translation. Vinay & Darbelnet also think that oblique translation techniques (transposition, modulation, equivalence, and adaptation) must be utilized if literal translation alters the meaning of the source text.

### Transposition

Transposition is one of the processes within the category of oblique translation; it involves changing one part of speech for another without changing the meaning (Munday, 2008, p.57). Grammatical and structural changes occur in this strategy. Ten categories of transpositions were recognized by Vinay and Darbelnet (1995), including verb to noun, adverb to verb, and verb to preposition (p.94).

### Modulation

Modulation is a change in the message's structure caused by a shift in point of view (Vinay and Darbelnet, 1995, pp.36-37). This translation strategy is utilized when the translated material is considered inappropriate in the target language. Munday (2016) provides some English examples where modulation can be rendered: The negation of opposite structures can transform "It does not seem unusual" into "It is very normal" or "We are not allowed to access the internet" into "They don't allow us to access the internet" based on active/passive structures (p.91).

### Equivalence

If a target language scenario is communicatively equivalent to a source language situation, it is called equivalence. The equivalence strategy can be demonstrated by comparing how different languages and cultures describe pain or animal sounds (Vinay & Darbelnet, 1995, p.38). To give an example, even though a Türkiye's sound is referred as goble goble in English, it is referred as glu glu in Turkish.

Most equivalences are determined and used for proverbs, idioms, nouns or adjective phrases. In English, "Actions speak louder than words" is used to tell that words do not make something happen; the action is important. "Lafla peynir gemisi yürümez" is used in Turkish to give the same meaning. Therefore, using equivalence

strategy enables translators to find the idiom or proverb that best convey the meaning in the target language.

### Adaptation

When a situation from the source culture does not exist in the target culture, the adaptation strategy is defined as shifting the cultural reference (Munday, 2001, p.58). Vinay and Darbelnet (1995) claim that the Tour de France (bicycle races) in France may be used instead of cricket in England because a Frenchman may not equate the word cricket with anything substantial (p.39).

In summary, Vinay & Darbalnet's methods were the first systematic attempt to categorize translation processes. This helps translators feel free while making certain decisions in the process of translation.

## CHAPTER 3: *MATILDA* BY ROALD DALH

### 3.1 A Brief Biography of Roald Dahl

Roald Dahl was born on September 13, 1916 in Cardiff, England, as the son of Sofie Magdalene Hesselberg and Harald Dahl. He was the son of a family that migrated from Norway to England. Roald Dahl's childhood was filled with tragedies. When he was three years old, his sister died of appendicitis. About a month later, his father died of pneumonia. Upon his father's will, Roald's mother wanted to stay in England and send her children to English schools. He inherited his talent for storytelling from his mother, Sofie. Before going to bed, Sofie would usually tell stories to her children "-sometimes made up, sometimes myths, legends, and fairy tales, sometimes the stories of famous Norwegian writers who wrote about the kind of lonely, difficult lives people and animals had in this the landscape of forests, mountains, rivers, and fjords" (Rosen, 2012, p. 64). Roald stated that his mother had an extraordinary intelligence and remembered every event in her life in detail.

Roald spent unhappy days at schools he attended between the ages of seven and thirteen. "All through my school life, I was appalled by the fact that masters and senior boys were allowed literally to wound other boys, and sometimes quite severely. I couldn't get over it. I have never got over it" (Dahl, 1984/2008 p. 88). At the age of thirteen he went to a famous public school in Derbyshire, where he excelled in sports. However, he was criticized by his English teacher for his lack of composition skills here. The teacher wrote that "I have never met a boy who so persistently writes the exact opposite of what he means. He seems incapable of marshalling his thoughts on paper" (Dahl, 1977/1988, p.187). The thing that Roald remembers from those days is that a chocolate factory called Cadbury near the school which sent new chocolates to the children every day for them to taste. This period of his life led Roald to write the children's story *Charlie and the Chocolate Factory*.

After graduating from high school in England, he joined an expedition to Newfoundland in Canada. He later worked for Shell Petroleum Company in Tanzania, Africa. He joined the Royal Air Force in 1939 upon the start of World War II while he was in Africa, and served as a pilot and spy in different countries throughout the Second World War. Dahl, who was injured in his head when his plane crashed in the

desert a year after taking office, later published this memoir as a story. The story about the plane crash he experienced can be considered the beginning of his writing career.

After many duties, he became an assistant air attache in Washington in 1941. With the encouragement of the novelist C. S. Forester, whom he met there, he began to write about the events he experienced during his years in the air force. Then, he tried to write stories for children. Roald Dahl's first book was "Gremlins"; it was written for Walt Disney and published in 1943.

When the war ended, Dahl returned to the village in England where his mother lived. The days he lived in the village are included in the stories in his selection called *Someone Like You*. Roald Dahl went to America again in 1950. He met Patricia Neal, an actress, at a dinner party in New York in 1952 (Donkin, 2002/2019, p.135). He married her and had five children.

Roald Dahl usually wrote his books in a small hut in the garden of his house in England. He also believed in the importance of reading. According to him, books should not be daunting, on the contrary, they should be funny, exciting, fascinating and entertaining. He helped new readers with his fluent, simple and accurate language.

Roald Dahl is an author whose books have been very popular among children and have been passed around since the moment they were published. He published more than fifty novels and story books for children and adults. Apart from *Gremlins*, a few of the most well-known are *The Witches*, *Matilda*, *James and the Giant Peach* and *Charlie and the Chocolate Factory*.

### **3.2 Matilda**

Written by Roald Dahl, *Matilda* tells the story of Matilda Wormwood, a gifted child. She is an extraordinary girl who loves reading books. At the age of three, she learned to read on her own by examining magazines at home. By the age of four, she read all the classics in the library. Matilda also calculated numbers like a calculator. However, her mother and father are unaware that Matilda is an intelligent child. Mrs. Wormwood is a careless mother and Mr. Wormwood is an unreliable car salesman. They do not provide her with the love she needs. They want Matilda and her brother, Michael to prefer watching television instead of reading books.

