Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpretation

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Gizem TEZYÜREK

Master's Thesis

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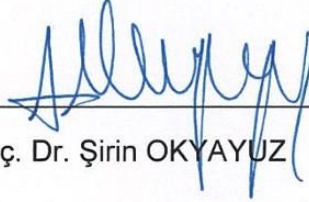
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Gizem Tezyürek tarafından hazırlanan "A Comparative and Descriptive Analysis of the Turkish Translations of Mark Twain's *The Adventures of Tom Sawyer* Within the Context of Children's Literature" başlıklı bu çalışma, 22.06.2018 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

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Gizem Tezyürek

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O **Tezimin/Raporumun .... tarihine kadar erişime açılmasını ve fotokopi alınmasını (İç Kapak, Özet, İçindekiler ve Kaynakça hariç) istemiyorum.**

(Bu sürenin sonunda uzatma için başvuruda bulunmadığım takdirde, tezimin/raporumun tamamı her yerden erişime açılabilir, kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisi alınabilir)

O **Tezimin/Raporumun .... tarihine kadar erişime açılmasını istemiyorum, ancak kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisinin alınmasını onaylıyorum.**

O **Serbest Seçenek/Yazarın Seçimi**

22.06.2018

Gizem TEZYÜREK

ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, Tez Danışmanım **Prof. Dr. Asalet ERTEN**'in danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Gizem TEZYÜREK

To my beloved grandmother Şükran Kavuncu…

She is the architect of my happy childhood memories.

ACKNOWLEDGMENTS

ÖZET

TEZYÜREK, Gizem. *Mark Twain'in Tom Sawyer'ın Maceraları Adlı Eserinin Türkçe Çevirilerinin Çocuk Edebiyatı Bağlamında Karşılaştırmalı ve Betimleyici Bir İncelemesi*, Yüksek Lisans Tezi, Ankara, 2018.

Çocuk edebiyatı çevirisi yıllar boyunca bilim insanları, yayımcılar ve akademik kurumlar tarafından ikincil konuma indirgenmiş ve büyük ölçüde göz ardı edilmiştir, ancak çocuk edebiyatı alanına yönelik akademik ilgi 1970'li yıllardan itibaren hızla artmaktadır. Bu artan ilginin sonucunda, bilim insanları çocuk edebiyatının oldukça etkili eğitsel, toplumsal ve ideolojik bir araç olduğunun farkına varmışlardır ve böylece çocuk edebiyatı çevirisi akademik bir araştırma alanı hâline gelmiştir.

Çocuk edebiyatı, dilsel ve kültürel sınırları çeviri çocuk kitapları aracılığıyla aştığından, çocuk edebiyatı çevirisi oldukça önemli bir alandır. Fakat çocukların genellikle sınırlı dil becerilerine ve yaşam deneyimlerine sahip oldukları yaygın olarak kabul edilen bir görüş olduğundan çocuklar için çeviri yapmak bazen yetişkinlere yönelik çeviri yapmaktan daha zorlu olabilmektedir.

Bu bağlamda, çalışma kapsamında Mark Twain'in *Tom Sawyer'ın Maceraları* (1876) adlı eserinin üç farklı çevirisi çocuk edebiyatı çevirisi bağlamında karşılaştırmalı ve betimleyici bir yaklaşımla incelenmektedir. Analiz, Gideon Toury'nin erek odaklı çeviri kuramı ve çeviri normları çerçevesinde yapılmaktadır. Buna ek olarak, romanın çevirilerinde kullanılan çeviri stratejileri ise, Brett Jocelyn Epstein'ın *Translating Expressive Language in Children's Literature: Problems and Solutions* (2012) başlıklı kitabında ele aldığı çeviri stratejileri doğrultusunda irdelenmektedir.

Roman ve üç farklı çevirisinde ifade edici dil kalıpları ve kültüre özgü unsurların sözcük seçimi ve anlam düzeylerinde incelenmesiyle gerçekleştirilen analiz ışığında, üç çevirmenin çeşitli çeviri stratejilerine başvurdukları gözlemlenmiştir. Bu bakımdan, çeviri stratejilerine dayalı bu inceleme çevirilerin "yeterlilik" ve "kabul edilebilirlik" kutuplarından hangisine daha yakın olduğunu gözlemleme fırsatı sunmaktadır. Eserde bulunan ifade edici dil kalıpları ve kültüre özgü unsurları çevirirken her üç çevirmenin

de daha çok erek odaklı bir yaklaşım izleme eğilimi gösterdiği görülmüştür. Dolayısıyla, çeviriler çoğunlukla kabul edilebilirliğe daha yakındır.

Anahtar Sözcükler

Çocuk edebiyatı, çeviri, çocuk okuyucu, erek odaklı yaklaşım, çeviri stratejileri, ifade edici dil, kültüre özgü unsurlar, Mark Twain, *Tom Sawyer'ın Maceraları*

ABSTRACT

TEZYÜREK, Gizem. *A Comparative and Descriptive Analysis of the Turkish Translations of Mark Twain's The Adventures of Tom Sawyer Within the Context of Children's Literature*, Master's Thesis, Ankara, 2018.

The translation of children's literature was relegated to a secondary position and widely ignored by scholars, publishers, and academic institutions for years, however scholarly interest in children's literature has grown rapidly since the 1970s. As a result of this growing interest, scholars have come to appreciate the role of children's literature as a highly influential educational, social and ideological instrument; and the translation of children's literature has evolved into a field of academic research.

As children's literature has crossed linguistic and cultural boundaries through translated children's books, the translation of children's literature is a field of great importance. Yet, translating for children can be more challenging than translating for adults as children are often believed to have limited linguistic abilities and life experiences.

In this regard, a comparative and descriptive analysis of three different translations of Mark Twain's *The Adventures of Tom Sawyer* (1876) is performed within the context of the translation of children's literature. The analysis is conducted within the framework of the target-oriented approach and translation norms suggested by Gideon Toury. In addition, the translation strategies in the translations of the novel are explored in line with the translation strategies proposed by Brett Jocelyn Epstein in her book *Translating Expressive Language in Children's Literature: Problems and Solutions* (2012).

In light of the analysis performed across expressive language and culture-specific items in the novel and its three translations in terms of lexis and semantics, it is observed that the three translators implemented various translation strategies. In this sense, this analysis of the translation strategies provides the opportunity to observe on which point of the continuum of "adequacy" and "acceptability" these translations stand. It is seen that all three translators tended to produce more target-oriented translations

in translating expressive language and culture-specific items in the novel. Thus, the translations are mostly closer to acceptability.

TABLE OF CONTENTS

LIST OF ABBREVIATIONS

AAVE	African American Vernacular English
CSI	Culture-Specific Item
SC	Source Culture
SL	Source Language
ST	Source Text
TC	Target Culture
TL	Target Language
TS	Translation Studies
TT	Target Text

LIST OF FIGURES

INTRODUCTION

GENERAL REMARKS

Children's literature, by definition, covers "the literature published specifically for audiences of children" and thus is produced in line with "adult ideas about children" (Nodelman, 2008, p. 242). Although it is produced by adults, it does not belong to the adult world, and therefore was ignored by adults for long years in the past. Just like children's literature, the translation of children's literature was relegated to a secondary position and widely ignored by scholars, publishers, and academic institutions for years. However, scholarly interest in children's literature has grown rapidly since the 1970s. As a result of this growing interest, scholars have come to appreciate the role of children's literature as an influential educational, social and ideological instrument; and the translation of children's literature has also evolved into a field of academic research.

The translation of children's books is a field of considerable importance, as children's literature have crossed linguistic and cultural boundaries and made global connections through translated children's books (Bassnett, 1993; O'Sullivan, 2005; Desmet in Pinsent, 2006). It is a potential field for cultural and linguistic exchange. However, given the fact that children are generally seen to be different from adults in terms of their linguistic abilities and life experiences, additional challenges arise in the process of translating for children. For this reason, translating for young readers can even sometimes be more challenging and demanding than translating for adults.

In this regard, *The Adventures of Tom Sawyer* (1876), known to be a masterpiece by Mark Twain, was selected to be analyzed in this study along with its three translations. This delightful children's classic that is marked by the use of imagery and vivid vocabulary also teems with expressive language such as idioms, proverbs, colloquialisms, slang, dialects, and culture-specific items (CSIs). As translating expressive language and CSIs in children's literature pose significant challenges to translators of this genre, performing a comparative and descriptive analysis of three different translations of *Tom Sawyer* (1876) may be useful in examining various strategies implemented by different translators.

PURPOSE OF THE STUDY

In the present study, a comparative and descriptive analysis of three different unabridged translations of Mark Twain's *The Adventures of Tom Sawyer* (1876) is conducted within the context of the theory of translation of children's literature. The analysis is performed within the framework of Gideon Toury's target-oriented approach (TOA) and translation norms. In addition, the translation strategies in the novel are explored in accordance with the translation strategies proposed by Brett Jocelyn Epstein in her book *Translating Expressive Language in Children's Literature: Problems and Solutions* (2012) and that are commonly employed in the field of the translation of children's literature. The analysis of the textual-linguistic norms in the Turkish translations of *Tom Sawyer* (1876) constitutes the core part of the analysis chapter and the translations are analyzed in light of the translation strategies proposed by Epstein in her book *Translating Expressive Language in Children's Literature* (2012) under this part.

The primary aim of the study is to conduct a comparative and descriptive translation criticism based on the TOA and to reveal the translation strategies employed by three different translators in transferring expressive language and culture-specific expressions and items. Secondarily, it aims to identify the regularities in the translation choices made by the translators. The analysis provides a deeper insight into the multifaceted decision-making processes of different translators in the translation of children's literature.

RESEARCH QUESTIONS

This study aims to provide possible answers for the following questions:

1. What types of translation strategies were implemented by the translators for the transfer of expressive language and CSIs in *Tom Sawyer* (1876)?

2. To what extent was the child reader in the target culture (TC) taken into account during the translation processes of the translators?

3. Did the translators show a tendency to produce a more source-oriented translation or a more target-oriented translation in the translation of expressive language and CSIs in *Tom Sawyer* (1876)?

THEORETICAL AND METHODOLOGICAL FRAMEWORK

In a comparative and descriptive analysis of a translated literary text, the starting point is the translated text as it is the primary product of behavior based on norms (Toury, 1995). In other words, the translational norms of a translator can only be identified through performing an in-depth analysis of the translated text itself. Accordingly, the TOA and translation norms suggested by Gideon Toury are adopted as the primary theoretical framework for this study. Thus, expressive language and CSIs in three different translations of *Tom Sawyer* (1876) are analyzed under the translation norms.

The following translation strategies suggested by Brett Jocelyn Epstein in her book *Translating Expressive Language in Children's Literature: Problems and Solutions* (2012) are also used to identify the translation strategies employed in the translations explored within the present study: (1) adaptation, (2) addition, (3) compensation, (4) omission (also known as deletion), (5) explanation, (6) literal translation, (7) replacement, (8) retention, (9) standardization, and (10) representation (with the subcategories of grammatical representation, orthographic representation, and vocabulary representation).

LIMITATIONS

The corpus of this study is limited to four texts. *The Adventures of Tom Sawyer* published in 2004 by Sterling Publishing is used as the original text. The target texts to be used in the study are *Tom Sawyer'ın Serüvenleri* translated by Nihal Yeğinobalı and published in 2002 by Can Çocuk Publishing, *Tom Sawyer'ın Maceraları* translated by Gökhan Rızaoğlu and published in 2013 by Oda Publishing, and *Tom Sawyer'ın Maceraları* translated by Bülent Doğan and published in 2016 by Türkiye İş Bankası Culture Publishing.

The study is built upon comparisons at lexical and semantic levels of the translations by laying particular emphasis on expressive language and CSIs. The comparisons are

performed in light of the operational norms proposed by Toury (1995) and the translation strategies suggested by Epstein (2012).

AN OUTLINE OF THE STUDY

This thesis is composed of four chapters. In the first chapter, the concept of children's literature is framed in light of the definitions offered by various scholars and critics of children's literature. Information as regards the historical development of children's literature in the Western world is provided. In the last part of the first chapter, the translation of children's literature is elaborated on and some points that translators of this genre need to consider are listed. Theoretical approaches suggested by several scholars are also provided.

In the second chapter, a brief biography of Mark Twain is presented. Information including the style and plot of the novel *The Adventures of Tom Sawyer* (1876) to be explored within this study is provided. In addition, general information regarding the translators of the target texts explored in this study and the publishing houses that published the target texts in question is offered towards the end of the chapter.

In the third chapter, the TOA as well as the translation norms suggested by Toury (1995) are elaborated on. Towards the end of the chapter, the translation strategies proposed by Epstein (2012) are explained. Thus, the theoretical and methodological framework of the study is established.

In the fourth and final chapter of the study, an in-depth analysis of *Tom Sawyer* (1876) along with its three unabridged translations is performed in light of Toury's (1995) TOA and translation norms as well as the translation strategies by Epstein (2012).

CHAPTER 1: CHILDREN'S LITERATURE

1.1. DEFINING CHILDREN'S LITERATURE

The concept of children's literature has been widely discussed since it emerged for the very first time some centuries ago. Nodelman (2008) points out that defining children's literature has always been undertaken by a wide range of scholars and critics of children's literature throughout the history of children's literature criticism (p. 136). On the other hand, it has always been quite hard to define the boundaries of the concept. Epstein (2012) asserts that "[e]ven scholars cannot agree on how to decide whether a piece of text is meant to be for children and, if it is, what that would mean in terms of goals of the text and its form, style, content" (p. 1).

Some definition-abstainers have insisted on the indefinability of children's literature. Glazer and Williams (1979) propose that "[c]hildren cannot be easily defined. Nor can their literature" (p. 19). Given the number of various definitions of the concept, it is possible to argue that they are right.

Whereas some critics and scholars in the field have abstained from coming up with clear-cut definitions, some others have asked questions, in countless variations, to reach a precise definition of the concept. In her article *Defining Children's Literature and Childhood*, Lesnik-Oberstein (1996) asks the following 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).

Such questioning draws attention to the necessity of establishing the boundaries of children's literature. Oittinen (2000) offers a concise definition for children's literature by defining it as "literature produced and intended for children or as literature read by children" (p. 61). Therefore, cultural, educational and social norms are more integrated into children's literature than adult literature. For this reason, books intended for children are reader-oriented. They are specifically tailored by taking into account the interests, needs, and tastes of child readers (Hancock, 2000, p. 5).

In light of these definitions and statements, it seems clear that adults produce children's literature and it goes without saying that the production of literature for children is basically an issue of power. Thus, "whatever children actually are, there can be no question that it is adult *ideas* about childhood that shape the literature and provide it with characteristic features" (Nodelman, 2008, p. 148).

Therefore it is indisputable that adults act for children at every stage of literary communication. These actions and actors involve "production, publication, and marketing by authors and publishing houses, the part played by critics, librarians, booksellers, teachers and others as intermediaries" (O'Sullivan, 2005, p. 13). However, since there would be no communication at all without adult actors in the children's literature system such as authors, publishers, intermediaries and so forth, and children are not able to act by themselves in the literary market, the adult factor in the children's literature, thus, should not be considered as a negative factor.

On the other hand, O'Sullivan (2005) indicates the asymmetry of communication between adults and children and how it could be eliminated as follows:

> "The principles of communication between the adult author and the child reader are unequal in terms of their command of language, their experience of the world, and their positions in society, an inequality that decreases in the course of the young reader's development. Children's literature is thus regarded as literature that must adapt to the requirements and capabilities of its readers" (p. 13).

McGillis (1996) falls among a group of authors and scholars in the field who tend to set an age range in their definition of children's literature. According to him, as children "fall between the ages from birth to eighteen", books for children include each and every book published for people falling between these ages (McGillis, 1996, p. viii-ix). Turkish author and poet Oğuzkan (2013), specializing in the field of Turkish children's literature, defines children's literature as a literary genre meeting the needs of individuals between the ages of 2 to 14 (childhood period) and all oral and written pieces of literature appealing to imagination, feelings and thoughts of individuals in the childhood period (p. 3). Therefore, it may be deduced from his definition that the role of imagination, feelings and thoughts of children are of paramount importance when it comes to producing literary works specifically intended for them.

Scholars continue to compare and contrast adult literature with children's literature to better define the features of the latter. Epstein (2012) lays emphasis on the fact that

children's literature generally tends to be more audience-defined than literature for adults:

> "There are no sections in bookstores or libraries that are devoted to books for adults in their twenties, say, or in their sixties; rather, adult literature is defined solely by genre or topic while work for children tends to be separated by age and then by style or topic. This might suggest, then, that the function of children's literature is different from that of literature for adults" (p. 3).

In their efforts to define the boundaries of children's literature in a clear manner, a significant number of critics and scholars also offer distinct characteristics of children's literature. Hillman (1999) draws attention to the five commonly seen specific characteristics of texts written 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 above list may be regarded as an insightful one. Since children are innocent and inexperienced, and their knowledge of the world is limited compared to adults, adults feel that it is their duty to teach children what they do not know through texts produced for children. From this standpoint, "children's literature is primarily a didactic literature" (Nodelman, 2008, p. 157). Many scholars agree on the didactic tone in children's literature. According to Puurtinen (1998), "[d]idacticism is always more or less discernible, explicitly or implicitly, in children's books" (p. 2). The fact that the audience of children's literature has always been regarded as in need of education accounts for the didactic way of conveying thoughts preferred in texts of children's literature.

Many critics and scholars also note that adults should offer children pleasure if they want to teach them. According to Nodelman (2008), "[t]he double goal of pleasing and teaching means that texts of children's literature tend characteristically and ambivalently to work to both teach and please their implied readers" (p. 181). Some critics, on the other hand, focus on the literariness of children's literature. German children's literature scholar Ewers (1990) argues that children's literature could achieve a higher status if it was made increasingly "literary" (as cited in O'Sullivan, 2005, p. 18). Thus, it is possible to observe the didactic-literary split among children's literature critics.

As a last point, some critics and scholars of children's literature point out that children's books are not only written for child readers, but also in a way for adults. O'Sullivan (2005), for instance, indicates "the audience for children's literature includes adults as well as children" and she also notes that the capacity of adults may sometimes be "intermediaries (who buy, give and recommend books) reading with the child in their mind", or just "adults reading aloud to children" or "adults who read children's literature for their own pleasure" (p. 15). Therefore, it is possible to assert that children's literature has dual addressees. Shavit (1986) labels texts of children's literature as "ambivalent" texts since they "belong simultaneously to more than one system and consequently are read differently (though concurrently), by at least two groups of readers" (p. 66). To put it another way, texts, which formally belong to the children's system, are also read by the audience of the adult system due to their ambivalent status. *Alice's Adventures in Wonderland* (1865), *Winnie-the-Pooh* (1926), *The Hobbit* (1937), *The Little Prince* (1943), and *Watership Down* (1972), which are among the well-known texts of children's literature, maintain a diffuse status in this respect (Shavit, 1986, p. 66). The ambivalent status of texts of children's literature is both advantageous and disadvantageous for the writer of such texts from certain perspectives. Producing ambivalent texts gives the writer the opportunity to alter "the existing norms in the children's system without risking his status and the status of the text" (Shavit, 1986, p. 68).

To sum up, in line with the above definitions suggested by different scholars in the field, it is necessary to come up with an inclusive definition. The below presented definition by Nodelman (2008) is comprehensive enough to draw the boundaries 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 HISTORICAL DEVELOPMENT OF CHILDREN'S LITERATURE

According to David Russell (1997), "[s]eeing where children's literature has been in the past can help us understand what it is today" (p. 3). Therefore, it is critical to analyze the history of children's literature to have an overall idea about the current situation and dynamics of the field.

1.2.1. The History of Children's Literature in the Western World

The history of children's literature reflects the history of childhood. Children were marginalized or trivialized by society in general for many thousands of years (Russell, 1997, p. 3). For this reason, we find very little, which can be labeled as "children's literature", in the first several thousand years of civilization.

The earliest cultures possessed no writing and therefore the oral tradition was a dominant practice. Storytellers sat around flickering hearth fires and told stories, which were passed on by word of mouth. Children had no choice but to listen to the stories recited by their elders for the entire clan. As time passed, stories became more and more elaborate in parallel with the advances in society (Russell, 1997, p. 4).

Children of Ancient Greece (around 400 BC) delighted in reading the two famous epic poems attributed to Homer, the *Iliad* and the *Odyssey*. As Russell (1997) notes "[w]hereas the adults might be allured by the passionate love stories and the depth of human emotion in Homer's *Odyssey*, the young listeners might relish the fanciful monsters and exciting adventures" (p. 4). Aesop's *Fables*, or the *Aesopica*, were also much read and enjoyed by young Greek students during the period (Russell, 1997, p. 7). These short animal tales conveying moral lessons for their audience are still known to be appreciated and loved by many children all around the world. Children of Ancient Rome (from around 50 BC to AD 500), on the other hand, enjoyed Virgil's *Aeneid*, an epic poem depicting the story of the legendary Trojan hero Aeneas and Ovid's *Metamorphoses*, a collection of Latin narrative poems comprising over 250 Greek and Roman myths (Russell, 1997, p. 4).

The state of children's literature did not change much in the European Middle Ages (from around AD 500 to 1500) because childhood was of little interest to medieval society. Education was largely provided by the Church and the sole purpose was to spread Christianity. Only a few people could read during those times since education was limited to the privileged classes. In addition, since the movable-type printing press had not yet been introduced, every single book had to be copied by hand. Since books were remarkably costly, libraries used to chain them to the tables in the Middle Ages (Russell, 1997, p. 4). Medieval children were viewed as miniature adults by medieval adults and they "drank alcoholic beverages, smoked tobacco and used coarse

language" (Temple, Martinez, Yokota, & Naylor, 1998, p. 11). As children in ancient times, medieval children had to content themselves with adult stories. Many medieval children enjoyed the Anglo-Saxon epic poem *Beowulf* and the tales of King Arthur and his Knights of the Round Table (Russell, 1997, p. 5).

By the mid-fifteenth century, Europe underwent dramatic changes. The movable-type printing press was developed by Johannes Gutenberg (based on technology first developed in China) in the West. Thus, it was now possible to print books in quantity, the time and amount of efforts required were reduced and books became cheaper and more accessible (Russell, 1997, p. 6). Following the introduction of the movable-type printing press, William Caxton introduced the first printing press in England in 1476 and a year later, he published his book entitled *A Booke of Curtseye* filled with proper etiquette "for an audience of aristocratic boys preparing for social engagements and military careers" (Temple et al., 1998, p. 11). It is regarded as one of the earliest books expressly intended for children.

By the seventeenth century, the concept of childhood started to emerge in Europe and more and more books intended for children were being written. Nikolajeva (1996) highlighted that "[t]he very emergence of children's literature on a large scale is due to the fact that sometime in the seventeenth century society became conscious of childhood as a special period of life and that children had their own special needs" (p. 3). The rise of two specific influences, namely the rise of Puritanism and the influence of John Locke, triggered among society a heightened sense of the special needs of children in the seventeenth century (Russell, 1997, p. 7). The Puritans provided religious and moral education to children and therefore, Bible stories were considered appropriate reading materials for Puritan children, as they were didactic books intended to edify children (Lerer, 2008, p. 81).

Chapbooks ("chap" is derived from the word "cheap") and hornbooks were widely used by children between the fifteenth and eighteenth centuries. "In both England and America, door-to-door salesmen traveled from town to town selling pots, pans, needles, medicines and *hornbooks*" (Temple et al., 1998, p. 12). Hornbooks were primitive wooden slabs usually with a leather thong so that children could carry them on their belts or hang them around their necks. Hornbooks inspired the invention of chapbooks, which soon grew to be a popular educational tool among children and were widely used until the late nineteenth century. First compiled and published around 1680, *The*

New England Primer was surely the most famous of early textbooks (Temple et al., 1998, p. 12).

Besides Puritanism, the English philosopher Locke (1632-1704) had a significant influence on children's literature during this period. In his famous essay *Some Thoughts Concerning Education* (1693), Locke suggested that the child's mind was a blank canvas (*tabula rasa*) upon which ideas could be impressed (Russell, 1997, p. 9).

Children continued to read adult works of literature in the early eighteenth century. Two literary works, both originally intended for adults, proved incredibly popular with children during this period. The first was Defoe's *Robinson Crusoe* (1719) that achieved a profound impact on literature for children and adults. The second was Swift's *Gulliver's Travels* (1726), a satirical travel tale that continues to be retold from time to time even today (Russell, 1997, p. 11).

The eighteenth-century British author, bookseller and publisher Newbery (1713-1767) paved the way for the solid publishing of children's books and made children's literature sustainably profitable with his innovative marketing techniques. His *Little Pretty Pocket-Book* (1744) is considered to be the first children's book that sought both edification and amusement of children. Because of his contributions to children's literature, Newbery is known as the "father of children's literature" (Russell, 1997, p. 11).

In the early nineteenth century, children's literature saw the rise of old folktales in addition to didactic and moralistic tales. Folktales had first been published in England in 1729 when the French children's writer Charles Perrault's *Tales of Mother Goose* including retellings of old folktales such as "Beauty and the Beast", "Cinderella" and "Little Red Riding Hood" was first translated and published in English (Russell, 1997, p. 12). Children of the time fell in love with these tales throughout the eighteenth century and many more retellings appeared. The German brothers Jacob Ludwig (1785-1863) and Wilhelm Karl (1786-1859) Grimm collected and published a large number of folktales at the beginning of the nineteenth century (Nodelman, 2008, p. 150). Another influential writer for children of the time was the Danish author and master of literary fairy tales Hans Christian Andersen (1805-1875). Andersen published his first book of tales *Eventyr, fortalte for Børn* (Fairy Tales Told for Children) in English in 1846 and his tales have remained popular ever since. He combined his innate ability of storytelling and imagination with the universal elements of folktales to produce a wide range of

fairy tales appreciated in many cultures (McKenna, 2014, p. 25). Some of his best-known and unforgettable fairy tales include *The Tinderbox*, *The Princess and the Pea* and *Thumbelina*.

Children's literature first blossomed during the long and full reign of Britain's Queen Victoria (1837-1901). The early nineteenth-century Romantic Movement that idealized children and triggered a greater interest in them affected the Victorians to a large extent. As Russell (1997) emphasizes, "On both sides of the Atlantic, first-rate authors and illustrators began to turn their talents to children and their books, and the late Victorian period is still referred to as the Golden Age of children's books" (p. 13).

Fantasies in novel form flourished during the Victorian era. The English author and Oxford mathematics professor Charles Ludwig Dodgson, better known by the pseudonym Lewis Carroll published his masterpiece *Alice's Adventures in Wonderland* in 1865 and consequently, a completely new era in children's literature began. In Russell's (1997) terms, *Alice in Wonderland* "broke the bonds of didacticism that had so long gripped children's literature and thus opened the gates for a flood of imaginative writing both in England and America" (p. 13). Some of the best-known fantasy writers of the Victorian era after Carroll include Charles Kingsley (*The Water Babies*, 1863), George MacDonald (*The Princess and the Goblin*, 1982), Rudyard Kipling (*The Jungle Book*, 1894, and *Kim*, 1901), the American author Lyman Frank Baum (*The Wonderful Wizard of Oz*, 1900), Beatrix Potter (*The Tale of Peter Rabbit*, 1902), and last but not least J. M. Barrie (*Peter Pan*, 1904).

Adventure stories specifically intended for boys were also quite popular among the Victorians. The discovery of new places around the world led to the production of a great number of adventure stories that set in faraway places (Erten, 2011, p. 25). *Treasure Island* written by Robert Louis Stevenson in 1881 is among the hallmarks of this type of story. Among the writers of adventure stories are the Scottish author Robert Michael Ballantyne (*The Coral Island*, 1857) and the English adventure novelist and war correspondent George Alfred Henty (*With Clive in India*, 1884). +American children, on the other hand, were rather captivated by stories set in their native land (Russell, 1997, p. 14). The American humorist and novelist Mark Twain's *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) are still considered to be among the most enduring and gripping adventure stories of boyhood.

Girls of the Victorian period were generally offered domestic tales depicting family life while focusing on the daily life of a righteous heroine, usually coming from humble origins and rising to immense fortune and sheer happiness in the person of a handsome and kind-hearted young man (Russell, 1997, p. 14). Whereas boys mostly preferred to read adventure stories, girls were attracted to domestic stories. The American writer Susan Warner published *The Wide, Wide World* (1850) which was one of the earliest Victorian domestic novels under the pen name Elizabeth Wetherell. Beyond any doubt, the American author Louisa May Alcott's *Little Women* (1868) gained the greatest fame among the classic domestic novels.

In the nineteenth century, the Industrial Revolution had a profound effect on the world as well as on the world of children's literature. Children were introduced to the outstanding French author Jules Verne, who produced a high number of literary works based on science. For this reason, he is still regarded as one of the founding figures of the science fiction genre. Submarines, rockets and journeys to the moon are indispensable elements of Verne's books (Erten, 2011, p. 25). Among his most prominent and popular books are *Cinq semaines en ballon* (*Five Weeks in a Balloon*, 1863) and *Le Tour du monde en quatre-vingts jour* (*Around the World in Eighty Days*, 1873).

The English novelist Charles Dickens (1812-1870) is one of the most prolific and immensely influential authors of the Victorian era. In his books, Dickens portrays Victorian England and the difficulties and hardships encountered by English society in the aftermath of the Industrial Revolution and the poverty of nineteenth-century England. Among his most popular books are *Oliver Twist* (1838), *A Christmas Carol* (1843), *David Copperfield* (1850), and *Great Expectations* (1861).

In the twentieth century, children's literature flourished on various fronts and was characterized by greater diversity in all types of children's literature including fantasy, picture books, poetry and realistic fiction (Russell, 1997, p. 16). Fantasy literature flourished throughout the twentieth century and some notable works for children emerged particularly between 1920 and 1940. Among these popular fantastic works for children are the American-born English author Hugh Lofting's *Doctor Dolittle* (1920), the British author A. A. Milne's *Winnie-the-Pooh* (1926), P. L. Travers' *Mary Poppins* (1934), and J. R. R. Tolkien's *The Hobbit* (1937).

The period from the 1950s to the 1960s is still widely regarded as the second "golden age" of children's literature (Hunt, 1995, p. 256). *The Lion, the Witch and the Wardrobe* (1950) by C. S. Lewis, *Charlotte's Web* (1952) by E. B. White, *Tom's Midnight Garden* (1958) by Philippa Pearce and *Charlie and the Chocolate Factory* (1964) by Roald Dahl are among the hallmarks of this period.

The 1970s saw the rise of new realism in children's literature particularly in the United States. The social revolutions of the period radically transformed children's literature. Previously taboo subjects such as death, divorce, racism, alcohol and drugs, violence, sexuality, and the like, which were identified as social evils, became commonplace and increasingly acceptable in literature for the young (MacLeod, 1994, p. 210). As these types of books were generally aimed at a teenage audience, they were considered "young adult" novels. Among these types of novels is Judy Blume's *Are You There God? It's Me, Margaret* (1970) that achieved rapid popularity with adolescent readers and firm condemnation from some adults (Watkins and Sutherland, 1995, p. 301).

It goes without saying J. K. Rowling's *Harry Potter* series (1997-2007) left its mark on children's literature at the end of the twentieth century. The *Harry Potter* series has achieved immense popularity and commercial success across the world, has created millions of fans, and has reached the top of numerous bestsellers lists.

Only in the later decades of the twentieth century did a serious study of children's literature emerge, which contributed to raising the status of children's literature and promoting the publishing of children's books. In the twenty-first century, children's literature rich in diversity has become a valid literary type across the world and continues to grow.

1.3. THE TRANSLATION OF CHILDREN'S LITERATURE

If children's literature itself is quite challenging to define, then the issue of translating for child readers would be even harder to analyze. When analyzing the concept of translating for children, it is not really surprising to discover that the translation of children's literature was marginalized for years. Nonetheless, the International Research Society for Children's Literature (IRSCL) organized a symposium dedicated to children's books in translation in 1976. The symposium was a milestone for the

development of this "long-neglected subfield of literary translation" as put by Coillie and Verschueren (2006, p. v). The Austrian scholar Richard Bamberger argued at the symposium held in Sweden that the position of translation had not really been addressed despite the fact that "translations, as a rule, are of even greater importance in children's than in adult literature" (Lathey, 2006, p. 1).

As scholarly interest in children's literature has grown rapidly since the 1970s and scholars have come to appreciate the role of children's literature as an influential educational, social and ideological instrument, the translation of children's literature has also evolved into a field of academic research. The number of academic studies devoted to the translation of children's literature has rapidly increased since the late 1970s. Tabbert (2002) notes that the following four factors have prompted such 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).

The translation of children's books is a field of utmost importance, as translated children's books enrich international children's literature. The number of quality literary works available to young readers increases by virtue of the translation of children's books. In this way, children's literature has crossed linguistic and cultural boundaries and made global connections (Bassnett, 1993; O'Sullivan, 2005; Desmet in Pinsent, 2006). Translators of children's books help their readers set off on a journey to faraway places. In this sense, Bamberger states that children all around the world are able to enjoy the very same pleasures in reading and cherish similar ideals, goals and hopes thanks to translations (as cited in Lathey, 2006, p. 2). It goes without saying that translated literary works for children further an international understanding. Batchelder notes "children of one country who come to know the books and stories of many countries have made a beginning toward international understanding" (as cited in Metcalf, 2003, p. 324). It is thanks to translators that characters in children's books such as Alice, Heidi, Pinocchio and Harry Potter have been able to cross borders and become products of international children's literature.

The process of translating any type of written text from one language (source language, SL) into another (target language, TL) is already complex and challenging.

