Hacettepe University Graduate School Of Social Sciences

Department of Translation and Interpretation

A COMPARATIVE ANALYSIS OF THE TURKISH TRANSLATIONS OF ROALD DAHL'S CHARLIE AND THE CHOCOLATE FACTORY

Ebru KÜRKCÜ

Master's Thesis

Ankara, 2022

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To my beloved mother…

ACKNOWLEDGMENTS

First and foremost, I would like to express my sincere gratitude to my advisor Prof. Dr. Asalet ERTEN, for her patience, support, and endless guidance. Without her profound knowledge, constructive criticism, and moral support, this thesis would not have been possible. It is an honor to be a student of an academician who is an expert on Translated Children's Literature.

I am likewise grateful to all the other faculty members of the English Translation and Interpretation Department of Hacettepe University. Without their knowledge and passion for teaching, completing this thesis would not have been possible. I would also like to thank Prof. Dr. Necdet NEYDİM, who taught me a great deal on the academic aspects of the concept of childhood and children.

I also hereby express my gratitude to my colleague and friend Cihan ÜNLÜ, Assoc. Prof. Didem TUNA, and Asst. Prof. Javid ALIYEV for their tolerance and understanding.

I am also extremely thankful to my sister Gülçin YÜCEDAĞ, my brother-in-law Berkay YÜCEDAĞ, my nephew Karan YÜCEDAĞ, my cousin Kerim GÜVEN, my uncles Bülent GÜVEN and Murat GÜVEN for their continious love and support.

I also owe special thanks to my precious friends İbrahim AL-SALEM, Cemile EREN, Hazan Dilek DÜZGÜN, Hazal Betül DİNÇER, Deniz MEŞE, İbrahim AL-SALEM, and Zoe BROWNIE for their unconditional support and understanding.

Finally, I cannot begin to express my gratitude to my beloved mother, Derya GÜVEN, for everything she has done for me. Completing this thesis would not have been possible without your love, support, understanding, and encouraging attitude.

ABSTRACT

KÜRKCÜ, Ebru. A Comparative Analysis of the Turkish Translations of Roald Dahl's Charlie and the Chocolate Factory, Yüksek Lisans Tezi, Ankara, 2022.

Roald Dahl's *Charlie and the Chocolate Factory* (1964) is regarded as a children's classic extensively read by children worldwide. Dahl's unique storytelling techniques, neologisms, intriguing plots, and stylistic features earned him worldwide recognition as one of the most prominent children's authors. Therefore, it is essential to examine how it was translated by two different translators for the same publishing house and received by Turkish children's literature readers. This study aims to make a thorough translation analysis of the book within Raymond van den Broeck's translation criticism model, with an attempt to pave the way for further research on the translation of children's literature and its translation criticism. Translation of children's literature requires serious consideration of its audience. Translating for children is considered an easy task; however, it is as complex and demanding as translations of adult literature. To this end, a masterpiece of the genre, *Charlie and the Chocolate Factory* (1964) by Roald Dahl and its two Turkish translations by Makbel Oytay (1989) and Celal Üster (2006) is going to be analyzed and compared in accordance with Broeck's translation criticism model. Within this framework, cultural and cross-cultural elements in the book will be analyzed, the translators' choices will be evaluated, and the translators' possible reasons for using numerous translation strategies when translating the culture-specific terms will be discussed. In addition, the transmission of the translation of linguistic and extra-linguistic elements in the source text is examined and compared. This thesis also uses Aixela's translation strategies and aims to specify the choices made by the translators based on Broeck's framework. The study results conclude that there are significant differences between the source text and target texts in terms of stylistic, lexical, and cultural elements between the source text and target texts.

 Keywords: Roald Dahl, Charlie and the Chocolate Factory, translation criticism, Raymond van den Broeck, translation of children's literature.