Matilda is enrolled at Crunchem Hall Primary School and meets the cruel headmistress Miss Trunchbull there. Her horrific behaviour towards children is well known. To punish students, she throws them out of windows, pulls them by their hair or ears and yells at them. Miss Trunchbull also imposes gruesome punishments, such as the "Chokey", a small cabinet with nailed walls that misbehaving students are forced to stand in for hours. Moreover, since a boy named Bruce Bogtrotter takes a piece of Miss Trunchbull's cake, he is asked to eat a big chocolate cake on his own and this is the climax of her terrible punishments. However, Matilda's teacher, Miss Honey, is very cute, kind and recognizes Matilda's brilliance immediately.

Miss Trunchbull visits Miss Honey's classroom every Thursday. She wants the children to spell difficult words and solve math problems, and scares them if they fail. During one of these class visits, Matilda's friend Lavender puts a newt in Miss Trunchbull's water. However, Miss Trunchbull accuses Matilda of putting a newt in her water. Matilda is innocent and gets very angry. When she looks at the glass of water, she realizes that she can simply knock it over with the power of her mind and eyes. Shocked and delighted by this power, she decides that the only person to whom she can tell this ability is her teacher, Miss Honey.

When she arrives at the small and sparsely furnished cottage, Matilda realizes that her teacher is very poor. Miss Honey was orphaned at a young age and was raised by a cruel aunt who treated her like a slave, continuing to take almost her entire salary once she started working. It turns out that Miss Honey's aunt is the terrifying Headmistress Miss Trunchbull.

Matilda makes a plan to force Miss Trunchbull to give what belongs to Miss Honey. She trains herself to lift objects with her mind and move them through the air. She uses this power at school to take a piece of chalk and write a note to Miss Trunchbull. The chalk appears to move on its own and it tells Miss Trunchbull to give her niece her house and money back.

Once Miss Trunchbull recovers from the shock, she leaves school and is never seen again. A few weeks later, Miss Honey is no longer a poor woman. Matilda's father, who was discovered by the police to have sold a car fraudulently, fled the country with his family and left Matilda behind to live with her beloved teacher, Miss Honey.

### **3.3. Producing *Matilda* in Turkish**

#### **3.3.1 Translator / Lale Akalın**

Lale Akalın was born in Ankara in 1946. After graduating from Ankara University, Department of English Language and Literature in 1967, she received her master's degree from Hacettepe University. She worked as a lecturer in English language education at Hacettepe University, METU and Istanbul University. In 2003, she retired from her position at Istanbul University, Department of English Language and Literature, where she worked for 17 years. She currently translates books and teaches translation courses at Istanbul University, Department of English Language and Literature. Lale Akalın is married and has two daughters. Some of the books she translated are: *The Giant Peach*, *Matilda*, *A New View of Society and Report to the Country of Lanark*, *The Counter-Revolutionary Role of the Dashnagzoutiun Party*.

#### **3.3.2 Publishing house / Can Çocuk Publishing**

Can Çocuk was founded by Erdal Öz in 1981. Starting out with thirty books, gathering important authors of Turkish literature and bringing qualified works of world children's literature into Turkish, he pioneered the development of children's literature in Türkiye (Can Publishing, <https://canyayinlari.com>). More than six hundred local and foreign books have been published in order to inculcate the habit of reading in children.

Books are collected under eight different titles for children of all ages: Let's Read Together, Contemporary Turkish and World Literature, Classical Turkish and World Literature, Epics and Fairy Tales, Exciting Books, Curious Books, Biography and First Reading Books (Can Publishing, <https://canyayinlari.com>). Can Çocuk publishing aims for children to establish bonds with authors beyond the text and to discover through experience that literature is a valuable source of their lives.

## CHAPTER 4: ANALYSIS OF DATA AND DISCUSSION

In this section, samples from the book “Matilda” will be analysed in a detailed way. I will focus on the translations of cultural items within the context of Vinay & Darbelnet’s procedures and examine each example to determine whether foreignization or domestication has been employed in the book.

### 4.1 Analysis of the book “Matilda” in terms of Foreignization and Domestication Strategies

While analysing the book, it has been noticed that Vinay and Darbelnet's procedures (borrowing, calque, literal translation, equivalency, and adaptation) have been implemented in the target text. It was realized that “literal translation” was the most applied procedure while “borrowing” was the least employed one. The total number of procedures encountered in the book and the strategy applied are presented in the table below:

*Table 1: Translation Procedures Encountered in Matilda and the Strategy Applied*

<b>Procedures</b>	<b>The Total Number of Procedures</b>	<b>Strategy Applied</b>
Borrowing	3	Foreignization
Calque	9	Foreignization
Literal Translation	24	Foreignization
Equivalence	22	Domestication
Adaptation	16	Domestication

#### 4.1.1 Analysis from the foreignization perspective

In the analysis of the book, some words belonging to British identity and culture have been identified. These words include everyday expressions, exclamations, food and drinks and units of measurement.

##### Borrowing

Borrowing is the least applied procedure employed in the book. It can be seen that only three words have been borrowed from the source text. This part presents some examples from the book based on the borrowing procedure.

Source Text:	Target Text
Her father went to work and her mother went out playing <b>bingo</b> in a town <b>eight miles away</b> . (p.9)	Babası işe, annesi de <b>sekiz mil uzaklıktaki</b> bir kasabaya, <b>bingo</b> oynamaya gidiyordu. (p.14)

*Bingo* is a popular game widely played in the United Kingdom. British people always get together and play bingo with their families and friends. It is a representation of coexistence and strong bonds. In addition, this game is more than a game for British people, it is part of their culture. In the target text, it is seen that the translator has preferred to use the word *bingo* instead of *tombala*, which is the Turkish equivalent of the game, when translating the word *bingo*. Moreover, *mile* is the British unit of distance corresponding to the kilometre. It is “a unit for measuring distance, equal to 1609 metres or 1760 yards” (Cambridge Dictionary, n.d.). This unit is frequently used in English when measuring longer distances. However, in Turkish, kilometres or meters are used as the unit of distance. It is seen that the translator has adopted borrowing procedure and used the word *mil* in the target text. Therefore, the target reader has been brought closer to foreignization strategy.