Given the fact that children are mostly seen to be different from adults in terms of their linguistic abilities and life experiences, additional challenges arise in the process of translating for children. González Cascallana (2006) states that translating for child readers is a "complex rewriting process" taking place in a larger socio-cultural context and a high number of constraints come into play during this process (pp. 97-98). Factors such as the position of the source text (henceforth ST), its adaptation in accordance with ideological and didactic purposes, its level of complexity, the needs of readers of the target culture (TC) and the dominant translational norms in the TC pose challenges to translators in specific areas (González Cascallana, 2006, p. 98). Therefore, it would not be wrong to assert that translating for children can sometimes be more challenging and demanding than translating for adults. Most of the challenges of literary translation for adults such as accuracy, flexibility, fluency, register, style and transparency are also prevalent in translating for children (Landers, 2001, p. 106). In addition to this, translators of children's literature also face some specific constraints and difficulties owing to the nature of the task. Coillie and Verschueren (2006) define an array of constraints and difficulties imposed on translators of children's literature as follows:

> "Translators do not simply stand 'in between' source text and target audience, from the beginning they are always an intrinsic part of the negotiating dialogue itself, holding a fragile, unstable middle between the social forces that act upon them (the imposed norms of the publishing industries and the expectations of the adults who act as buyers and often as co-readers), their own interpretation of the source text and their assessment of the target audience (what are the target audience's cognitive and emotional abilities, its tastes and needs?" (p. v).

Firstly, translators of children's literature must be as careful as "a tightrope walker" during the translation process (Kıbrıs, 2000, p. 2) because the translator not only transfers the message from one language into another but s/he opens the door to a foreign world for children. S/he must have a perfect command of both source and target languages and a vast knowledge about both cultures since they transfer not only the message of a text between languages but also the culture from the ST to the target text (TT). It should not be forgotten that when children immerse themselves in reading, they are not interested in the author or translator of the book. Thus, the translated work should engross children and keep their attention in just the same way as the original. In this case, a child who reads the translated book would not only recognize that the events in the book occur within a different culture, but also understand the overall message and get acquainted with the culture introduced (Zivtçi, 2007, p. 357).

It is possible to assert that skilled translators of children's literature act as a solid bridge between languages and cultures. They do not only imitate the forms of the SL, but are inspired by them and use appropriate forms of the TL that can possibly create a similar impression on the child reader (Reiss, 1971, pp. 39-40). Translating for children requires not merely the transmission of meaning, but also the ability to arouse the same associations, feelings and thoughts in the child reader (Nikolajeva, 1996, p. 26). Therefore, s/he should have sufficient creativity and imagination that would help him/her select strategies to evoke images and feelings which reflect the author's original intent rather than merely presenting his/her words in another language. In this case, three factors come into prominence in the translation of children's literature:

> "1. Creating a flow in the translated language, despite differences in the sentence structures of the two languages,
> 2. Balancing the amount of "foreign" information in order to maintain readability and reader attention yet retain the unique details that make the work authentic,
> 3. Explaining foreign situations unknown to readers while maintaining the pace of the original text" (Temple et al., 1998, p. 106).

1.3.1. Theoretical Approaches in the Translation of Children's Literature

Oittinen supports a child-centered approach focusing on the child reader. For this reason, Oittinen (2000) believes that translators "need to adapt their texts according to the presumptive readers" (p. 78). Therefore, she draws a clear distinction between "translating for children" and the "translation of children's literature" and adopts the former viewpoint. In this regard, children's experiences, abilities and expectations should necessarily be taken into consideration in the translation process. Translators of children's literature base their translations on their own "child images" (Oittinen, 2000, p. 4).

Her ideas about translating for child readers also depend on the Russian philosopher of language Mikhail Bakhtin's dialogism and carnivalism. Defining translating for children as communication between children and adults, Oittinen regards the realm of childhood as a "carnival". From her perspective, as children possess a carnivalized culture, translating for them is indeed a carnivalistic action. Thus, translators should reach into the carnivalistic realm of children and re-experience their childhood (Oittinen, 2000, p. 168). Lastly, she advocates a target-oriented approach in translation, asserting that taking children in the TC into account indicates loyalty to the writer of the original text. Therefore, when the translated work is appreciated and loved in the TL, it means that the translator has remained "loyal" to the author of the original (Oittinen, 2000, p. 168).

Puurtinen, on the other hand, focuses exclusively on linguistic acceptability in the translation of children's literature. The degree of linguistic acceptability of a text is based on three dimensions: its readability (or ease of reading) and speakability level compatible with a specific group of readers (for instance, of a certain age), compliance with the linguistic norms of the relevant literary subsystem and/or compliance with the expectations of a specific group of readers (Puurtinen, 1995, p. 230). However, as the degree of these dimensions do not always overlap, it is not possible to talk about a unitary notion of acceptability. She emphasizes that linguistic acceptability is a *sine qua non* for comprehensibility and readability in translating for children. Therefore, both the language and content are adjusted to the comprehension levels and reading abilities of the intended readers in children's books (Puurtinen, 1998, p. 2).

It is possible to observe deviations from the ST in translated children's literature due to its complex nature. Reiss, widely regarded as the co-founder, with Vermeer, of the well-known *skopos* theory of translation, underlines three factors leading to deviations from the ST in translated children's books. These are "(1) children's imperfect linguistic competence, (2) the avoidance of breaking taboos which educationally minded adults might want to uphold, and (3) the limited world knowledge of young readers" (as cited in Tabbert, 2002, p. 314). To elaborate on the first factor, the communication between adults and children is of an asymmetrical nature since the adult author is superior to the child readers in terms of his/her linguistic abilities and experience of the world. At the point of considering child readers' abilities to comprehend the text, the translator's possession of good linguistic skills is of utmost importance. Secondly, intermediaries such as teachers, parents, librarians, etc. place either social pressures based on taboos or pedagogical pressures on translators. All these pressures lead translators to manipulate texts. Thirdly, and lastly, translators resort to strategies such as adaptation or explanation in some cases due to the limited world knowledge of children. Before the translation process, translators must determine the age group and linguistic and reading abilities of the group that s/he would address. Tabbert adds the "commercial interest of the publisher" as a fourth factor leading to deviations in translated children's literature (Tabbert, 2002, p. 314).

The Swedish scholar of children's literature Klingberg lays emphasis on the "aesthetic quality" of children's literature. In his book entitled *Children's Fiction in the Hands of Translators* (1986), Klingberg asserts that the integrity of the original work must be

preserved to the greatest extent possible in translated children's books as he believes that the author of the original text already took into consideration the assumed experience, interests, knowledge, needs and reading abilities of the presumptive readers (Oittinen, 2000, p. 88). That is how he describes "adaptation" in his pragmatic study. Klingberg also coined the term "degree of adaptation" which can be defined as the extent to which the assumed characteristics of child readers are taken into account in a children's book. Thus, from his perspective, translators should only maintain "the same degree of adaptation" as in the original text. According to Klingberg, if there is a high degree of adaptation, then the translated text is interesting and readable and if the degree of adaptation is low, then it is hard to read. He bases his views about adaptation and translation on the idea that translating for children is to produce "the same" in another language and translators, therefore, should abide by functional equivalence (Oittinen, 2000, p. 89).

Klingberg firmly rejects some forms of deviations from the ST such as 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 abridgements (a major reason for the distortion of the meaning of a text) (Tabbert, 2002, p. 313). According to Klingberg, children's books should never be abridged when being translated, because even hidden abridgements in the translated text may influence the reading experience in a negative way (as cited in Oittinen, 2000, p. 91). In addition, he warns translators of children's books against mistakes in translation. He notes that an incorrect translation might be more dangerous in children's books as the child reader might not be able to correct the mistakes in the text to the same extent as the adult reader might be (Oittinen, 2000, p. 95).

In his studies, Klingberg extensively discusses the concept of "cultural context adaptation" where the cultural context of the original text (ST) is adapted to the cultural context of the TT (Puurtinen, 2006, p. 60). Thus, through this method the text is adjusted to the frames of reference of the prospective readers who may not understand the foreign or strange information owing to their lack of experience (Oittinen, 2000, p. 90). His cultural context adaptation includes the following ten categories of culture-specific items:

"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).

Klingberg (1986) also presents the following nine strategies for the transfer of 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 (p. 18).

In a nutshell, Klingberg supports the idea that translation strategies enabling preservation of the "foreign spirit" of the original children's book in the translation should be preferred. In this way, the child reader can grasp the opportunity to broaden his/her cultural knowledge about the country of the original text.

The Israeli scholar Shavit has also contributed substantially to the field of children's literature and the translation of books for children. Shavit further advanced the polysystem theory formulated by the Israeli scholar Itamar Even-Zohar and applied it to children's literature. According to her, children's literature occupies only a "peripheral position" within the literary polysystem. Therefore, the translator of children's literature can enjoy great liberties regarding the translation of the text due to the minor status of children's literature within the literary canon (Shavit, 1981, p. 171). In this respect, the translator is free to manipulate the text in a wide range of ways. These manipulations include abridging, changing or enlarging the text, omitting certain parts or making additions to it (Shavit, 1986, p. 112). Nonetheless, these translational manipulations are allowed on the condition that the translator adheres to the below two principles on which the translation of children's literature is generally based:

"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" (Shavit, 1981, p. 172).

In addition to the above principles of translating for children, she notes that systemic constraints (i.e. economic, ideological, literary, pedagogical and social norms) of the children's system would be manifested in the following five aspects. First of all, the TT must definitely correspond to an existing model in the TL. If the model of the ST does not exist in the recipient system, then the text is modified through addition or omission of some elements that may help integrate the model into the target system. In this sense, a satire, which is originally intended for adults, may well be changed into a basic fantasy story intended for children if satire, as a model, does not exist in the target children's literature. For instance, *Gulliver's Travels* was originally published as a political satire intended for adults and then transformed into a fantasy story for child readers. Secondly, some parts and scenes, which are not appropriate in terms of prevalent moral values or adults' opinion of children's comprehension level, may be deleted. Omitting the episode where Gulliver puts out the fire in the royal palace of Lilliput by urinating on it in *Gulliver's Travels* is a good example of this second aspect. Thirdly, themes, characters and main structures of the text must not be overly complex and sophisticated. Thus, ambiguous and ironic parts may be omitted. For example, in his masterpiece *Alice in Wonderland*, Carroll intentionally made it impossible to come to a conclusion whether the whole story occurs in a dream or in reality while translators kept motivating it as a dream. The system constraints manifest themselves most clearly when the translator has to deal with the boundaries between dream and reality, and the relations between time and space, which are quite sophisticated in the original text. The fourth constraint arises from the didactic and ideological nature of children's literature as a literary genre. Thus, sometimes the entire ST may be changed in a way it would be consistent with the prevalent ideology. For instance, Joachim Campe adjusted the entire text of Defoe's *Robinson Crusoe* to Rousseau's ideology. Fifthly and lastly, the stylistic features of a text are governed by the stylistic norms (Shavit, 1986, pp. 112-128; Tabbert, 2002, p. 315). Shavit prefers a target-oriented approach to translation.

The Israeli scholar Toury also favors a target-oriented approach to literary translation. Toury was again inspired by the polysystem theory formulated by Even-Zohar and developed the target-oriented approach. Instead of regarding translations as "mere

reconstructions of the source text", he considers them as textual-linguistic products belonging principally to the target literary system (Puurtinen, 2006, p. 56).

According to Toury, it is extremely hard to examine the human mind itself, however translations that are products of human mind are easier to examine. In Tourian terms, translated texts and their constituent elements are observable facts "directly accessible to the eye". On the other hand, translation processes, which are series of operations whereby actual translations are produced, are kind of a "black box", the internal structure of which can only be guessed (Toury, 1985, p. 18).

Toury also discussed the significance of translational norms in depth in his studies, particularly in the second chapter of his book entitled *Descriptive Translation Studies and Beyond* (1995). In Toury's model, translation norms that reveal the extent and type of equivalence between the ST and the TT are considered a key concept, which underlies his descriptive approach to translated texts. Toury supports the idea that the proper use of these norms, which are decisions made by translators during the translation process, is a prerequisite for the practice of translation. Norms are operative at every step in the translation process and at every level in translated texts (Toury, 1980, p. 53).

Toury posits translation on a continuum of two extreme poles, which he calls "adequacy" and "acceptability". If the translator adheres to the prevalent norms of SL and the source literary polysystem, an adequate translation is achieved. On the other hand, if the linguistic and literary norms prevalent in TC are subscribed to, the end product becomes an acceptable translation (Toury, 1995, pp. 56-57). In the translation of children's literature, translational norms generally direct translators to produce acceptable translations because "tolerance for strangeness is much lower in children's literature than in books for adults" (Oittinen, 2000, p. 33). Detailed information on Gideon Toury and his descriptive approach to translation studies (TS) is provided in the third chapter elaborating on the theoretical framework of this study.

In his book *The Translator's Visibility* (1995), American translation theorist Venuti discusses the concepts of visibility and invisibility of the translator. He uses the term "invisibility" in order to explain the translator's situation in modern Anglo-American culture. From Venuti's standpoint, when translators produce fluent and readable translations that are read fluently in TC, they create an illusion of transparency. These

types of translated texts (whether poetry or prose, fiction or non-fiction) are regarded as acceptable by many publishers, readers and reviewers when they read fluently and when there are no linguistic or stylistic peculiarities and, thus, it is believed that they perfectly reflect the personality or intention of the foreign writer or the primary meaning of the foreign text. However, only an illusion of transparency is created in this way and the translation is indeed not a translation, but the "original". As Venuti points out, this illusion leads to the idea that translation is a derivative work of secondary importance and quality and that the author of the original work is of critical importance, not the translator. In other words, "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). However, he argues that the translator should be more visible particularly in English-speaking countries.

Venuti discusses the concepts of visibility and invisibility together with the two translation strategies that he proposes. These strategies are "domestication" and "foreignization". Venuti's first strategy – domestication – means translating in a fluent, invisible and transparent style to minimize the foreignness of the original text, in other words "leaving the reader in peace and moving the author towards him/her" as put by Schleiermacher. According to Venuti, linguistic and cultural differences represented in the foreign culture will certainly be suppressed if this method is preferred during the translation process. On the other hand, foreignization, which he defines as opposite to domestication, refers to a translation strategy whereby the reader is taken to the foreign culture. To put it another way, it is a method in which some significant parts of the original text are retained. In Schleiermacher's terms, it is "leaving the author in peace and moving the reader towards him/her" (Venuti, 1995, pp. 19-20). Venuti favors foreignization and rejects domestication in the translation of literary works.

When it comes to translating for child readers, the problem of adaptation and the concepts of visibility and invisibility are predominant. In this respect, domestication and foreignization are quite delicate issues. For instance, whereas Venuti notes that the domestication strategy ("adaptation" in the case of translating for children) makes the translator invisible even though it creates a flow in the translated text, Oittinen expresses that translators are more visible than invisible by virtue of adaptations based on their own child images (Oittinen, 2000, p. 74). In addition, the foreignization technique favored by Venuti may create some disadvantages for child readers. One of

the major disadvantages is that children may not wish to read the translated text due to the foreign elements in it.

In conclusion, in light of the above-mentioned theoretical approaches by an array of scholars, a "methodological shift from source-orientedness to target-orientedness" is observed in the translation of children's literature (Tabbert, 2002, p. 303). It seems that the general trend in translating for children is to conform to the conventions and norms prevailing in the target language children's literature. Therefore, translators of children's books, unlike translators of adult literature, are generally permitted and even expected in some cases to manipulate the ST to make it compatible with the models accepted by the recipient literary system. The preference for "acceptability" in the translation of children's literature is closely linked to the characteristics of the target group. In other words, children with their limited reading abilities and knowledge of life are naturally not expected to tolerate the same amount of "foreignness" and "strangeness" as adult readers (Oittinen, 2000, p. 33). In addition, the fact that translated works of children's literature occupies a peripheral, secondary position within the polysystem of literature causes the translator to depend heavily on what has already been conventionalized in the recipient system (Shavit, 1981, p. 171). For all these reasons, as put by Tabbert (2002), "target orientedness is the order of the day" (p. 305).

CHAPTER 2: MARK TWAIN AND *THE ADVENTURES OF TOM SAWYER*

2.1. A BRIEF BIOGRAPHY OF MARK TWAIN

Samuel Langhorne Clemens, born on November 30, 1835 in the river town of Florida, Missouri, is better known by his pen name "Mark Twain". His family, life, and experiences played a significant role in his development as a writer.

In 1839, his father John Marshall Clemens moved his family to the river town of Hannibal due to his declining fortunes. Twain's boyhood years in Hannibal were significant for the influence they had on his best works of fiction. Hannibal, located on the Mississippi River, inspired some of his fictional settings including "St. Petersburg" in his adventure novels *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884). As he recalled it in *Old Times on the Mississippi* (1875), Hannibal was "a white town drowsing in the sunshine of a summer's morning", until a steamboat arrived and made it a bustling hive of activity. Crowds gathered on the wharf to admire the arrival of the steamboat tooting its whistle (Robinson, 2002, p. 31). Twain based his fictional landscapes such as islands, caves, woods and many more on the real geographical landmarks of his childhood in Hannibal. He based Jackson's Island in *Huckleberry Finn* on Glasscock's Island, situated in the middle of the Mississippi River (Reesman, 1993, p. 410).

Twain had a rough childhood which had a major influence on his career path. Death from disease was quite common in those years. Both his beloved elder sister Margaret and elder brother Benjamin succumbed to disease and died in 1839 and 1842. Young Twain learned at an early age that "disease gave no special dispensations" (Ober, 2016, p. 127). The real blow which cut Twain's childhood short was his father's passing in 1847. The threat of financial hardship, which fueled Twain's lifelong craving for prosperity and wealth, was now a brutal reality. Orion, the eldest son of the family, became the main wage earner by working as a printer in St. Louis, one sister offered music lessons; and his mother, after moving the family to a smaller house, began to take in boarders (Robinson, 2002, p. 34). Twain continued in school for a few years, but, as the family was in need of income, also began to work, most notably "as an apprentice printer to Joseph Ament's *Missouri Courier*" (Messent, 2007, p. 2).

In January 1851, he joined the *Hannibal Journal*, a local weekly newspaper owned and run by Orion, as a printer and assistant editor. These years were vital to his development, for his growing interest in the printing industry would have a significant influence on both "his future business and literary careers" (Messent, 2007, p. 2). Twain's first published writings including some humorous squibs and brief journalistic articles soon started to appear in the newspaper. "The Dandy Frightening the Squatter", one of his earliest sketches, appeared over the signature "S.L.C." in the May issue of the Boston *Carpet-Bag* in 1852.

Twain's time working for the *Hannibal Journal* was relatively brief. Differences in temperament with his brother Orion, his awareness of the lack of opportunities available to him in Hannibal, as well as the rapid economic expansion of the 1850s, urged Twain to leave town in June 1853. First, he worked in St. Louis as a typesetter for a few weeks. Then, he traveled to New York to work in a printing shop. From New York City, he moved on to Philadelphia in October, and then to Washington, DC in February 1854. Twain returned home in 1854 and worked as a printer-journalist for the next three years in St. Louis and some other towns along the Mississippi River.

In April 1857, Twain boarded the steamer *Paul Jones* where he met Horace Bixby, a legendary steamboat pilot, and fulfilled a long-standing ambition by reaching an arrangement with Bixby to become his apprentice (Messent, 2007, p. 4). Twain studied the mighty Mississippi River and learned the art of operating a steamboat under the professional instruction of Bixby. In April 1859, he obtained his steamboat pilot's license and worked as a steamboat pilot up until 1861, the outbreak of the Civil War.

Worried that he may be forced to act as a Union gunboat pilot, Twain left the conflict area and headed for the remote Far West with his brother Orion, who had recently been appointed "secretary of the Nevada Territory" and had offered him a clerical job (Robinson, 2002, p. 37). Understanding that working with Orion would not provide him with the sort of livelihood he expected, Twain tried – unsuccessfully – prospecting for gold and silver to become rich and help his family out of poverty. However, becoming penniless, he was in need of a regular job by the middle of 1862. In Robinson's (2002) words, "What didn't fail him was his pen" (p. 37). His occasional newspaper correspondence attracted the attention of Joseph Goodman, the editor of the Virginia City *Territorial Enterprise*, who hired him as a salaried reporter (for $25 per week) in

September 1862. He wrote editorials, news stories and sketches, and first used the nom de plume "Mark Twain" – riverboat slang for twelve feet of water – in February 1863. Twain's adventures on the mining frontier and travels through the Wild West between 1861 and 1867 are chronicled in *Roughing It* (1872).

During the next two years, Twain wrote for the literary magazines the *Golden Era* and the *Californian*, both based in San Francisco, and as a correspondent for the San Francisco *Morning Call*. In this period, he further forged his literary identity and became a leading member of the artistic community of San Francisco (Messent, 2007, p. 5). His article on police corruption brought him "into conflict with the San Francisco police, who took umbrage" at his harsh criticisms (Robinson, 2002, p. 38). Therefore, he decided it prudent to leave San Francisco for a time and spent two months in the mining areas of Calaveras and Tuolumne Counties. It was in "the cabin of Jim Gillis on Jackass Hill in Tuolumne County" that he, for the first time, heard the story of the frog that he subsequently rewrote as "Jim Smiley and His Jumping Frog" (1865), and which would bring him countrywide fame (Berkove, 1993, p. 27; Messent, 2007, p. 5; Robinson, 2002, p. 38).

Back in San Francisco, soon craved a change. When the *Sacramento Union* offered him a job "as a roving correspondent to the Sandwich Islands", he took up the offer with enthusiasm and headed for Honolulu, Hawaii, in March 1866. There, he wrote a series of travel letters. Returning to San Francisco in August, Twain was encouraged by the success of his travel letters to try his chance at lecturing. In October, Twain embarked upon his initial lecture tour in California and Nevada, discoursing largely on the Sandwich Islands. Upon returning to San Francisco, he was hired by the *Alta California* as a roving correspondent and moved to New York in January 1867. Aspiring to enlarge his audience and further his reputation, he signed up for a transatlantic excursion on the steamship *Quaker City* to Europe and the Holy Land. His satirical account, full of vivid descriptions, of the voyage would subsequently be recorded in *The Innocents Abroad* (1869). The book was a great success, selling "nearly 70,000 copies in its first year", and became Twain's first bestseller (Robinson, 2002, pp. 40-41).

The voyage abroad was rewarding in another way, as well. Twain befriended a fellow traveler named Charlie Langdon, who invited Twain to dine with his family in Elmira, New York upon their return and subsequently introduced him to his sister Olivia. Twain fell instantly in love with Olivia Langdon, daughter of a wealthy coal merchant of Elmira,

in late August 1868. The courtship, including frequent visits to Elmira along with an extensive exchange of correspondence, culminated in their marriage in February 1870. Taking out a loan of $25,000 from Olivia's father, Jervis Langdon, Twain purchased a one-third share of the *Buffalo Express* newspaper (LeMaster and Wilson, 1993, p. xiv). As co-editor and co-proprietor of the *Buffalo Express*, Twain sharpened his writing skills and also wrote a column for the *Galaxy* until April 1871.

"Twain's *Old Times on the Mississippi* appeared serially in seven installments" in the renowned *Atlantic Monthly* in 1875 (Howells, 2010, p. 111). His publication in December 1876 of *The Adventures of Tom Sawyer* reversed the short-term downturn in Twain's success following the publication of *The Gilded Age* (1873), a satirical novel on political corruption in the post-Civil War United States.

In the spring of 1882, Twain took a trip down the Mississippi River and he returned with Captain Horace Bixby. Later, he turned his notes taken during the trip into a book: *Life on the Mississippi* (1883). In 1884, he set up his own publishing company, Charles L. Webster and Co., named after his niece's husband and business director. He also invested in the development of an automatic typesetting machine, an invention designed by James Paige, which turned out to be a bad financial move that would later lead to his bankruptcy.

In 1885, Twain published *The Adventures of Huckleberry Finn*, based on the character who had been introduced in *The Adventures of Tom Sawyer* (1876). This book is considered, even today, his masterpiece and one of the most prominent works in the American novel tradition. In 1885, when Twain turned 50, he "reached his life's zenith" (Robinson, 2002, p. 45). His company published a two-set volume of the former U.S. President Ulysses Grant's memoirs in the same year and it turned out to be an overwhelming success. However, the dominant theme of his life after 1885 was decline.

In 1889, Twain's publishing company began to flounder. In the summer of 1891, he closed his house in Hartford and moved his family to Europe for cheaper living and the improvement of his wife Livy's health. During most of the 1890s, they lived abroad and "settled at intervals in Germany, Italy, France, Switzerland, Austria, and England" (Robinson, 2002, p. 46). Nonetheless, Twain frequently returned to the U.S. to oversee his business interests. In 1894, his publishing business was forced to file bankruptcy

due to the failure of the typesetter, a general financial depression and a series of unwise decisions on behalf of the Webster Company. In addition, his literary work went downhill in quality with *The American Claimant* (1892), although he would show some sign of recovery with his last significant novel *Pudd'nhead Wilson* (1894) (Messent, 2007, p. 7).

His publishing company's bankruptcy severely affected Twain and he himself assumed personal responsibility for the settling of its debts. With the help of his new friend, Henry Huttleston Rogers, Vice-President of the Standard Oil Company, Twain's finances were put on a more solid footing. In 1895, Twain embarked on a round-the-world lecture tour which (along with some shrewd financial maneuvers by Rogers) allowed him to pay off all his debts by 1898. In August 1896, following the tour, while he was preparing to pen *Following the Equator* (1897), a non-fiction travelogue based on it, his eldest and most beloved daughter Susy died unexpectedly of spinal meningitis. Her death was a terrible blow for her parents from which they would never fully recover (Messent, 2007, p. 8). Life, however, went on and *Tom Sawyer Abroad*, his novella-length sequel to *The Adventures of Tom Sawyer* (1876), was published in 1894. A second sequel *Tom Sawyer, Detective*, was published in 1896.

During those years, Twain was awarded a series of honorary degrees – from Yale University (1901), from the University of Missouri (1902) and from Oxford University (1907). Although those years were rich with awards, they also brought much grief. In 1902, Livy started to suffer from heart problems. In 1904 he moved the family back to Italy in pursuit of a better climate for her health, however the move offered scant relief and Livy died in June (Messent, 2007, p. 8).

In his final years, Twain was in a somewhat bitter state of mind. He was more likely to write in his own voice, offering his own ideas in a non-fiction mode, mostly "eschewing his comic persona" during this period (Messent, 2007, p. 8). He lost the respect he had once felt for "the damned human race" and focused in his writings on human greed, cruelty and hypocrisy. At about the same time, he developed the habit of wearing white serge suits in public and the white suit later became part of his iconography.

Twain moved into Stormfield, his newly built house in Redding, Connecticut, in 1908. As he felt painfully lonely in his last years, he found some solace in the grandfatherly relationships he fostered with several young women with whom he visited and

exchanged letters. Twain called them his "angelfish" (Robinson, 2007, p. 46). He endured an array of ailments, most ominously a cardiac problem diagnosed late in 1909. Unfortunately, toward the end of the same year, on Christmas Eve, his daughter Jean had her last epileptic seizure and was found dead in the bathtub at Stormfield. It was a severe blow for Twain, who went to Bermuda for recovery, however soon began to suffer from agonizing chest pains and was forced to return home. Twain, who died at Stormfield in 1910, is still considered as one of the greatest American authors and humorists of all time.

2.2. *THE ADVENTURES OF TOM SAWYER*

2.2.1. Introducing the Novel

The Adventures of Tom Sawyer, published in early December 1876 by the American Publishing Company, is classified as a classic children's adventure novel chronicling the story of a young boy named Tom Sawyer. It is "a skillful, parodic blend of genres: the juvenile adventure story, romantic novel, paperback thriller, and local color narrative" (Stahl, 2006, p. 314). At first, the novel was not a remarkable success. It had glowing "reviews on both sides of the Atlantic", however it took some time for sales to go up. Second editions appeared both in Britain and the United States in 1877 and it was reprinted every several years in both countries (Carpenter and Prichard, 1991, p. 5).

Set in the mid-1840s in the fictional antebellum town of St. Petersburg on the banks of the Mississippi River, *The Adventures of Tom Sawyer* is, as Barclay (1995) points out:

> "… the story of a boy on the edge of adolescence, living a life that alternates between the restrictions imposed by the respectable adult-dominated society of St. Petersburg and the freedom offered by the Mississippi River wilderness surrounding the town" (p. 656).

The Adventures of Tom Sawyer (1876) is closely based on Mark Twain's own boyhood in Hannibal, Missouri. In the brief preface of *The Adventures of Tom Sawyer*, Twain (2004) writes:

> "Most of the adventures recorded in this book really occurred, one or two were experiences of my own, the rest of those boys who were schoolmates of mine. Huck Finn is drawn from life; Tom Sawyer also, but not from an individual; he is a combination of the characteristics of three boys whom I knew, and therefore belongs to the composite order of architecture" (p. vii).

Obviously, as can be deduced from the above passage, most of the characters in this bright and humorous novel were drawn at least in part from real life. While the protagonist was "a combination of three boys" Twain knew, the characters Aunt Polly and Sid Sawyer resemble Twain's own mother and brother, respectively. Even the murder of Doctor Robinson by the half-breed Injun Joe was based on Twain's experience of discovering the bloody corpse of a Californian stabbed in a quarrel and placed in his father's office for investigation. In addition, McDougal's Cave, where Tom and Becky Thatcher get lost toward the end of the novel, was based on McDowell's Cave, a limestone cavern in Hannibal (Carpenter and Prichard, 1984, p. 5).

Twain aptly characterized the novel as a "hymn to boyhood". A few years after the publication of this unique novel in American fiction, Twain noted that it was "simply a hymn, put into prose form to give it a worldly air" (Csicsila, 2016, p. 72). The word "idyll" is also frequently used to describe the novel. An idyll is a descriptive piece of work, written in poetry or prose, which paints an episode or scene, particularly in rural life, as one of sheer happiness and perfect tranquility. Many sections of *The Adventures of Tom Sawyer* are surely idyllic. However, "St. Petersburg is not the heavenly place its name suggests" (Oatman, 1985, p. 19). Evil is all around in Tom's small town. Vicious sadists abound in St. Petersburg, a town divided into rigid social classes including the wealthy, the educated, penniless drunkards, enslaved African Americans, and the homeless.

The Adventures of Tom Sawyer appeals to both child readers and adults. Indeed, Twain had originally envisioned it as a book intended for adult readers as he wrote it, yet he was then persuaded by William Dean Howells, a close friend of his, and by his lovely wife, Olivia, that *The Adventures of Tom Sawyer* was indeed a "boy's book". Once he accepted the idea, he ended up marketing it as being for both young and adult readers. In the preface, Twain (2004) wrote:

> "Although my book is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on that account, for part of my plan has been to try pleasantly to remind adults of what they once were themselves, and of how they felt and thought and talked, and what queer enterprises they sometimes engaged in" (p. vii).

Younger readers enjoy the novel as it includes "pranks and adventures of boyhood glory", whereas adults are more likely to appreciate its "nostalgic re-creation of the

pleasures of boyhood" and look back on their own childhood with some fond memories (Barclay, 1995, p. 656).

In the broadest sense, *The Adventures of Tom Sawyer* revolves basically around Tom's – and to a lesser degree, his friend Huckleberry Finn's – journey from childhood to adulthood filled with mature responsibility. The first adventure featuring the murder of Doctor Robinson, which was witnessed by the boys, starts in the graveyard and runs throughout the novel with some lesser adventures. On the other hand, the lesser adventures embarked on by these bold and restless boys are more episodic. As highlighted by Oatman (1985), "[r]ather than a tightly plotted story, it is a series of adventures that Twain has strung together chronologically in thirty-five chapters" (p. 26).

The Adventures of Tom Sawyer is narrated in the third-person limited point of view. The obvious archness of the narrator's voice is an interesting fact about the point of view of the novel. (Krueser, 1989, p. iv). As Barclay (1995) well points out, "Twain's third-person narrative, detached and distant from the action, reinforces the nostalgic aspect of the novel, particularly when he bathes boyhood incidents in an irony that only adults can appreciate" (p. 656). In most parts of *The Adventures of Tom Sawyer*, Twain uses a direct, simple and unpretentious language. Twain's imagery, including mostly visual and sometimes auditory and tactile images, is never flashy. The use of imagery is most obvious, particularly when he turns his attention to nature. For instance, in Chapter 14, on Jackson's island, Tom wakes up to a "cool gray dawn" (tactile and visual imagery) and spots "beaded dew-drops" (visual imagery) standing upon the leaves and grasses. "A white layer of ashes covered the fire, and a thin blue breath of smoke rose straight into the air" (visual imagery). He hears birds calling one another in the woods and "the hammering of a woodpecker" (auditory imagery) (Oatman, 1985, pp. 23-24). Abundant idioms and vivid dialogues in the novel make it fun to read. In addition, the novel is also spiced with vernacular dialect.

The tone of *The Adventures of Tom Sawyer* is nostalgic and satirical. It contains elements of slapstick humor, irony, satire and social criticism. Twain skillfully contrasts the imaginative world of childhood with the tedious adult world filled with rules. These two worlds are often in conflict. The younger characters in the novel often manage to trick the adults. Although adults are seemingly in charge in St. Petersburg, they are indeed "the targets of varying degrees of satire and ridicule" (Stahl, 2006, p. 314). For

instance, when Tom's pinch-bug sends a poodle dog into frantic fits of agony during a church service, not just Tom, but everyone is delighted, as can be understood from the following passage from Chapter 5 of the novel (2004):

> "By this time the whole church was red-faced and suffocating with suppressed laughter, and the sermon had come to a dead standstill. The discourse was resumed presently, but it went lame and halting, all possibility of impressiveness being at the end; for even the gravest sentiments were constantly being received with a smothered burst of unholy mirth, under cover of some remote pew-back, as if the poor parson has said a rarely facetious thing" (p. 37).

The above passage demonstrates that despite being caught up in routines and the boredom of daily life, the adult residents of the town are also secretly in love with the impudent, prankish behavior they are afraid to exhibit themselves. Thus, the town of St. Petersburg is a perfect audience for such an "enfant terrible" as Tom Sawyer (Frey and Griffith, 1987, p. 133).

Another example of satire appears in the famous whitewashing scene. After Tom manipulates other boys into whitewashing a fence, which he himself was to whitewash, by pretending to enjoy whitewashing, the voice of the narrator draws attention to the gullibility of human nature: "… that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain" (Roberts, 2001, p. 6).