ÖZET

KÜRKCÜ, Ebru. Roald Dahl'ın Charlie and the Chocolate Factory Adlı Eserinin Türkçe Çevirilerinin Karşılaştırmalı Bir Analizi, Yüksek Lisans Tezi, Ankara, 2022.

Roald Dahl'ın *Charlie and the Chocolate Factory* (1964) adlı eseri, çocuklar tarafından yaygın olarak okunan, dünyaca ünlü bir çocuk yazını klasiği olarak kabul edilmektedir. Benzersiz hikaye anlatım teknikleri, biçemi, neolojizmleri ve merak uyandıran olay örgüleri, Dahl'ın dünyanın en seçkin çocuk edebiyatı yazarlarından biri olarak tanınmasını sağlamıştır. Bu nedenle, *Charlie and the Chocolate* Factory'nin (1964) aynı yayınevi için iki ayrı çevirmen tarafından nasıl çevrildiğini ve Türk çocuk yazını okuyucuları tarafından nasıl alımlandığını incelemek oldukça önemlidir. Bu çalışma, Raymond van den Broeck'in çeviri eleştirisi modeli çerçevesinde, çocuk yazını çevirisi ve çeviri eleştirisi alanında gelecekte yapılacak araştırmaların yolunu açma amacı ile kitabın kapsamlı bir çeviri analizini oluşturmayı amaçlamaktadır. Çocuk yazını çevirisi, okuyucu kitlesinin titizlikle değerlendirilmesini gerektirmektedir. Çocuklar için çeviri yapmak kolay bir iş olarak görülmektedir, ancak çocuk yazını çevirisi, en az yetişkin yazını çevirisi kadar karmaşık ve emek gerektiren bir alandır. Bu nedenle, Roald Dahl'ın *Charlie and the Chocolate Factory* (1964) adlı başyapıtı ve Makbel Oytay (1989) ve Celal Üster (2006) tarafından yapılmış iki Türkçe çevirisi, Broeck'in çeviri eleştiri modeli çerçevesinde analiz edilecek ve karşılaştırılacaktır. Bu model çerçevesinde, kitaptaki kültürel ve kültürlerarası unsurlar analiz edilecek, çevirmenlerin tercihleri ve kültürel ögeleri çevirirken çok sayıda çeviri stratejisi kullanmalarının olası nedenleri tartışılacaktır. Ayrıca, kaynak metindeki dil içi ve dil dışı ögelerin çeviri metinlere aktarımı incelenecek ve birbirleriyle karşılaştırılacaktır. Bu tezde, Aixela'nın öne sürdüğü çeviri stratejileri kapsamında, Broeck'in çeviri eleştirisi modeli temel alınarak çevirmenlerin tercih ettiği çeviri stratejilerinin belirlenmesi de amaçlanmaktadır. Çalışma sonuçları, kaynak metin ile hedef metinler arasında biçimsel, sözcüksel ve kültürel ögeler açısından önemli farklılıklar olduğunu ortaya koymaktadır.

Anahtar sözcükler: Roald Dahl, Charlie and the Chocolate Factory, çeviri eleştirisi, Raymond van den Broeck, çocuk yazını çevirisi.

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LIST OF ABBREVIATIONS

ST   : Source text (written and edited by Roald Dahl in 1973)

TT-1   : Target text 1 (translated by Makbel Oytay in 1989)

TT-2   : Target text 2 (translated by Celal Üster in 2006)

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INTRODUCTION

By definition, children's literature refers to ''literature produced and intended for children or as literature read by children.'' (Oittinen, 2000, p. 61), whose ''boundaries are not fixed but blurred.'' (Hunt,1996, p. 3). Children's literature is usually produced by adults, and they consider children to be individuals with limited experience and world knowledge. As a result, the genre is often considered a secondary literary form. A similar point of view is also reflected in the translation of children's literature; it is often regarded as a minor literary genre compared to the translations of adult literature. Only in the 1970s did this long-neglected field of study gain the appreciation and interest of the scholars, researchers, and other adults taking part in the production of such books and began to regard it as an independent and interdisciplinary field of study.