Source Text:	Target Text
Matilda and her brother were sitting quietly on <b>the sofa</b> waiting for their mother to bring in the TV dinners on a tray. (p.64)	Matilda ve erkek kardeşi sakin sakin <b>sofada</b> oturuyorlar ve annelerinin tepside TV yemeğini getirmesini bekliyorlardı. (p.51)

*Sofa* is a commonly used word in the United Kingdom. According to Cambridge Dictionary, *sofa* is “a long, soft seat with a back and usually arms, on which more than one person can sit at the same time” (Cambridge Dictionary, n.d.). The word’s synonym is *couch* and the word *couch* is widely used in the U.S.A. The Turkish equivalent of *sofa* is *kanepa*. However, the translator has borrowed the word *sofa* from the source text and used it instead of *kanepa* in the target text. Therefore, it is seen that foreignization strategy has been applied by the translator.

## Calque

In the analysis of the book, it is seen that that Vinay and Darbelnet's calque procedure has been implemented by the translator in the process of translation. Some of the examples from the book are explained in details.

Source Text:	Target Text
Thus she was always forced to eat her evening meals out of <b>TV-dinner trays</b> in front of the dreaded box. (p.63)	Bu yüzden akşam yemeklerini, o iğrenç kutunun önünde, <b>TV yemeği tepsisinin</b> üzerinde yemeye zorlanıyordu. (p.51)

TV dinners are widely preferred ready meals in the United Kingdom. According to Merriam-Webster, *TV-dinner* is “a quick-frozen packaged dinner (as of meat, potatoes, and a vegetable) that requires only heating before it is served” (Merriam-Webster, n.d.). Most families in the United Kingdom eat their meals in a practical way in front of TV. Matilda's parents love watching TV and also force Matilda to eat her meals in front of TV. In this example, the translator has employed a word-for-word translation by translating *TV-dinner trays* as *TV yemeği tepsi*. Consequently, it is seen that as a result of the translation made with the calque procedure, the foreignization strategy has emerged.

Source Text:	Target Text
We get rid of flies with fly spray and by hanging up <b>flypaper</b> . (p.234)	Sineklerden kurtulmak için sprey kullanırız ya da <b>sinek kağıdı</b> asarız. (p.167)

*Flypaper* is used to combat flies. It is a trap that can be used safely in both indoor and outdoor areas, as it does not emit any odor, and has strong adhesive on both sides. It can also be used as *sinek bandı* in Turkish. As it can be seen in this example, the calque procedure has been applied by the translator and the word *flypaper* has been translated as *sinek kağıdı* in the target text. Therefore, the calque procedure adopted has caused the result to be determined as the foreignization strategy.

Source Text:	Target Text
She had somehow trained herself with by now to block her ears to the ghastly sound of <b>the dreaded box</b> . (p.47)	Küçük kız kıpırdamadı bile, kendini <b>korkunç kutunun</b> tedirgin edici seslerine karşı kulaklarını tıkama konusunda eğitmişti. (p.41)

In this example, *the dreaded box* represents television. One of the things Matilda hates the most is watching television. Her family does not want her to read books and forces her to watch TV. Therefore, Matilda uses this expression when talking about television. Calque procedure has been employed by the translator without any change in meaning in the target text. *The dreaded box* was translated literally as *korkunç kutu*. Therefore, the foreignization strategy appears to have originated as a result of the calque procedure.

Source Text:	Target Text
It cost fifty pence a packet and was called <b>The Skin Scorcher</b> (p.153)	Paketi 5 bin liraydı, adı da <b>Deri Sökücü</b> 'ydü (p.113).

*The Skin Scorcher* is a type of itching powder. One day, Matilda's schoolmate, Hortensia sneaks into Miss Trunchbull's room and pours the itching powder into her pants in the closet. Her goal is to take revenge for the evil that Miss Trunchbull has done to her and all her schoolmates. The itching powder works and causes Miss Trunchbull to itch as if her skin is being pulled away. It is seen that the translator has translated the phrase word for word as *Deri Sökücü*. Therefore, there is no loss in meaning in the target text. Consequently, the foreignization strategy appears as a result of the calque procedure implemented.

Source Text:	Target Text
The girl was glued to the spot, terror struck, pop-eyed, quivering, knowing for certain that <b>the Day of Judgement</b> had come for her at last. (p.163)	Kız yere çakılmış, dehşete düşmüştü; gözleri yerinden fırlamıştı, tir tir titriyordu, <b>kıyamet gününün</b> sonunda gelip çattığının farkına varmıştı. (p.119)

The girl mentioned in the example is Amanda, one of the students at school. Amanda's mother braids Amanda's hair on both sides that day. However, Miss Trunchbull hates girls with braided hair. When Miss Trunchbull notices Amanda, Amanda is aware of what will happen to her, so she thinks that the Day of Judgement has come. Finally, Miss Trunchbull grabs Amanda's braids, spins her in the air and throws her. The expression *the Day of Judgement* has been translated literally as *kıyamet günü* in the target text. Consequently, the translator has employed calque procedure which is classified under the foreignization strategy.

#### Literal translation

It is revealed that the book has been translated literally except for some idioms and cultural expressions. Turkish grammar and structure have been taken into account while translating a lot of statements in the source text.

Source Text:	Target Text
“Now look what you’ve done! <b>That’s my best Elizabeth Arden face powder!</b> ” (p.84)	“Şimdi bak bakalım yaptığına! <b>Bu benim en iyi Elizabeth Arden yüz pudram!</b> ” (p.65)

In the example, it can be seen that sentences are translated word-for-word. Elizabeth Arden is a perfume, skin care and cosmetics brand. This brand is also popular with its innovative beauty products in the United Kingdom. The translator has chosen to translate “my best Elizabeth Arden face powder” as “benim en iyi Elizabeth Arden yüz pudram”. The phrases have been transferred in the exact same way. Therefore, literal translation categorized under the foreignization strategy has been adopted to preserve the originality of the source text.