There are stronger satires in the novel. Twain consistently provides sarcastic commentary on the hypocrisy of society encountered in a number of religious observances. For instance, in the Sunday school scene in Chapter 4, he satirizes some aspects of religion and pokes fun at the kind of child who excels at this ostensibly pointless activity of reciting three thousand verses of the Bible without stopping: "… but the strain upon his mental faculties was too great, and he was little better than an idiot from that day forth" (Twain, 2004, p. 27). Another typical Twain satire on society is the reaction of adults to Injun Joe and his malevolence, since the residents of the town start a petition to pardon Injun Joe who was thought to have killed five citizens of the town in Chapter 33 of the novel: "If he had been Satan himself there would have been plenty of weaklings ready to scribble their names to a pardon-petition, and drip a tear on it from their permanently impaired and leaky waterworks" (Roberts, 2001, p. 6).

When Twain started to write *The Adventures of Tom Sawyer* in the summer of 1874, the children's publishing market of the time was flooded with instructional or moralistic work "intended to enlighten and improve young readers". (Railton, 2004, p. 35). These

tales portrayed "model" boys who always studied very hard, attended church services willingly, saved their pennies, made considerable sacrifices for others, and never played truant from school. However, Twain found these tales featuring admirable boys preachy, unrealistic, and lacking in humor. Thus, he subversively contrasts Tom with the type of "model boy" appearing in these tales and made fun of the preachy children's fiction of the time. In Chapter 1 of the novel, Twain proclaims: "He was not the model boy of the village. He knew the model boy very well, though, and loathed him" (Twain, 2004, p. 6). We encounter the model boy a few times throughout the story: He is Willie Mufferson, who takes meticulous care of his mother "as if she were cut glass" and whose white handkerchief was "accidentally" hanging out of his pocket. He is Sid, Tom's half-brother, who says his prayers regularly, never plays hooky, and often snitches on Tom. He is the "boy of German parentage" who manages to memorize three thousand verses of the Bible. Last but not least, he is the well-dressed, "citified boy" whom Tom encounters and beats up (Frey and Griffith, 1987, pp. 131-132).

Although Twain satirizes adult conventions and rules, and makes fun of "model boy" books, he leaves untouched certain more serious issues that *The Adventures of Huckleberry Finn* would explore critically. However, *The Adventures of Tom Sawyer* never directly addresses the issues of race and slavery. As Railton (2004) notes "[i]n *Tom Sawyer* the existence of slavery in the paradise of St. Petersburg is simultaneously evoked and dismissed, acknowledged but emptied of any moral or social significance". On the other hand, slavery holds an increasingly important place in *Huckleberry Finn* and *Pudd'nhead Wilson* (p. 41-42).

The novel is also consistent with the home/away/home pattern (see Figure 1 below) identified by children's literature scholar Nodelman (2008), as one of the defining hallmarks and "the most common story line in children's literature" (p. 223). As Nodelman (1996) points out "[a] child or childlike creature, bored by home, wants the excitement of adventure; but since the excitement is dangerous, the child wants the safety of home – which is boring, and so the child wants the excitement of danger – and so on" (p. 157). Bored by home, Tom and his two companions want the excitement of adventure and escape successfully to uninhabited Jackson's island, and then, missing home, they also escape from it. During this time, everyone in the town presumes they are dead, yet the three "return just in time to attend their own funeral" (Carpenter and Prichard, 1984, p. 5).
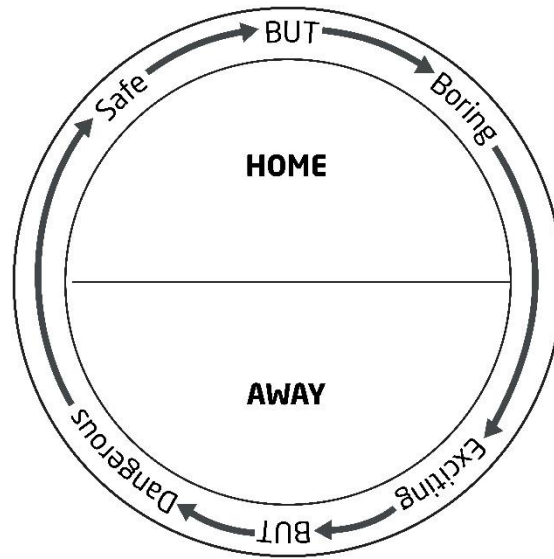
Figure 1. Home/away/home pattern (from Nodelman, 1996, p. 158)

In conclusion, although *The Adventures of Tom Sawyer* has a strong American flavor, it delights everyone who may get hold of it, regardless of culture and time. It is several types of book all at once as suggested by Frey and Griffith (1987):

> "*Tom Sawyer* is a wandering, unplanned, improvisational and episodic book, mixing its moods and its literary effects freely, always happy to interrupt its own flow with a choice comic turn, a folksy observation on human nature, a bit of stage-melodrama, or a satiric shot at Sunday schools, bleeding-heart sentimentalists, and people who put on airs" (p. 131).

2.2.2. Plot Overview

Thomas Sawyer, whose reputation for mischief and pranks precedes him, is an orphan living with his sternly affectionate Aunt Polly, tattletale half-brother Sid and angelic cousin Mary in the small, quaint town of St. Petersburg on the banks of the magnificent Mississippi River. Throughout the novel, Tom and his companions are constantly doing mischief.

One Friday, after getting caught skipping school to go swimming and messing up his clothes in a fight, Tom is assigned by his aunt to whitewash the fence surrounding the house as punishment on Saturday. At first, he gets bitterly upset about having to forfeit his whole day off. However, he brilliantly tricks his friends from the neighborhood into whitewashing the fence for him by persuading them that the task is quite entertaining.

They not only complete the task for him, but also trade him prize possessions for the privilege of performing this laborious task.

After playing war games with his friends, Tom spots Becky Thatcher, a new girl in the town, and instantly develops a crush on her. Smitten, Tom heads home only to be wrongly accused of breaking the sugar bowl. However, it is Sid who accidentally breaks the bowl.

At Sunday school, Tom trades the small treasures he conned his friends into giving him during the whitewashing task on Saturday in return for tickets they earned memorizing biblical verses. He earns an honorary Bible with the tickets, however when he is asked the names of the first two disciples by Judge Thatcher, Becky's father, he responds incorrectly.

On his way to school Monday, Tom encounters his friend Huckleberry Finn, the juvenile outcast of the town and son of the town drunkard. The two boys plan to meet up in the graveyard around midnight with the intent to perform a ritual to cure warts. At school, Tom attempts to draw Becky's attention with his usual boyish antics. After winning her over, he professes his love to Becky, and suggests that they "get engaged". Nevertheless, their romance ends when he accidentally blurts out during lunch that he was previously engaged to another girl named Amy Lawrence.

At midnight, Tom sneaks into the graveyard along with Huck. Being steadfast believers in superstitions, the two boys expect the graveyard to swarm with ghosts. Upon hearing voices approach them, they hide in fright. The voices they hear belong to a trio of grave robbers, namely Injun Joe, a villainous criminal, Muff Potter, the town drunk, and Dr. Robinson. From their hidden spot, Tom and Huck witness a scuffle break out among the body snatchers. As Dr. Robinson seizes a headstone and knocks out the drunk Muff Potter with one blow, Injun Joe rapidly snatches Muff's knife and fatally stabs the doctor in the chest. The boys flee the graveyard before learning that Injun Joe is planning to pin the murder on the knocked-out Muff Potter. Mortally scared of Injun Joe and petrified at what they have witnessed, the boys swear a blood oath to remain silent about the truth. Soon after Potter is wrongfully arrested and jailed, the boys suffer pangs of conscience and they smuggle small comforts such as food and tobacco into his cell through a little jail window.

Back at school, Becky snubs Tom completely by paying no attention to his boyish antics. Feeling low and desperate, Tom forms a gang of "pirates" including himself, his bosom friend Joe Harper and Huck. They agree that they have had enough of the society and escape successfully to Jackson's Island, an uninhabited island in the middle of the Mississippi River, to become "pirates". While the boys are missing, the townspeople assume that they have drowned in the river and search the river for their bodies. One night while the other two boys sleep, Tom sneaks off the island to return temporarily to St. Petersburg and leave a note for Aunt Polly letting her know that he is still alive. While at home, he eavesdrops on a conversation between his aunt and Mrs. Harper about a funeral ceremony to be held for the boys. Following a fleeting moment of remorse at the mourning of his loved ones, Tom hits on the idea of astonishing the populace of the town by attending his own funeral. He convinces Joe and Huck to do the same. Thus, they return to the town and walk in on their funeral. Their return is welcomed with great rejoicing and they gain the admiration of all their friends.

At school, when Tom inadvertently catches Becky leafing through the pages of Mr. Dobbins' – the schoolmaster – anatomy book, she jumps out of surprise and accidentally tears a page out of it. Once Mr. Dobbins notices the state of the book and questions Becky about it, Tom nobly takes the blame and wins Becky's heart back.

As Muff Potter's trial approaches, Tom's guilty conscience torments him more and more. In court, the defense counsel calls forth a surprise witness. Taking the witness stand, Tom testifies against Injun Joe and clears Muff's name. In the meantime, however, Injun Joe flees the courtroom through an open window before anyone can catch him. The innocent Muff is released with the apologies of the townspeople. "With Injun Joe at large, Tom is terrorized by nightmares" (Oatman, 1985, p. 19). He fears that Injun Joe may take revenge on him for testifying against him, and Huck also holds similar fears.

One day, Huck and Tom agree to hunt for buried treasure and head to an old and shabby "haunted house" on Cardiff Hill. While exploring the house, they hear a noise downstairs and realize that they are not alone in the house. Peering through holes in the floor, the boys see two men entering the house. They quickly realize that one of them is Injun Joe, disguised as an old, deaf-mute Spaniard, and overhear Injun Joe and his companion, an unkempt man, discussing a devious plan to bury their stolen treasure somewhere in the house. The boys are delighted at the possibility of digging it

up. By a remarkable coincidence, however, the villains discover another box full of gold and decide to hide it in "Number Two" – under the cross. Tom and Huck become determined to find this secret hiding place.

Huck begins shadowing Injun Joe every night, waiting for an opportunity to seize the treasure. Meanwhile, Tom goes for a picnic with Becky, who has just returned from a vacation, and his classmates to McDougal's Cave, a deep cave with a multitude of secret underground passageways. That same night, while Huck is following Injun Joe and his partner, he overhears their sinister revenge plan for Widow Douglas. As the outlaws head off towards her house, Huck runs to fetch help from the old Welshman (Mr. Jones). The Welshman and his sons hurry over to the estate of the widow; manage to scare off the villains before any harm is done but fail to capture them. Huck becomes an anonymous hero since he forestalls the violence.

Unbeknownst to the other picnickers, Tom and Becky get lost within the depths of the cave. Their absence is not noticed until the following morning. As news of the missing children circulates across the town, the residents begin to pray and search for them. As they have lost all sense of direction and run out of food and candles after three days in the cave, Tom and Becky are well aware that they may starve to death there. Keeping alive the hope of finding a way out, Tom comforts Becky and explores the passages of the cave. Searching for a way out, he encounters Injun Joe using the large cave as a hideout. But the man runs away quickly and Tom does not let Becky know this incident as he does not want her to become even more anxious. Eventually, just as the searchers are ending their search and rescue activities, his persistence pays off and he finds a small hole through which they crawl. Thus, they escape deadly peril.

The whole town rejoices over their safe return. Judge Thatcher orders the cave to be sealed off with an iron door. When Tom learns of this, he explains the judge that he encountered Injun Joe in the cave. A posse of men accompanies Tom to the cave and they find the corpse of Injun Joe, dead of starvation.

A week later, Tom and Huck head off towards the cave and find the box of gold there. The boys return to the town with their treasure, only to be ushered into the parlor of Widow Douglas. The old woman is throwing a party to thank everybody who helped her against the villainous Injun Joe. Meanwhile, Tom rushes forward and declares that they possess a treasure amounting to over twelve thousand dollars. The disclosure of the

newfound treasure puts the town into a frenzy of excitement and the two boys are now respected throughout the town. The Widow Douglas announces her wish to adopt Huck with a view to civilize him and to give him a permanent home. Feeling utterly miserable, Huck attempts to run away from civilized life. Tom finds him and promises to include Huck in his gang of robbers on the condition that he returns to the widow's house and becomes "respectable". Huck agrees reluctantly.

2.3. PRODUCING *THE ADVENTURES OF TOM SAWYER* IN TURKISH: TRANSLATORS AND PUBLISHING HOUSES

In this section of the study, general information regarding the translators of the target texts analyzed in the study and the publishing houses that published the target texts in question is provided.

2.3.1. Translators

Nihal Yeğinobalı is the translator of the first target text entitled *Tom Sawyer'ın Serüvenleri* that was published in 2002 by Can Çocuk Publishing. Gökhan Rızaoğlu is the translator of the second target text entitled *Tom Sawyer'ın Maceraları* that was published in 2013 by Oda Publishing. Last but not least, Bülent Doğan is the translator of the third target text entitled *Tom Sawyer'ın Maceraları* that was published in 2016 by Türkiye İş Bankası Culture Publishing.

2.3.1.1. Nihal Yeğinobalı

Born in Manisa in 1927, Zeynep Nihal Yeğinobalı is a prominent author and translator. When she was eight, she moved to Istanbul. Yeğinobalı attended Arnavutköy American College for Girls (now known as "Robert College") for her secondary and high school education. Upon graduation, she started to work instead of continuing her education due to financial impossibilities. As soon as she started to work as a translator at Türkiye Publishing House, she translated *The Garden of Allah* by Robert Hichens into Turkish (Yeğinobalı, 2010). The editor appreciated her translating style and the translation was published in 1946. After translating five novels, she wrote her first novel entitled *Genç Kızlar* [Young Ladies] at the age of 20. As the novel revolves around an intriguing love story at a boarding school for girls and involves explicit sexual references, Yeğinobalı, as a young unmarried woman, was afraid to reveal that she

was the real author of the novel and used "the strategy of pseudotranslation to break the norms of a patriarchal society" (Tahir Gürçağlar, 2010, p. 176). Therefore, her pseudotranslation was published under the name of the alleged (but non-existent) author Vincent Ewing. First published in 1950, the novel became very popular and continued to be published for long years (Tahir Gürçağlar, 2010, p. 176).

In 1953, Yeğinobalı met Morton Schinbel and upon her marriage with Schinbel, moved to the United States. However, homesickness outweighed her love for her husband. After living in the United States for seven years, she returned to Turkey with her two children. When she was abroad, it came to light that Vincent Ewing was a writer who never existed. In addition, she found out that Türkiye Publishing House had gone bankrupt and Altın Kitaplar [Golden Books], "a well-known publisher of translated bestsellers", had been founded and replaced the former (Tahir Gürçağlar, 2010, p. 176). *Genç Kızlar* was published once again, this time by Altın Kitaplar Publishing House, under the name of Vincent Ewing. She published a second pseudotranslation entitled *Eflatun Kız* [The Lilac Girl]. The novel was published in a few different versions. (Tahir Gürçağlar, 2010, p. 176).

Yeğinobalı has translated more than a hundred books, among which there are a large number of canonized works from world literature. Included in the writers of children's books whose works she translated into Turkish are Carlo Collodi, the Grimm brothers, James Matthew Barrie, Lyman Frank Baum, Mark Twain, Lewis Carroll, Louisa May Alcott and many others. *The Emerald City of Oz* (1910) by Lyman Frank Baum was first translated into Turkish by Yeğinobalı and was published in 1989 (Nergis and Aslankabaklı, 2015, p. 71). In 2003, her novel *Genç Kızlar* was finally published with her name on it by Can Publishing. Her other works include *Sitem* (1997), *Cumhuriyet Çocuğu* (1999), *Belki Defne* (2005), and *Gazel* (2007). As a prolific and prominent translator, Yeğinobalı introduced countless classics and contemporary literary works into Turkish literature.

2.3.1.2. Gökhan Rızaoğlu

Gökhan Rızaoğlu studied Computer Programming at Ege University between 1995 and 1997 and Radio, Television and Cinema at the same university between 1998 and 2001. He has worked at different positions at the Turkish Cinema and Audiovisual Culture Foundation such as Ottoman Bank Museum Movie Theater Coordinator,

festival coordinator, etc. It is known that he translated *The Adventures of Tom Sawyer* (1876) by Mark Twain, *The Protestant Ethic and the Spirit of Capitalism* (1905) by Max Weber, *The Little Prince* (1943) by Antoine de Saint-Exupéry, and *Phaedo* by Plato into Turkish. All of his translated works were published at different times by Oda Publishing. He is known to currently work as a freelance translator and a festival director at the Turkish Cinema and Audiovisual Culture Foundation (LinkedIn, https://tr.linkedin.com).

2.3.1.3. Bülent Doğan

Bülent Doğan was born in İskenderun in 1975. He studied English Language and Literature at Istanbul University. He has worked as a translator and editor since 1996. Doğan is a member of the Board of Directors of the Literary Translators' Society (Çevbir). He translated works of prominent authors such as Carlos Fuentes, John Steinbeck, Louis de Bernières, Mark Twain, and William Golding (Metis Publishing, www.metiskitap.com).

2.3.2. Publishing Houses

The three target texts that are analyzed in this study were published by Can Çocuk Publishing, Oda Publishing and Türkiye İş Bankası Culture Publishing. Thus, brief information about these publishing houses is provided below.

2.3.2.1. Can Çocuk Publishing

Can Çocuk Publishing operates under Can Publishing founded by Erdal Öz in 1981. Upon its foundation, Can Publishing started its publishing life with 30 books most of which were books intended for children (Can Publishing, https://canyayinlari.com). Besides publishing translated children's books from around the world, Can Çocuk Publishing also continues to draw prominent and prolific Turkish writers for children with child readers and pioneer the development of Turkish children's literature. Up to date, it has published more than five hundred Turkish and foreign children's books with the intent of instilling the love for reading in children, further signified by the small heart featured in its logo. It publishes books intended for children of all ages under the following nine categories: Birlikte Okuyalım [Let's Read Together], Çağdaş Türk ve Dünya Edebiyatı [Contemporary Turkish and World Literature], Klasik Türk ve Dünya Edebiyatı [Classical Turkish and World Literature], Destanlar ve Masallar [Myths and

Stories], Heyecanlı Kitaplar [Exciting Books], Meraklı Kitaplar [Books for Curious Readers], Biyografi [Biography], İlk Okuma Kitapları [First Reading Books] and Yaratıcı Okuma Dizisi [Books for Creative Readers]. Today, Can Çocuk Publishing is one of the oldest and longest publishing houses for children's books in Turkey (Can Çocuk Publishing, https://www.cancocuk.com).

2.3.2.2. Oda Publishing

Founded in 1962 in Istanbul, Oda Publishing publishes Turkish translations of the world's classics. Since its foundation, it has published a wide range of classics in Turkish (Kitap Seç, https://www.kitapsec.com/). However, most of the books published by this publishing house are fiercely criticized on social media (e.g. on "Ekşi Sözlük") on the grounds of the quality of translations.

2.3.2.3. Türkiye İş Bankası Culture Publishing

Türkiye İş Bankası Culture Publishing was founded in 1956 by Hasan Âli Yücel. Yücel combined the experience gained through the introduction of the world's classics by means of translation during his duty as the Minister of National Education between 1938 and 1946 with the power he acquired through Türkiye İş Bankası (İşbank) and founded a publishing house which would later be one of the important and deep-rooted publishing houses in Turkey. The first book published by the publishing house was *Zabit ve Kumandan ile Hasbihal* [Dialogues with the Officer and the Commander] (1956) by Mustafa Kemal Atatürk. Upon the publication of a broad spectrum of books reflecting the culture, history, and ethnographic and geographical features of Turkey, the publishing house gradually became indispensable, not only to researchers, but also to intellectuals. Today, Türkiye İş Bankası Culture Publishing publishes a broad portfolio of books within the scope of series such as Hasan Âli Yücel Classics, Contemporary Classics, Children's and Youth Literature, Research and Analysis and so forth. It continues to introduce the books of eminent writers from Turkey and all around the world (Türkiye İş Bankası Culture Publishing, https://www.iskultur.com.tr).

CHAPTER 3: THEORETICAL BACKGROUND OF THE STUDY

3.1. GIDEON TOURY AND DESCRIPTIVE TRANSLATION STUDIES

In this chapter of the study, the objective is to provide theoretical background information about the translation norms and target-oriented approach developed by Gideon Toury for the analysis of translation phenomena in Mark Twain's *The Adventures of Tom Sawyer*.

3.1.1. The Target-Oriented Approach

Back in the 1970s, an extreme source-orientedness was dominant in TS (Toury, 1995, p. 24). Inspired by the polysystem theory, Toury later formulated the target-oriented approach (henceforth TOA), a comprehensive theory of translation, "as a reaction to normative, synchronic and source system-oriented theoretical frameworks focused on the process of source text typology and linguistic theories" (Ben-Ari, 2013, p. 152). Thus, he opened a brand new area in the field of TS. He considers translated texts as textual-linguistic products that belong mainly to the target literary system instead of "mere reconstructions of the source text" (Puurtinen, 2006, p. 56). Toury (1995) emphasizes his target-orientedness with his following remarks:

> "After all, translations always come into being within a certain cultural environment and are designed to meet certain needs of, and/or occupy certain 'slots' in it. Consequently, translators may be said to operate first and foremost in the interest of the culture into which they are translating, however they conceive of that interest. In fact the extent to which features of a source text are retained in its translation (or even regarded as requiring retention, in the first place), which, at first sight, seems to suggest an operation in the interest of the source culture, or even of the source text as such, is also determined on the target side, and according to its own concerns: features are retained, and reconstructed in target-language material, not because they are 'important' in any *inherent* sense, but because they are *assigned* importance, from the recipient vantage point" (p. 12).

For Toury, it is extremely hard to analyze the human mind itself. On the other hand, translations, which are the products of the human mind, are easier to examine. Toury (1985) notes that "[t]ranslated texts and their constitutive elements are observational facts, directly accessible to the eye" (p. 18). In other words, "translations are facts of target cultures, on occasion facts of a special status, sometimes even constituting identifiable (sub)systems of their own, but of the target culture in any event" (Toury, 1995, p. 29). Thus, the TOA suggests that TS is an "empirical discipline" as its object-

level comprises actual facts of real life. On the other hand, translation processes, which are series of operations whereby actual translations are produced, are a type of "black box", the internal structure of which can only be guessed or reconstructed in a tentative manner (Toury, 1985, p. 18). In order to facilitate the process of describing translation phenomena, Toury places particular emphasis on the necessity of examining translation norms.

3.1.2. Rules, Norms, and Idiosyncrasies

The concept of norms was first introduced into the broad field of TS with Toury's essay entitled "The Nature and Role of Norms in Translation Studies" (1980) and further advanced in his book *Descriptive Translation Studies and Beyond* (1995). The notion was introduced with a view to "refer to regularities of translation behavior within a specific sociocultural situation" (Baker, 1998, p. 163). Norms can be regarded as regularities of behavior that lie at the bottom of various strategic decisions made by translators during their translation process. For this reason, according to Toury, regular patterns of behavior are of paramount importance in any study of norms (Tahir Gürçağlar, 2008, p. 45).

As Toury puts it, translation can be subject to constraints of several kinds and varying degrees. Translators who perform under various conditions (e.g. translating different types of texts and/or for different groups of readers) often employ different strategies that result in markedly different products owing to these constraints (Toury, 1995, p. 54). To put it another way, such strategies used by translators are greatly affected by socio-cultural constraints. He describes socio-cultural constraints along an axis, on one side of which there are absolute rules, while on the other side pure idiosyncrasies are encountered. As set forth by Toury, norms hold the vast middle ground between these two extreme poles. "The norms themselves form a graded continuum along the scale: some are stronger, and hence more rule-like, others are weaker, and hence almost idiosyncratic" (Toury, 1995, p. 54). Nevertheless, the strength and validity of norms may change over the course of time. In line with this model, it is possible to understand that where rules are more objective than norms as they have an absolutely binding nature affecting the entire society, idiosyncrasies are more subjective as they make sense for a particular person and are not binding to other members of society (Martínez-Sierra, 2015, p. 44). Below is a related mini axis:

Rules **N O R M S** **Idiosyncrasy**

Figure 2. Norms along the scale between the extreme poles of rules and idiosyncrasies (from Malmkjær, 2005, p. 13)

The concept of norms suggests that the translator is actively engaged in a decision-making process. It is further suggested by Toury that being a translator does not simply mean transferring phrases and sentences from one language into another. Instead, the translator, first and foremost, must be able to play a social role by performing a function allotted by the community and must do so in a way that is deemed appropriate in that community. Thus, the acquisition of a set of norms with intent to determine the appropriate translational behavior in a given community is a *sine qua non* to become a translator within that cultural environment (Baker, 1998, p. 163; Toury, 1995, p. 53). However, Toury emphasizes that rather than being a prescriptive series of options that are deemed to be desirable by the analyst or scholar, they are indeed a category of descriptive analysis. For this reason, it is possible to identify translational norms by examining a corpus of genuine translations and identifying regular translational patterns including translation strategies that are preferred by the translators represented in that specific corpus.

Briefly, the concept of norms underlies in the descriptive analysis of translated texts. Norms have played a pivotal role in Descriptive Translation Studies (DTS), since as set forth by Toury (1995), "it is norms that determine the (type and extent of) equivalence manifested by actual translations" (p. 61).

3.1.3. Translation as a Norm-Governed Activity

Translation is an end product of a complex activity including at least two languages as well as two cultural systems, that is to say, two sets of norm-systems. Therefore, the value behind this activity of complex nature may be described as including two essential elements:

> "(1) being a text in a certain language, and hence occupying a position, or filling in a slot, in the appropriate culture, or in a certain section thereof;
> (2) constituting a representation in that language/culture of another, preexisting text in some other language, belonging to some other culture and occupying a definite position within it." (Toury, 1995, p. 56).

In order to perform a descriptive examination of translation phenomena, Toury (1995) proposes two essential sources for a restructuring of translational norms, textual and extratextual. Whereas the translated texts themselves indicating the effects of norms constitute textual sources, extratextual sources include normative and critical formulations and statements by translators, editors, publishers, and others involved in or associated with the activity of translation (p. 65). He notes that while translated texts are *primary* products of behavior based on norms, normative statements are only *by-products* of the activity of norms. For this reason, textual sources are more reliable than extratextual ones.

Translational norms are categorized into three groups as preliminary norms, initial norms, and operational norms (Toury, 1995, pp. 56-58). Toury begins his discussion on the types of translational norms by explaining initial norms. He posits translation on a continuum of two extreme poles, which he calls "adequacy" and "acceptability". If the translator adheres to the prevalent norms of the SL and the source literary polysystem, an adequate translation is achieved. This tendency to produce an adequate translation may result in an end product incompatible with the linguistic and literary norms dominant in the target system. On the other hand, if the linguistic and literary norms prevalent in the TC are subscribed to, the end product becomes an acceptable translation (Toury, 1995, pp. 56-57). In practice, the strategic choices made by translators contain some type of compromise or negotiation between these two extremes. Toury himself asserts that "the poles of adequacy and acceptability" are situated on a continuum, as no translation is completely adequate or completely acceptable. The occurrence of either obligatory or non-obligatory shifts is inevitable and "a true universal of translation" (Munday, 2008, p. 112).

Preliminary norms involve two major sets of considerations that are often interrelated. They encompass "translation policy", that is, the factors governing the selection of ST types, authors, genres, periods or even of individual STs for translation. Toury does not follow this field in his case studies. On the other hand, directness of translation, the second pillar of preliminary norms, relates to whether the translation activity occurs through an intermediate language (e.g. Norwegian to Turkish via English). Questions for analysis include the tolerance of the TT culture for this practice, which languages are involved/opted in, and whether the practice is camouflaged/denied or not (Munday, 2008, p. 112).

Operational norms are the last category of translational norms suggested by Toury. They concern the actual decisions made during, instead of prior to, the act of translation. Operational norms are divided into two subcategories: matricial norms and textual-linguistic norms. So-called matricial norms affect the matrix of the text, in other words, the modes in which the linguistic material, particularly the larger units, are distributed across the text. Phenomena involve "omission or relocation of passages, textual segmentation, and the addition of passages or footnotes" (Munday, 2008, p. 112). Textual-linguistic norms, on the other hand, include "the textual make-up and verbal formulation of the text". As the decision-making process unfolds, the operational norms being opted for will determine the options, which are available to the translator, as well as those which are closed off (Shuttleworth and Cowie, 1999, p. 117). Toury puts forward that preliminary norms have both chronological and logical superiority over operational ones (Toury, 1995, p. 59).

3.1.4. Tourian Methodology in the Descriptive Analysis of Translated Texts

Toury suggests the following three-step methodology in performing a systematic comparative and descriptive analysis:

> "(1) Situate the text within the target culture system, looking at its significance or acceptability.
> (2) Compare the ST and the TT for shifts, identifying relationships between 'coupled pairs' of ST and TT segments.
> (3) Attempt generalizations, reconstructing the process of translation for this ST-TT pair" (Munday, 2008, p. 111).

A significant additional step is to repeat these phases for other text pairs of similar texts with a view to widen the corpus and to construct a descriptive profile of translations according to author, genre, period, etc. In this way, it may be possible to identify the norms relating to each type of translation with the ultimate objective of establishing laws of behavior for translation in general (Munday, 2008, p. 111).

Gentzler (1993) proposes that some aspects of Toury's theory had contributed to development within the TS field. These are:

> "(1) the abandonment of one-to-one notions of correspondence as well as the possibility of literary/linguistic equivalence (unless by accident);
> (2) the involvement of literary tendencies within the target cultural system in the production of any translated text;

(3) the destabilization of the notion of an original message with a fixed identity;
(4) the integration of both the original text and the translated text in the semiotic web of intersecting cultural systems" (pp. 133-134).

3.2. TRANSLATION STRATEGIES IN TRANSLATION FOR CHILDREN

The process of translating for children can be quite challenging given the fact that children are mostly considered to be different from adults in terms of their limited linguistic abilities and life experiences. Most of the challenges encountered in translating literature for adults are also prevalent in translating for children (Landers, 2001, p. 106). In addition, translators of children's literature face some other specific constraints and difficulties owing to the nature of the task. For this reason, they resort to various translation strategies to produce a text that is understandable, reflects the source language in the best possible way and satisfies the needs of child readers.

In this framework, it would be useful to analyze the strategies widely used in the translation of children's literature. The categories of strategies explained below are mostly taken from Epstein's *Translating Expressive Language in Children's Literature* (2012). As the fourth chapter of this study particularly focuses on the translation of the expressive language and culture-specific items in *The Adventures of Tom Sawyer* (1876), some of the below strategies are explained within this framework.

Adaptation is "a term traditionally used to refer to any TT in which a particularly free translation strategy has been adopted" (Shuttleworth and Cowie, 1999, p. 3). The term often implies that significant changes have been made to make the text more appropriate for a specific audience (e.g. for children) or for the particular objective behind the translation. According to Vinay and Darbelnet, adaptation is a translation procedure used by translators when the context referred to in the ST does not exist in the culture of the TT, thus necessitating some type of re-creation (Baker and Saldanha, 1998, pp. 3-4).

Addition is a translation technique involving adding a word or phrase (e.g. new expressive language) and/or new associations and/or some other text that was not present before. Addition can be used as a way of compensating for adaptation, deletion or replacement (Epstein, 2012, p. 25).

Compensation is "the technique of making up for the translation loss of important ST features by approximating their effects in the TT through means other than those used in the ST" (Hervey and Higgins, 1992, p. 248). In this study, this strategy basically refers to employing expressive language or culture-specific items but in different quantities or places than the source text.

Omission, also known as **deletion**, is to eliminate some words or phrases (e.g. the expressive language and/or its associations or culture-specific items in this study). This strategy may sometimes be used as "part of a larger strategy of abridgement or adaptation" (Epstein, 2012, p. 25).

Explanation means to insert an explanation paratextually (an endnote or footnote, introduction or translator's note) or intratextually (a word or phrase within the text) (Epstein, 2012, p. 25).

Literal translation is a notion that has been at the heart of a high number of translation controversies for many centuries. It has been either strenuously defended or strongly objected to in favor of its archrival, free translation. In linguistic terms, it can be defined as a translation "made on a level lower than is sufficient to convey the content unchanged while observing TL norms" (Barkhudarov, 1969, as cited in Shuttleworth and Cowie, p. 95).

Replacement is a strategy in which expressive language or culture-specific items are replaced with another example of the same sort of expressive language (or some other literary device of expressive language or a non-figurative word) or culture-specific item (Epstein, 2012, p. 25).

Retention can be considered the most SL-oriented strategy as it allows a word or phrase to enter the TT from the ST. It is a translation strategy where expressive language and its associations or culture-specific items are kept in the TT or only the associations or ideas covered in the specific item of expressive language are retained (Epstein, 2012, p. 26).

Standardization is a translation strategy where the language is standardized by using standard grammar, spelling, and word choices instead of the non-standard ones used

in the ST (Epstein, 2012, p. 25). This strategy is generally used in the translation of dialects and neologisms.

Grammatical representation is another strategy in which non-standard grammar is used to mark the language usage whereas **orthographic representation** means to use non-standard spelling with a view to mark the language usage. Last but not least, **vocabulary representation** is another translation technique where non-standard word choices are used to mark the language usage. These three strategies are often preferred in the translation of dialects (Epstein, 2012, pp. 25-26).

CHAPTER 4: CASE STUDY – A COMPARATIVE AND DESCRIPTIVE ANALYSIS OF THREE TURKISH TRANSLATIONS OF *THE ADVENTURES OF TOM SAWYER*

In this chapter of the study, three translations of *The Adventures of Tom Sawyer* (1876) are analyzed in a comparative and descriptive manner in light of the TOA and translation norms proposed by Toury. The primary aim of this case study is to reveal the translation strategies employed by three different translators in transferring expressive language and culture-specific expressions and items. Secondarily, it aims to identify the regularities in the translation choices made by the translators.