Translation of children's literature is an efficient form of cultural transmission. It enables its readers to shape, understand and differentiate between different concepts, cultures, countries, and events with a broader perspective, serving ideological, social, cultural, literary, and educational objectives. Similar to the translation of adults' literature, translating for children is demanding, challenging and purposeful. However, there are significant differences between them since children's linguistic competence, lack of experience, and worldly-wise knowledge imposes distinguishing constraints to the translation process. In order to deal with the problems that arise when translating for children, translators need to come up with additional strategies, decisions, and solutions to provide a better reading experience for the children of the target text.

Translation criticism examines the analysis of translation quality and methods preferred by translators and all other factors that affect the production of the translated texts. The translation of children's literature has not been studied much within the framework of translation criticism since it has not been taken seriously enough, and its in-depth analysis is neglected. This thesis aims to examine the translation quality of two different translations of the same text translated for children. In this regard, this thesis strives to examine the two translations of *Charlie and the Chocolate Factory* (1964), from English to Turkish, with a comparative view. Its challenges and translation strategies

used are examined in accordance with Broeck's translation criticism model and Aixela's translation strategies. By doing so, the thesis studies the development of translated children's literature in the light of current theoretical approaches to it.

Numerous studies were conducted on the Charlie and the Chocolate Factory and its two Turkish translations. In 2010, Gamze Levent analyzed the two translations in the light of Gideon Toury's target-oriented approach in her Master's thesis entitled Çocuk Edebiyatı Çevirilerinde Karşılaşılan Sorunlar. In 2011, Prof. Dr. Asalet Erten conducted an extensive study on the novel and its translation by Celal Üster. In her book entitled Çocuk Yazını Çevirisine Yaklaşımlar, the translation of the novel is analyzed in the light of the translation theories of Riitta Oittinen, Tiina Puurtinen, Zohar Shavit, Katharina Reiss, Christiane Nord, Göte Klingberg, Gideon Toury, Hans J. Vermeer, and Lawrence Venuti. In 2020, Dilara Yanya analyzed the novel and its two translations from the perspective of the semiotics of translation in her Master's thesis entitled Examining Themes of Trauma and discrimination in Roald Dahl's Works from the Viewpoint of Semiotics of Translation. This thesis differs from the previous studies conducted since it analyzes the two translations in the light of Broeck's translation criticism model (1985) and Aixela's culture-specific translation strategies (1996).

CHAPTER I: THESIS OVERVIEW

1.1 AIM OF THE STUDY

The primary objective of this thesis is to examine the two translations of Charlie and the Chocolate Factory applying Raymond van den Broeck's model of translation quality assessment and examine the application of this criticism model to a translated text of children's literature. By analyzing and interpreting the two different translations of the source text using the source text as a basis, it compares the source text and the target texts. To this end, translators' choices are evaluated within Aixela's translation strategies. In conclusion, this study systematically categorizes, analyzes, and compares the randomly chosen examples from Charlie and the Chocolate Factory and its two translations within the framework of Raymond van den Broeck's in accordance with translation strategies put forward by Aixela.

1.2 RESEARCH QUESTIONS

This thesis was intended to address the following research questions:

1. How can Raymond van den Broeck's translation criticism model be applied to the translations of a translated children's literature novel such as Charlie and the Chocolate Factory?
2. Which translation strategies did the two translators prefer to apply? Which of Aixela's translation strategies can be implemented on the Charlie and Chocolate Factory?
3. In terms of the strategies applied by the translators, what are the differences between the two translations of Charlie and the Chocolate Factory and the source text?