Source Text:	Target Text
Miss Honey stared hard into other woman’s wet grey eyes, and she allowed <b>the silence to hang in the air</b> until Mrs. Wormwood became uncomfortable. (p.136)	Bayan Honey kadının ıslak gri gözlerinin içine doğru dik dik baktı ve sessizliğin Bayan Wormwood’u rahatsız edinceye kadar <b>havada asılı kalmasına</b> izin verdi. (p. 99)

As it can be seen from the example, the expression *hanging in the air* has been translated literally. Actually, *hanging in the air* is an idiom that means “incomplete or uncertain” (Merriam-Webster, n.d.). However, the word *silence* is added to the idiom in this example. The expression *The Silence to hang in the air* has been translated as *sessizliğin havada asılı kalması* metaphorically. In fact, it is a situation where there is no sound and activity. It is used with the same meaning in Turkish. Consequently, the purpose of the translator is to create the same meaning for the target reader. Therefore, a result of the translation made with the calque procedure, the foreignization strategy has emerged.

Source Text:	Target Text
Don't be so daft. <b>I read the <i>Autocar</i> and the <i>Motor</i> from cover to cover every week.</b> (p.137)	Bu kadar saçmalamayın. <b>Ben her hafta <i>Autocar</i>'ı ve <i>Motor</i>'u başından sonuna kadar okurum.</b> (p.101)

In this example, all the sentences have been translated word-for-word. *Autocar* and *Motor* are weekly British automotive magazines. They are popular magazines in the United Kingdom that provide valuable information to those looking to buy a car. Consequently, the translator has employed literal translation procedure which is classified under the foreignization strategy. The words have been transferred in the same order and there is no loss in meaning.

Source Text:	Target Text
She spends her life up in her room <b>buried in some silly book.</b> (p.138)	Ömrünü odasında <b>bazı saçma sapan kitaplara gömülerek</b> geçirir. (p.101)

This sentence has been translated word-for-word and in the same order. The verb *bury* means “to cover something or someone completely with a large quantity of something” (Cambridge Dictionary, n.d.). It has been translated as “kitaplara gömülmek” in the target text. Therefore, the message is conveyed to the target reader in the same way. Literal translation procedure classified under the foreignization strategy has been employed without any loss of meaning.

Source Text:	Target Text
“I should be fascinated”, the Truncbull said <b>in a voice dripping with sarcasm.</b> (p.215)	“Çok memnun olurum”, dedi Truchbull, <b>alayın damla damla süzüldüğü bir sesle.</b> (p.155)

The idiom *dripping with something* means “having a lot of a particular quality, often a bad quality” (Cambridge Dictionary, n.d.). When the idiom *in a voice dripping with sarcasm* is literally translated, it becomes *alayın damla damla süzüldüğü bir ses* in Turkish. It is seen that the translator has chosen not to translate it as *alay dolu ses*, but to translate it word-for-word. As a result, this example presents how the translator employs literal translation procedure categorized under the foreignization strategy with the exact transfer of words.

Source Text:	Target Text
There is a <b>Teachers’ Training College in Reading</b> , Miss Honey said. (p.299)	<b>Reading’de bir Öğretmen Eğitim Koleji</b> var, dedi Bayan Honey. (p.211)

In this example, it is seen that the sentence has been translated literally. Reading is a nice and large town in the United Kingdom. Even though this town is not familiar to the target reader, it has been presented without adaptation in the target text. As a consequence, the translator has applied the literal translation procedure which is classified under the foreignization strategy without changing the meaning of the sentence in the source text.

#### 4.1.2 Analysis from the domestication perspective

##### Equivalence

Many idioms and common expressions that differ from culture to culture have been recognised in the book. In order to make these expressions meaningful to the target reader, equivalence procedure has been applied. It is clearly seen that there is no loss of meaning between the source text and target text since the translator has found

the best equivalent for the target reader. Some examples from the book are given with their explanations in this part.

Source Text:	Target Text
She also knew that he liked to boast and <b>she would egg him on shamelessly.</b> (p.24)	Babasının böbürlenmekten hoşlandığını da biliyordu ve <b>onu pervasızca kışkırtabilirdi.</b> (p.25)

Phrasal verbs are commonly used in English, but it is not easy to find an equivalent when translating them into Turkish. In this example, the translator has tried to use the equivalent of the phrasal verb *egg someone on* in the target text to make it comprehensible for the target reader. It is not possible to translate this phrasal verb literally. *Egg someone on* means “to encourage (someone) to do something foolish or daring” (Collins Dictionary, n.d.). The sentence “she would egg him on shamelessly” has been translated into Turkish as “onu pervasızca kışkırtabilirdi”. As a result, equivalence procedure categorized under the domestication strategy has been adopted by the translator.

Source Text:	Target Text
Then all I do is mix a lot of sawdust with the oil in the gearbox and <b>it runs sweet as a nut.</b> (p.25)	Yaptığım tek şey, bir sürü talaşı yağ ile karıştırıp şanzımana koymak olur. Bunun üzerine <b>araba yağ gibi kaymaya başlar.</b> (p.25)

*Sweet as a nut* is a British expression and it means “wonderful”. When this expression is translated into Turkish literally, it becomes *fındık kadar tatlı*. Therefore, it is seen that it completely loses its meaning. On the other hand, Turkish language has some stereotyped words that have formed in its own historical process. In Turkish, if an opinion is expressed about a car going fast, it is generally stated as *araba yağ gibi kayar* and *yağ gibi kaymak* is one of the stereotyped expressions in Turkish. As a consequence, the translator has found the best equivalent of this British expression and reflected it in the target text. Therefore, it is seen that the domestication strategy appears as a result of the calque procedure adopted.

Source Text:	Target Text
So what do I do? I use my brains, <b>laddie</b> , that's what I do. (p.26)	O halde ne yapabilirim? Kafamı kullanırım <b>aslanım</b> , ben de kafamı kullanırım. (p.26)

In the example, *laddie* is a word that Mr. Wormwood uses for his son Michael. It means *young boy* in English and *delikanlı* in Turkish. One of the words that contributes to the richness of Turkish is the word *aslanım*. It is seen that the translator has used the word *aslanım* instead of *delikanlı* in the target text in order to bring the reader closer to the Turkish culture. In Turkish culture, the word *aslanım* is frequently used when addressing boys. Therefore, the translator has employed the equivalence procedure to bring the target reader closer to the domestication strategy.