In this framework, the first TT, translated by Nihal Yeğinobalı, is *Tom Sawyer'ın Serüvenleri* published in 2002 by Can Çocuk Publishing. The fifth edition of the book published in March 2012 is analyzed in the context of the case study. The second TT analyzed is *Tom Sawyer'ın Maceraları* translated by Gökhan Rızaoğlu and published in 2013 by Oda Publishing. The third TT is *Tom Sawyer'ın Maceraları* translated by Bülent Doğan and published in 2016 by Türkiye İş Bankası Culture Publishing. The fourth edition of the book published in September 2017 is analyzed in the context of the case study.

4.1. OPERATIONAL NORMS IN *THE ADVENTURES OF TOM SAWYER*'S TURKISH TRANSLATIONS

As explained in the third chapter involving the theoretical background of the study, operational norms are the actual decisions made by translators during the act of translation. They are divided into two subcategories as "matricial norms" and "textual-linguistic norms". Thus, the TTs are analyzed within the frame of these two subcategories.

4.1.1. Matricial Norms in *The Adventure of Tom Sawyer*'s Turkish Translations

As mentioned in the previous chapter, matricial norms govern the presence of target language material, its distribution across the text and textual segmentation. Thus, phenomena involve the visual aspect of the translation including "omission or relocation of passages, textual segmentation, and the addition of passages or footnotes"

(Munday, 2008, p. 112). The analysis performed across the matricial norms of the TTs reveals that there are differences in textual segmentations of TTs with the one of the ST.

It is observed that certain phrases, sentences and paragraphs were omitted in the TT1 published by Can Çocuk Publishing. The reasons for the mentioned omissions are not known. For instance, the following two passages present in the ST were omitted in the TT1:

> **(a)** "As the 'sold' congregation trooped out, they said they would almost be willing to be made ridiculous again to hear Old Hundred sung like that once more." (p. 116, Chapter 18)
>
> **(b)** "This funeral stopped the further growth of one thing – the petition to the governor for Injun Joe's pardon. The petition had been largely signed; many tearful and eloquent meetings had been held, and a committee of sappy women been appointed to go in deep mourning and wail around the governor, and implore him to be a merciful ass and trample his duty under foot. Injun Joe was believed to have killed five citizens of the village, but what of that? If he had been Satan himself there would have been plenty of weaklings ready to scribble their names to a pardon-petition, and drip a tear on it from their permanently impaired and leaky water-works." (p. 202, Chapter 34)

The passage (b) omitted in the TT1 is particularly important as it includes a typical Twain satire on society. In the quoted passage, Twain satirizes the reaction of adults to Injun Joe and his malevolence; therefore the omission of such a significant passage may affect the reading experience of the child reader in the TC.

The textual segmentation of the TT1 is mostly incompatible with the textual segmentation of the ST. In addition, Chapter 17 is added onto into Chapter 16 in the TT1. Thus, the TT1 is short one chapter from the original. Thus, whereas the original text and the other TTs are composed of a total of 36 chapters, the TT1 is composed of 35 chapters. Therefore, it is observed that the translator of the first TT manipulated the segmentation of the original text. Additionally, whereas the original text consists of 222 pages, the TT1 has 332 pages. However, the reason for this numerical difference is not addition, as no additional sentence except a footnote that is not present in the original text is observed. Instead, differences in typographic features as well as the presence of 156 illustrations interspersed across the text account for the difference in page numbers between two texts. The numbers of lines also change from one page to another due to the presence of illustrations.

The textual segmentation of the TT2 published by Oda Publishing is mostly incompatible with the textual segmentation of the ST. Each new chapter starts just below the end of the previous chapter with an allocated space of only two lines, making the text harder to read. Thus, it may negatively affect the reading experience of child readers. Each page consists of approximately 35 lines, which shows similarity to the approximate line number in the ST. The translator inserted a total of 24 footnotes that are not present in the original text. Thus, as is elaborated on in the textual-linguistic analysis section of the study below, it is possible to state that the translator frequently resorted to the strategy of explanation so that children in the TC could understand the concepts in the SC.

The textual segmentation of the TT3 published by Türkiye İş Bankası Culture Publishing is compatible with the textual segmentation of the ST. Since there is a blank page following each chapter section, the text is not eye straining. Each page consists of approximately 34 lines and bears similarity to the approximate line number in the ST. The translator inserted a footnote that is not present in the original text.

4.1.2. Textual-Linguistic Norms in *The Adventures of Tom Sawyer*'s Turkish Translations

As mentioned in the previous chapter, textual-linguistic norms relate to "the textual make-up and verbal formulation of the text" (Shuttleworth and Cowie, 1999, p. 117). In this regard, the objective of this section is to compare the selected textual segments in terms of linguistic features. The comparative analysis is performed under the following two main categories: expressive language and culture-specific expressions and items.

4.1.2.1. Translating Expressive Language in *The Adventures of Tom Sawyer*

In this study, the term "expressive language" is used to cover a range of linguistic features. The term has been taken from Epstein's book *Translating Expressive Language in Children's Literature* (2012). In some way, "expressive language" is similar to "figurative language", however it is much broader. It includes linguistic structures working on both literal and figurative planes, thereby performing double duty. In other words, expressive language includes a wide range of words and phrases having both primary (denotation) and secondary signification (connotation). As highlighted by

Epstein (2012), there are a multitude of reasons why such language is widely used in children's literature and some of them are listed below:

- to parody,
- for aesthetic reasons,
- to describe a character/setting in a more colorful and vivid way (i.e. to make a text more realistic),
- to convey a meaning in a more creative way,
- to make child readers devote more attention to the text and the message given in it,
- to draw attention to similarities,
- to reveal the power of language (pp. 20-21).

The types of expressive language examined in this study are limited to idioms and proverbs, colloquialisms, slang and interjections, dialects, allusions, and proper names.

4.1.2.1.1. Translating Idioms and Proverbs

Idioms have specific meanings that are often figurative. The meaning of an idiom is generally less transparent than that of proverbs or some other types of fixed expressions. Baker (2011) notes that

"[i]dioms and fixed expressions are at the extreme end of the scale from collocations in one or both of these areas: flexibility of patterning and transparency of meaning. They are frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components" (p. 63).

Authors of children's literature use idioms in their books for various purposes. For instance, they might help setting the scene or portraying a character. In addition, they can also be used to teach child readers a specific idiom or idioms in general. When they are employed creatively, they can create a humorous effect (Epstein, 2012, p. 101). Authors of children's literature have conflicting views on whether idioms should be used in texts intended for children or not. Some assert that children might have difficulties in recognizing an idiom and understanding its meaning as they presumably have had less exposure to culture and language than many adults (Epstein, 2012, p. 102).

In addition, some authors believe that as idiomatic expressions often refer to abstract notions and mental states such as feelings and intentions, children generally find it difficult to conceptualize idioms. However, research shows that children around 8 or 9

understand that idiomatic phrases have figurative meanings (Gibbs, 1994, p. 417-418). Since *Tom Sawyer* (1876) is considered suitable for children aged 10 and above, it might be stated that it would not be very hard for children to recognize idioms and understand their meanings. However, as noted by Baker (2011), it might be more difficult to translate idioms than translating another type of fixed expression (p. 65). For instance, "speak of the devil" would be harder to translate than "Happy New Year". On the other hand, Baker (2011) highlights that rendering idioms well into the TL would substantially enhance the readability of translations of a translator (p 78). Upon an in-depth analysis of all idioms used in the novel, below are presented some of the most outstanding examples in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

ST: "**Hang the boy**! Can't I ever learn anything? ..." (p. 4)

TT1: "**Tanrı bu çocuğun cezasını versin**! Ben de hiç akıllanmayacak mıyım? ..." (p. 11)

TT2: "**Kahrolasıca**, tek bir şey bile öğrenemeyecek miyim? ..." (p. 10)

TT3: "**Çocuk sözüne inanırsan olacağı bu**, neden hiç ders almam, bilmem ki? ..." (p. 2)

In this example, the idiomatic expression "hang the boy" is used in a figurative sense. In this part of the first chapter, as Tom has just managed to escape Aunt Polly's grasp once again, she shows her anger towards Tom and she does not mean to literally hang her nephew. All three translators made different choices in rendering the expression. In the first TT, Yeğinobalı preferred to replace it with a Turkish phrase that is commonly used in daily language and can be back-translated as "May God punish him!". Rızaoğlu rendered it into Turkish with the slang word "kahrolasıca" which can be back-translated as "that damned boy". Therefore, the translators of both the TT1 and TT2 used the replacement strategy in this example. Doğan, on the other hand, used the addition strategy as he added meaning that is not present in the original text. His preference can be back-translated as "This is what happens, when you trust the word of a child." All three translators produced target-oriented translations in this example.

Example 2:

> ST: "... He 'pears to know just how long he can torment me before I **get my dander up**, and he knows if he can make out to put me off for a minute, or make me laugh, it's all down again and I can't hit him a lick. ..." (p. 4)

> TT1: "... Beni nereye kadar kızdıracak, ne zaman **şurama gelip sabrım tükenecek**, ezbere biliyor sanki. Beni bir dakika oyalayabilir ya da güldürürse işimin bittiğini, ona bir fiske bile vuramayacağımı da biliyor. ..." (p. 11)

> TT2: "... Beni tamamen **öfkelendirmeden** önce ne kadar eziyet çektirebileceğini biliyormuş gibi görünüyor. Ayrıca beni bir anlığına atlatmayı veya güldürmeyi başarabilirse bütün yelkenlerimin suya ineceğini ve bir fiske bile vuramayacağımı da biliyor. ..." (p. 10)

> TT3: "... **Tepemi attırmadan** işi nereye kadar vardıracağını, sabrımı son sınırına kadar zorlamayı nasıl da ezber etmiş. Bir dakikalığına oyalasa ya da güldürse yelkenleri suya indireceğimi, ona fiske bile vuramayacağımı adı gibi bilir. ..." (p. 2)

In this example, Aunt Polly continues to grumble to herself about Tom's never-ending escapades. In the online Collins English Dictionary, "get (one's) dander up" is defined as "to become or to cause someone to become annoyed or angry" (Collins English Dictionary, https://www.collinsdictionary.com). In the TT1, Yeğinobalı replaced the idiom in the ST with two common idioms in the TL. The first idiom "burasına/şurasına gelmek" can be translated to "(I've) had it up to here" with a physical gesture indicating above the head or neck. The second idiom "sabrı tükenmek" means "to run out of patience". Rızaoğlu replaced the ST idiom with a commonly used Turkish verb instead of a Turkish idiom and the verb "öfkelendirmek" means "getting someone angry". Thus, he rendered the meaning correctly. Like Yeğinobalı, Doğan replaced the ST idiom with a TL idiom in the TT3. The idiom "tepesini attırmak" used by Doğan refers to "driving someone round the twist" which is a synonymous idiom to the ST idiom. All three translations may be considered target-oriented.

Example 3:

ST: But in spite of her Tom **knew where the wind lay now**. (p. 5)

TT1: Ne var ki onun bu hilesine karşın Tom **durumu çakmıştı**. (p. 13)

TT2: Ama onun aksine, Tom **muhabbetin ne yöne gittiğini anlamıştı**. (p. 11)

TT3: Ama yaşlı kadının tüm yeteneğine rağmen **Tom artık işin nereye varacağını anlamıştı**. (p. 4)

At the first dinner of the novel (in the first chapter), Aunt Polly questions Tom for clues about his whereabouts during the whole afternoon. The idiomatic expression "where the wind lay" is used in a figurative sense in this part. It has nothing to do with the direction of the wind but it indicates that Tom understands that his aunt has been looking for information regarding his whereabouts. None of the translators translated this idiom literally. Instead, they all used the replacement strategy once again. In her translation, Yeğinobalı used the slang verb "çakmak" with the noun "durum" which means together "to understand the situation". Rızaoğlu replaced the idiomatic expression with a regular Turkish phrase that can be back-translated as follows: "… had understood where the conversation was going". Like Rızaoğlu, Doğan also replaced the expression in the ST with a Turkish phrase that can be back-translated as "Tom had understood how it would end". Once again, all three translators produced target-oriented translations.

Example 4:

ST: "... But I forgive ye, Tom, I reckon you're kind of a **singed cat**, as the saying is—better'n you look, *this* time." (p. 6)

TT1: "... Seni bağışlıyorum Tom. Senin de herhâlde... hani derler ya, **astarın yüzünden iyi olsa gerek**. Bu seferlik." (p. 14)

TT2: "... Ama seni affettim, Tom. Eskilerin dediği gibi, **görünüşe aldanmamak lazım**, **göründüğünden daha iyi bir insansın**. Bu seferlik." (p. 12)

TT3: "... Ama seni affediyorum Tom. Sen de haklısın yavrum, **adı çıkmış dokuza, inmez sekize** derler ya. *Bu seferlik* paçayı kurtardın" (p. 4)

The online English dictionary Merriam-Webster defines the idiom "singed cat" as someone "that is of better quality than appearance indicates" (Merriam-Webster Dictionary, https://www.merriam-webster.com). In the TT1, Yeğinobalı chose to render the idiom with an idiom in the TL. The Turkish idiom "astarı yüzünden iyi olmak" is an idiomatic expression that can be literally translated into English as "the inner lining is better than the outer fabric" and it means that someone's character is better than his/her appearance. Thus, she used the replacement strategy. Rızaoğlu replaced the ST idiom with a non-idiomatic Turkish phrase based on his commentary of the idiom. His translation can be back-translated as "one should not be deceived by appearances" and inserted a phrase expressing Aunt Polly believes that Tom is a far better person than he seems. Doğan replaced the idiom in the ST with an equivalent idiom in the TL. The idiom "adı çıkmış dokuza, inmez sekize" is used to emphasize that someone has made quite a poor reputation that it has now become impossible for him/her to clear his name. All three translations are target-oriented.

Example 5:

ST: Then Tom **girded up his loins**, so to speak, and went to work to "get his verses". (p. 23)

TT1: Sonra da Tom, sözgelimi, **gayret kuşağını kuşanarak**, "ayetleri ezbere geçirmek" için çalışmaya koyuldu. (p. 41)

TT2: Sonra Tom **kollarını sıvadı**, elbette lafın gelişi ve "ayetlerini ezberlemeye" gitti. (p. 27)

TT3: Ondan sonra Tom, "İncil ayetlerini ezberlemek" üzere, tabiri caizse **paçaları sıvadı**. (p. 27)

The idiom "gird (up) one's loins" was defined in NTC's American Idioms Dictionary as "to get ready; to prepare oneself (for something) (Spears, 2000, p. 151). All three translators replaced the idiom in the ST with various idioms from the TL. Yeğinobalı used the idiom "gayret kuşağını kuşanmak" which can be literally translated as "wear

the belt of efforts", however it is used in a figurative sense and actually refers to "starting to put a great deal of effort into something". Thus, Yeğinobalı conveyed the meaning correctly. Rızaoğlu and Doğan used very similar idioms. The idioms "kolları sıvamak" and "paçaları sıvamak" can be literally translated as "roll up one's sleeves" and "roll up one's cuffs" respectively and both of which can be defined as "to get ready to do something". In this example, all three translators produced target-oriented translations.

Example 6:

ST: By this time, the whole church was red-faced and suffocated with suppressed laughter, and the sermon **had come to a dead standstill**. (p. 37)

TT1: Şimdi kilisedekilerin hepsi gülmemek için kendilerini tutmaktan kıpkırmızı kesilmiş, boğulacak gibiydiler; vaaz da **zınk diye durmuştu**. (p. 62)

TT2: Bu olaylar olurken gülmemeye çalışmaktan cemaat boğulacak gibi olmuş, yüzleri kızarmıştı, vaazsa **tamamen durmuştu**. (p. 39)

TT3: O zamana kadar kilisedeki herkes kahkahalarını bastırmaktan kıpkırmızı kesilmiş, boğulacak gibi olmuştu, vaaz da **zınk diye durmuştu**. (p. 44)

In NTC's American Idioms Dictionary, "come to a standstill" is defined as "to stop temporarily or permanently" (Spears, 2000, p. 75-76). The word "dead" helps to emphasize the meaning. Both Yeğinobalı and Doğan rendered the meaning with the homegrown idiom "zınk diye durmak". In this idiom commonly used in the TL, "zınk" is an onomatopoeic word imitating the sound of a vehicle or a machine stopping immediately while working. Rızaoğlu preferred once again to render the meaning with a non-idiomatic Turkish phrase meaning "to stop completely". All three translations may be considered target-oriented.

Example 7:

ST: "Tom, **what a turn you did give me**. Now you shut up that nonsense and climb out of this." (p. 41)

TT1: "Tom, nasıl da **yüreğimi ağzıma getirdin** ya! Hadi bakalım, kes şu martavalı da çık yataktan!" (p. 66)

TT2: "Tom, **yüreğimi ağzıma getirdin**. Şimdi kes şu saçmalığı da çık o yataktan dışarı!" (p. 42)

TT3: "Tom, beni nasıl **korkuttun** bilemezsin. Şimdi kes şu saçmalığı ve çık yataktan." (p. 47)

In this part from the sixth chapter, Tom pretends to be sick and his half-brother Sid calls Aunt Polly for help. He feigns a "mortified toe" in the hope of staying home from school. However, his ploy fails and Aunt Polly expresses that he has scared her. In the online Free Dictionary, the old-fashioned idiom "give (one) a turn" is defined as "to startle or scare one" (The Free Dictionary, https://www.thefreedictionary.com). Yeğinobalı and Rızaoğlu replaced the ST idiom with a commonly used idiom in the TL. The idiom "yüreğini ağzına getirmek" means "to make someone very frightened". Here, another recommendation can be "ödünü koparmak" which is again a common idiom that means "to make someone extremely frightened". Doğan replaced the idiomatic phrase in the original text with a commonly used, non-idiomatic Turkish verb meaning "to frighten". As the idiom used by Yeğinobalı and Rızaoğlu and the verb "korkutmak" used by Doğan are widely used in the TC, it may be asserted that they all produced target-oriented translations.

Example 8:

ST: "Goody!—No, Tom, that ain't it. If it is, it ain't in **this one-horse town**. They ain't no numbers here." (p. 167)

TT1: "Aferin be!.. Ama yok, Tom, olamaz. Olsa bile bu **avuç içi kadar köyde** değildir. Burada kapı numarası yok ki!" (p. 253)

TT2: "Yaşa! Hayır, Tom, o olamaz. Eğer öyleyse de bu **kasabada** olamaz. Çünkü bu kasabada kapı numarası yok." (p. 154)

TT3: "Tanrım!.. Hayır, hiç sanmam, Tom. Öyle olsaydı bu **köyde** bir ev olması lazım.. Ama burada evlerin kapı numarası yok." (p. 200)

The above example is taken from Chapter 28 where Tom and Huckleberry Finn are looking for the treasure. As they have overheard that the villains (Injun Joe and his ragged accomplice) were planning to hide the treasure box in "Number Two" – under the cross, they are looking for the mentioned Number Two. The online Collins English Dictionary offers the following definition for the idiomatic adjective "one-horse": "If someone describes a town as a one-horse town, they mean it is very small, dull, and old-fashioned" (Collins English Dictionary, https://www.collinsdictionary.com). Yeğinobalı replaced the idiomatic expression with the semantically equivalent idiomatic expression "avuç içi kadar" that can be translated as "as small as one's palm". Rızaoğlu and Doğan, on the other hand, followed the strategy of omission in their translations for an unknown reason. Rızaoğlu omitted the expression "one-horse" and translated the word "town" as "kasaba". Likewise, Doğan omitted the expression "one-horse" and translated the word "town" as "köy" (village).

Example 9:

> ST: The inmates were asleep, but it was **a sleep that was set on a hair-trigger**, on account of the exciting episode of the night. (p. 180)

> TT1: İçeridekiler uykudaydılar, ama bir gece önceki serüven yüzünden **pamuk ipliğine bağlı bir uykuydu** bu. (p. 273)

> TT2: Ev sakinleri uyuyordu ama geceki maceradan sonra bu, **diken üstünde bir uykuydu**. (p. 164)

> TT3: İçeridekiler uyuyordu, ama gece yaşanan heyecan verici olaylar yüzünden **hepsi de tetikteydi**. (p. 215)

In the Oxford English Living Dictionary, the noun "hair trigger" is defined as "a trigger of a firearm set for release at the slightest pressure" (Oxford English Living Dictionary, https://en.oxforddictionaries.com). The adjective "hair-trigger" was derived from this real meaning of the word "hair trigger" and is used in a figurative sense. It is defined in the online Collins English Dictionary as follows: "If you describe something as hair-trigger, you mean that it is likely to change very violently and suddenly" (Collins English Dictionary, https://www.collinsdictionary.com). Thus, "a sleep set on a hair-trigger" is a

very light sleep that is quite easy to wake up from. In the first TT, Yeğinobalı replaced it with an idiomatic expression commonly used in the TL. The idiom "pamuk ipliğine bağlı" means "to hang by a thread". Although this Turkish idiom is generally not used with the word "uyku" (sleep), it is still understandable within the context. Like Yeğinobalı, Rızaoğlu replaced the idiomatic expression with another idiomatic expression in the TT2. The Turkish idiom "diken üstünde olmak" means "to be on tenterhooks". Thus, it was indicated in the TT2 that it was quite an uncomfortable sleep. In the TT3, Doğan chose to omit the word "sleep" and he replaced the idiomatic expression with a Turkish idiomatic expression. The phrase "hepsi de tetikteydi" can be back-translated as "they were all on the alert." Once again, all three translators produced target-oriented translations.

Example 10:

ST: "... You needn't ever **turn your hand over**." (p. 203)

TT1: "... Sen **parmağını bile kıpırdatmazsın**." (p. 310)

TT2: "... **Kafanı bile oynatman** gerekmez." (p. 186)

TT3: "... Senin **kılını bile kıpırdatmana** gerek yok." (p. 243)

The phrase "turn one's hand over" uttered by Tom in the ST refers to "make efforts for something". In the first and third TTs, Yeğinobalı and Doğan replaced the figurative expression in the original text with very similar idiomatic expressions. The sentence translated by Yeğinobalı (TT1) can be back-translated as "You don't even have to move a finger" and emphasizes that Huck will not need to make any efforts. The sentence by Doğan (TT3) can be back-translated as "there is no need for you to turn a hair" and conveyed the meaning that was intended in the ST. Rızaoğlu, on the other hand, resorted to the strategy of literal translation (TT2). However, as he might have perceived the word "hand" in the ST as "head", he translated it accordingly. His translation can be back-translated as "… You do not even need to move your head". Whereas the translations of Yeğinobalı and Doğan are target-oriented, Rızaoğlu produced a more source-oriented translation.

It is observed from the above examples analyzed in this subcategory that idioms are culture- and language-dependent fixed expressions. Thus, it may be challenging for translators to translate idioms particularly when an equivalent idiom does not exist in the TL.

In translating idioms and fixed expressions in this novel, it is observed that the translators resorted to the replacement, literal translation, omission and addition strategies to produce comprehensible translated texts for their readers. Replacement seems to be the most useful and the most preferred strategy for translating idioms.

Proverbs are generally used for didactic purposes in children's literature. However, as they are very culture-bound sayings, it may be challenging to translate them. In light of the in-depth analysis of all proverbs in the novel, it may be asserted that the translators generally employed various strategies for translating proverbs. Following the mentioned analysis of all proverbs used in the novel, below are presented some of the most outstanding examples in terms of the different choices made by the translators, along with their analyses.

Example 11:

> ST: "... But old fools is the biggest fools there is. **Can't learn an old dog new tricks**, as the saying is. ..." (p. 4)

> TT1: "... Neylersin ki bu dünyada kocamış budalanın üstüne budala yoktur. Hani derler ya, **eski köyde yeni âdet tutmaz diye**. ..." (p. 11)

> TT2: "... Ama aptal ihtiyarlar dünyadaki en aptal insanlardır. Dedikleri gibi, **kırk yıllık Kani, olur mu Yani**? ..." (p. 10)

> TT3: "... Ama işte kurt kocayınca çakalın maskarası olur derler. **İhtiyar itler yeni numara öğrenemezmiş**. ..." (p. 2)

In this part of the novel, as Tom has managed once again to escape Aunt Polly's grasp, she grumbles to herself about Tom's never-ending mischief. As can be understood from the proverb presented in the example, she both accuses herself and highlights that it is hard for elderly people to have an idea about tricks pulled by the

young. The saying used in the ST by Twain is a variation of the saying "(you can't) teach an old dog new tricks" that is defined in the online Oxford Advanced Learner's Dictionary as "(you cannot) successfully make people change their ideas, methods of work, etc., when they have had them for a long time" (Oxford Advanced Learner's Dictionary, https://www.oxfordlearnersdictionaries.com/). In the TT1, Yeğinobalı replaced the proverb with a TL proverb. "Eski köyde yeni adet tutmaz" can literally be back-translated as "A new tradition won't hold in an old-fashioned village" and it is equivalent in meaning to the ST proverb. Rızaoğlu also employed the replacement strategy and used the proverb "kırk yıllık Kani, olur mu Yani?" Kani is a Muslim name, whereas Yani is a Christian name. Thus, the proverb can literally be translated as "is it reasonable that Kani transforms into Yani after many years?" and means that it is quite hard to change someone's character or habits after a certain period of time. Thus, it is equivalent in meaning to the ST proverb. Doğan followed the literal translation strategy and produced a literal translation. Whereas Yeğinobalı and Rızaoğlu produced target-oriented translations, the translation choice made by Doğan is more source-oriented.

Example 12:

ST: "... **Spare the rod and spile the child**, as the good book says. ..." (p. 4)

TT1: "... Kutsal kitap ne demiş: **Vurmazsan sopayı, şımartırsın sıpayı**. ..." (pp. 11-12)

TT2: "... Kutsal kitapta dediği gibi, '**Değneği esirge evladının geleceğini karart**'. ...'" (p. 10)

TT3: "... Kutsal Kitap ne demiş: **Evladını dövmeyen dizini döver**. ..." (p. 2)

The original version of the above proverb is "spare the rod and spoil the child". The word "spile" is an alternative spelling used by the author to draw attention to the Southwestern dialect. It is an old-fashioned saying defined in the online Cambridge Dictionary as "if you do not punish a child when they do something wrong, they will not learn what is right" (Cambridge Dictionary, https://dictionary.cambridge.org). Yeğinobalı followed the strategy of replacement by replacing it with standard Turkish and she accurately rendered the meaning by creating rhyme with the rhyming words "sopayı" (the rod) and "sıpayı" (the donkey foal) in the TT1. As rhyming and books for children

go hand-in-hand and children mostly like the aural qualities of rhymes and rhythm, it is possible to assert that creating rhymes in translating the proverb in the ST is a reasonable and creative choice. Like Yeğinobalı, Rızaoğlu followed the replacement strategy. He replaced the ST proverb with a non-idiomatic Turkish phrase and did not create rhyme in the TT2. Doğan, on the other hand, replaced the ST proverb with an alternative dynamically equivalent proverb in the TL. The proverb "kızını dövmeyen, dizini döver" is a widely used proverb in Turkey. Literally back-translated into English, it means "the one who does not beat his/her daughter, beats his/her knees later on". In this proverb, "beat one's knees" refers to "feel a profound regret". As mentioned, Doğan created an alternative version of the proverb by changing the word "kızını" (his/her daughter) with the word "evladını" (his/her child) probably in an effort to make it more compatible with the proverb used in the original text. This Turkish proverb preferred by Doğan is widely used by the target community. Whereas Yeğinobalı and Doğan produced target-oriented translations, the translation choice made by Rızaoğlu is more source-oriented.

In light of the in-depth analysis of the whole novel in terms of idioms and proverbs, it is observed that there are fewer proverbs than idioms in *Tom Sawyer*. In translating proverbs, the translators employed the literal translation and replacement strategies. Whereas the literal translation strategy was used just a few times by the translators, the replacement strategy was frequently used. They either replaced the proverbs with semantically equivalent proverbs in the TL or rendered the meaning by replacing them with commonly used Turkish phrases or sentences. To sum up, replacement seems to be the most useful and the most preferred strategy for translating proverbs.

4.1.2.1.2. Translating Colloquialisms, Slang and Interjections

As Mark Twain was committed to realism, he depicted the everyday world with all its imperfections in his works. In addition, he was well aware that language could serve as a strong "marker of identity". Thus, it is observed in the detailed analysis conducted during this study that his language and style are marked by a deliberate use of familiar language, including colloquialisms, slang, and interjections. To elaborate on, the term "colloquialism" is defined as "a word or phrase appropriate to conversation and other informal situations" in the online Free Dictionary (The Free Dictionary, https://www.thefreedictionary.com). In this regard, it is possible to assert in light of the in-depth analysis performed in the study that *The Adventures of Tom Sawyer* is packed

with a high number of colloquial expressions of the time it was written. On the other hand, the term "slang" is defined in the Oxford English Living Dictionary as "a type of language consisting of words and phrases that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people" (Oxford English Living Dictionary, https://en.oxforddictionaries.com). It is observed that there are also a great number of slang words and expressions in dialogues between the characters in the novel. Last but not least, "an interjection, also known as an exclamation, is a word, phrase, or sound used to convey an emotion such as surprise, excitement, happiness, or anger" (The Free Dictionary, https://www.thefreedictionary.com). Apart from being quite common in spoken English, they also appear in written English. It may be asserted that the high number of interjections used in the novel might make it easier for child readers to imagine the scene in their heads. Following an in-depth analysis of all colloquialisms, slang and interjections used in the novel, below are representatives of some of the most prominent examples in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

ST: "I never did see **the beat of that boy**!" (p. 3)

TT1: "**Bu çocuk gibisini ömrümde görmedim**." (p. 10)

TT2: "**Şu çocukla bir başa çıkamadım**." (p. 9)

TT3: "**Ben böyle çocuk görmedim**!" (p. 1)

In this example taken from the opening part of the novel where Aunt Polly is scouring the house in search of Tom, she uses the old-fashioned colloquial expression "the beat of someone". "Beat" means "that excels" (Merriam-Webster Dictionary, https://www.merriam-webster.com). Thus, this expression is used in a competitive sense. For instance, Jack and George competed in a race. Jack won, so Jack beat George. As can be understood from this example, what Aunt Polly means here is that she has never seen a more unmanageable child. Yeğinobalı accurately rendered the meaning with her translation that can be back-translated as "I have never seen another one like this child". Rızaoğlu reflected his interpretation of the sentence, however the

competitive sense of the word "beat" was lost in his translation. Back-translated, it is: "I have never managed to cope with this child". Doğan's translation is very similar to the one of Yeğinobalı. It can be back-translated as "I have never seen such a child". All three translations are target-oriented.

Example 2:

ST: "... But, **my goodness**, he never plays them alike two days, and how is a body to know what's coming? ..." (p. 4)

TT1: "... Ama **cancağızım** bu veledin bugün oynadığı oyun da dün oynadığına benzemiyor ki! ..." (p. 11)

TT2: "... Ama **Tanrım**, o da bir kere yaptığı hileyi ikinci kez tekrarlamıyor. Bir insan nereden ne geleceğini nasıl bilebilir ki? ..." (p. 10)

TT3: "... **Hay Allah canını almasın**, bir gün oynadığı oyun öteki günü tutmaz, nereden bileyim ne yapacağını? ..." (p. 2)

"Goodness" or "my goodness" is an interjection used to emphasize shock or surprise. Yeğinobalı rendered the interjectional formula into Turkish by using the word "cancağızım" (my dear), which was more frequently used in the TL in the past. Rızaoğlu preferred to use the word "Tanrım" which can be back-translated as "my God". In his translation, it seems Aunt Polly is talking to God rather than muttering to herself in surprise. Doğan replaced the interjection in the original text with a longer interjection widely used in the TC, thus his translation would probably create a similar effect on TT readers. In his translation that can be literally back-translated as "May God not take your soul!" there is also a reference to the Muslim culture. All three translations produced target-oriented translations in this example.

Example 3:

ST: "Siddy, I'll **lick** you for that." (p. 6)

TT1: "Siddy, ben bunu sana **ödetirim**," dedi. (p. 14)

TT2: "Sid, bunun **intikamını alacağım**," diye bağırdı. (p. 12)

TT3: "Sid, sen **gününü görürsün**." (p. 4)

In this part of the novel from the first chapter, Tom has nearly convinced his aunt that he did not go swimming. However, his half-brother Sid states that Tom's collar is sewn with black thread, though his aunt had sewn it with white thread that morning. Then Tom utters the above sentence presented in the example. The Oxford English Living Dictionary offers the following definition for the colloquial verb "to lick": "beat or thrash (someone)" (Oxford English Living Dictionary, https://en.oxforddictionaries.com). Thus, Tom means that he would definitely take his revenge on Sid for his words. In the TT1, Yeğinobalı used "ödetmek", a semantically equivalent Turkish verb that means "to make someone pay for something". In the TT2, Rızaoğlu rendered the meaning intended in the ST with the verb "intikamını almak" which means "to take revenge for something". Doğan used an expression derived from the Turkish idiomatic expression "gününü göstermek" that can be back-translated as "make someone pay for something". His translation can be back-translated as "you will pay for that". It is possible to note once again that all three translators produced target-oriented translations.

Example 4:

ST: "... But I bet you I'll lam Sid for that. If I don't, **blame my cats**." (p. 6)

TT1: "... Gene de o Sid'i dövmezsem! **Gösteririm ben ona**!" (p. 14)

TT2: "... Ama yemin ederim, bunun acısını Sid'den çıkaracağım. **Ona gününü göstereceğim**!" (p. 12)

TT3: "... Sid'i bunun için iyi bir pataklamazsam ne olayım. **Yaptığını ödetmezsem benim adım da Tom değil**." (p. 5)

The figurative expression "blame my cats" was invented by Twain and it was used for the first time in his book *Jim Smiley and His Jumping Frog* (1865). The most common equivalent expression to "blame my cats" would probably be: "Well I'll be damned if I ..." In the TT1, the expression was rendered accurately without the conditional structure

in the original text. Back-translated, it is: "I will make him pay for this". It was not replaced with a particular expression in the translation. In the TT2, the message was conveyed in a similar wording to the one in the TT1. On the other hand, the ST expression was replaced with a common and creative expression widely used in Turkish in the TT3. The expression used by Doğan can be back-translated in a word-for-word manner as follows: "If I don't make him pay for what he has done, let them not call me Tom." This expression used in the TT3 by Doğan is the nearest counterpart of "I'll be damned if I ..." It might be asserted that all three translations are target-oriented.