1.3 SCOPE AND LIMITATIONS

Charlie and the Chocolate Factory is the most famous book by Roald Dahl, one of the most prominent children's authors in the world. The book was translated to Turkish twice by different translators and published by the same publishing house, Can Çocuk

Publishing. That is why Charlie and the Chocolate Factory was chosen to be analyzed to examine the differences between the two translators' approaches to translation, their stylistic qualities, and usage of the Turkish language. The reason why the same book was translated twice by different translators by the same publishing house was sought to be investigated by following the footprints of the translators. Therefore, the thesis studies the two translations of Charlie and the Chocolate Factory.

Since it would be difficult to examine all the examples from the source text and its two translations in the study, only randomly chosen seventy examples and their translations were evaluated and criticized using Aixela's translation strategies in accordance with Broeck's translation criticism framework. Broeck avoided specifying all the elements to be discussed when applying his translation criticism model. Since it is a multi-dimensional model, it is beyond the scope of this thesis to include and determine all the criteria the model suggested.

Charlie and the Chocolate Factory was first published by Alfred Knopf publishing in the United States of America in 1964 with Joseph Schindelman. In 1973, certain parts of the book were revised and republished by the same publishing house. Until 1995, it was illustrated by several illustrators; however, the novel's last and most memorable illustrations belonged to Quentin Blake. The revised edition was translated into Turkish twice by two different translators. The first one was translated by Makbel Oytay and published in 1989 by Can Çocuk Publishing with the illustrations of Joseph Schindelman. The novel was retranslated by Celal Üster in 2005 with the illustrations of Quentin Blake by Can Çocuk publishing. Detailed information regarding the translations, translators, illustrators, and the author is provided in the third chapter.

1.4 THESIS OUTLINE

The overall structure of this study consists of four chapters. In the first chapter of the study, a brief introduction is made to the translation of children's literature and its criticism. Subsequently, the study's main objective and research questions are provided in addition to the scope and limitations of the study. Chapter two begins with an attempt to define children's literature. Afterwards, a brief history of children's literature in the

West is provided. The last subheadings of the second chapter are the translation of children's literature and theoretical approaches to the translation of children's literature.

Chapter three is concerned with the case study. Firstly, general information on the author, the novel, its two translations, the translators, and the publishing house is provided in order to examine the elements related to the study. Secondly, general remarks on Aixela's translation strategies, translation criticism, and theoretical information Raymond van den Broeck's translation criticism framework are made. Thirdly, the examples chosen randomly from the source text and its translations were analyzed and compared in accordance with Aixela's translation criticism strategies and Broeck's framework. Lastly, the conclusion includes the evaluation and a table of the strategies used by the translators. The final chapter draws upon the entire thesis, presents and analyzes the research findings, and discusses the results.

CHAPTER II: LITERATURE REVIEW

2.1. DEFINING CHILDREN'S LITERATURE

Upon its acceptance as an independent field of study, scholars of children's literature have investigated the description and key features of children's literature. Numerous scholars set forth numerous definitions, taking its broad content and unspecified boundaries into consideration. Apart from its acceptance as an academic discipline, some scholars do not even validate the existence of children's literature. For example, Zipes states: "There never has been a literature conceived *by* children *for* children, a literature that belongs to children, and there never will be." (2001, p. 40). According to Nodelman, children's literature exists, and it is "confusing—richly and complicatedly so." (2008, p. 137). On the other hand, Hunt opposes the belittlement of the genre by concluding that each text is entitled to be critically and theoretically examined and that the strength of children's literature "is its very diversity" (2011, p. 44).

Defining children's literature is a subject that has been discussed since the 1970s by critics and scholars, yet, it seems that they are yet to reach a consensus on an inclusive definition. The act of defining it, according to Rose, is "impossible" since the attempt implies on the wrong presumption that "children are a homogenous group that can be straightforwardly defined and addressed." (as cited in Gubar, 2011, p. 219), while O'Sullivan offers a more straightforward and a function-oriented definition, proposing that children's literature is "written or adapted specifically for children by adults" (2005, p. 13). In her review of the definition of children's literature, Epstein composes a reader-based definition: "…if a book is read by children, then it can be considered children's literature." (2012, p. 6) In line with Epstein's definition, Lesnik-Obstein questions the thin line between writing for children and adults:

> "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?" (Lesnik-Oberstein, 1996, p. 17).