Source Text:	Target Text
For sheer cleverness <b>she could run rings around them all</b> . (p.63)	<b>İstese hepsine külahı ters giydirebilirdi</b> . (p.50)

“If someone runs rings around you, they are very much better, faster, or more successful at something than you are” (Cambridge Dictionary, n.d.). The idiom *run rings around them all* has been translated as *hepsine külahı ters giydirmek* in the example. *Külahı ters giydirmek* is a popular idiom used in Turkish to state that the person is better than others. The idiom chosen by the translator gives the intended meaning for the target reader in the target text. Therefore, it is seen that the translator has implemented the domestication strategy.

Source Text:	Target Text
“ <b>Don't give me that rubbish!</b> ” the father shouted. (p. 71)	“ <b>Bırak palavrayı!</b> ” diye bağırdı baba. (p.57)

In this example, the meaning of the idiom *don't give me that* is that “*don't expect me to believe that, because I know it is untrue*” (Cambridge Dictionary, n.d.). If this idiom is translated word for word into Turkish, it becomes *bana bu saçmalığı verme*, and it creates confusion for the target reader. However, the expression *bırak*

*palavrayı* means stop lying and it is the best equivalent of *don't give me that rubbish* in the target text. This expression preferred by the translator gives the intended meaning in the target text without any confusion. Consequently, the domestication strategy appears as a result of the calque procedure applied.

Source Text:	Target Text
For once, <b>she was not going to be browbeaten.</b> (p.121)	Bir kerecik olsun <b>kuru gürültüye pabuç bırakmayacaktı.</b> (p.89)

The verb, *browbeat* means “to try to force someone to do something by threatening them or persuading them forcefully and unfairly” (Cambridge Dictionary, n.d.). In order to convey exact meaning of this verb, the translator has used a Turkish idiom in the target text. Idioms that have multiple unique meanings are used to make the sentence more meaningful and rich in Turkish culture. *Kuru gürültüye pabuç bırakmamak* means acting as you wish in the face of a situation, without haste or fear. This idiom is frequently used in daily life and it is the equivalent of the verb, *browbeat*. As a result, it is seen that the translator has implemented the domestication strategy.

Source Text:	Target Text
Oh, yes it is! shouted Miss Truchbull. “ <b>I can see right through your little plot, madam!</b> ” (p.124)	Elbette ki bu! diye haykırdı Bayan Truchbull. “ <b>Hanım, çevirdiğin küçük dolapları gayet iyi görebiliyorum.</b> ” (p.92)

In this example, the meaning of the sentence “I can see right through your little plot” is expressed in a Turkish idiom in the target text. Turkish idioms are the elements that shape Turkish society. *Dolap çevirmek* stands out with its meaning of doing secret things through deception or deceit. This situation may occur between people both in business life and in daily life. When the sentence “I can see right through your little plot” is translated literally, it becomes “senin küçük komplonu görebiliyorum.” Therefore, it can be seen that the idiom chosen for the target reader meets the meaning of the original sentence and the translator has adopted the domestication strategy.

Source Text:	Target Text
I suppose you know the Truncbull has a lock up cupboard in her private quarters called <b>the chokey</b> .(p.149)	Bayan Truncbull’un özel yatak odasında <b>Tabutluk</b> denen bir dolabın olduğundan haberiniz vardır herhalde. (p.109)

In the book, the headmistress, Miss Truncbull, punishes children who do not follow her rules by imprisoning them in a small cupboard with walls surrounded by broken glass and nails. Children must constantly stand in this locked cupboard to avoid getting injured. This place of torture is called chokey. *Chokey* is a British slang word for prison (Collins Dictionary, n.d.). *Chokey* has been translated as *tabutluk* in the target text. *Tabutluk*, with its gruesome nature as an instrument of torture, is a good equivalent for the original word. Consequently, the translator has ensured a better understanding of the word for the target reader by applying the equivalence procedure which is classified under the domestication strategy.

Source Text:	Target Text
He knew <b>there was a catch in this</b> somewhere, but he wasn’t sure where. (p.182)	<b>Bu işte bir bit yeniği olduğunun</b> farkındaydı ama nerede olduğunu kestiremiyordu. (p.132)

*Catch* means “a hidden problem or disadvantage” (Cambridge Dictionary, n.d.). The translator has presented this word by transforming it into an idiom equivalent in meaning in the target text. By using idioms in Turkish, people can express themselves better and explain the seriousness of the situation. For this reason, it is inevitable to be constantly exposed to idioms in spoken language and in books. The idiom, *bit yeniği* is used for things that are done secretly and arouse curiosity and suspicion in people. Therefore, it can be seen that the equivalent of the word has been used appropriately in the target text and the translator has implemented the domestication strategy.

Source Text:	Target Text
<b>Good for you</b> , Brucie! You've won a gold medal, Brucie! (p.192)	<b>Helal olsun sana</b> , Brucie! Altın madalya aldın, Brucie! (p.138)

In this example, a student named Bruce Bogtrotter is punished by the headmistress, Miss Trunchbull, for eating a slice of her chocolate cake. His punishment is to eat a huge chocolate cake in front of everyone at school. As Bruce eats the cake, Miss Trunchbull gets angrier because she thinks that the huge cake will make Bruce sick. In the end, Bruce succeeds to eat the whole cake and is cheered by his schoolmates. *Good for you* is an idiom used by Bruce's friends in the book. *Good for someone* is “used to express approval of someone.” (Merriam-Webster, n.d.) Actually, this expression means *aferin* in Turkish. In order to further strengthen the meaning of this idiom in the target text, the translator has used the idiom *helal olsun* commonly used in Turkish as an equivalent. It is an expression that indicates that Bruce's victory over Miss Trunchbull is not easy at all. As a result, a good equivalent has been found for the target reader and the domestication strategy has been applied by the translator.

Source Text:	Target Text
Before <b>I fell out with your father</b> , he told me some very nasty stories about the way you behaved at home! (p.233)	Zaten baban da, <b>onunla külahları değişmeden önce</b> , evde neler yaptığın hakkında çok pis hikayeler anlatmıştı. (p.166)

“If you *fall out with someone*, you have an argument and stop being friendly with them” (Collins Dictionary, n.d.). In this example, Matilda's father, Mr. Wormwood, sells a poor quality car to Miss Trunchbull. This situation causes Miss Trunchbull to be stranded on the road and she becomes very angry with Mr. Wormwood. The phrasal verb *I fell out with your father* has been used by Miss Trunchbull in the source text. The idiom used in the target text *külahları değişmek* means to break up. *Külahları değişmek* is frequently used in Turkish culture when someone falls out with someone. As a consequence, the translator has used the most understandable equivalent of phrasal verb *fall out with someone* as *külahları değişmek* in the target

text. Therefore, it is noticed that the translator has implemented the domestication strategy.