Example 5:

ST: "**By jingoes**, for two cents I will do it." (p. 9)

TT1: –

TT2: "**Vallahi**, o iki kuruşluk canını çıkartacağım." (p. 15)

TT3: "**Parayla**, iki sent verseler hiç acımam." (p. 8)

In this part from the first chapter, Tom comes upon a newcomer, a "citified" boy dressed in natty clothes. Tom and the boy exchange insults for a while. When the boy asks Tom why he does not lick him although Tom claims to do so, Tom says: "By jingoes, for two cents I will do it". Thus, the citified boy pulls two coppers out of his pocket, extends them to Tom and the two boys begin wrestling. "By jingo" or "by jingoes" (plural form) is an informal and outdated "exclamation used to indicate strong assertion, surprise, etc. (Collins English Dictionary, https://www.collinsdictionary.com). It can also be used as a mild oath. In the TT1, Yeğinobalı employed the omission strategy, as she omitted the whole sentence. Whereas she deleted this part, she translated the following part depicting the citified boy pulling two pennies out of his pocket, thus a semantic gap that can be puzzling for child readers was created in the TT. Rızaoğlu replaced the ST interjection with a Turkish one coming from Arabic and meaning "I swear (it)!" Doğan, on the other hand, presumably wanted to highlight that Tom was planning to beat up the boy in return for money and transposed the expression by using the word "parayla" (in return for money).

Example 6:

ST: "Ben, I'd like to, **honest injun**; but Aunt Polly—well, Jim wanted to do it, but she wouldn't let him. ..." (p. 15)

TT1: "Ben, isterdim izin vermeyi, **kör olayım, valla**. Gelgelelim Polly Teyzem… Bak, Jim yapmak istedi ama teyzem izin vermedi. ..." (p. 27)

TT2: "Ben, **hakikaten** izin vermek isterdim ama Polly Teyze... Bak, bu işi Jim yapmak istedi, izin vermedi. ..." (p. 20)

TT3: "Gerçekten vermek isterdim, Ben. **Yalanım varsa canım çıksın**. Ama Polly Teyze ... Jim yapmak istedi ama teyzem bırakmadı. ..." (p. 15)

According to Urban Dictionary, the word "injun" is "a casual American or Canadian corruption of the term 'Indian', referring to Native American" (Urban Dictionary, https://www.urbandictionary.com). Based on this informal spelling of "Indian", "honest injun" is a somewhat dated expression "used to emphasize the veracity of one's statement". This expression was primarily heard in the US although it has not been commonly used for decades, and it is generally considered offensive (The Free Dictionary, https://www.thefreedictionary.com). Thus, in this part of the novel, Tom tries to convince his friend Ben that he has not been telling a lie. In the first TT, Yeğinobalı replaced it with the expression "kör olayım" meaning "I'd rather go blind" and added the interjection "valla" which is an alternative of "vallahi" that means "I swear (it)!" Rızaoğlu, on the other hand, toned down the meaning of the ST interjection by using the non-idiomatic word "hakikaten" meaning "seriously". Like the expression used by Yeğinobalı, the one used by Doğan is compatible with the norms of TC as it is a widely used expression in the TC, particularly among children. "Yalanım varsa canım çıksın" can be back-translated as "May my soul be taken if I am telling a lie." Once again, all translations are target-oriented.

Example 7:

ST: "**Well, I never**! There's no getting around it; you *can* work when you're a mind to, Tom." (p. 18)

TT1: "**Aa, bir yaşıma daha girdim**!" dedi. "Ne yalan söyleyeyim, canın isteyince pek güzel iş yapıyorsun, Tom." (p. 31)

TT2: "**Eh, ben hiç**... Hakkını vermek lazım Tom, istediğinde çok da iyi çalışabiliyorsun." (p. 22)

TT3: "**Ay, gözlerime inanamıyorum**! Canın isterse pek sıkı çalışıyormuşsun, Tom." (p. 20)

In this section of the story, Aunt Polly is quite surprised to find the whole fence nicely whitewashed and believes that Tom has whitewashed it. In the online Cambridge Dictionary, "[W]ell, I never (did)!" is an old-fashioned interjection "said when you are very surprised at something". (Cambridge Dictionary, https://dictionary.cambridge.org). The interjection was accurately conveyed in the TT1 with a commonly used idiomatic phrase that is used when someone gets surprised to see something that s/he has never seen before. "Bir yaşına daha girmek", which can be literally back-translated to "I turned one year older", actually means "will wonders never cease". In the TT2, Rızaoğlu translated the interjection literally as "Well, I have never ..." and therefore, the feeling of surprise conveyed with the original ST interjection in the ST was lost in the TT. Doğan, on the other hand, replaced the ST interjection with an idiom in common use in the TT. It means "I cannot believe my eyes". Thus, both Yeğinobalı and Doğan managed to convey the accurate meaning and effect of the ST interjection in natural expressions of the TL. An exclamation mark was used in both the TT1 and TT3. Whereas Yeğinobalı and Doğan produced target-oriented translations, Rızaoğlu's translation is source-oriented.

Example 8:

ST: He scratched his head with a perplexed air, and said:
   "**Well, that beats anything**!" (p. 58)

TT1: Aval aval kafasını kaşıyarak,
   "**Tüh anasını**! **Ne iş be**!" dedi. (p. 90)

TT2: Aklı karışmış bir halde kafasını kaşıdı ve "**İşte bu en garibi**," dedi. (p. 58)

TT3: Kafası karışmış bir halde başını kaşıyarak,

"**Tüh be, şu işe bak**!" dedi. (p. 69)

In the online Cambridge Dictionary, "that beats everything", which is an alternative form of "that beats anything", is defined as slang "used to express great surprise" (Cambridge Dictionary, https://dictionary.cambridge.org). In the TT1, Yeğinobalı used the interjection "tüh anasını" which is commonly used in Turkish to express surprise and can be back-translated as "I'll be damned" or "holy cow". She also added a second sentence including a second interjection ("ne iş be") with the same meaning to further emphasize the ST interjection. Thus, she achieved an equivalent interjection that would probably create a similar impression on the child reader and emphasized the meaning with a second interjection. Rızaoğlu replaced the ST interjection with a non-idiomatic Turkish sentence instead of using an interjection from the TC. His translation can be back-translated as follows: "This is the weirdest part of it all". Doğan, on the other hand, used in the TT3 an alternative of the interjection used by Yeğinobalı and added a second interjection as she did. Thus, both translators resorted to the strategy of addition along with the replacement strategy. It might be noted that all three translators produced target-oriented translations.

Example 9:

ST: "**Mercy on us**! Go on, Tom, go on!" (p. 118)

TT1: "**Tövbe yarabbim**! Sen anlat Tom, anlatsana bana." (p. 179)

TT2: "**Tanrım, bize merhamet et**! Devam et, Tom; devam et! (p. 110)

TT3: "**Aman ya Rabbim**! Devam et, Tom... devam et!" (p. 141)

In this part of the novel, Tom makes up a story about a dream he had and fools his aunt, who gets pretty surprised. The interjectional phrase "(Have) mercy on us" shows Aunt Polly's surprise. Yeğinobalı replaced the interjection with a frequently used and well-known Turkish interjection, the equivalent of which could also be "Oh my God" or "Good heavens". Rızaoğlu translated the interjection literally and the intended effect of the ST (surprise) was lost. Instead, the sentence in the TT2 only conveys the message that Aunt Polly is begging for mercy from God. Doğan, on the other hand, replaced the

interjection with a very similar interjection used by Yeğinobalı. Thus, he kept the colloquial and fluent tone of the ST while conveying the intended effect and meaning. All three translators used the word "God". Whereas Yeğinobalı and Doğan used the word "Rab", a term used for "God" in Islam (as "yarabbim" or "ya Rabbim" meaning "my God), Rızaoğlu used the word "Tanrı" which is a noun denoting "God" in Turkish, however it is not accepted as one of the names of God in Islam. Whereas Yeğinobalı and Doğan produced target-oriented translations, Rızaoğlu produced a source-oriented translation.

Example 10:

> ST: "Oh, partly, partly. Nearly time for us to be moving, pard. What'll we do with what little **swag** we've got left?" (p. 162)

> TT1: "Biraz, artık kıpırdama zamanı geldi, ortak. Elimizdeki **mangizleri** ne yapalım dersin?" (p. 245)

> TT2: "Eh, biraz, biraz. Gitme zamanı neredeyse geldi, ortak. Kalan azıcık **hazinemizi** ne yapsak acaba?" (p. 149)

> TT3: "Eh, birazcık. Neyse artık gitmemiz lazım ortak. Şu elimizde kalan **mangırı** ne yapacağız peki?" (p. 194)

In this section of the novel, where Injun Joe and his partner are trying to reach a decision on where to hide their money, the old-fashioned slang word "swag" is used. It is defined in the online Collins English Dictionary as "stolen goods, or money obtained illegally" (Collins English Dictionary, https://www.collinsdictionary.com). Yeğinobalı used the word "mangiz", a slang word common in the TC. Thus, it can be asserted that she managed to convey the intended effect with an equivalent slang used in the TC. Rızaoğlu chose to use the word "hazine" and accurately transferred the meaning not with slang, but with an ordinary word. Doğan also used a slang word similar to the one used by Yeğinobalı. Thus, the choices of Yeğinobalı and Doğan both convey the meaning and would presumably create the same effect as the original text. All three translators produced target-oriented translations.

Example 11:

ST: "Yes. [Ravishing delight overhead.] No! by **the great Sachem**, no! [Profound distress overhead.] ..." (p. 164)

TT1: "Evet (Üst katta çıldırtan bir sevinç). Yok, *hayır!* Hayır, **Allah kahretsin**, hayır! (Üst katta derin bir üzüntü.) ..." (p. 248)

TT2: "Evet (Üst katta müthiş bir sevinç vardı.) Yok, hayır! **Ulu manitu adına**, olmaz! (Üst katta derin bir sıkıntı vardı.) ..." (p. 151)

TT3: "Evet" [yukarıda müthiş bir sevinç yaşandı]. "Hayır! **Kahretsin**, gömemeyiz!" [yukarıda derin bir sıkıntı baş gösterdi]. ..." (p. 196)

In this section of the novel, Injun Joe swears "by the great Sachem" that he will not bury the treasure again in the house. "A sachem was the chief of some American Indian tribes and tribal confederations" (Oatman, 1985, p. 82). In fact, Joe is saying something like, "Good Lord, no!" However, as he is of Native American origin, he uses the word "Sachem" instead of "Lord" or "God". Yeğinobalı replaced the interjection used in the original text with "Allah kahretsin", a fairly common interjection in the TL and managed to convey the message intended in the original text. The word "Allah" is one of the names of God in Islam and "Allah kahretsin" can be back-translated as "God damn it". Rızaoğlu preferred to follow a source-text oriented approach and came up with the interjection "Ulu manitu adına" (In the name of great Manitou). The online Collins English Dictionary described the word "Manitou" as "any of various spirits or supernatural forces believed in by the Algonquin Indians and variously conceived of as nature spirits of both good and evil influence" (Collins English Dictionary, https://www.collinsdictionary.com). Thus, is not a common interjection and its use is limited with translations of books related to Native American tribes. Most Turkish children would probably have no idea what this means. Doğan, once again, followed a similar strategy to the one of Yeğinobalı. He replaced the interjection with a frequent TL interjection. "Kahretsin" can be back-translated into Turkish as "Damn it".

It is observed from the above examples analyzed in this subcategory that there are a high number of colloquial expressions, slang, and interjections in the original text presumably to better portray the characters and make the dialogues more realistic. The

strategy of replacement is observed to have been the most widely used translation strategy, whereas the strategies of literal translation and omission were rarely used in the translation of these types of literary expressions. The translators generally tended to replace the colloquial expressions, slang, and interjections in the ST with either their TT counterparts or widely used Turkish words or phrases.

4.1.2.1.3. Translating Dialects

The term "dialect" is defined in the *Concise Oxford Dictionary of Literary Terms* as "a distinctive variety of a language, spoken by members of an identifiable regional group, nation, or social class" (Baldick, 2001, p. 64). As this working definition of dialect indicates, it is a type of language used by a specific group of people at a specific time period in a specific location. Dialects vary by ethnic, geographical, historical, political, religious and socio-cultural boundaries (Epstein, 2012, p. 197). In addition, it can be quite difficult to decide whether something is a dialect, as some cultural and political reasons may come into play.

To put it simply, the standard/prestige form of a language is actually another dialect. Dimitrova (2004) notes that standard language has gone through a series of processes. According to her, language has been selected from among several linguistic possibilities, codified by official authorities, developed both stylistically and functionally, and accepted by the speakers of the particular language as "the official variety" (p. 121-122). The standard dialect of a given language is taught at schools and used in dictionaries, grammar books, and textbooks. Additionally, it is also employed through public means of communication such as newspapers, magazines, radio, television, etc. (Epstein, 2012, p. 198). Dialects differ from the standard form of language in pronunciation (spelling in written language), vocabulary, and grammar. Contrary to the prestige language, "a dialect is a substandard, low-status, often rustic form of language, generally associated with the peasantry, the working class, or other groups lacking in prestige" (Chambers and Trudgill, 1998, p. 3).

Although dialects are used by subsections of a community and hence do not facilitate communication, authors continue to incorporate dialect into their literary works. The reason for this tendency might be the fact that "a particular setting or a style of language is essential to the story and/or the portrayal of the characters". Authors also use dialects for pedagogical purposes such as teaching about a specific group of

people at a specific time in a particular place or simply to generate amusement (Epstein, 2012, p. 198). For instance, Twain's language is marked by the use of dialects. Some of his characters (both in *Huckleberry Finn* and *Tom Sawyer*) speak in dialects. He employs a variety of dialects presumably to portray the characters, the place, and the time of the story in a more realistic way. It is observed during this study that *The Adventures of Tom Sawyer* (1876), one of the most dialect-packed novels of Twain, include a high number of non-standard spellings. The most common of them encountered in the original text are as follows: "afeard" for afraid, "becuz" for because, "dern" for darn or damn, "enuff" for enough, "injun" for Indian, "pard" for partner, "swaller" for swallow, "yaller" for yellow, and "wider" for widow. Twain also deviated from the standard English grammar to draw attention to the dialectal language.

As all languages and dialects have particular ways of expression and reflect particular worldviews, there is no easy way of transposing dialects from one language into another. Thus, writers of children's books must particularly be more careful than writers of adult fiction when incorporating dialect into their literary works, since children may have trouble in understanding dialectal language as they tend to learn standard language at school and may not have been exposed to the same amount of dialectal markers as adult readers. Including non-standard orthography and grammar in a literary work intended for children to realistically portray the characters and the setting may bewilder or distract young readers. Likewise, translators must pick the best strategy in translating dialects in order not to distract the young readers of the TT while trying to create in the TT a similar effect to the original text.

Following a detailed analysis of dialectal markers used in the novel, below are representatives of some of the most outstanding examples in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

ST: "**Can't, Mar's Tom. Ole missis, she tole me i got to go an' git dis water an' not stop foolin' roun' wid anybody. She say she spec' Ma'rs Tom gwine to ax me to whitewash, an' so she tole me go 'long an' 'tend to my own business—she 'lowed she'd 'tend to de whitewashing'.**" (p. 12)

TT1: "**Olmaz, Bay Tom. Hanım Teyze dedi ki, git şu suyu getir, kimseyle çene çalma, dedi. Dedi ki, Bay Tom sana badana yap, diyecek, sen kendi yoluna git, kendi işine bak, dedi. Sonra dedi ki, badana işiyle kendisi ilgilenecekmiş, öyle söyledi.**" (p. 22)

TT2: "**Maalesef Efendi Tom. Yaşlı Hanım bana gidip suyu getirmemi ve etrafta kimseyle oyalanmamamı söyledi. Ayrıca Efendi Tom'un benden boya yapmamı isteyebileceğini ama benim kendi yoluma gidip kendi işime bakmamı da tembihledi. Gelip boyama işini de kontrol edecekmiş.**" (p. 17)

TT3: "**Yapamam Sahip Tom. Çünkü Hanımefendi benim gitmem gerektiğini söyledi. Ayrıca yolda durup kimseyle çene çalmamamı tembihledi. Sahip Tom'un benden badana yapmamı isteyeceğini de söyledi, ama yoluma gitmeli ve kendi işime bakmalıymışım... 'gelip bakacakmış', onu da dedi.**" (p. 12)

In this part of the novel, Tom tries to convince Jim to do some whitewashing, however Jim resists him as can be noted from the example involving the warnings of Aunt Polly and drawn from the original text. Jim, as an African American slave, speaks in dialect. His dialect is the African American Vernacular English (AAVE) or the "Missouri negro dialect" as termed by Twain in his explanatory note to *Huckleberry Finn* (1884). Hence, the sentences constructed by Jim include non-standard spellings and grammatical structures. In other words, Twain uses orthographic means to mark his style of language. If it were written in Standard English, it would look something like this: "Can't, Master Tom. Old Missus told me that I had to go and get this water and stop fooling around with anybody. She said she expected that Master Tom would ask me to whitewash and so she told me to go along and attend to my own business. She allowed (told) she would attend to the whitewashing". Twain presumably wanted to emphasize that Jim was from a lower social class, as language may serve as a strong marker of identity, marking social differences. As intended, Jim's dialectal way of speaking discloses his class and lack of education. It is observed that all three translators standardized the ST passage in their translations by employing standard spellings and grammatical structures. The TT1 slightly differs from the other TTs, as Yeğinobalı employed the word "dedi" (told) a few more times (both at the beginning and end of sentences) than the original text. She presumably intended to mark that the character does not speak a clear and proper English, however as mentioned she did

not employ any non-standard spellings and grammatical structures just like the other two translators. It may be noted that all three translators adopted a target-oriented approach by using the strategy of standardization.

Example 2:

ST: "**Oh, I dasn't, Ma'rs Tom. Ole missis she'd take an' tar de head off'n me. 'Deed she would.**" (p. 12)

TT1: "**Ay, yapamam, Bay Tom. Hanım Teyze kafamı koparır sonra. Valla billa koparır.**" (p. 23)

TT2: "**Maalesef, Efendi Tom. Yaşlı Hanım benim kafamı koparır. Kesinlikle yapar.**" (p. 17)

TT3: "**Mümkün değil Sahip Tom. Hanımefendi kafamı koparır sonra. Vallahi de koparır.**" (p. 12)

This second example is drawn from the same section of the novel where Jim repeats his rejections in AAVE. A modern explanation written in Standard English of the above passage in the ST would be as follows: "Oh, I can't, Master Tom. Old Missus would take and tear the head off of me. Indeed she would." It is observed that all three translators, once again, resorted to the strategy of standardization. Thus, much of Jim's dialect is lost in the target texts. However, as the translations would be comprehensible to child readers, it is possible to assert that the translators produced target-oriented translations.

Example 3:

ST: "**Rubbage**! I don't believe it!" (p. 41)

TT1: "**Laf ola**! İnanmıyorum!" (p. 66)

TT2: "**Saçmalık**! Bunun tek bir kelimesine bile inanmıyorum!" (p. 42)

TT3: "**Saçmalık**! İnanmıyorum!" (p. 47)

In this section from the sixth chapter, Tom feigns a "mortified toe" in the hope of staying home from school. Hence Sid calls Aunt Polly for help, however Aunt Polly notes that she does not believe that Tom is sick. She speaks in ordinary Pike County dialect (Carkeet, 1979, p. 330). The online English dictionary Merriam-Webster defines the word "rubbage" as a "chiefly dialectal variant of rubbish" (Merriam-Webster Dictionary, https://www.merriam-webster.com). Yeğinobalı replaced the dialectal word employed in the ST with a TL dialectal marker. "Laf ola" denotes rural dialect, as the word "ola" is a non-standard form of the word "olsun". Rızaoğlu and Doğan, on the other hand, standardized the dialectal marker by using a common word that means "nonsense".

Example 4:

ST: "I **never thought of** that. That's so. **Lemme** go with you?"
"Of course—if you ain't **afeard**."
"**Afeard**! '**Tain't** likely. Will you meow?" (p. 45)

TT1: "Bak, bunu **hiç düşünmedimdi**. Öyle ya! **Ben de geleyim mi** seninle?"
"Tabii... yani **korkmazsan**."
"**Korkmak mı**? **O da ne demekmiş**? Gelip miyavlayacak mısın?" (p. 72)

TT2: "Bak bu **aklıma gelmemişti**. Hakikaten öyle... **Ben de** seninle **geleyim mi**?"
"Elbette... Tabii **korkmazsan**."
"**Korkmak mı**? **Dalga mı geçiyorsun**? Miyavlayacak mısın?" (p. 46)

TT3: "Bunu **hiç düşünmemiştim**. Doğru söylüyorsun. **Ben de geleyim mi** seninle?"
"Tabii gel... **korkmazsan** yani."
"Ne **korkacağım**! **Avucunu yalarsın**. Miyavlayacaksın değil mi?" (p. 52)

This dialogue between Tom and Huck is taken from Chapter 6. As noted by Carkeet (1979), Tom and Huck also speak in ordinary Pike County dialect as Aunt Polly (p. 303). Thus, non-standard grammatical structures and spellings are observed in this dialogue. For instance, "never thought of" is a non-standard variation of "have never thought of", "lemme" is the eye dialect version of "let me", "afeard" was used instead of "afraid". On the other hand, "tain't" is the non-standard contraction of "it ain't" which is

the non-standard form of "it isn't". Once again, all three translators standardized the dialogue by employing prestige forms of language. Only the word "düşünmedimdi" used by Yeğinobalı instead of the standard grammatical form "düşünmemiştim" for the phrase "never thought of" in the ST might be considered a dialectal marker mostly used in the rural areas of Turkey. To sum up, Yeğinobalı used both replacement and standardization strategies, whereas the other two translators standardized the dialectal markers. All three translators followed a target-oriented approach.

Example 5:

> ST: "That's so—that **murderin'** half-breed! **I'd druther they was devils a dern sight**. What kin they **be up to**?" (p. 64)

> TT1: "Sahiden de o—**eli bıçaklı** kırma herif! **Keşke şeytan olaylardı**! Ne **işler çeviriyorlar** acaba?" (p. 100)

> TT2: "Haklısın, bu o **cani** melez. **Şeytanları tercih ederdim**. Neyin **peşindeler** acaba?" (p. 63)

> TT3: "Tabii ya... Şu **eli kanlı** melez! **Zebaniler onlardan daha iyidir vallahi**. Burada ne **haltlar karıştırıyorlar** acaba?" (p. 76)

Huck's sentence presented above including dialectal markers is drawn from the ninth chapter of the novel. In some regional dialects (such as ordinary Pike County dialect analyzed in the previous three examples as well as this one), there is a tendency to substitute the "-ng" sound (represented as /ŋ/ in International Phonetic Alphabet – IPA) in verbs ending in "-ing" for the "-n" sound (represented as /n/ in IPA). This phenomenon is called g-dropping (e.g. fishin', huntin', lovin', etc.). In the word "murderin'", it is orthographically shown by the use of an apostrophe instead of "g". "Druther" is a non-standard variation of "would rather". In the same sentence, there is a non-standard pattern of subject-verb agreement ("they was" instead of "they were") and "darn sight" was the non-standard form of "damn sight" that means "(damn) sight better" in this context. Yeğinobalı, once again, standardized most of the dialectal markers, however she replaced the word "druther" with the Turkish word "olaylardı" which signals provincial dialect instead of its standard form "olsalardı". The strategy of standardization was used across the passage in the TT2 and TT3.

Berthele (2000) proposes that "[o]ne of the most difficult tasks for a literary translator to find target-language equivalents for dialectal and sociolectal speech in the source text" (p. 588). In parallel with Berthele's remarks, it is also observed from the above examples that translating dialects might be quite challenging. It is found from the examples in this subcategory that standardization is a prevalent strategy in translating dialects in children's literature. Dimitrova (2004), too, asserts that "[i]n translating dialect, and more specifically dialect in direct speech, the observed tendencies [are] towards the choice of more standard, conventional linguistic forms" (p. 135). Even though Epstein (2012) notes that representation (see Chapter 3 for three types of the representation strategy) is the second common strategy for dialects, marks the dialect, and can also be employed universally across a text (p. 233), it is observed from the above examples that the strategy of replacement is the second common strategy (only by Yeğinobalı, though) for translating dialects in the novel. As it is quite hard to find an equivalent dialect in the TT for AAVE or Pike County dialect, Yeğinobalı replaced some dialectal words with a marked dialect from the rural areas of Turkey.

4.1.2.1.4. Translating Allusions

The term "allusion" is defined in the *Concise Oxford Dictionary of Literary Terms* as "an indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned" (Baldick, 2001, p. 7). It is a stylistic device that can create a feeling or convey often an implicit message as long as it is recognized by readers. An allusion can be a word, a phrase, some part of a song, a scene, a nursery rhyme, or so forth (Epstein, 2012, pp. 129-130).

Authors may employ cultural, historical and literary allusions for a range of reasons. Leppihalme (1997) lists some of these reasons as "a desire to call attention to one's learning or wide reading"; "to enrich the work by bringing in new meanings and associations"; "an attempt to characterize people, or suggest thoughts or unconscious impressions and attitudes in characters"; or "to increase the significance of one's work by generalising or suggesting universality" (p. 7). Reynolds (1994) also emphasizes the functions of allusions in literary texts intended for children with the following remarks:

> "… the texts assume the readers' knowledge of other texts and so, through quotation, references, and other forms of allusion make an alliance between writer and reader, encouraging readers to make connections, bring their knowledge of other texts to bear on the current one, and so simultaneously both to deconstruct and reconstruct it with additional layers" (p. 58).

Nonetheless, translating allusions can be quite challenging. Difficulties mostly arise in two ways. Firstly, translators may not recognize allusions due to a lack of knowledge of the SC. Secondly, if a book is written a long time ago in a different culture and includes allusions to that particular period or some earlier times, modern translators will presumably not recognize them or will have to do comprehensive research to acquire knowledge in order to be able to recognize allusive elements. They will also have difficulties in transferring them into the TT. When it comes to children's literature, it can be even more difficult to reproduce allusions in the TT because, in addition to the fact that allusions are considered as a kind of culture-bound elements and are thereby products of a particular culture, children may also lack knowledge that adult readers have. In other words, as noted by Lathey (2006), "Young readers cannot be expected to have acquired the breadth of understanding of other cultures, languages and geographies that are taken for granted in an adult readership" (p. 7). Thus, translators of children's literature must be able to recognize allusive elements in the original text and pick the best strategy to transpose them to the TT by paying particular attention not to interrupt young readers' reading experience.

In light of the analysis as regards the allusions in the novel, it is observed that the translators resorted to different strategies in translating them. Below are representatives of some of the most outstanding examples of allusions in the novel in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

> ST: Mary took him in hand, and when she was done with him he was **a man and a brother**, without distinction of colour, and his saturated hair was neatly brushed, and its short curls wrought into a dainty and symmetrical general effect. (p. 25)

TT1: Mary onu ele aldı. İşini bitirdiği zaman Tom kir pas ayrıcalığından yoksun, **sıradan bir âdemoğluna** dönüşmüş, ıslak saçları güzelce fırçalanmış, kısa buklelerine zarif, simetrik bir biçim verilmişti. (p. 44)

TT2: Mary temizlik işine el attı ve onunla işi bittiğinde, renk farkı ortadan kalkmış, yağlı saçları özenle taranmış, kısa bukleleri hoş ve simetrik bir etkiye kavuşmuş ve Tom **adama ve bir erkek kardeşe** dönüşmüştü. (p. 28)

TT3: Mary kontrolü eline aldı, işini bitirdiğinde artık renk farkı ortadan kalkmış, Tom **tam tekmil bir oğlana** dönüşmüştü; gür saçları güzelce taranmış, kısa bukleleri iki yanda zarifçe simetrik olarak yerleştirilmişti. (p. 29)

After his cousin Mary cleans him up, Tom is described as "a man and a brother, without distinction of color" (Oatman, 1985, p. 40). This is an allusion to a medallion created in 1787 by Josiah Wedgwood as part of an anti-slavery campaign. The iconic motto "Am I not a man and a brother?" was engraved on the medallion. In this example, Tom is described in this way as he is no longer free and is bound to go to church. As this iconic anti-slavery motto is quite old-fashioned at the present time, it is highly possible that the translators could not recognize it or they preferred not to do enough research even though they understood that an allusion had been employed. Yeğinobalı replaced it with a Turkish religious allusion. The word "âdemoğlu" is an expression, meaning "humankind" and the world itself is a combination of the words "âdem" (Adam, the first human God created) and "oğlu" (son). Thus, the expression used by Yeğinobalı in the TT can be back-translated as "an ordinary human being". Rızaoğlu employed the strategy of literal translation. Doğan replaced it with a translation meaning that Tom was now "completely ready". Thus, whereas Yeğinobalı and Doğan produced target-oriented translations, Rızaoğlu followed a source-oriented approach.

Example 2:

ST: "It's Tom Sawyer the Pirate! **The Black Avenger of the Spanish Main**!" (p. 58)

TT1: "Korsan Tom Sawyer bu! **İspanyol Denizinin Müthiş İntikamcısı**!" (p. 90)

TT2: "Bu, Korsan Tom Sawyer! **Karayipler'in Kara İntikamcısı**!(*)" (p. 57)

TT2 – Footnote (*): Ned Buntline'ın The Black Avenger of the Spanish Main, or the Fiend of Blood isimli korsan hikâyesine gönderme yapılıyor. (Ç.n.)

TT3: "İşte Korsan Tom Sawyer! **Karayipler'in korkulu rüyası**!" (p. 69)

"Ned Buntline's *The Black Avenger of the Spanish Main* was a bestselling dime novel in the 1800s", however it is not a well-known text today (Gorman, 2013, p. 574). Thus, Twain employs a literary allusion in the above sentence drawn from the original text. As the literal translation strategy means "translating either the allusion or its connotations, but not both" when used in translating allusions (Epstein, 2012, p. 148), it is possible to assert that both Yeğinobalı (TT1) and Doğan (TT3) resorted to this technique as they translated the meaning of the phrase but not the connotations. Yeğinobalı replaced the word "black" with the word "müthiş" that means "excellent" or "great". Doğan replaced the phrase "black avenger" with the phrase "korkulu rüyası" which means "nightmare". Rızaoğlu, on the other hand, translated it literally and also explained that the allusion employed by the author was an allusion to Ned Buntline's pirate tale. Although he made an effort to make the allusion more accessible to young readers, inserting explanations and footnotes into children's literature may pull young readers out of the story. Since footnotes may shift the attention of young readers away from the story, Lathey (2006) also notes that "[t]ranslators' footnotes are an unsatisfactory solution" (p. 7). Whereas Yeğinobalı and Doğan produced target-oriented translations, Rızaoğlu's translation may be regarded as both source-oriented (due to the footnote he inserted) and target-oriented.

Example 3:

ST: Plainly here were "**two souls with but a single thought**." (p. 85)

TT1: İşte size **tek yürek gibi atan iki dost yüreği**. (p. 131)

TT2: Açıkça burada "**tek bir amaca sahip iki ruh**(*)" yan yanaydı. (p. 81)
TT2 – Footnote (*): Bu cümle Von Munch Bellinghausen'in Ingomar the Barbarian isimli oyunundan alıntılanmıştır. (Ç.n.)

TT3: Açıkça görünüyordu ki "**iki ruh ama tek bir düşünce**" vardı burada. (p. 101)

"Two souls with but a single thought, two hearts that beat as one" are the last two lines of the popular play titled *Ingomar the Barbarian* (1908) by von Münch-Bellinghausen. Yeğinobalı replaced this part with a translation meaning "two hearts that beat as one", thus it seems that she recognized the allusion in the ST, however instead of the first sentence of the play given in the original text, she used the Turkish translation of the second sentence. Her translation can be back-translated as "two friendly hearts that beat as one". Although she recognized the allusion herself, she did not make it visible in her translation. In addition to substituting word for word (though rendering the word "thought" as "amaç" which means "goal"), Rızaoğlu inserted a footnote explaining that an allusion was employed, he also added the name of the play and its author. Doğan also translated the phrase literally. Because he rendered the phrase in quotation marks, he drew attention of TT readers to the fact that an allusion had been used in the ST. Again in this example, whereas Yeğinobalı and Doğan produced target-oriented translations, Rızaoğlu's translation is both source-oriented and target-oriented as he employed the strategy of explanation along with the literal translation strategy.

Example 4:

ST: A brown spotted lady-bug climbed the dizzy heights of a grass-blade, and Tom bent down close to it and said:
"**Lady-bug, lady-bug, fly away home**,
Your house is on fire, your children's alone". (p. 93)

TT1: Kahverengi bir uçuçböceği bir sap otun baş döndüren yüksekliğine tırmanırken Tom ona doğru eğilerek, "**Uç uç böcecik, sana telli pabuç alayım**," dedi. (p. 142)

TT2: Kahverengi benekli bir uğur böceği bir çimenin üzerinde baş döndürücü yüksekliklere tırmandı. Tom ona doğru eğilerek "**Uç uç uğurböceği, annen sana terlik pabuç alacak**," dedi. (p. 88)

TT3: Kahverengi benekli bir uğurböceği bir otun baş döndürücü yükseklikteki ucuna tırmandı, Tom ona doğru eğilip şöyle dedi:
"**Uç, uç, böceğim**,
Annen sana terlik pabuç alacak." (p. 110)

Nursery rhymes are a type of allusion. As shown in the example, a classic and well-known nursery rhyme is used in the ST. Fortunately, a very similar version of this nursery rhyme is also present in Turkish and is widely sung among children of today in the TC. Even the "ladybug" aspect is the same in Turkish (uğur böceği). Thus, all three translators replaced the ST nursery rhyme with its Turkish equivalent. Of course, there are some tiny differences among the translations based on each translator's knowledge of the nursery rhyme. The most well-known and proper Turkish version of it is the one by Doğan that can be translated as follows: "Fly, fly my bug / Your mother will buy you slippers and shoes". Leppihalme's (1997) research in the field of allusions demonstrates that translators believe that replacement an ST allusion with a TL culture-specific allusion is "a more possible strategy in general, though some translators were careful here, suggesting that it should be used mainly with such things as 'standard phrases, clichés, nursery rhymes" (p. 89). In this example, all three translators produced target-oriented translations.