Just as a child may prefer to read a text not written explicitly for children, an adult may prefer to read a book written primarily for children. At this point, it is necessary to discuss the role of adults in children's literature. Adults initiate, execute, and sustain the processes of "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). In order to reach a more generalized and better understanding the differences between adults and children, Mcdowell prefers to compare children and adults. The scholar suggests that the difference between the two results from children's "schematic moral view of life" and that they "think more quantitatively differently than adults" (1973, pp. 52-54). Another element that differentiates children's literature than adult literature is "it tends to be more audience-defined" (Epstein, 2012, p. 3), which describes a reader-oriented text. In line with this definition, it is essential to differentiate critical features of the genre with particular emphasis to its readers:

> "… they are written for a different audience, with different skills, different needs, and different ways of reading; equally, children experience texts in ways which are often unknowable, but which many of us strongly suspect to be very rich and complex. If we judge children's books (even if we do it unconsciously) by the same value systems as we use for adult books – in comparison with which they are bound by definition to emerge as lesser then we give ourselves unnecessary problems." (Hunt, 2005, p. 3).

It is required to highlight the distinctive qualities of children's literature to determine its boundaries. Children's literature fundamentally emerged as an educative tool to transfer cultural doctrines to children that often include vivid illustrations. Hillman details the generalized content of the children's literature as:

- "Typical childhood experiences are written from a child's perspective,
- Children or 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).

However, Hillman's ideas were opposed by Babbitt. She disagrees with the presumption that the books of children's literature avoid reflecting certain emotions or fragments of reality by stating: "there is, in no point of fact, no such thing as inexclusively adult emotion, and children's literature deals with them all" (as cited in Lesnik-Oberstein, 1996, p. 23). By focusing on its content, scholars tend to consider children naive, inexperienced, and that reads for the sole reason of entertainment. However, as Puurtinen stated, children do not solely read for pleasure; the books function as pedagogical, social, and ideological devices. (1998, p. 17). Some books that belong to children's literature can gain ground for themselves as "ambivalent" texts, a term put forward by Zohar Shavit (1980, p. 78), meaning that a text can be written for dual purposes audience: adults and children. This duality is created on purpose, and children are not the actual addressee of the text: "the child appears to be much more an excuse for the text, rather than its genuine addressee" (1980, p. 79). Another critical aspect of defining children's literature is the changing meanings of children and childhood. Hunt highlights that these concepts change and re-shaped in time and under the influence of different cultures. (2005, p. 4). In line with all the definitions put forward by the scholars, Nodelman puts forward the most comprehensive definition to 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" (Nodelman, 2008, p. 242).

In the light of the information gathered, an ideal book belonging to the genre of children's literature is thought to include the two essential conditions:

- Meets children's particular needs without deeming them as naive and inexperienced,

- Arouses their curiosity in an understandable language while respecting and expanding their limited world knowledge and experience.

2.2. A BRIEF HISTORY OF CHILDREN'S LITERATURE IN THE WESTERN WORLD

The earliest children's books were written to educate, notify and correct children's behavior. However, in time, children's literature's content and function evolved, and they began to be written to entertain, stimulate children's vivid imagination, or improve their perception. To better understand children's literature as a field of study, it is necessary to examine its origins and historical development throughout time.

Children would listen to the stories made up and narrated by adults since literacy was not prevalent in early times. Oral tradition placed storytellers as narrators whose stories would be enthusiastically listened to by both children and adults since there were no apparent boundaries between children's and adult literature. In those times, storytellers would tell the stories of ''adventurous tales of cultural heroes…or the wondrous tales of gods and demons and magic spells and talking animals'' (Russell, 1997, p. 3).