Source Text:	Target Text
The woman's dotty, Miss Honey was telling herself. <b>She's round the twist.</b> (p.235)	Bayan Honey, bu kadın deli diyordu kendi kendine. <b>Keçileri kaçırmış.</b> (p.168)

*Round the twist* is a British idiomatic phrase which means “very angry, annoyed, or irritated” (Merriam-Webster, n.d.). Miss Honey uses the idiom for Miss Trunchbull because Miss Trunchbull treats everyone cruelly. *Keçileri kaçırmak* means losing mental balance or losing the ability to think in Turkish. Consequently, the translator has used the best Turkish equivalent of the idiom *round the twist* in the target text by applying the equivalence procedure which is classified under the domestication strategy without any loss of meaning.

Source Text:	Target Text
Miss Honey's mouth dropped open and <b>her eyes stretched so wide</b> you could see the whites around. (p.259)	Bayan Honey'in ağzı açık kaldı. <b>Gözleri öyle fal taşı gibi açılmıştı ki</b> , akları görülüyordu. (p.184)

In this example, *stretch* is a verb which means “to become extended in length or breadth or both” (Merriam-Webster, n.d.). The equivalent of the verb is presented as an idiom in the target text. *Gözleri fal taşı gibi açılmak* is an idiom that means being wide-eyed due to reasons such as amazement, surprise and anger. Idioms usually have figurative meanings and express a situation or event effectively with few words. These are words inherited from our Turkish ancestors. The sentence *her eyes stretched so wide* has been translated as *gözleri öyle fal taşı gibi açılmıştı ki* in the target text. As can be seen from the example, the translator has used the most appropriate idiom in the target language to convey the same meaning. Therefore, the domestication strategy appears as a result of the equivalence procedure applied.

## Adaptation

Some culture-specific items in the book such as food, beverages and units of measurement, do not have equivalents in Turkish. In the analysis of the book, it is seen that adaptation procedure has been applied by the translator and these items have been domesticated to make them comprehensive for the target reader. Some of the examples from the book have been analysed below.

Source Text:	Target Text
We've got a lovely telly with a <b>twenty-inch screen</b> and now you come asking for a book! (p.8)	<b>Elli bir ekranlı</b> güzel bir TV'miz var ve sen gelip benden kitap istiyorsun! (p.14)

*Inch* is “a unit for measuring length, equal to 2.54 centimetres” (Collins Dictionary, n.d.). While all devices such as monitors, smartphones, televisions and tablets are produced according to the inch measurement unit in countries such as America, England and Canada, a metric system is used in Türkiye. In Turkish, the word *ekran* is used when talking about the size of the television. As it is seen in the example, when talking about the screen size of the television, *ekran* is used instead of *inch* to ensure that the meaning is clear to the target reader. Consequently, the domestication strategy appears as a result of the adaptation procedure applied.

Source Text:	Target Text
Occasionally, she made <b>Bovril</b> or <b>Ovaltine</b> . (p.21)	Kimi zaman ise <b>sıcak oralet</b> ya da <b>ihlamur</b> yapardı. (p.23)

*Bovril* is a hot, beef-flavoured drink specific to British culture. This drink is made with Bovril paste and hot water. Especially British football fans drink Bovril while watching matches and it is very popular among them. *Ovaltine* is also a British drink which is like chocolate milk. Hot water is added to prepare this drink. Since *Bovril* and *Ovaltine* drinks do not have equivalents in Turkish, they have been translated as *oralet* and *ihlamur* in the target text. *Oralet* is an orange flavored powder drink that is usually drunk hot. *Ihlamur* is a medicinal plant that is consumed in the form of tea during the winter months. It can be seen that the translator has applied the

adaptation procedure by using the names of the drinks that the target reader is familiar with in the target text. Therefore, the drinks *Bovril* and *Ovaltine* have been domesticated in the target text.

Source Text:	Target Text
The hat itself was one of those <b>flat-topped pork-pie jobs with a jay's feather stuck in the hatband</b> and Mr. Wormwood was very proud of it. (p.35)	<b>Şapka, basık tepeli, kurdelesine bir alakarga tüyü sokulu şapkalardan biri</b> ydi ve Bay Wormwood bu şapkaıyla çok övünürdü. (p.32)

*Porkpie* means “a felt, straw, or cloth hat for informal wear having a low telescoped crown, flat top, and brim turned up all around or up in back and down in front” (Merriam-Webster, n.d.). The flat-topped pork-pie hat belongs to Matilda's father, Mr. Wormwood in the book. To take revenge on his father, Matilda puts glue inside this hat and the hat sticks to Mr. Wormwood's head. The *flat-topped pork pie hat* is an English-style hat, taking its name from the traditional English pork pie, which is similar in shape to the hat. When porkpie is translated into Turkish literally, it becomes *domuz turtası*. Due to the fact that the word *porkpie* is unfamiliar to the target reader and there is no such concept in Turkish, it has been domesticated and adapted as a type of hat in the target text.

Source Text:	Target Text
Matilda began to read: “An epicure dining at <b>Crewe</b> Found a rather large mouse in his stew. (p.107.)	Matilda duraksamadan ve düzgün bir biçimde okumaya başladı: “Bir <b>lokantada</b> yemek yiyem bir çeşneci Türüsünün içinde büyük bir fare bulmuş.” (p.80)

In this example, Miss Honey asks Matilda to read a poem from a book of humorous poetry. Matilda begins to read this poem. Crewe in this poem is a city in the United Kingdom and is located northwest of London. Many famous restaurants are found in Crewe. It can be seen that the translator has not mentioned the city of Crewe in the target text because this city is unfamiliar to target readers. *An epicure dining at Crewe* has been translated into Turkish as *bir lokantada yemek yiyen bir çeşneci*. In

fact, in the source text, Crew refers to a restaurant in Crew. For this reason, the translator has ignored Crew and focused on the restaurant there. Thus, the adaptation procedure classified under the domestication strategy has been used to make the expression more comprehensive for the target reader.