Example 5:

ST: A moving hymn was sung, and the text followed: "**I am the resurrection and the life**." (p. 115)

TT1: Sonra papaz ellerini açarak dua etti, sonra, "**Diriliş ve Yaşam Benim**" suresini okudu. (p. 173)

TT2: Dokunaklı bir ilahi okundu, sözleri şu şekilde devam ediyordu: "**Ben Diriliş ve Yaşamım**."(*) (p. 107)
TT2 – Footnote (*): İlahi Yeni Ahit'teki Yuhanna 11:21-27'yi kapsamaktadır. (Ç.n.)

TT3: Etkileyici bir ilahinin ardından, Kutsal Kitap'tan bir metin okundu: "**Diriliş ve yaşam Ben'im**."(*) (p. 137)
TT3 – Footnote (*): Yuhanna (11:25), Kutsal Kitap, Kitab-ı Mukaddes Şirketi, 2009. (ç.n.)

The above sentence in this example is a biblical allusion. In other words, it is a reference to the Bible. Yeğinobalı rendered the name of the religious verse word for word. Since she capitalized each word and inserted the word "sure" (for the word "text"), which is the name for each of the 114 sections of the Koran, at the end of the

phrase "Diriliş ve Yaşam Benim", she emphasized that the author had referred to a religious text. Since the setting of this section of the novel is the church and since the text followed a moving hymn, children in the TC would easily understand that a biblical allusion was used in the original text. Rızaoğlu and Doğan, on the other hand, employed the same strategies in the TT2 and TT3. They substituted word for word as Yeğinobalı also did, however in Rızaoğlu's translation there is a shift in meaning, because the "Ben Diriliş ve Yaşamım" part was rendered as the name of the hymn, instead of the name of a religious text following the hymn, which may be confusing for child readers. In addition, both translators inserted footnotes indicating the section of the Bible from which the religious text was extracted. As child readers would presumably be able to understand with a literal translation that the author of the original text made a biblical reference, inserting such a footnote might detract from the pleasure the child reader would feel. Whereas Yeğinobalı produced a target-oriented translation, Rızaoğlu and Doğan adopted a both source-oriented and target-oriented approach.

Example 6:

ST: A little shamefaced girl lisped "**Mary had a little lamb**," etc., performed a compassion-inspiring curtsey, got her meed of applause, and sat down flushed and happy. (p. 134)

TT1: Utanmış yüzlü bir kız çocuğu, "***Mary'nin küçük bir kuzusu vardı***"yı okudu, diz kırarak içler acısı bir selam verdi, payına düşen alkışı topladı ve çekildi. (p. 204)

TT2: Yüzü utançtan kıpkırmızı bir kız peltek peltek "**Mary'nin küçük bir kuzusu vardı**"(*) şiirini okudu, acınası bir selam verdi, kendi payına düşen alkışı aldı, mutlu ve utangaç yerine oturdu. (p. 124)
TT2 – Footnote (*): "Mary had a little lamb", 1830 yılında Sarah Josepha Hale tarafından yazılmış bir şiir ve Amerika'da yaygın olarak bilinen bir çocuk şarkısıdır. Sonradan popüler kültürde birçok uyarlaması yapılmıştır. (Ç.n.)

TT3: Utangaç görünüşlü, "r"leri söyleyemeyen bir kız "**Mary'nin bir küçücük kuzusu varmış**" vs. diye bir şiir okudu, içler acısı bir reverans yapıp uygun miktarda alkış aldıktan sonra yanakları al al, sevinçle yerine oturdu. (p. 160)

"Mary Had a Little Lamb" was first published as a poem in 1830 by Sarah Josepha Hale. Today, it is a well-known English language nursery rhyme. All three translators resorted to the strategy of literal translation. In Yeğinobalı's translation, the allusion was written in italics presumably to draw attention to its function. Doğan's translation (TT3) is slightly different than the other translations in terms of word choices, as he used the adjective "küçücük" (tiny or teeny weeny) instead of "küçük" (little) and the verb "varmış" instead of "vardı" used in the TT1 and TT2. Although both verbs are simple past verbs meaning "there was…" in Turkish, "varmış" is generally used in storytelling. In addition to translating the name of the poem literally, Rızaoğlu also inserted a footnote offering detailed explanation about the author and origin of the poem/nursery rhyme as in the previous examples, presumably to teach young readers in the TC more about it. As Epstein (2012) states, explanation strategy does not only cover paratextual items such as footnotes or a preface by the translator. If some words are inserted into a text with a view to make an allusion more obvious, it is also explanation (p. 160). Thus, as Rızaoğlu added the word "şiir" (poem) in his translation, child readers of the TC will understand that an allusion to a poem had been employed in the original text so it does not seem necessary to overwhelm them with extra information.

It is observed from the above examples that a high number of allusions, some of which are analyzed above, are found throughout the novel. In translating allusions, it is seen that the strategies of literal translation and explanation are the most commonly used translation strategies. Whereas Yeğinobalı and Doğan generally preferred to translate the allusion literally, Rızaoğlu made consistent use of the strategy of explanation. During the analysis, it is found that he inserted a total of 24 footnotes not present in the original text and that most of them were added with a desire to familiarize TT readers with allusions used in the original text. Although it seems a target-oriented translation strategy, since the goal is to make allusion in the ST more obvious, it is rather a source-oriented strategy. In other words, as noted by González Cascallana (2006), "[t]hese explanatory strategies, though indicative of the translator's concern for the target audience's needs, signal the foreign identity of the ST" (p. 100). Thus, it would not be wrong to assert that whereas Yeğinobalı (TT1) and Doğan (TT3) employed more target-oriented strategies, Rızaoğlu (TT2) followed a source-oriented strategy. In addition, the use of footnotes is not recommended in children's literature unless there is no other option. The third most widely used strategy in this subcategory is replacement. All three translators used the strategy of replacement for the translation of a nursery rhyme as an equivalent TL culture-specific allusion is available. As noted by

Leppihalme (1997), replacing an ST allusion with a TL culture-specific is the best possible translation strategy particularly in translating mainly "standard phrases, clichés, nursery rhymes" (p. 189).

4.1.2.1.5. Translating Names

A name, by its simplest definition, is a label. However, as there are a high number of different labels and names, translators must be aware of the nature of the name, in other words "what kind of name they are faced with". Names include those "that show religion or ethnicity or gender or socioeconomic class, place names, allegorical names, allusive names, alliterative names, well-known names (i.e. names of famous people, though they may be applied to unknown people), nicknames, descriptive names, and anagrams, amongst others" (Epstein, 2012, p. 67).

Names employed in literary texts for children serve particular functions or purposes. Their primary function, beyond any doubt, is to identify characters, since they "refer to (known and unknown) persons and animals" (Coillie, 2006, p. 123). Thus, it is possible to suggest that they "can serve as a shortcut for describing people and a way of subtly telling readers what to think about a character". They may also serve concomitant functions such as entertaining the reader, providing information or evoking emotions (Epstein, 2012, p. 71).

In light of the detailed analysis of proper names and nouns used in the novel, it is observed that translators may resort to various strategies in translating proper names in books intended for children. Based on the mentioned analysis, below are representatives of some of the most prominent examples of proper names and nouns in the novel in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

ST: And this would help him to understand why constructing artificial flowers, or performing on a tread-mill, is work, whilst rolling nine-pins or climbing **Mont Blanc** is only amusement. (p. 16)

TT1: Bu sayede de, yapma çiçek yaratmanın, cambazlık yapmanın, sırasında iş olduğu yerde, **Mont Blanc**'a tırmanmanın ve kuka devirmenin yalnızca eğlence sayılabileceğini anlamış olurdu. (p. 29)

TT2: Bu da onun, yapay çiçekler yapmanın ya da tekdüze bir şey yapmanın neden iş, bovlingin ya da **Blanc Dağı**'na tırmanmanın neden sadece bir zevk olduğunu anlamasına yardımcı olurdu. (p. 21)

TT3: Bu da neden yapay çiçek yapmanın ya da ipte cambazlık etmenin çalışmak, kuka devirmenin ya da **Mont Blanc**'a tırmanmanın eğlence olduğunu anlamasına yardımcı olurdu. (p. 16)

Mont Blanc, which is a proper noun composed of the French words "mont" (mountain in English) and "blanc" (white in English), is the name of the highest mountain of the Alps. In this example, the French noun was retained both in the TT1 and TT3. Coillie (2006) proposes that "[t]ranslators who choose to preserve foreign names (and other cultural elements) often do so for the purpose of bringing children into contact with other cultures via the translation" (p. 134). Thus, Yeğinobalı's and Doğan's translation teaches young readers the universal name of the mountain and gives them a wider view of the world. Rızaoğlu, on the other hand, retained the word "blanc" as it is, while translating the word "mont" into Turkish as "dağ". He may have thought that child readers would not understand what "Mont Blanc" is and thus wanted to make it clear that it is a mountain. Nonetheless, firstly the verb "climb" gives readers a clue about what it is and secondly, since this novel is generally advertised on the Internet for children above the age of 9, children above the mentioned age in the TC would probably know or at least understand that Mont Blanc is a mountain. Whereas Yeğinobalı and Doğan produced source-oriented translations, Rızaoğlu's translation may be regarded as both source-oriented and target-oriented.

Example 2:

ST: "... Say, Huck, I know another o' them voices; it's **Injun Joe**." (p. 64)

TT1: "... Hey, Huck, bu seslerden birini daha tanıdım, **İncın Joe**!"(*) (p. 100)
TT1 – Footnote (*): İncın Joe: "Indian" yani Kızılderili anlamında. (Ç.N.)

TT2: "... Baksana Huck, ben seslerden birini daha tanıdım; bu **Kızılderili Joe**." (p. 63)

TT3: "... Galiba ben birinin daha sesini tanıdım Huck, bu **Kızılderili Joe**." (p. 76)

"Injun Joe" is the name of the villain character of the novel. "Injun" is "a dated or offensive informal word for (American) Indian" (Collins English Dictionary, https://www.collinsdictionary.com). Epstein (2012) notes that "[d]escriptive names might be more common in children's literature than in literature for adults, and names in literature might tell more about the bearers than names in 'real life'" (p. 70). "Injun Joe" is a descriptive name and the word "Injun" gives a strong hint about the ethnic origin of the character. In the TT1, Yeğinobalı resorted to the strategy of adaptation, as she chose to preserve the word "Injun", however she transcribed it into Turkish. Thus, she conformed to the phonological conventions of the TL but she also inserted a footnote explaining the meaning of the word "Injun" in Turkish. It is difficult to understand her choice, however, because the word "İncın" does not mean anything in Turkish. Rızaoğlu and Doğan translated the descriptive word "Injun" to make it accessible to young readers and retained the proper name "Joe". Whereas Yeğinobalı produced a source-oriented translation, it may be asserted that Rızaoğlu and Doğan followed a both source-oriented and target-oriented approach.

Example 3:

ST: By this time he was far down **Meadow Land**, and the bell for school to "take up" tinkled faintly upon his ear. (p. 85)

TT1: Bu arada Tom, **Kır Sokağı**'nın sonuna yaklaşmıştı. Kulağına uzaktan uzağa okul çıngırağının şangırtısı geldi. (p. 131)

TT2: Bu arada Tom **Çayır Sokağı**'nın sonuna kadar gelmişti ve okul zilinin zayıf sesi kulaklarına ulaştı. (p. 81)

TT3: Bunları düşünürken **Kır Sokağı**'na kadar gelmişti, okulun "ders" çıngırağı uzaktan uzağa kulağına ulaştı. (p. 101)

In this example, all three translators translated the name of the street into Turkish literally, presumably to make it accessible and understandable to young readers. The Turkish equivalents of the word "meadow" meaning "a field covered in grass" are "çayır", "kır" or "mera" in Turkish. Thus, the choices proposed by the translators provide equivalence. All three of them produced target-oriented translations.

Example 4:

ST: "Huck Finn **the Red-Handed**, and Joe Harper **the Terror of the Seas**." (p. 87)

TT1: "**Kızıl Pençe** Huck Finn, bir de **Denizler Zebanisi** Joe Harper." (p. 133)

TT2: "**Kızıl El** Huck Finn ve **Denizlerin Korkulu Rüyası** Joe Harper." (p 83)

TT3: "**Elikanlı** Huck Finn ve **Denizlerin Dehşeti** Joe Harper." (p. 103)

In this section from Chapter 13, Tom, Huckleberry Finn and Joe Harper play pirate games. When Tom asks the other two boys for their pirate names, the boys come up with the above scary pirate names. All three translators translated the names in acceptable ways and succeeded in transferring the connotation of the names. "Kızıl Pençe" in the TT1 can be back-translated as "Red Claw" and "Denizler Zebanisi" as "the Demon of the Seas". Yeğinobalı's pirate names correspond to the ones in the ST and are quite creative. The names found in the TT2 by Rızaoğlu are closer to the ones used in the ST. "Kızıl El" can be back-translated as "Red-Handed" and "Denizlerin Korkulu Rüyası" as "the Nightmare of the Seas". Last but not least, the compound name "Elikanlı" reproduced in Turkish by Doğan can be back-translated as "Bloody-Handed" and "Denizlerin Dehşeti" as "the Terror of the Seas". In translating such descriptive names, the literal translation technique followed in this example by all three translators is considered to be the most frequently recommended technique. That is to say, a name is broken down into the nouns or adjectives forming its constituent elements and is then recreated in the TL. (Epstein, 2012, p. 76). All three translators followed a target-oriented approach.

Example 5:

> ST: "All right, I will. All you got to do is to trot up **Hooper Street** a block and meow—and if I'm asleep, you throw some gravel at the window and that'll fetch me." (p. 171)

> TT1: "Peki yaparım. Sana düşen **Hooper Sokağı**'na girip miyavlamak. Uyuyorsam pencereme bir avuç çakıl at, hemen uyanırım." (p. 260)

> TT2: "Tamam, diğer kısmını ben hallederim. Yapman gereken tek şey, **Ambar Caddesi**'ne gelip miyavlamak. Eğer uyuyakalmışsam cama birkaç çakıl at, hemen uyanırım." (p. 157)

> TT3: "Tamam, tamam, hallederim. Tek yapman gereken **Hooper Sokağı**'nın oraya gelip miyavlamak... uyumuşsam da pencereye bir çakıl taşı atarsın, o zaman uyanırım." (p. 205)

In this last example of this subcategory, Yeğinobalı and Doğan followed the same two strategies, namely retention and literal translation (TT1 and TT3). Both translators retained the proper name, while they translated the name of the locale (a street here). The word "street" may be translated into Turkish as "cadde" or "sokak". Thus, the meaning of the word was rendered accurately. Rızaoğlu, on the other hand, translated both words. The word "hooper" means "a maker of repairer of barrels and tubs" and it is also a rare word for "copper". However, the word "ambar" means "barn" or "hopper". Thus, there is a shift in meaning in the TT2. It seems that the translator may have understood the word "hooper" as "hopper". Whereas Yeğinobalı's and Doğan's translation may be regarded as both source-oriented and target-oriented, Rızaoğlu produced a target-oriented translation.

Other proper names in the novel such as Tom Sawyer, Huckleberry Finn, Polly (Aunt Polly), Becky, Joe Harper, Muff Potter, Mary, Sid, etc. were retained in all three TTs. Thus, it is possible to assert that retention is the most frequently employed strategy in translating proper names in this novel. In addition, it is observed that it was also used in some of the previous examples. Literal translation is the second most commonly used strategy. It was generally preferred in translating descriptive names. Whereas

Yeğinobalı and Doğan employed both retention and literal translation strategies, Rızaoğlu generally chose to translate proper names and nouns.

In translating expressive language in the novel, it is observed that various strategies were employed by the translators in different subcategories of expressive language. Except for the subcategory of names, Rızaoğlu generally translated expressive language in a more source-oriented manner, whereas Yeğinobalı and Doğan followed a more target-oriented approach. In addition, the strategies followed by these two translators are generally similar to each other.

4.1.2.2. Translating Culture-Specific Items in *The Adventures of Tom Sawyer*

According to Susan Bassnett (2002), the process of translation is defined as the transfer of meaning from one set of language signs into another through competent use of dictionaries and grammar rules and also includes "a whole set of extra-linguistic criteria" as well (p. 22). To put a finer point on it, translations come into existence at a given time in a given culture and are thus "embedded in a network of both source and target cultural signs" (González Cascallana, 2006, p. 97). Just like texts, cultures are also translated from one place into another (Epstein, 2012, p. 14). This reality generates interest in the cultural aspect of translation.

As it can be understood from the remarks presented above, translation, in many respects, is a transfer between cultures. Since each culture looks at the world from a different perspective and interprets its perceptions in accordance with its own specific culture, it goes without saying that translation difficulties may arise due to cultural differences. Even if the two cultures involved in the process of translation are not too distant from each other, the translator may still have difficulties in decoding the cultural signs in the ST and transferring them properly into the TT. These culture-specific items (CSIs) can sometimes be more challenging in the translation process than semantic and syntactic difficulties. Gambier (2004) refers to such concepts as "culture-specific references" and notes that they include connotations from "different aspects of everyday life such as education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes, as experienced in different countries and nations of the world" (p. 159).

A high number of CSIs in a text may lead to more and more cultural gaps. As language and culture are concepts that are closely related to, and inseparable from each other, "the translator needs not only proficiency in two languages, he must also be at home in two cultures" (Snell-Hornby, 1988, p. 42). In other words, translators are recommended to be both bilingual and bicultural to tackle CSIs competently.

As translating for children is a "complex rewriting process" that does not occur "in a vacuum but rather in a larger socio-cultural context" (González Cascallana, 2006, p. 97). Thus, when it comes to translating for children, existing complexities regarding transferring CSIs may increase. Numerous relevant challenges come into play during the process of translation. As noted by González Cascallana (2006), "[f]actors such as the status of the source text, its adjustment to ideological and/or didactic purposes, its degree of complexity, the needs of the target audience, and the prevailing translational norms in the target culture" pose specific challenges (pp. 97-98). Nikolajeva (1996) also highlights the fact that the way in which books intended for children cross boundaries into another culture is not simply a question of translation in a new language, but it also "a problem of reception" because it is of great importance how young readers in the new country accept and utilize that specific book (p. 27).

Translating for children requires not merely "the transfer of meaning", but also the ability to create the same impression and to arouse the same associations, feelings and thoughts in the child reader (Nikolajeva, 1996, p. 26). Accordingly, translators of literature for children primarily make use of two strategies in translating culture-specific items. They either replace a culture-specific expression or item with an equivalent cultural substitute from the TC that is thought to have a similar impression on the target audience. In Nida's (1964) terms, dynamic equivalence is created through use of "the closest natural equivalent to the source-language message" in the TT (p. 166). This strategy is categorized as "cultural filtering" within the scope of Chesterman's (1997) pragmatic strategies (p. 108). Venuti, on the other hand, defined this particular strategy as "domestication" (see Chapter 1). Last but not least, in Baker's (2011) taxonomy of translation strategies, it is termed as "cultural substitution" (p. 29). As opposed to the strategy of cultural substitution, translators may also import a CSI from the SC into the TC. It is categorized as "loan, calque" within Chesterman's (1997) framework of syntactic strategies (p. 94). Venuti defined this translation strategy as "foreignization" (see Chapter 1). In Baker's (2011) taxonomy, it is termed as "translation using a loan word or loan word plus explanation" (p. 33). According to Baker (2011), this strategy is

widely used in handling CSIs, modern concepts, and buzzwords and "following the loan word with an explanation is very useful when the word in question is repeated several times in the text" (p. 33). It is possible to assert that "cultural substitution" strategy is a type of replacement, whereas "using a loan word" simply means retention.

Both strategies have advantages and disadvantages in the translation of children's literature. If the translator frequently chooses to replace CSIs with equivalent cultural substitutes from the TC, s/he may risk relocating the story to the TC, adding in new associations. If the translator changes some CSIs with a substitute from the TC but imports some of them from the SC into the TC, the child reader may become confused, as some part of the book may have inadvertently been relocated. On the other hand, if s/he consistently chooses to borrow the SL word into the TL, this time the young reader may have difficulties in grasping the meaning although s/he gets a glimpse of a cultural other (Venuti, 1995, p. 306). In addition to these strategies, translators may also omit a CSI, add an explanation to the text or resort to another strategy explained in Chapter 3.

The types of culture-specific items examined in this study are limited to the following categories: units of measure, currencies, superstitions, culinary items, games and religious elements.

4.1.2.2.1. Translating Units of Measure

Units of measurement can differ between different cultures and it can be challenging to translate them in a proper way particularly in children's literature. Below are representatives of some of the most outstanding examples of units of measure used in the novel in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

> ST: As he drew near he slackened speed, took the middle of the street, leaned far over to starboard, and rounded to ponderously, and with laborious pomp and circumstance, for he was personating the *Big Missouri*, and considered himself to be drawing **nine feet of water**. (p. 13)

TT1: Yaklaştıkça hızını azalttı, iskele yönüne doğru iyice yattı ve görkemli bir özenle ağır, azametli, şöyle bir döndü, çünkü kendisi *Big Missouri-Büyük Missouri* gemisiydi ve **dokuz ayak su** çektiğini varsaymaktaydı. (p. 24)

TT2: Yakınlaştığında hızını azalttı, yolun ortasına geçti, sancak tarafına yattı, yavaş yavaş ve yorucu bir azamet ve tantanayla kendi etrafında döndü, çünkü Büyük Misuri'yi taklit ediyordu ve o anda **üç metre derinliğindeki suya** karşı seyrettiğini varsayıyordu. (p. 18)

TT3: Yaklaştıkça hızı düşürdü, sokağı ortaladı, sancak tarafına doğru yattı, heybetli görünmek için büyük bir çaba harcayarak ağır ağır dönmeye başladı, çünkü *Büyük Missouri* vapurunun ta kendisiydi ve **üç metre su** çekiyordu. (p. 13)

"Foot" is defined in the online Oxford Advanced Learner's Dictionary as "a unit used for measuring length equal to 12 inches or 30.48 centimetres" (Oxford Advanced Learner's Dictionary, https://www.oxfordlearnersdictionaries.com/). It is used in the ST in plural form as "feet". Yeğinobalı employed the conservative strategy of linguistic non-cultural translation and opted for the literal translation of the word "foot" into Turkish (ayak in Turkish). But "ayak" is not used in the TC as a unit of measure, thus it sounds awkward and since "ayak" also refers to body part "at the bottom of the leg on which a person or animal stands" (Cambridge Dictionary, https://dictionary.cambridge.org), child readers in the TC may become confused. Here, it is better to choose a unit of measure widely used in the TC. Rızaoğlu and Doğan did so and replaced the word "feet" with "metre", a commonly used measure of length in Turkish. They also converted the numerical value accurately as nine feet of water is equal to two meters and seventy-four centimeters of water. Thus, the phrase "üç metre" (three meters) used by both translators is appropriate. Whereas Yeğinobalı followed a more source-oriented approach in her translation, Rızaoğlu and Doğan adopted a target-oriented approach.

Example 2:

ST: He was from Constantinople, **twelve miles away**—so he had travelled, and seen the world—these very eyes had looked upon the County Court House, which was said to have a tin roof. (p. 29)

TT1: Yargıç **on beş-on altı kilometre** ötedeki Constantinople'dan gelmişti. Yani dünyayı gezip görmüş bir adamdı. İşte şu gözler, damının tenekeden olduğu söylenen ilçe adliyesini görmüştü! (p. 50)

TT2: **Otuz kilometre** uzaklıktaki Konstantinopolis'ten geliyordu, yani bütün dünyayı gezip görmüştü. İşte şu gözlerle, tenekeden bir çatısı olduğu söylenen mahkeme binasına bakmıştı. (p. 32)

TT3: **On iki mil** ötedeki Constantinople'da oturuyordu... demek ki seyahatlere çıkmış ve dünyayı görmüştü. İşte şu gözler, dediklerine göre çatısı demirden olan ilçe adliyesinin içinde gezinmişti. (p. 34)

The term "mile" is defined in the online Cambridge Dictionary as "a unit for measuring distance, equal to 1609 metres or 1760 yards" (Cambridge Dictionary, https://dictionary.cambridge.org). This time, Yeğinobalı (TT1) and Rızaoğlu (TT2) replaced "mile" with an equivalent unit of measure that is widely used in the TC. However, there is a difference in the numerical value between the two translations. When converted, twelve miles is equal to about nineteen kilometers. Thus, Yeğinobalı's choice (fifteen-sixteen kilometers) seems more accurate than Rızaoğlu's choice (thirty kilometers). Doğan, on the other hand, opted for the retention of the term into Turkish and used the borrowed word "mile" with its Turkish spelling "mil". Thus, a certain foreign flavor was preserved in this translation. Whereas Yeğinobalı and Rızaoğlu adopted a more target-oriented approach in their translations, Doğan followed a source-oriented approach.

Example 3:

ST: The two marbles lay **within a foot of each other**. (p. 59)

TT1: İki misket **birbirinden yarım metre ötede** duruyorlardı. (p. 91)

TT2: İki misket **birbirinden bir karış uzakta** duruyordu. (p. 59)

TT3: İkinci misket **öncekinin yirmi otuz santim** yakınına düşmüştü. (p. 70)

In this example, the distance between Tom's two marbles is expressed in "foot" just as in Example 1 presented above under this subcategory. One foot is equal to 0.3048 meters and 30.48 centimeters. Yeğinobalı replaced "foot", the unit used for measuring length in the US with the unit of length "metre" (meter in English) commonly used in Turkey. Her translation "yarım metre" can be back-translated as "half a meter" and it is a bit more (almost 20 centimeters) than the distance in the original text. Rızaoğlu also converted the foreign unit. His preference "karış" is quite widely used in the TC and can be back-translated into English as a "handspan". Although he employed a target-oriented unit of length, a handspan (particularly if the hand of a child is taken into account) is equal to almost fifteen centimeters and it is less than the distance in the ST. Doğan also replaced the foreign measure of length with the metric unit "santim" that is commonly used in the TC and is the translation of "centimeter" in English. The phrase "yirmi otuz santim" used by Doğan can be back-translated into English as "twenty or thirty centimeters". Briefly, all three translators employed target-oriented measures of length, however Doğan's translation is also the nearest translation to the distance in the original text.

Example 4:

ST: It was on a hill, **about a mile and a half** from the village. (p. 62)

TT1: Köyden **bir-bir buçuk mil** ötede bir tepenin üzerine kurulmuştu. (p. 97)

TT2: Köyden **bir buçuk kilometre** uzakta, bir tepenin üzerindeydi. (p. 61)

TT3: Köyden **bir buçuk mil** uzağa, bir tepeye kurulmuştu. (p. 74)

In this example, the US standard measure of length "mile" was used once again as in Example 2 presented above under this subcategory. Yeğinobalı (TT1) and Doğan (TT3) borrowed the term "mile" with its Turkish spelling "mil". Whereas Yeğinobalı translated the numerical value "a mile and a half" in an approximate value "bir-bir buçuk mil" (which can be back-translated as "one or one and a half miles"), Doğan translated both the numerical value and the measure of length literally. Rızaoğlu, on the other hand, opted once again for replacing the foreign measure of length with the Turkish metric equivalent. However, he might have forgotten to convert mile to kilometer, because a mile and a half is equal to two and a half kilometers and his translation

translates back to "one and a half kilometers". To sum up, whereas Yeğinobalı and Doğan adopted a more source-oriented approach in their translations, Rızaoğlu employed a target-oriented approach in this example.

Example 5:

> ST: They discovered that the island was **about three miles long** and **a quarter of a mile wide**, and that the shore it lay closest to was only separated from it by a narrow channel **hardly two hundred yards wide**. (p. 94)

> TT1: Adanın **üç mil uzunluğunda**, **çeyrek mil eninde** olduğunu ve en yakınındaki karadan **topu topu yüz elli metre boyunda**, dar bir boğazla ayrıldığını gördüler. (p. 145)

> TT2: Adanın **beş kilometre uzunluğunda**, **yarım kilometre genişliğinde** olduğunu ve en yakındaki sahilin **en fazla 200 metre genişliğinde** dar bir kanal olduğunu keşfetmişlerdi. (p. 90)

> TT3: Adanın **yaklaşık üç mil uzunluğunda** ve **çeyrek mil genişliğinde** olduğunu, anakaraya en yakın yeriyle arasında **en fazla iki yüz metre genişliğinde** bir boğaz bulunduğunu keşfettiler. (p. 112)

In this last example of this subcategory, three different measures of length are used in a sentence in the original text. The measure of length "mile" is used twice in "about three miles long" and "a quarter of a mile wide" phrases in the ST to describe the sizes of the island. Both Yeğinobalı (TT1) and Doğan (TT3) imported it into the TC with its Turkish spelling as "mil". On the contrary, Rızaoğlu (TT2) opted for the metric equivalents used in the TC for the term "mile" used twice in the original text. This time, he converted them accurately to metric units. Three miles is equivalent to 4.83 kilometers. Thus, Rızaoğlu's translation "beş kilometre uzunluğunda" that can be back-translated as "five kilometers long" is very close to the phrase "about three miles long" employed in the ST. A quarter of a mile is equal to 0.4023 kilometers. Therefore, it is reasonable to translate "a quarter of a mile" as "half a kilometer" as Rızaoğlu did. Thus, whereas Yeğinobalı and Doğan employed a more source-oriented approach in their translations, Rızaoğlu employed a target-oriented approach. This last example can be considered to include two separate examples as two units of measurement ("mile" and

"yard") were used. The unit of measurement "yard" was used in the ST to describe the size of the narrow channel that is separated from the island. "Yard" is defined in the online Oxford Advanced Learner's Dictionary as "a unit for measuring length, equal to 3 feet (36 inches) or 0.9144 of a metre" (Oxford Advanced Learner's Dictionary, https://www.oxfordlearnersdictionaries.com/). This time, all three translators simply replaced the term "yard" with the metric equivalent "metre" (meter in English) commonly used in the TC. In other words, they all opted for a target-oriented approach for the translation of the term "yard" and neither of them used the borrowed word "yarda". 200 yards are equal to 182.8 meters. Yeğinobalı's used the phrase "topu topu yüz elli metre boyunda" that can be back-translated as "all in all one hundred and fifty meters long" is less than the distance expressed in the ST. However, Rızaoğlu and Doğan used the same phrase back-translated as "at most two hundred meters wide", which is a nearer equivalent.

It is observed from the examples in this subcategory that Rızaoğlu (TT2) employed a target-oriented approach by replacing foreign units of length with metric equivalents widely used in the TC. It is highly possible that he thought that foreign units would be confusing for child readers and his strategy seems quite reasonable in the translation of children's literature. He generally paid strict attention to converting them accurately to the metric equivalents he employed. Yeğinobalı (TT1) and Doğan, on the other hand, used a source-oriented approach in some examples (in four examples) and a target-oriented approach in others (in three examples, as well).

4.1.2.2.2. Translating Currencies

Currencies generally differ between different cultures and it can be challenging to translate them in a proper way particularly in children's literature. Contrary to measures of length, translators may risk inadvertently relocating the story into the TC in some cases by localizing foreign units of currency, and confusing young readers. Below are representatives of some of the most prominent examples of currencies used in the novel in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

ST: Mary gave him a brand-new "Barlow" knife, worth **twelve and a half cents**; and the convulsion of delight that swept his system shook him to his foundations. (p. 24)

TT1: Mary ona **on iki buçuk sent** değerinde, "Barlow" marka, gıcır gıcır bir bıçak verdi ve varlığını saran sevinç dalgası Tom'u kökünden sarstı. (p. 43)

TT2: Mary ona **yirmi buçuk sentlik** yepyeni "Barlow" marka bir cep çakısı hediye etti; yanında da tüm bedenini sarsan büyük bir haz... (p. 28)

TT3: Mary ona **on iki buçuk sentlik** gıcır gıcır bir "Barlow" marka bıçak verdi. Tom öyle bir sevinç dalgasına kapıldı ki bedeni kökten sarsıldı. (p. 28)

"Cent" is defined in the online Oxford Advanced Learner's Dictionary as "a coin or unit of money worth 1% of the main unit of money in many countries, for example of the US dollar or of the euro" (Oxford Advanced Learner's Dictionary, https://www.oxfordlearnersdictionaries.com/). In this example, all three translators imported the SC currency into the TC with its Turkish spelling as "sent". However, whereas Yeğinobalı and Doğan translated it accurately, Rızaoğlu translated it as "on iki" which is "twelve" in English instead of "yirmi" which is the translation of "twenty". All three translators adopted a source-oriented approach.

Example 2:

ST: "... Some of 'em's worth **twenty dollars** apiece. There ain't any, hardly, but's worth **six bits** or **a dollar**." (p. 153)

TT1: "... Bazılarının tanesi **yirmi dolar** eder. En beğenmediğin elmas zaten **60 sent** ya da **bir dolar** eder." (p. 231)

TT2: "... Bazılarının teki **yirmi dolar** ediyor; en kötüsü **altmış sent** ya da **bir dolar** eder." (p. 140)

TT3: "... Bazı parçalar **yirmi dolar** eder. En kötüsü **bir dolar** filan ediyormuş." (p. 183)

According to the Oxford Advanced Learner's Dictionary, "dollar" is "the unit of money in the US, Canada, Australia and several other countries" (Oxford Advanced Learner's Dictionary, https://www.oxfordlearnersdictionaries.com/). In this example, all three translators transliterated once again the foreign currency as "dolar". The term "six-bits", on the other hand, is defined in the online Free Dictionary as "seventy-five cents" with the additional information that "a bit is equal to twelve and one-half US cents" (The Free Dictionary, https://www.thefreedictionary.com). Interestingly, both Yeğinobalı and Rızaoğlu translated it as "sixty cents" instead of "seventy-five cents". Doğan completely omitted the currency.