In ancient Greece (about 400 CE), children grew up listening to epic stories such as Homer's Illiad and Odyssey and the fables of Aesop, an enslaved person and a storyteller. He was thought to be a teacher and pen his tales based on animals to "instruct his students in cultural and personal values" (Russell, 1997, p. 4). Today's children still enjoy Aesop's stories, one of the eldest kinds of children's literature.

In ancient Rome, children enjoyed listening to the Roman poet Virgil's Aeneid, an epic poem about Aeneas, "the Trojan hero credited with founding the Roman race." (Russell, 1997, p. 4). Another poem children enjoyed was Ovid's Metamorphoses, mythological and legendary stories of transformations. These ancient stories are still considered essential to the Western cultural heritage.

After the collapse of the Roman Empire, the Middle Ages was a period in which the Roman Catholic Church was considered the highest authority and was entitled to education and society's political, religious, and social order. In that period, people were

combatting poverty with limited access to education; there were only a few literate people. Since the printing press was not invented at the time, books were hard to find and unaffordable. As a result of the difficulties encountered in the life of adults, "oral tradition was the principal entertainment for most people" and "children and adults shared common literature" (Russell, 1997, p. 4-5). Storytellers and bards told religious stories and legends of heroes such as Beowulf and King Arthur. Until Renaissance, children and their social role were not separated from adults or treated differently. At the age of seven, "they were made to work in the kitchen, in the fields, or in shops" (Temple, Martinez, Yokota&Naylor, 1998 p. 11).

During Renaissance, several changes took place in Europe. However, the invention of the movable-type printing press was the most notable one. In 1450, it was invented by the German inventor Johannes Gutenberg, and oral tradition transitioned into written literature. Printing books became more accessible and faster, leading to "spread information quickly, which opened the door to mass education" (Russell, 1997, p. 5). During that time, to canalize children into learning, John Amos Comenius' Orbis Sensualium Pictus was published in 1658. The book was written in Latin and considered the "first children's picture book and was intended as a textbook for the teaching of Latin through pictures" (Russell, 1997, p. 6). Following its publishing, it was translated into various languages and became a popular children's book of the century.

In the seventeenth century, several books for children were written; however, thanks to Puritans' religious and educational conditioning, "the stern religious exiles" (Temple et al., 1998, p. 11), they were primarily didactic and religious books to educate children. According to Puritans, literature was harmful "because of its addictive nature, and the way it deflected readers not only from contemplation of their latter end but from more profitable occupations." (Avery, 1995, p. 12). However, they founded Harvard College (1636) to encourage the education of adults. Since it was believed that children were "sinful by nature," educating them on moralist and religious grounds was essential. The most notable and didactic books written by Puritans for children were James Janeway's *A Token for Children* (1671) and John Bunyan's *Pilgrim's Progress* (1678).

Along with the dominant effect of Puritanism, the other significant historical development in the seventeenth century was British philosopher John Locke's highly influential work entitled *Some Thoughts Concerning Education* (1693). In his work, Locke compares children's minds to a tabula rasa (a clean slate), which ultimately corresponds to the theory that children's minds are blank and need to be molded with education. According to Hughes, the importance of Locke's works is that "for the first time a truly great mind speaks with authority on children as children and tells parents how they should behave toward them." (1975, p. 13)

Puritans attached significance to children's education and used several types of books to educate them. Puritan children used several books such as Hornbooks and Chapbooks. Hornbooks are made of "simple wooden slabs" (Russell, 1997, p. 7) "with a handle and covered with a transparent horn for protection" (Hughes, 1975, p. 3), which clarifies the origin of the name. The hornbooks, often containing the alphabet, numbers, and Lord's prayer, are commonly used by children of the fifteenth to eighteenth centuries and eventually "inspired the invention of chapbooks" (Temple et al., 1998, p. 12). As the name suggests, Chapbooks are cheap, short, and easy to carry booklets consisting of "folded sheets of paper" (Temple et al., 1998, p. 12). Even though the Puritans opposed its production and reading by children, these books were widely read and included secular work such as folk tales, tales of romance, mystery, and adventure, along with illustrations. During this period, children continued to enjoy adult literature such as Daniel Defoe's *Robinson Crusoe* (1719) and Jonathan Swift's *Gulliver's Travels* (1726).