Source Text:	Target Text
On her feet, she wore flat-heeled brown <b>brogues</b> with leather flaps. (p.116)	Ayaklarına topuksuz, kahverengi, <b>kaba pabuçlar</b> giyerdi. (p.86)

This example is about Miss Trunchbull's clothing style. *Brogues* are British-style leather and lace-up shoes for men. The shoes have a pattern of holes on them. Brogues are among the popular shoes in the United Kingdom and are known as British style shoes all over the world. They have been translated as *kaba pabuçlar* instead of *Brogue ayakkabılar* in the target text. The details of the shoes have not been given in the target text and the name of the shoes has been domesticated in order to make it familiar to the target reader.

Source Text:	Target Text
At the mention of this word, Miss Trunchbull's face purple and her whole body seemed to <b>swell up like a bullfrog's</b> . (p.122)	Bu kelime geçer geçmez Bayan Trunchbull'ın yüzü morardı ve bütün vücudu <b>davul gibi şişti</b> . (p.90)

*Bullfrogs* are one of the frog species found in the United Kingdom. They are both aggressive and large. In this example, when Miss Honey tells Miss Trunchbull that Matilda is a genius, Miss Trunchbull expresses her anger with signs on her body so she *swells up like a bullfrog's*. The expression, *swell up like a bullfrog's* has been translated into Turkish as *davul gibi şişti*. *Davul gibi şişmek* is an idiom in Turkish which means swollen and tense. Since the word *bullfrog* is not familiar to the target reader, it is expressed in a more understandable idiom in the target text. Therefore, the expression has been domesticated for the target reader.

Source Text:	Target Text
I'm not in favour of <b>bluestocking girls</b> . A girl should think about making herself look attractive so she can get a good husband later on. (p.139)	<b>Okumaktan benzi solmuş kızlardan</b> hoşlanmam. Bir kız çocuğu kendisini çekici kılma konusunda kafa yormalı ki ileride iyi bir koca bulabilsin. (p.102)

*Bluestocking* means “an intelligent and well-educated woman who spends most of her time studying and is therefore not approved of by some men” (Cambridge Dictionary, n.d.). The Bluestocking society, which emerged in the 18<sup>th</sup> century of England, was a movement that enabled women and men to come together to talk about art, science and literature. Elizabeth Montagu and Elizabeth Vesey were the leaders of this society. One day, one of the guests of the society wore informal blue stockings instead of the more acceptable silk white stockings. This is where the name of the society comes from. If the term, *bluestocking girls* is translated into Turkish word-for-word, it becomes *mavi çoraplı kızlar*. Therefore, it creates confusion in the target text. Since there is no equivalent of the term *bluestocking girls* in Turkish, the translator has adopted the adaptation procedure categorized under the domestication strategy and translated it as *okumaktan benzi solmuş kızlar* referring to The Bluestocking society. Consequently, the domestication strategy appears as a result of the adaptation procedure implemented.

Source Text:	Target Text
Now then, spell “write”. Which one? Nigel asked. The thing you do with a pen or <b>the one that means the opposite of wrong?</b> (p.212)	Şimdi ‘yazma’nın nasıl yazıldığını söyle bakalım. Hangisini? diye sordu. Kalemle yapılan şeyi mi yoksa <b>başörtüsü olanı mı?</b> (p.153)

In this example, Miss Truncbull asks Nigel, one of the students in the classroom, how to spell the word “write”. Nigel asks whether to spell the word writing, which we do with a pen, or right, which is the antonym of wrong. The words “write” and “right” are homophones. Homophones are words that sound the same but are

completely different in meaning. However, in the target text, the homonym for writing is, scarf not right. Scarf means *yazma* or *başörtüsü* in Turkish. Women's accessories, which are tightly woven with yarns of different properties and used in the head or neck area, are called scarves. *Yazma* we do with our hands and *yazma* we cover our heads are homonyms in Turkish. As a result, the adaptation procedure which is classified under the domestication strategy has been applied to prevent the word *right* from losing its meaning in the target text.

Source Text:	Target Text
Matilda, sitting in the second row about <b>ten feet away</b> from Miss Honey, put her elbows on the desk and cupped her face in her hands, and this time she gave the order right at the beginning.(p.257)	Bayan Honey'den <b>üç metre kadar uzakta</b> , ikinci sırada outran Matilda dirseklerini sıraya dayadı, yüzünü ellerinin arasına aldı ve bu kez komutu hemen baştan verdi.(p.182)

*Foot* means “any of various units of length based on the length of the human foot” (Merriam-Webster, n.d.). This is the British unit of length used primarily in countries such as the United States and England. Foot is used in multiple height measurements. It describes the height of trees, buildings and other objects. One foot measures 12 inches and corresponds to the measurement of 30-40 cm. The statement *ten feet away* has been translated as *üç metre kadar uzakta* in the target text because in Turkish, meters and centimeters are used as units of length measurement. As a consequence, the adaptation procedure categorized under the domestication strategy has been employed by the translator to avoid misconceptions.

Source Text:	Target Text
She wouldn't cost you <b>a penny</b> . But it was not my idea. It was Matilda's (p.358)	Siz <b>tek kuruş</b> harçamazsınız. Ama fikir benim değil, Matilda'nın.(p.252)

*Penny* is “a monetary unit of the United Kingdom formerly equal to  $\frac{1}{240}$  pound but now equal to  $\frac{1}{100}$  pound” (Merriam-Webster, n.d.). Since there is no such monetary unit in Turkish, *penny* has been translated as *kuruş* and adapted to the target text. *Kuruş*

is a Turkish currency which is worth one hundredth of the lira. In this example, Matilda's family is forced to leave the city due to her father's inappropriate activities. Matilda, on the other hand, wants to live with Miss Honey. Matilda's father tells Miss Honey that Matilda won't cost you much, you won't spend a single penny. Thus, the monetary unit has been domesticated by using the word *kuruş* in the target text.