Example 3:

ST: "I judged so; the boys in this town will take more trouble and fool away more time hunting up **six bits' worth** of old iron to sell to the foundry than they would to make twice the money at regular work. ..." (p. 208)

TT1: "Bildim zaten. Bu köyün çocukları **üç kuruşluk** paslı demir bulacağız da fabrikaya satacağız diye zaman öldürüp didinecekleri yerde adam gibi bir işe girseler iki katı para kazanırlar. ..." (p. 316)

TT2: "Ben de öyle tahmin etmiştim. Bu kasabanın çocukları iki katı para kazanacakları normal bir işte çalışacaklarına, dökümhaneye satmak için **altı kuruşluk** hurda demir peşinde koştururken çok fazla zaman ve enerjiyi boşa harcıyorlar. ..." (p. 190).

TT3: "Tahmin etmiştim. Bu köydeki çocuklar düzgün bir işte çalışsalar iki katı para kazanacak olmalarına rağmen dökümhaneye **altı sente** satmak için hurda demir bulmaya bir sürü vakit harcarlar. ..." (p. 248)

In this last example of this subcategory, once again the currency six bits – equal to seventy-five cents as explained in the previous example – is employed in the ST. Yeğinobalı used "kuruş" that is defined in the online Free Dictionary as "a Turkish monetary unit worth one hundredth of a lira" (The Free Dictionary,

https://www.thefreedictionary.com). But more importantly, the phrase "üç kuruş" employed by Yeğinobalı in the TT1 is a widely used slang when describing a little or very insignificant sum of money. Thus, Yeğinobalı achieved semantic equivalence in her translation since the goal of the author is to emphasize that hunting up old iron and selling it to the foundry would yield only a small amount of money. Like Yeğinobalı, Rızaoğlu used the term "kuruş", however he chose to translate it as "altı kuruşluk" which can be back-translated as "six kurus worth". He translated the "six" part of the sentence literally, instead of using the number "seventy-five". Doğan borrowed the ST item into the TT and maintained the foreignness of the text. However, like Rızaoğlu, he did not reflect the meaning of the term "six-bits" since he probably identified "six" as a separate unit. His translation can be back-translated as "six cents".

It is observed from the examples in this subcategory that Doğan (TT3) consistently used a source-oriented approach in the translation of currencies. Thus, he preserved the "otherness" of the original text. Likewise, Yeğinobalı and Rızaoğlu generally opted for a source-oriented approach, except for the last example. In the last example, both translators replaced the foreign unit of currency with a more familiar equivalent that can be easily understood by young readers in the TC. In addition, Yeğinobalı achieved semantic equivalence with her preference since she rendered the intended meaning.

4.1.2.2.3. Translating Superstitions

The online English dictionary Merriam-Webster defines a "superstition" as "a belief or practice resulting from ignorance, fear of the unknown, trust in magic or chance, or a false conception of causation" (Merriam-Webster Dictionary, https://www.merriam-webster.com). While some superstitions are international, some of them differ from one culture to another. It can sometimes be hard to transfer culture-specific superstitions into another language particularly in children's literature.

As seen from the analysis of expressive language and CSIs across the novel, it is observed that there is a high number of superstitions. The characters Tom and Huck are both staunch believers in superstitions. Superstitions become a key element in all stages of their decision-making and serve as a lens through which they can make sense of an often bewildering and overwhelming world. Their superstitious beliefs are so many in number and so freely interpretable that they often pick the one that best suits their needs. Below are presented some of the most outstanding examples of

superstitions used in the novel in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

ST: **Barley-corn, barley-corn, injun-meal shorts,**
Spunk-water, spunk-water, swaller these warts. (p. 44)

TT1: ***Arpa tanesi, arpa tanesi, sen bunu unut,***
Mantarlı su, mantarlı su, siğilimi yut. (p. 70)

TT2: **Arpa tanesi, arpa tanesi, yerli yemeği yut,**
Kovuk suyu, kovuk suyu, sen bu siğilleri kurut. (p. 45)

TT3: **Arpa tanesi, arpa tanesi, sen sağ ben selamet,**
Kütük suyu, kütük suyu, siğillerimi yok et. (p. 51)

Tom has a superstition about curing warts. In this section from Chapter 6, he encounters Huck Finn. They start to discuss ways to remove warts. When Huck asserts that dead cats are quite effective in removing them, Tom claims that he has a better method, which is spunk-water. According to him, the person with warts goes by himself/herself to the middle of the woods, where s/he knows where there is "a spunk-water stump". On the stroke of midnight, the person with the wart on his/her hand leans back against the stump and jams his/her hand inside while reciting the above superstitious rhyme. All three translators achieved rhyme and rhythm in their translations. Yeğinobalı's translation was written in italics, which can be considered a reasonable strategy to separate the superstitious rhyme from the rest of the text. All of them translated the word "barley corn" literally as "arpa tanesi". "Injun-meal shorts" is basically a nonsensical phrase to suit the rhyme and rhythm. However, "if one insists on meaning, he may assume that it refers to shortcakes made from barley-corn meal" (Gerber et al., 1980, p. 478). For the translation of "injun-meal shorts", the translators opted for various translations that differ from each other in meaning but all rhyme with the second line of their translations. All three of them produced target-oriented translations.

Example 2:

ST: He laid himself down and put his mouth close to this depression and called:
"**Doodle-bug, doodle-bug, tell me what I want to know!**
Doodle-bug, doodle-bug, tell me what I want to know!" (p. 58)

TT1: Tom yere uzanıp ağzını bu çukura yaklaştırarak,
"*Karafatma, karafatma, bana her şeyi anlatsana! Karafatma, karafatma, bana her şeyi anlatsana!*" diye seslendi. (p. 91)

TT2: Yere uzandı, çöküntünün üzerine ağzını koydu ve seslendi:
"**Tespihböceği, tespihböceği, söyle bana bilmek istediğimi!**"
"**Tespihböceği, tespihböceği, söyle bana bilmek istediğimi!**" (p. 58)

TT3: İyice yere eğildi ve ağzını deliğe yaklaştırarak seslendi:
"**Karınca aslanı, karınca aslanı, ne bu işin aslı astarı? Karınca aslanı, karınca aslanı, ne bu işin aslı astarı?**" (p. 70)

This second example drawn from Chapter 8 involves a superstitious charm spoken to a doodlebug, "the larva of an ant lion" (Oxford English Living Dictionary, https://en.oxforddictionaries.com). Twain drew on his knowledge of the US ant lion folklore based on the typical tradition that people recite a chant or poem to entice the ant lion to come out of its hole. Although there is no rhyme in the original text, all three translators translated the charm in a rhyming tone. As in the previous example, Yeğinobalı's translation was written in italics to highlight the superstitious rhyme. She used the word "karafatma" for the translation of the word "doodlebug". Although it is not a literal translation since "karafatma" is the Turkish name for "oriental cockroach", it is possible to say that it is a well-known beetle in the TC. Rızaoğlu opted for the word "tespih böceği" which is the Turkish name for "pill bug". Although his choice is not the equivalent for "doodlebug", it is a well-known beetle in the TC. Doğan's choice "karınca aslanı" is the Turkish equivalent for "doodlebug". All three translators produced target-oriented translations and achieved a rhyming effect in the TT using their creativity.

Example 3:

> ST: The boys thought that this happy circumstance would turn suspicion in the right direction; but they were disappointed, for more than one villager remarked: "<u>**It was within three feet of Muff Potter when it done it.**</u>" (p. 77)

> TT1: Bizimkiler bu mutlu rastlantının kuşkuyu doğru yöne çekeceğini umdularsa da umutları boşa çıktı. (p. 119)

> TT2: Çocuklar bu şanslı rastlantının şüpheleri doğru tarafa yönlendireceğini düşündüler ama köylülerin sonraki yorumları onları hayal kırıklığına uğrattı: "<u>**Eh, yara kanadığında ceset Muff Potter'a sadece üç adım uzaktaydı.**</u>" (p. 74).
> TT2 – Footnote (*): Eski Ahit'in Yaratılış bölümündeki Habil ve Kabil hikâyesine dayanan, öldürülen kişinin kanamasının, katilin yakında olduğunu gösterdiğine dair batıl bir inanış... (Ç.n.)

> TT3: Çocuklar bu güzel tesadüfün şüpheleri doğru yöne çekeceğini düşündüler; ama hayal kırıklığına uğradılar, çünkü birden fazla köylünün, "<u>**Kanadığında Muff Potter'ın bir metre uzağındaydı**</u>," dediği duyuldu. (p. 92)

This example is based on a superstition according to which "a corpse bleeds when its murderer is near" (Oatman, 1985, p. 52). Since Muff Potter is just three feet away from the corpse at the time, no one in the crowd, except Tom and Huck, suspects Injun Joe. Yeğinobalı completely omitted the sentence. Thus, the meaning rendered in the original text is lost in the TT1. Rızaoğlu translated the sentence accurately and employed a Turkish measure of length "adım" instead of the foreign measure of length "foot". His translation can be back-translated as "when the wound bled, the corpse was only three steps away from Muff Potter". He also inserted a footnote explaining that an allusive superstition was employed as well as the origin of the superstition. Doğan translated the superstition in line with the norms of the TC. He employed the metrical measure of length "metre" commonly used in Turkish. His translation can be back-translated as "when he bled, he was only one meter away from Muff Potter". Whereas Rızaoğlu's translation may be regarded as both source-text oriented (due to the footnote he inserted) and target-text oriented at the same time, Doğan adopted a more target-oriented approach.

It is observed from the examples in this subcategory that all three translators produced target-oriented translations that also render the meaning of the original text. They used their imagination and creativity and achieved the rhyming effect and rhythm in their translations although the superstition in the original text does not rhyme. Thus, their translations would be easily read by the target audience and would probably entertain them.

4.1.2.2.4. Translating Culinary Items

Culinary items including foods and beverages are central in children's literature. As they can be culturally specific, they may present challenges for the translator. In translating books intended for children, replacing a culture-specific culinary item with its precise equivalent from the TC is a strategy that is commonly pursued to preserve the specific appeal for young readers. On the other hand, as suggested by Jull Costa (2007), if a particular culinary item holds "a symbolic value within the plot, finding a precise equivalent" from the TC "[...] may be less vital than bringing out its symbolic role" (p. 112). Below are representatives of some of the most outstanding examples of culinary items used in the novel in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

ST: When the last crisp slice of **bacon** was gone, and the last allowance of **corn pone** devoured, the boys stretched themselves out on the grass, filled with contentment. (p. 89)

TT1: **Pastırmanın** en son dilimi yenip **mısır lapasının** son kaşıkları yutulunca çocuklar otların üzerine uzandılar. (p. 137)

TT2: Son gevrek **pastırma** dilimi de tükenip son **mısır ekmeği** istihkakları da yutulduktan sonra, çocuklar yürekleri mutlulukla dolu olarak çimenlere uzandılar. (p. 85)

TT3: Son **salam** dilimi de bitip, **mısır ekmeği** istihkakının sonu da mideye indirilince çocuklar mutlulukla otların üzerine uzandılar. (p. 106)

In this section of the novel, Tom, Huck and Joe Harper agree that they have had enough of the society and escape to Jackson's Island. On the island, they build a nice warm fire against the side of a great log and have a delicious feast with the food they have brought. The word "bacon" is defined in the online Cambridge Dictionary as "meat from the back or sides of a pig, often eaten fried in thin slices" (Cambridge Dictionary, https://dictionary.cambridge.org). Since Turkey is a Muslim country and pork is forbidden in Islam, pork consumption is considered undesirable and quite rare. Therefore, all three translators employed equivalent terms widely used in the TC without using the word "domuz" (pork in English). The term "pastırma" (bacon or pastrami in English) used by both Yeğinobalı and Rızaoğlu "is a highly seasoned, air-dried cured beef that is part of the cuisines of countries from the Balkans to the Levant" (Wikipedia Zero, https://www.wikizero.com). In line with this definition, the term "pastırma" is a precise equivalent and the intended meaning is conveyed with this word. The word "salam" used by Doğan is the Turkish equivalent of the English word "salami" that is defined in the online Cambridge Dictionary as "a large sausage made from meat and spices that has a strong taste and is usually eaten cold in slices" (Cambridge Dictionary, https://dictionary.cambridge.org). Although both terms are the domesticated versions of "bacon", "pastırma" is a closer TC equivalent for the word. The second culinary item used in the ST is "corn pone" and it is defined in the online Collins English Dictionary as "a kind of corn bread baked in small oval loaves, or pones" (Collins English Dictionary, https://www.collinsdictionary.com). While Yeğinobalı replaced it with "mısır lapası" (corn porridge in English), Rızaoğlu and Doğan employed the word "mısır ekmeği" (corn bread in English). Thus, whereas it seems that Yeğinobalı could not render the intended meaning, Rızaoğlu and Doğan not only employed a TC equivalent ("mısır ekmeği" is a well-known culinary item mainly consumed in the Black Sea region of Turkey), but also successfully conveyed the intended meaning.

Example 2:

ST: "Well, I'll have **a pie** and **a glass of soda** every day, and I'll go to every circus that comes along. ..." (p. 154)

TT1: "Şey, her gün **bir börekle** **bir şişe kola** içerim, köye her gelen sirke giderim. ..." (p. 233)

TT2: "Yani, her gün **bir bardak gazoz** ve **turta** yerim, sonra gelen bütün sirklere giderim. ..." (p. 141)

TT3: "Şey, her gün **börek** yiyip, **gazoz** içeceğim bir kere, ayrıca gelen her sirke gideceğim. ..." (p. 184)

In this part of the book, Huck describes what he would do if they found treasure while digging under the end of a limb of a dead tree. He wants to have a pie and a glass of soda every day when he becomes rich. According to the online English dictionary Merriam-Webster, "pie" is defined in two ways as "a meat dish baked with biscuit or pastry crust" and "a dessert consisting of a filling (as of fruit or custard) in a pastry shell or topped with pastry or both" (Merriam-Webster Dictionary, https://www.merriam-webster.com). It is not clear from the context whether Huck is talking about a salty dish or a dessert, however as he is a child, the latter is more likely. Yeğinobalı and Doğan produced a target-oriented translation by using the word "börek" that is defined as baked or fried filled pastries made of phyllo (or yufka in Turkish) and "found in the cuisines of the Balkans, Levant, Mediterranean, and other countries in Eastern Europe and Western Asia" (Wikipedia Zero, https://www.wikizero.com). Rızaoğlu, on the other hand, used the word "turta" which is the precise TC equivalent of "pie". In addition, "turta" is also similar to "pie" in form, whereas "börek" is not. According to the online Oxford Advanced Learner's Dictionary, "soda" is defined as "a sweet fizzy drink (a carbonated drink with bubbles) made with soda water, fruit flavour and sometimes ice cream". The precise equivalent for "soda" in the TC is "gazoz", since "gazoz" is a sweet colorless drink with bubbles. Thus, Rızaoğlu and Doğan produced a target-oriented translation by using the word "gazoz". However, whereas Rızaoğlu highlighted the quantity of the drink in accordance with the ST, Doğan did not provide any information about the quantity. Yeğinobalı, on the other hand, used the word "kola" which is the Turkish equivalent of the word cola, "a sweet, brown fizzy drink (one with bubbles) that does not contain alcohol" (Cambridge Dictionary, https://dictionary.cambridge.org). Here, her translation can be considered as source-oriented and it is also possible to assert that she also used the strategy of adaptation as she used the word "kola" with Turkish spelling. She also changed the quantity of the drink by using "bir şişe" (a bottle of ...) instead of "bir bardak" (a glass of ...). To sum up, "turta" is a more precise TC equivalent for the word "pie", and "gazoz" is also a nearer cultural substitute for "soda".

Example 3:

> ST: They found a small recess in the one nearest the base of the rock, with a pallet of blankets spread down in it; also an old suspender, some **bacon rind**, and the **well-gnawed bones of two or three fowls**. (p. 206) (Food and beverage)

> TT1: Kayanın dibine en yakın olan geçitte buldukları bir kovukta, yere yığılmış birkaç kat battaniyeden oluşma bir döşek, birkaç **hindistancevizi kabuğu** ve **iki-üç tavuğun iyice kemirilmiş kemiklerini** buldular. (p. 311)

> TT2: Kayaya en yakın olanda, içinde üst üste yere serilmiş battaniyeler, eski bir pantolon askısı, bir kısım **pastırma zarı** ve **iliğine kadar kemirilmiş iki üç kuşun kemikleri** olan bir girinti buldular. (p. 188)

> TT3: Kayanın dibine en yakın olan geçitte küçük bir yarık buldular, içine birkaç tane battaniye serilmişti; ayrıca eski bir pantolon askısı, bir parça **salam kabuğu** ve **iki üç tavuğun iyice kemirilmiş kemikleri** vardı. (p. 245)

In this last example of this subcategory, "rind" means "a tough outer covering such as bark, the skin of some fruits, or the coating on cheese or bacon" (The Free Dictionary, https://www.thefreedictionary.com). Here, the author uses the phrase "bacon rind", thus it is obvious that he is referring to the coating of the bacon. For the translation of this part, Yeğinobalı used the phrase "hindistancevizi kabuğu" that can be back-translated as "coconut shell". It is hard to understand why she chose to translate this part in this way, however the intended meaning is distorted in the TT1 due to her choice. As in Example 1 presented above in this subcategory, Rızaoğlu translated the word "bacon" as "pastırma" and the word "rind" as "zar". As the Turkish word "zar" is the translation of the word "membrane" in this context, his translation is target-oriented and close to acceptability. As in Example 1 given above in this subcategory, Doğan used once again the word "salam" for the translation of "bacon" and he preferred to employ the word "kabuk" which is the equivalent of the words "peel" or "rind". Thus, he produced a target-oriented and acceptable translation. However, the phrase "pastırma kabuğu" would be the most precise TC equivalent for "bacon rind". The word "fowl" used in the same sentence of the ST is defined as "a bird of a type that is used to produce meat or eggs" (Cambridge Dictionary, https://dictionary.cambridge.org). Whereas Yeğinobalı

and Doğan used the word "tavuk" (chicken in English) for the translation of "fowl", Rızaoğlu used the word "kuş" (bird in English). Therefore, all three translators produced target-oriented translations and accurately rendered the intended meaning.

In this subcategory, Rızaoğlu (TT2) and Doğan (TT3) used target-oriented cultural substitutes for the translation of culinary items, whereas Yeğinobalı (TT1) employed both source-oriented ("mısır lapası" and "kola") and target-oriented ones.

4.1.2.2.5. Translating Games

Games are indispensable elements in children's lives as well as in children's literature. As mentioned above, when CSIs are not shared in the SC and TC, translators may either find a cultural substitute for the item or use a loan word or a loan word with an explanation.

Twain includes names of various games in *The Adventures of Tom Sawyer* (1876) and the translators explored within this study resorted to different strategies in transferring them into the TL. Below are representatives of some of the most prominent examples of games used in the novel in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

ST: And this would help him to understand why constructing artificial flowers, or performing on a tread-mill, is work, whilst **rolling nine-pins** or climbing Mont Blanc is only amusement. (p. 16)

TT1: Bu sayede de, yapma çiçek yaratmanın, cambazlık yapmanın, sırasında iş olduğu yerde, Mont Blanc'a tırmanmanın ve **kuka devirmenin** yalnızca eğlence sayılabileceğini anlamış olurdu. (p. 29)

TT2: Bu da onun, yapay çiçekler yapmanın ya da tekdüze bir şey yapmanın neden iş, **bovlingin** ya da Blanc Dağı'na tırmanmanın neden sadece bir zevk olduğunu anlamasına yardımcı olurdu. (p. 21)

TT3: Bu da neden yapay çiçek yapmanın ya da ipte cambazlık etmenin çalışmak, **kuka devirmenin** ya da Mont Blanc'a tırmanmanın eğlence olduğunu anlamasına yardımcı olurdu. (p. 16)

The term "ninepins" is defined in the Oxford English Living Dictionary as "the traditional form of the game of skittles, using nine pins and played in an alley" (Oxford English Living Dictionary, https://en.oxforddictionaries.com). The precise translation of and the Turkish cultural substitute for "ninepins" is "dokuz kuka oyunu". Probably from this starting point, both Yeğinobalı and Doğan used the phrase "kuka devirmek" that can be back-translated literally as "rolling pins". Their translation can be considered as target-oriented. Rızaoğlu found a more source-oriented equivalent and used the word "bovling" with its Turkish spelling as "ninepins" is a bowling game and "bowling" is a well-known game among today's children. All the translators conveyed the intended meaning accurately.

Example 2:

ST: Next they got their **marbles**, and played "**knucks**" and "**ring-taw**" and "**keeps**," till that amusement grew stale. (p. 104)

TT1: Bundan sonra **misketlerini** çıkardılar, canları sıkılana kadar **oynadılar**. (p. 158)

TT2: Arkasından **misketlerini** çıkarttılar ve sıkılana kadar "**kuyu**", "**mors**" ve "**baş**"(*) **oynadılar**. (p. 98)
TT2 – Footnote (*): Orijinalinde "knucks, ring-taw, keeps" (Ç.n.)

TT3: Ondan sonra **misketler** fora edildi, iyice kabak tadı verinceye kadar **oynadılar**. (p. 124)

As can be seen from the example, Twain refers to various games of marbles in the novel. "Knucks short for knuckle-down" is defined as "a game of marbles in which the shooter must have his knuckles on the ground", the second game of marble "ring-taw involves shooting at marbles in a circle in an attempt to knock them out of it" and finally "keeps is any game of marbles in which a player keeps the marbles he has won" (Gerber et al., 1980, p. 486). Yeğinobalı and Doğan translated the word "marble" into

Turkish as "misket" and instead of using a loan word or finding a cultural substitute, they simply omitted the names of the games of marbles in the ST and translated the verb "played" as "oynadılar". Although the specific meaning of games of marbles was lost, the intended meaning of the ST (the fact that children are playing various games of marbles) was rendered. Rızaoğlu, on the other hand, produced a target-oriented translation by finding various cultural substitutes for the games in the ST. Although children in the TC may not know how to play these games, the intended effect and meaning of the ST was rendered. He also inserted a footnote giving the names of the games in the ST.

Example 3:

> ST: He saw her, and they had an exhausting good time playing "**hi-spy**" and "**gully-keeper**" with a crowd of their schoolmates. (p. 173)

> TT1: Tom onu gördü; okul arkadaşlarıyla birlikte **türlü oyunlar** oynayarak yorucu ama güzel saatler geçirdiler. (p. 262)

> TT2: Tom onunla buluştu ve okul arkadaşlarıyla birlikte "**nesi var**" ve "**istop**" oynayarak keyifli bir gün geçirdiler. (p. 158)

> TT3: Onunla görüştüler ve kalabalık bir okul arkadaşları grubuyla birlikte bitkin düşünceye kadar **çeşit çeşit oyun** oynayarak çok iyi vakit geçirdiler. (p. 207)

In this last example of this subcategory, the author refers to two specific archaic games, namely "hi-spy" ("I spy") and "gully-keeper" ("goalie keeper"). Both games "involved tagging players before they reached 'home'" (Gerber and Baender, 1982, p. 268). Yeğinobalı and Doğan did not use loan words or find cultural substitutes for the games in the ST. Instead of translating them one by one, both translators used rather generic phrases such as "türlü oyunlar" or "çeşit çeşit oyun". Both choices can be translated as "various games". Although the specific meaning of each game in the original text was lost, the intended meaning of the ST was rendered. Rızaoğlu, on the other hand, produced a target-oriented translation by finding cultural substitutes for the games in the ST. Although these substitutes are not exact equivalents for the games in the original text, they are common games in the TC. Thus, Rızaoğlu achieved to evoke of a playful sense by creating a bond with young readers in the TC.

In this subcategory, all three translators generally produced target-oriented translations by following various strategies.

4.1.2.2.6. Translating Religious Elements

When the religions of two cultures between which translation occurs are different from each other, it may be challenging to transfer religious elements including religious rituals, prayers, etc. In some cases, replacing a religious element in the ST with an equivalent religious element from the TC might seem a reasonable strategy in children's literature so as not to confuse young readers. However, this may be employed in the translation of religious terms that would not cause relocating the story to the TC, since relocating the story to the TC would be more confusing. For instance, translating the word "church" as "cami" (mosque in English) instead of "kilise" (church in English) would not be reasonable for a story set in the US.

Upon a detailed analysis of all religious elements used in the novel, below are presented some of the most prominent examples in terms of the different translation choices made by the translators, along with their analyses.

Example 1:

ST: "**Sacred to the memory** of" so-and-so had been painted on them once, but it could no longer have been read, on the most of them, now, even if there had been light. (p. 62)

TT1: Bir zamanlar üzerlerinde şu ya da bu kişinin "**kutsal anısına**" diye yazarmış, ama şimdi artık ışık olsa bile böyle bir şey okuyamazdınız. (p. 97)

TT2: Bir aralar üzerlerine "...'nin **kutsal anısına**" falan filan yazılmıştı ama birçoğunu aydınlıkta bile okumak mümkün değildi artık." (p. 61)

TT3: Bir zamanlar üstlerine "Bilmem kimin **mübarek hatırasına**" yazılıydı, ama artık bir şey anlamak mümkün değildi, hatta çoğu gün ışığında bile okunmayacak hâle gelmişti. (p. 74)

One of the most frequent appearances of the phrase "Sacred to the memory of ..." is on tombstones as in this example. In line with its use in this context, the word "sacred" is defined as "dedicated or devoted exclusively to a single use, purpose, or person" (The Free Dictionary, https://www.thefreedictionary.com). All three translators conveyed the meaning of the word accurately. Whereas Yeğinobalı and Rızaoğlu employed the word "kutsal" that means "holy" or "sacred", Doğan used the word "mübarek" which means "blessed" or "sacred". "Mübarek" is a common word used to rhapsodize over phenomena or objects that are appreciated and approved. Whereas "kutsal" has a more neutral meaning, "mübarek" has a Muslim connotation.

Example 2:

ST: "I'll try, but don't you be afeard. They ain't going to hurt us. '**Now I lay me down to sleep, I**—'" (p. 63)

TT1: "Bir denerim ama sen korkma. Bize bir şey yapmayacaklar. ***Allahım, ben şimdi yatıp uykuya***.." (p. 99)

TT2: "Denerim ama sen yine de korkma. Bize zarar vermezler. '**Uykuya yatıyorum şimdi, ben**'..."(*) (p. 63)
TT2 – Footnote (*): Eskiden çocukların yatağa girmeden önce ettikleri bir dua. (Ç.n.)

TT3: "Denerim, ama o kadar korkma. Bize bir zarar vermezler. **Ben şimdi uykunun kollarına bırakırken kendimi, Tanrım sen bizi**..." (p. 76)

"Now I lay me down to sleep" is the first part of a "classic children's bedtime prayer from the 18th century" (Wikipedia Zero, https://www.wikizero.com). As a Christian child's prayer, it is typically short, rhyming and it has a memorable tune. Yeğinobalı produced a target-oriented translation by adding the word "Allah", one of the names of God in Islam. In bedtime prayers of Turkish children, "Allah" is an inevitable word. In addition, her translation was written in italics presumably to draw attention to the fact that it is a prayer. Rızaoğlu employed the strategies of literal translation and explanation for the translation of the prayer. Because he translated the first part of the prayer given in the original text literally, yet did not use any words signaling that it is a prayer, he inserted a footnote explaining that it is a children's bedtime prayer. Doğan

also produced a target-oriented translation by adding the word "Tanrı" which means "God" in English. However, it is important to note that while both "Allah" and "Tanrı" signify God, "Allah" carries a stronger Muslim connotation. Like Yeğinobalı and Rızaoğlu, Doğan also used inverted sentences.

Example 3:

ST: "**The Lord giveth and the Lord hath taken away**. **Blessed be the name of the Lord**! ..." (p. 100)

TT1: "**Tanrı hem verici hem alıcıdır**. **Tanrı'nın yaptığı sorgulanamaz**. ..." (p. 153)

TT2: "**Tanrı verir ve Tanrı alır**, **Tanrı büyüktür**! ..." (p. 94)

TT3: "**Rabbin verdiği canı Rab alır**. **Takdiri ilahi işte**! ..." (p. 119)

"The Lord giveth and the Lord hath taken away. Blessed be the name of the Lord!" is a scriptural verse. A more modern version according to the New American Standard Bible is as follows: "The Lord gave and the Lord has taken away. Blessed be the name of the Lord" (Bible Hub, http://biblehub.com/). This verse on the omnipotence of God means that we, as humankind, must accept with faith and humility anything, either good or bad, that happens to us since life is a very precious gift granted by God. The second sentence means that the name of God must be honored/praised. Yeğinobalı translated the word "Lord" as "Tanrı" (God or Lord in English) and conveyed the meaning of both sentences correctly by adding her commentary to the second sentence. Her translation in the TT1 can be back-translated as follows: "The Lord is both the giver and the taker. The Lord's acts cannot be questioned". Like Yeğinobalı, Rızaoğlu also translated the word "Lord" as "Tanrı" and produced a literal translation. The second sentence by Rızaoğlu can be back-translated as "The Lord is great!" Doğan produced a more target-oriented translation by employing the word "Rab" which is one of the names of God in Islam and carries a stronger Islamic connotation. His translation can be back-translated as "The Lord can take the life he gives. That is the act of God."

Example 4:

ST: It was a very still **Sabbath**, and the mournful sound seemed in keeping with the musing hush that lay upon nature. (p. 114)

TT1: Çok dingin, sessiz bir **sabahtı** ve bu hüzünlü çan sesleri doğanın üzerindeki durgunluğa çok uygun düşüyordu. (p. 173)

TT2: Çok sakin bir **Sebt günüydü** ve bu yas dolu ses doğanın üzerini kaplayan durgunlukla belirgin bir uyum içindeydi. (p. 107)

TT3: Çok sessiz bir **pazardı** ve matem sesi tüm tabiata sinmiş sessizliğe gayet iyi uymuştu. (p. 136)

According to the online Cambridge Dictionary, the "Sabbath" is defined as "the day of the week kept by some religious groups for rest and worship. The Sabbath is Sunday for most Christians, Saturday for Jews and Friday for Muslims" (Cambridge Dictionary, https://dictionary.cambridge.org). In her translation, Yeğinobalı neutralized the effect of the religious element as she transferred the ST word into Turkish as "sabah" which simply means "morning" in English. Rızaoğlu translated the word literally into Turkish by employing the phrase "Sebt günü" that is not widely used in the TC. Thus, children would probably have difficulties in understanding what it means. His translation is more source-oriented. Like Yeğinobalı, Doğan translated the religious element in the ST with a non-religious element, namely "pazar" (Sunday in English). However, as Christians worship on Sunday, it is possible to assert that Doğan was able to convey the intended effect even though he neutralized the religious element. His translation can also be considered target-oriented.

In translating CSIs in *The Adventures of Tom Sawyer* (1876), it is observed that a variety of strategies including replacement (cultural substitution), retention (borrowing loan words), literal translation, explanation, adaptation, addition and omission were employed by the translators in the subcategories of expressive language. It can be asserted that all three translators mostly revealed the tendency to produce more target-oriented translations except the subcategory of currencies. Source-oriented translations were observed to be less in number.

CONCLUSION

In the present study, a comparative and descriptive analysis of three different translations of Mark Twain's *The Adventures of Tom Sawyer* (1876) was performed within the context of the theory of translation of children's literature children's literature. The analysis was conducted within the framework of Toury's target-oriented approach (TOA) and translation norms. In addition, the translation strategies in the novel were explored in accordance with the translation strategies proposed by Epstein in her book *Translating Expressive Language in Children's Literature: Problems and Solutions* (2012) and that are commonly used in the translation of children's literature. The study primarily aims to conduct a comparative and descriptive translation criticism based on the TOA and to reveal the translation strategies employed by three different translators in transferring expressive language and culture-specific expressions and items. Secondarily, it aims to identify the regularities in the translation choices made by the translators.

The Adventures of Tom Sawyer (1876) by Mark Twain analyzed within the scope of this study is a much-read American classic and still delights children all around the world even today. This timeless classic, considered to be indispensable childhood reading, and its three translations were analyzed in terms of lexis and semantics in a comparative and descriptive manner. The comparisons were made in light of the operational norms proposed by Toury (1995) and the translation strategies suggested by Epstein (2012).

In this framework, three different translations of *The Adventures of Tom Sawyer* were analyzed comparatively with the original text itself. The first TT, translated by Nihal Yeğinobalı, is *Tom Sawyer'ın Serüvenleri* published in 2002 by Can Çocuk Publishing. The second TT analyzed is *Tom Sawyer'ın Maceraları* translated by Gökhan Rızaoğlu and published in 2013 by Oda Publishing. Lastly, the third TT is *Tom Sawyer'ın Maceraları* translated by Bülent Doğan and published in 2016 by Türkiye İş Bankası Culture Publishing.

The operational norms are composed of two subcategories: matricial and textual-linguistic norms. Under the title "Matricial Norms in *The Adventures of Tom Sawyer*'s Turkish Translations" in Chapter 4, features such as "omission or relocation of passages, textual segmentation, and the addition of passages or footnotes" were

explored. It was observed that some phrases, sentences and paragraphs were deleted in the TT1, giving rise to a more condensed style. However, it lacks some important passages that would facilitate the comprehension of child readers. In addition, its textual segmentation is mostly incompatible with the textual segmentation of the original text. The textual segmentation of the TT2 is mostly incompatible with the original text. A total of 24 footnotes that are not available in the original text were inserted in the TT2. As was pointed out by Vid (2008), "the use of annotations and comments, a useful instrument in translations for adults, is out of the question for translations for children" (p. 221). The textual segmentation of the TT3 is compatible with the textual segmentation of the original text.

The analysis under the title "Textual-Linguistic Norms in *The Adventures of Tom Sawyer*'s Turkish Translations" in Chapter 4 constitutes the core part of the analysis performed in the study. In this section, a total of 60 examples were analyzed under this category of norms. These examples were analyzed under two main categories as "expressive language" and "culture-specific items (CSI)". The examples used in this section of the study are representatives of some of the most outstanding examples in the novel in terms of the different translation choices made by the translators.

A total of 39 examples were analyzed under the category of expressive language. The category of expressive language was further divided into five subcategories as "idioms and proverbs", "colloquialisms, slang, and interjections", "dialects", "allusions", and "names". The translation strategies as well as the approaches followed by the translators in the subcategories of the category of expressive language are shown in the related table in Appendix 5.

Under the subcategory of idioms and proverbs, a total of 12 examples were examined. It was observed that the translators resorted to the replacement, literal translation, omission and addition strategies in translating idioms (the first ten examples of the subcategory) to produce comprehensible translated texts for their readers. Replacement seems to be the most useful and the most preferred strategy for translating idioms. All three translators frequently preferred a more target-oriented approach except the last example (Example 10) of the subcategory. In that example, Rızaoğlu (TT2) followed a more source-oriented strategy by following the strategy of literal translation. It was also observed that in translating proverbs, the translators employed the literal translation and replacement strategies. Whereas the literal

translation strategy was used just a few times by the translators, the replacement strategy was frequently used. In the first example of proverbs (Example 11), Doğan (TT3) followed a more source-oriented strategy whereas in the second example of proverbs (Example 12), Rızaoğlu (TT2) followed a more-source oriented strategy. To sum up, is possible to assert that the translators generally adopted the strategy of replacement and followed a more target-oriented approach in translating idioms and proverbs in *The Adventures of Tom Sawyer*.

Under the subcategory of colloquialisms, slang, and interjections, 11 examples were examined. It was observed that the strategy of replacement was frequently used, whereas the strategies of literal translation and omission were rarely used in the translation of these types of literary expressions. The translators generally adopted a more target-oriented approach. The source-oriented approach was only used three times in the TT2 by Rızaoğlu (Examples 7, 9 and 11).

Under the subcategory of dialects, five examples were analyzed. It was observed that standardization is the most common strategy in translating dialects in *The Adventures of Tom Sawyer*. The strategy of replacement is the second most common strategy (only in the TT1 by Yeğinobalı, though) for translating dialects in the novel. Since it is quite difficult to find an equivalent dialect in the TT for AAVE or Pike County dialects, she replaced some dialectal words with a marked dialect from the rural areas of Turkey.

Under the subcategory of allusions, a total of six examples were analyzed. In translating allusions, it was observed that the strategies of literal translation and explanation are the most commonly used translation strategies. Whereas Yeğinobalı and Doğan generally preferred to translate the allusion literally, Rızaoğlu made consistent use of the strategy of explanation. During the analysis, it was found that he inserted a total of 24 footnotes not present in the original text and that most of these were added with a desire to familiarize TT readers with allusions used in the original text. Although it seems a TT-oriented translation strategy, since footnotes underscore the foreignness of the text, it is rather a source-oriented strategy. Although Yeğinobalı and Doğan generally used the strategy of literal translation, in their translations words and concepts that are common in the TC were used. Thus, it would not be wrong to assert that whereas Yeğinobalı (TT1) and Doğan (TT3) employed more target-oriented strategies, Rızaoğlu (TT2) followed a source-oriented strategy in this subcategory.

Under the subcategory of names, five examples were analyzed. The proper names in the novel were generally retained in all three TTs. Thus, it is possible to assert that retention is the most frequently employed strategy in translating proper names in this novel. Literal translation is the second most commonly used strategy. It was generally preferred in translating descriptive names. Whereas Yeğinobalı and Doğan employed both retention (in proper names) and literal translation (in descriptive names) strategies, Rızaoğlu generally chose to translate proper names and nouns. Thus, it can be asserted that a more source-oriented strategy was followed in the translation of proper names.

To sum up, in translating expressive language in *The Adventures of Tom Sawyer* a more target-oriented strategy was preferred through the use of various strategies the exception being the subcategory of names.

A total of 21 examples were analyzed under the category of CSIs. The category of CSIs was further divided into the following six subcategories: "units of measure", "currencies", "superstitions", "culinary items", "games", and "religious elements". The translation strategies as well as the approaches followed by the translators in the subcategories of the category of expressive language are shown in the related table in Appendix 6.

Under the subcategory of units of measure, five examples were analyzed. However, the last example includes three units of measure. It was observed from the examples examined under this subcategory that Rızaoğlu (TT2) always employed a target-oriented approach by replacing foreign units of length with metric equivalents widely used in the TC. It is highly possible that he thought that foreign units would be confusing for child readers. Yeğinobalı (TT1) and Doğan, on the other hand, used a source-oriented approach in some examples (in four examples) and a target-oriented approach in some other ones (in three examples, as well). In light of the detailed analysis of units of measure in the novel, it can be put forth that it is a better idea to replace foreign units of measure with ones widely used in the TC, as it would certainly facilitate understanding by children and does not pose any risk of relocating the story to the TC.

Under the subcategory of currencies, a total of three examples were examined. However, the second example includes three currencies. In translating the currencies in the novel, the translators generally opted for a source-oriented approach by importing the SC currency into the TC with its Turkish spelling. It can be asserted that it is a more reasonable idea to preserve the foreignness of the text in translating currencies as it is in translating proper names in children's literature, because otherwise a risk of relocating the story to the TC would arise.

Under the subcategory of superstitions, a total of three examples were analyzed. It was observed from the examples in this subcategory that all three translators produced target-oriented translations that also render the meaning of the original text. They used their imagination and creativity and achieved the rhyming effect and rhythm in their translations although the superstition in the original text does not rhyme. Thus, it is foreseen that their translations would be easily read by the target audience and would probably entertain them.

Three examples were examined under the subcategory of culinary items. However, each example involves two culinary items. In this subcategory, Rızaoğlu (TT2) and Doğan (TT3) used target-oriented cultural substitutes for the translation of culinary items, whereas Yeğinobalı (TT1) employed both source-oriented ("mısır lapası" and "kola") and target-oriented ones. It can be asserted that replacing a foreign culinary item with its equivalent in the TC (cultural substitution) is a commonly used and reasonable strategy in translating culinary items in books intended for young readers. In this way, they would better understand the concept.

Three examples were examined under the subcategory of games. However, the second example includes three games and the third one involves two games. All three translators generally produced target-oriented translations by following various strategies. Whereas Yeğinobalı (TT1) and Doğan (TT3) generally found generic phrases indicating their category for the games rather than transferring each game, Rızaoğlu preferred to find cultural substitutes for the games in the ST.

In the subcategory of religious elements, four examples were examined. Translators produced both source- and target-oriented translations in different examples. However, in light of the detailed analysis of this subcategory, it can be claimed that it is a more reasonable idea to replace some foreign elements with ones widely used in the TC

since it would definitely facilitate understanding by children. However, it is important to do so by not relocating the plot to the TC.

Except for the subcategory of currencies, in translating CSIs in *The Adventures of Tom Sawyer* a more target-oriented strategy was preferred through the employment of various strategies.

In light of the analysis performed across expressive language and CSIs in the novel *The Adventures of Tom Sawyer* and its three translations in terms of lexis and semantics, it was observed that the three translators implemented various translation strategies with the intent of making the story more comprehensible and readable for child readers. In this sense, this analysis of the strategies employed by the translators provided us with the opportunity to observe on which point of the continuum of "adequacy" and "acceptability" these translations stand. It was seen that all three translators mostly tended to produce more target-oriented translations in translating expressive language and CSIs in *The Adventures of Tom Sawyer*. In other words, it may be stated that they are mostly closer to the pole of acceptability. Thus, they are mostly closer to the pole of acceptability. It was observed, as pointed out by Tabbert (2002), that in translating for children "target-orientedness is the order of the day" (p. 305).

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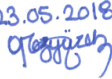
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APPENDIX 1: TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 23/05/2018

Tez Başlığı: Mark Twain'in *Tom Sawyer'ın Maceraları* Adlı Eserinin Türkçe Çevirilerinin Çocuk Edebiyatı Bağlamında Karşılaştırmalı ve Betimleyici Bir İncelemesi

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

23.05.2018

Adı Soyadı:	Gizem Tezyürek
Öğrenci No:	N11224653
Anabilim Dalı:	İngilizce Mütercim Tercümanlık
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DANIŞMAN GÖRÜŞÜ VE ONAYI

Uygundur

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APPENDIX 2: ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS COMMISSION FORM FOR THESIS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF TRANSLATION AND INTERPRETATION

Date: 23/05/2018

Thesis Title: A Comparative and Descriptive Analysis of the Turkish Translations of Mark Twain's *The Adventures of Tom Sawyer* Within Context of Children's Literature

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

23.05.2018

Name Surname:	Gizem Tezyürek
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Department:	English Translation and Interpretation
Program:	English Translation and Interpretation
Status:	☒ MA ☐ Ph.D. ☐ Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL

Approved

Prof. Dr. Asalet Erten

APPENDIX 3: TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 16/07/2018

Tez Başlığı: Mark Twain'in *Tom Sawyer'ın Maceraları* Adlı Eserinin Türkçe Çevirilerinin Çocuk Edebiyatı Bağlamında Karşılaştırmalı ve Betimleyici Bir İncelemesi

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 125 sayfalık kısmına ilişkin, 16/07/2018 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %8'dir.

Uygulanan filtrelemeler:
1- ☒ Kabul/Onay ve Bildirim sayfaları hariç
2- ☒ Kaynakça hariç
3- ☒ Alıntılar hariç
4- ☐ Alıntılar dâhil
5- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

16.07.2018

Adı Soyadı:	Gizem Tezyürek
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Programı:	İngilizce Mütercim Tercümanlık

DANIŞMAN ONAYI

UYGUNDUR.

Prof. Dr. Asalet Erten

APPENDIX 4: THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF TRANSLATION AND INTERPRETATION

Date: 16/07/2018

Thesis Title: A Comparative and Descriptive Analysis of the Turkish Translations of Mark Twain's *The Adventures of Tom Sawyer* Within Context of Children's Literature

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 16/07/2018 for the total of 125 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 8%.

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I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

		16.07.2018
Name Surname:	Gizem Tezyürek	
Student No:	N11224653	
Department:	English Translation and Interpretation	
Program:	English Translation and Interpretation	

ADVISOR APPROVAL

APPROVED.

Prof. Dr. Asalet Erten

APPENDIX 5: EXPRESSIVE LANGUAGE IN *THE ADVENTURES OF TOM SAWYER*

Translating Expressive Language in *The Adventures of Tom Sawyer*			
Subcategory	**Example no.**	**Translation strategy**	**Approach (source-oriented or target-oriented?)**
Idioms and proverbs	Example 1	TT1: replacement TT2: replacement TT3: addition	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Idioms and proverbs	Example 2	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Idioms and proverbs	Example 3	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Idioms and proverbs	Example 4	TT1: replacement + addition TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Idioms and proverbs	Example 5	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Idioms and proverbs	Example 6	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Idioms and proverbs	Example 7	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Idioms and proverbs	Example 8	TT1: replacement TT2: omission TT3: omission	TT1: target-oriented TT2: — TT3: —
Idioms and proverbs	Example 9	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Idioms and proverbs	Example 10	TT1: replacement TT2: literal translation TT3: replacement	TT1: target-oriented TT2: source-oriented TT3: target-oriented
Idioms and proverbs	Example 11	TT1: replacement TT2: replacement TT3: literal translation	TT1: target-oriented TT2: target-oriented TT3: source-oriented

Idioms and proverbs	Example 12	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: source-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 1	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 2	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 3	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 4	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 5	TT1: omission TT2: replacement TT3: replacement	TT1: — TT2: target-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 6	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 7	TT1: replacement TT2: literal translation TT3: replacement	TT1: target-oriented TT2: source-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 8	TT1: replacement + addition TT2: replacement TT3: replacement + addition	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 9	TT1: replacement TT2: literal translation TT3: replacement	TT1: target-oriented TT2: source-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 10	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Colloquialisms, slang and interjections	Example 11	TT1: replacement TT2: literal translation TT3: replacement	TT1: target-oriented TT2: source-oriented TT3: target-oriented
Dialects	Example 1	TT1: standardization TT2: standardization TT3: standardization	TT1: target-oriented TT2: target-oriented TT3: target-oriented

Dialects	Example 2	TT1: standardization TT2: standardization TT3: standardization	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Dialects	Example 3	TT1: replacement TT2: standardization TT3: standardization	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Dialects	Example 4	TT1: replacement + standardization TT2: standardization TT3: standardization	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Dialects	Example 5	TT1: replacement + standardization TT2: standardization TT3: standardization	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Allusions	Example 1	TT1: replacement TT2: literal translation TT3: replacement	TT1: target-oriented TT2: source-oriented TT3: target-oriented
Allusions	Example 2	TT1: literal translation TT2: literal translation + explanation TT3: literal translation	TT1: target-oriented TT2: source-oriented + target-oriented TT3: target-oriented
Allusions	Example 3	TT1: replacement TT2: literal translation + explanation TT3: literal translation	TT1: target-oriented TT2: source-oriented + target-oriented TT3: target-oriented
Allusions	Example 4	TT1: replacement TT2: replacement TT3: replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Allusions	Example 5	TT1: literal translation TT2: literal translation + explanation TT3: literal translation + explanation	TT1: target-oriented TT2: source-oriented + target-oriented TT3: source-oriented + target-oriented
Allusions	Example 6	TT1: literal translation TT2: literal translation + explanation TT3: literal translation	TT1: target-oriented TT2: source-oriented + target-oriented TT3: target-oriented
Names	Example 1	TT1: retention TT2: literal translation + retention TT3: retention	TT1: source-oriented TT2: source-oriented + target-oriented TT3: source-oriented

| Names	Example 2	TT1: adaptation TT2: literal translation + retention TT3: literal translation + retention	TT1: source-oriented TT2: source-oriented + target-oriented TT3: source-oriented + target-oriented
Names	Example 3	TT1: literal translation TT2: literal translation TT3: literal translation	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Names	Example 4	TT1: literal translation TT2: literal translation TT3: literal translation	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Names	Example 5	TT1: retention + literal translation TT2: literal translation TT3: retention + literal translation	TT1: source-oriented + target-oriented TT2: target-oriented TT3: source-oriented + target-oriented

APPENDIX 6: CSIs IN *THE ADVENTURES OF TOM SAWYER*

Translating Culture-Specific Items (CSIs) in *The Adventures of Tom Sawyer*			
Subcategory	**Example no.**	**Translation strategy**	**Approach (source-oriented or target-oriented?)**
Units of measure	Example 1	TT1: literal translation TT2: replacement (cultural substitution) TT3: replacement (cultural substitution)	TT1: source-oriented TT2: target-oriented TT3: target-oriented
Units of measure	Example 2	TT1: replacement (cult. sub.) TT2: replacement (cult. sub.) TT3: retention (loan word)	TT1: target-oriented TT2: target-oriented TT3: source-oriented
Units of measure	Example 3	TT1: replacement (cult. sub.) TT2: replacement (cult. sub.) TT3: replacement (cult. sub.)	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Units of measure	Example 4	TT1: retention (loan word) TT2: replacement (cult. sub.) TT3: retention (loan word)	TT1: source-oriented TT2: target-oriented TT3: source-oriented
Units of measure	Example 5	TT1: retention (loan word) / retention (loan word) / replacement (cult. sub.) TT2: replacement (cult. sub.) / replacement (cult. sub.) / replacement (cult. sub.) TT3: retention (loan word) / retention (loan word) / replacement (cult. sub.)	TT1: source-oriented / source-oriented / target-oriented TT2: target-oriented / target-oriented / target-oriented TT3: source-oriented / source-oriented / target-oriented
Currencies	Example 1	TT1: retention (loan word) TT2: retention (loan word) TT3: retention (loan word)	TT1: source-oriented TT2: source-oriented TT3: source-oriented
Currencies	Example 2	TT1: retention / literal translation (loan word) / retention TT2: retention / literal translation (loan word) / retention TT3: retention / omission / retention	TT1: source-oriented / source-oriented / source-oriented TT2: source-oriented / source-oriented / source-oriented TT3: source-oriented / — / source-oriented

Currencies	Example 3	TT1: replacement (cult. sub.) TT2: replacement (cult. sub.) TT3: retention (loan word)	TT1: target-oriented TT2: target-oriented TT3: source-oriented
Superstitions	Example 1	TT1: literal translation + replacement TT2: literal translation + replacement TT3: literal translation + replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Superstitions	Example 2	TT1: literal translation + replacement TT2: literal translation + replacement TT3: literal translation + replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Superstitions	Example 3	TT1: omission TT2: literal translation + explanation TT3: literal translation	TT1: — TT2: source-oriented + target-oriented TT3: target-oriented
Culinary items	Example 1	TT1: replacement (cult. sub.) / replacement TT2: replacement (cult. sub.) / replacement (cult. sub.) TT3: replacement (cult. sub.) / replacement (cult. sub.)	TT1: target-oriented / source-oriented TT2: target-oriented / target-oriented TT3: target-oriented / target-oriented
Culinary items	Example 2	TT1: replacement (cult. sub.) / adaptation TT2: replacement (cult. sub.) / replacement (cult. sub.) TT3: replacement (cult. sub.) / replacement (cult. sub.)	TT1: target-oriented / source-oriented TT2: target-oriented / target-oriented TT3: target-oriented / target-oriented
Culinary items	Example 3	TT1: replacement / replacement TT2: replacement / replacement TT3: replacement / replacement	TT1: target-oriented / target-oriented TT2: target-oriented / target-oriented TT3: target-oriented / target-oriented
Games	Example 1	TT1: replacement (cult. sub.) TT2: adaptation TT3: replacement (cult. sub.)	TT1: target-oriented TT2: source-oriented TT3: target-oriented

Games	Example 2	TT1: omission + replacement TT2: replacement (cult. sub.) + explanation TT3: omission + replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Games	Example 3	TT1: omission + replacement TT2: replacement (cult. sub.) TT3: omission + replacement	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Religious elements	Example 1	TT1: literal translation TT2: literal translation TT3: replacement (cult. sub.)	TT1: target-oriented TT2: target-oriented TT3: target-oriented
Religious elements	Example 2	TT1: replacement (cult. sub.) TT2: literal translation + explanation TT3: addition + replacement	TT1: target-oriented TT2: source-oriented TT3: target-oriented
Religious elements	Example 3	TT1: literal translation + addition TT2: literal translation TT3: replacement (cult. sub.)	TT1: source-oriented TT2: source-oriented TT3: target-oriented
Religious elements	Example 4	TT1: replacement TT2: literal translation TT3: replacement	TT1: target-oriented TT2: source-oriented TT3: target-oriented

APPENDIX 7: THE FRONT AND BACK COVERS OF THE SOURCE TEXT
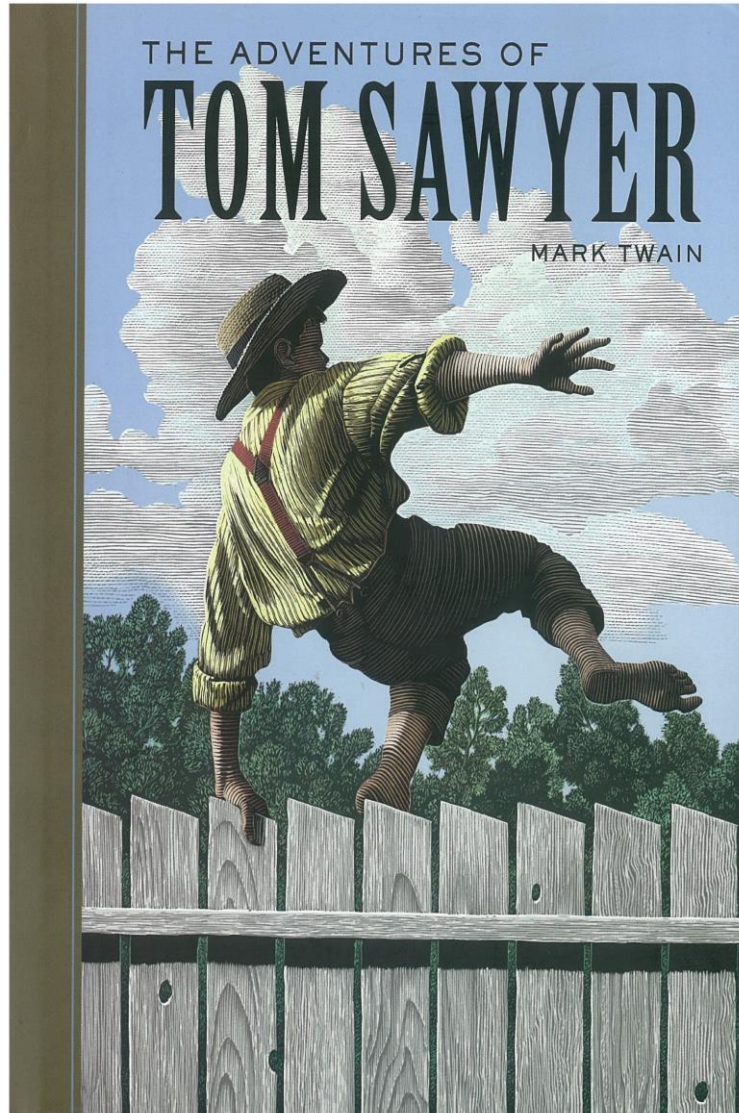
FICTION

A timeless classic to be read over and over.

One of America's most celebrated writers and the first truly great American humorist, Mark Twain (Samuel Clemens) drew on his own experiences growing up on the banks of the Mississippi River to create this rich and realistic tale. The adventures and mishaps of the impish, irrepressible Tom Sawyer have delighted readers ever since the book's original publication in 1876. This attractive edition of the treasured classic is sure to be cherished by your family for years to come.
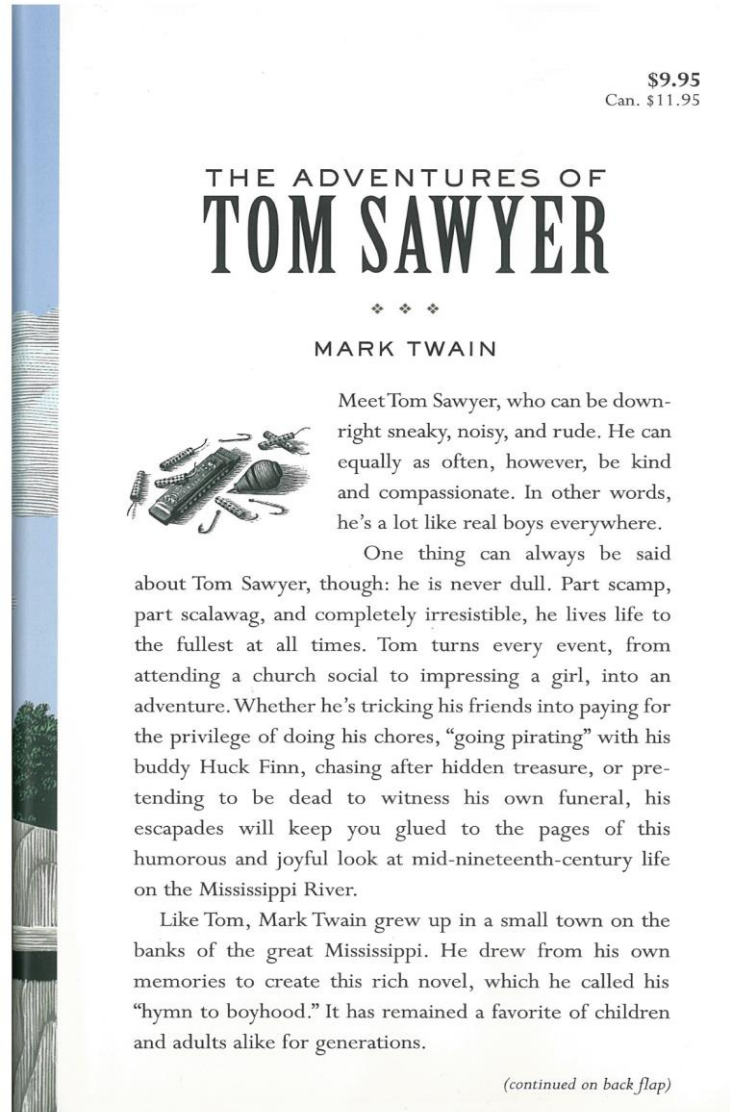
STERLING

New York / London
www.sterlingpublishing.com/kids

APPENDIX 8: THE FRONT AND BACK FLAPS OF THE SOURCE TEXT

$9.95
Can. $11.95

THE ADVENTURES OF
TOM SAWYER
❖ ❖ ❖
MARK TWAIN

Meet Tom Sawyer, who can be downright sneaky, noisy, and rude. He can equally as often, however, be kind and compassionate. In other words, he's a lot like real boys everywhere.

One thing can always be said about Tom Sawyer, though: he is never dull. Part scamp, part scalawag, and completely irresistible, he lives life to the fullest at all times. Tom turns every event, from attending a church social to impressing a girl, into an adventure. Whether he's tricking his friends into paying for the privilege of doing his chores, "going pirating" with his buddy Huck Finn, chasing after hidden treasure, or pretending to be dead to witness his own funeral, his escapades will keep you glued to the pages of this humorous and joyful look at mid-nineteenth-century life on the Mississippi River.

Like Tom, Mark Twain grew up in a small town on the banks of the great Mississippi. He drew from his own memories to create this rich novel, which he called his "hymn to boyhood." It has remained a favorite of children and adults alike for generations.

(continued from front flap)

This handsome edition, with charming illustrations by Scott McKowen, is sure to find a treasured place in your own family's library. Book club questions by noted educator Arthur Pober, EdD, further enhance the reading experience.

❖ ❖ ❖

ABOUT THE AUTHOR

SAMUEL CLEMENS was born in Hannibal, Missouri, in 1835. He began his career at a local printing shop before moving to New York to make a name for himself as a journalist. When he began to write more comedic columns, Clemens decided that he needed a pen name and adopted "Mark Twain," a term meaning "two fathoms deep" that he knew from his days as a riverboat pilot. Although Clemens wrote many children's books under his pen name, he is best known for *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*.

ABOUT THE ILLUSTRATOR

Graphic designer SCOTT MCKOWEN has created award-winning posters and graphics for theater companies across the United States—including on Broadway—and in Canada. He curated a 2002 exhibition of theater posters from around the world which appeared in Stratford, Ontario; Ottawa; and at the Design Exchange in Toronto. McKowen's work has been exhibited in art galleries on both sides of the border, including a show in 1996 at the art gallery of the Canadian embassy in Washington, D.C. He was also commissioned by the Royal Canadian Mint to design Canada's 2001 silver dollar, which commemorated the National Ballet of Canada's fiftieth anniversary.

APPENDIX 9: THE FRONT AND BACK COVERS OF THE TARGET TEXT 1

YAŞ
10
11
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14

Mark Twain

TOM SAWYER'IN SERÜVENLERİ

Tom Sawyer'la serüvenden serüvene koşmaya hazır mısınız?

Mississippi Irmağı kıyısında, köhne bir kasabada
doğup büyüyen Tom Sawyer'la iki kardeşine,
anne-babaları olmadığı için, teyzeleri Polly bakmaktadır.
Tom, son derece haşarı bir çocuktur.
Haylazdır da, ama kötülük yapmaz.
Onu özel kılan, olağanüstü hayal gücüdür.
Her çocuğun hayalleri vardır,
ama Tom kendi hayallerini gerçekleştirmeden
rahat etmez, serüvenden serüvene koşar…

CAN
çocuk

9 789750 701818

APPENDIX 10: THE FRONT AND BACK COVERS OF THE TARGET TEXT 2

MARK TWAIN

TOM SAWYER'IN MACERALARI

Böylece yeni bir şey öğrenmiş oldu; bir şeyi yapmayacağına söz vermek, insanda gidip özellikle o şeyi yapma yönünde güçlü bir dürtü oluşturmanın en emin yoluydu.

Mississippi kıyısındaki bir erkek çocuğun hayatından pastoral bir fotoğraf karesi olan *Tom Sawyer'ın Maceraları*'nın Twain'in kendi deneyimlerine dayandığı söylenir. Yaramaz ve enerji dolu Tom, çocukça muzipliklerden ve kasabanın dışlanmış çocuğu Huck Finn'le oynadığı oyunlardan büyük keyif almaktadır. Ancak, bir gece Huck ve Tom, yerel haydut Kızılderili Joe'nun kasaba mezarlığında işlediği bir cinayete tanık olurlar ve erişkinliğe doğru giden süratli maceraları böylece başlar. Bir ergenliğe geçiş dönemi hikâyesi olarak Tom'un maceraları, çocukluğun nostaljik bir portresini çiziyor ve Twain'in en beğenilen eserlerinden biri olmaya devam ediyor.
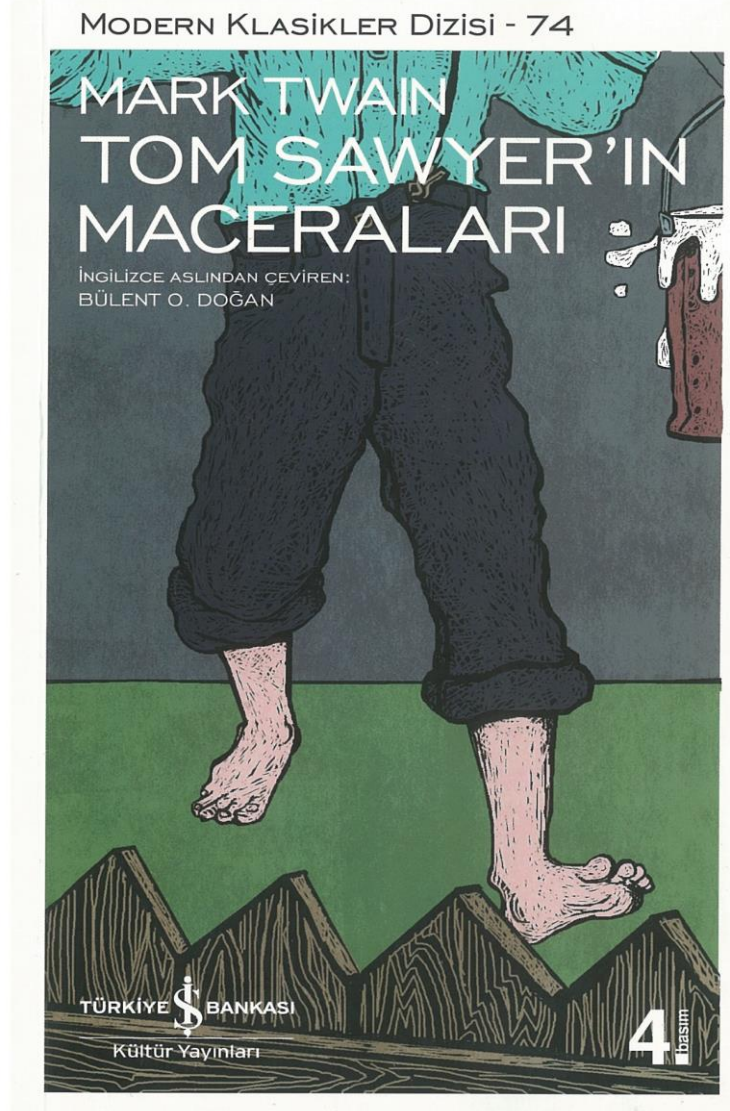
**APPENDIX 11: THE FRONT AND BACK COVERS AND
BOOKMARK OF THE TARGET TEXT 3**

MODERN KLASIKLER Dizisi - 74

Mark Twain'in en sevilen yapıtlarından biri olan *Tom Sawyer'ın Maceraları* çocukluğun masum, güvenli ve olağanüstü maceralarla dolu evrenine bir övgüdür. Roman Mississippi Nehri kıyısındaki küçük bir kasabada, belirtilmeyen bir dönemde geçer. Ancak okur evlerde siyahi kölelerin bulunmasından hikâyenin 1830'larda ya da 1840'larda geçtiği sonucuna varabilir. Herkesin herkesi tanıdığı, yetişkinlerin çocukları eğitmek ve disipline sokmak için birlikte çalıştıkları bu küçük kasabada, herkes göründüğü gibi midir? Roman insan doğasının ikiyüzlülüğünü, bencilliğini, maddi değerlere düşkünlüğünü ve Amerikan taşrasındaki küçük kasaba ruhunu mükemmel biçimde yansıtır.

Twain, iyi kalpli, ancak her daim haylazlık peşindeki Tom ve arkadaşlarının maceralarını gerçekçi bir dille aktarırken, alışılmış terbiyeli ve örnek çocuk imgesini de yıkar. Yapıtın kuşaklar boyu her yaştan okura hitap etmesinin sırrı, belki de çocuk aklının nasıl işlediğini bize hatırlatmasında; yetişkin dünyasından ansızın çocukluğa ışınlanmanın paha biçilmez değerinde yatar.
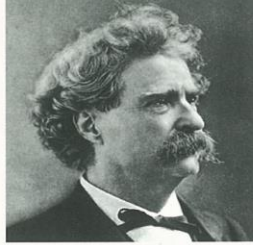
MARK TWAIN (1835-1910): Asıl adı Samuel Langhorne Clemens olan Twain Missouri, Florida'da doğdu. Dört yaşındayken ailesi Mississippi Nehri'nin batı kıyısındaki Hannibal'a yerleşti. Küçük yaşta babasını kaybedince, demirci çırağı, dizgici, matbaa işçisi olarak çeşitli işlerde çalıştı. *Alta California* gazetesi için muhabir olarak çalıştığı sırada Avrupa'ya ve Kutsal Topraklar'a gitti. Bu gezilerle ilgili *Alta California* ve *New York Tribune* gazetelerine yazdığı mektupları daha sonra *The Innocents Abroad; or, The New Pilgrim's Progress* (1869; Yurtdışındaki Masumlar ya da Yeni Hac Yolculuğu) adlı kitapta topladı. Önemli yapıtları arasında *The Gilded Age* (1873; Altın Çağ), *The Prince and the Pauper* (1881; Prens ve Dilenci), *Life on the Mississippi* (1883; Mississippi'de Yaşam) ve *The Adventures of Huckleberry Finn* (1884; *Huckleberry Finn'in Maceraları*) sayılabilir.