## CONCLUSION

The focus of this study is to analyse the translation of *Matilda* and to reveal whether the translation is source text oriented or target text oriented. The analysis was carried out based on Vinay and Darbelnet's five translation procedures which are borrowing, calque, literal translation, equivalence and adaptation categorized under Venuti's foreignization and domestication approaches. In this context, culture-specific items in the book and the translator's choices in the process of translation were also taken into consideration.

The thesis consists of four chapters. The first chapter presents the definitions of children's literature offered by various scholars. The evolution of children's literature in the West and Türkiye is also explained in detail in addition to the translation of children's literature and the role of translators in children's literature. The second chapter focuses on theoretical approaches in the translation of children's literature. Moreover, Venuti's domestication and foreignization approaches and Vinay and Darbelnet's seven translation procedures, which are frequently used in the translation of children's literature are discussed. The relationship between translation and culture is also one of the most significant points provided in this chapter.

In the third chapter, the biography of Roald Dahl, the author of *Matilda* and one of the world's best-loved children's book authors, is presented and the plot of the book, *Matilda* which is one of Roald Dahl's classic works and the one that children love to read is touched upon. In addition, brief information about the translator of the book, Lale Akalın, and the publishing house is also included in this chapter. In the last chapter, some sentences selected from the book are analysed to reveal whether the translation is domestic or foreign.

In this study, after analysing the target text together with the source text, the research questions provided in the introduction part were answered.

1. What losses or gains have taken place in the translation of *Matilda* from the view of children's literature translation approaches?

In the analysis of the book, *Matilda*, it has been observed that some cultural items have been foreignized, on the other hand, some have been domesticated in a way that the target reader can easily understand. In terms of losses in translation, it has been recognised that some idioms and expressions specific to British culture have been

adapted to Turkish culture in the target text. This demonstrates that the translator has taken the needs of the target reader into account during the translation process. While this situation creates losses in translation, it increases readability and enables the target reader to comprehend the target text easily.

In terms of gains in translation, some expressions from British culture have been reflected in the target text as they are and the intended message has been delivered directly to the target reader. In this way, the target reader has the opportunity to learn about different cultures. In addition, there are many humorous elements in *Matilda* that draw the reader into the book. Humour has been reflected in the target text in the same way ensuring that the target reader enjoys reading *Matilda*. The frequent use of idiomatic expressions, proverbs and adjectives in the target text also shows that it is equivalent to Roald Dahl's original *Matilda*.

2. Are there any differences between the presentations of Matilda in Turkish and in English in terms of the image they represent from a cultural point?

When the source text and target text are compared, it is seen that there is not much difference between the representation of Matilda in English and in Turkish. The image of Matilda reflected in the source text has been presented in the same way in the target text. To illustrate, Matilda's name has not changed in the target text. Her love of books and intelligence have been depicted in the same way in both the target text and the source text. The tricks she plays on her father and Miss Trunchbull in order to take revenge have been expressed in a similar way in both the source text and the target text which makes the readers of both texts experience the same feelings. Therefore, as the most important character of the book, Matilda has not lost any of her image in the target text.

By reflecting both the cultural characteristics and the original image of the book, adaptations have been made to make it easier for the target reader to understand the book. These adaptations are mandatory within the framework of children's literature since the target reader is children. Therefore, Matilda is presented to child readers as an image that is faithful to the original in Turkish culture. As a consequence, Matilda carries the same image for all children in both the source text and the target text.

3. Which strategies and approaches have been used by the translator in the process and product stages of the translation?

The translator has applied Vinay and Darbelnet's five translation procedures: borrowing, calque, literal translation, equivalence and adaptation classified under Venuti's foreignization and domestication strategies in the process of translation. 36 sentences were selected from the book and how these sentences were expressed in both the source text and the target text was analysed.

When the book was analysed as a whole, it was revealed that only 3 words were borrowed from the source text, calque procedure was implemented to 9 words, 24 sentences were translated literally, equivalence procedure was applied to 22 sentences and 16 words were adapted to Turkish culture.

By means of borrowing procedure, the words specific to British culture were borrowed from the source text and used in the target text. Thus, the translator brought the target reader closer to foreignization strategy by using unfamiliar words in the target text. By means of calque procedure which is also categorized under foreignization strategy, the translator translated some words in the source text word for word and transferred them to the target text without changing their meanings. By means of literal translation procedure, the sentences with foreign influence in the source text were translated literally in the same order and inserted into the target text. With the exact transfer of words, there was no loss of meaning in the target text. By means of equivalence procedure which is classified under domestication strategy, Turkish equivalents of the idioms used in the source text were reflected in the target text. It was observed that there are many British idioms in the source text and the translator found the most suitable Turkish idioms as equivalents. By means of adaptation procedure, expressions such as British currencies, units of measurement, and food and beverages specific to British culture were adapted to Turkish culture to avoid confusion in meaning for the target reader.

In the light of the analysis, it is clearly seen that all the procedures and strategies implemented by the translator help the target reader read the book, *Matilda* in a smooth way. Therefore, it is significant to underline that the translator has adopted a more target oriented approach in the product stage of the translation.

In conclusion, it has been revealed that the translator has applied both domestication and foreignization strategies in the target text. Some expressions and words belonging to British culture in the source text have been reflected in the same way in the target text, so the touch of foreign culture has enriched the book even more. However, Venuti's domestication strategy has been used more dominantly to make the target text more comprehensible for child readers. Generally, the domestication strategy is preferred in the translation of children's literature as it facilitates readability. The aim is to make the story understandable for child readers, considering that children are target readers.

Matilda has remained unchanged in Turkish culture and loyal to the original for child readers even though the translator has applied the domestication strategy dominantly in the target text. The fact that Matilda's image has not changed in the target text is an indication that the book is one of the most popular ones among children's books in the target culture. Therefore, the translator's choice of a more target-oriented approach cannot prevent child readers from feeling Roald Dahl's touches on the image of Matilda.

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## RESUME

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### Educational Status:

Degree	Major	University	Year
<b>Undergraduate Degree</b>	American Culture and Literature	Hacettepe University	2010
<b>Master Degree</b>			

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<b>Turkish – American Association</b>	English Teacher	2010 - 2013

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Date: 07/06/2024