The English book publisher and author, John Newberry (1713-1778), was one of the most significant figures of the eighteenth century. Regarded as "Father of children's literature", he came up with the idea of publishing books aimed solely at children. One of the first books he published for children was *A Little Pretty Pocket Book* (1744), which is "designed to entertain children and teach them" (Russell, 1997, p. 9).

Another important figure of the eighteenth century was French writer composer and philosopher Jean Jacques Rousseau (1712-1778), whose insights on education paved the way for the current education system and the development of moral values imposed on

children. His book *Émile* (1762) inspired his peers to write various children's books with a moralistic and didactic point of view. His followers who authored highly moralistic children's books mainly were women since "men still looked at writing for children as inferior occupation" (Russell, 1997, p. 9).

In the nineteenth century, children's books' content began to vary, and this shift re-defined the scope of children's literature. It allowed children to be regarded differently than adults and accept their freedom to experience life as a child, different from adults. Originally belonging to oral tradition, folk tales began to be published and translated into other languages. Collected, retold, and translated from old folk stories of several nations, "Cinderella, Little Red Riding Hood, and Sleeping Beauty in the Wood" (Russell, 1997, p. 10) were among the most popular children's folk tales at the time. The retellings of the old folk and fairy tales by French author Charles Perrault (1628-1703), German authors Jacob Ludwig Grimm (1785-1863) and Wilhelm Karl Grimm (1786-1859), known as Grimm brothers, and Danish storyteller Hans Christian Andersen (1805-1875) have been immensely popular ever since.

In the nineteenth century, the late Victorian era was the period that blossomed into the Golden Age of children's literature. During that period, "talented writers who were committed to writing entertaining stories for children- as opposed to morality tales- began to emerge" (Russell, 1997, p. 10). The published children's books aimed at entertaining children, besides educating them. In the Victorian period, the concept and culture of childhood improved, the number of literate children grew, "more families attained middle class status and could afford books for children, and […] more writers looked to children as a viable audience" (Hintz &Tribunella, 2019, p. 101)

In the Victorian period, urbanization, exploration, and occupation of the new lands led to the emergence of a new sub-genre of children's literature: adventure stories, also known as boys' stories which were written to entertain British boys. Robert Louis Stevenson's *Treasure Island* (1883) is regarded as one of the most important works written in this genre, while American boys enjoyed reading Mark Twain's The *Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry* Finn (1884). On the other hand, girls of the Victorian area preferred to read domestic stories, also known

as girls' stories. These books were mainly concerned with "virtuous heroines, often coming from dire circumstances, achieve good fortune and ultimate happiness, typically in the arms of a handsome young man" (Russell, 1997, p. 15). The most famous book of this genre, Louisa May Alcott's *Little Women* (1868), is still widely-acknowledged as a classic domestic novel.

Lewis Carroll's *Alice in Wonderland* (1865) is considered a turning point in the children's literary scene. Under the pseudonym of Lewis Carroll, the author Charles Dodgson "abandoned all the rules of writing for children" (Russell,1997, p. 13). His fantasy-filled children's novel was thought to break all the solid rules of didacticism and became an instant classic. In the Victorian era, various fantasy children's books were written, such as "Charles Kingsley's Water Babies (1863), Juliana Horatia Ewing's *The Brownies and Other Tales* (1870), George Mcdonald's *The Princess and the Goblin* (1872), and J.M. Barrie's Peter Pan (p.1904) (Russell, 1997, p. 13).

English author Charles Dickens was one of the most prominent authors of the Victorian Era. His books reflected the economic challenges and other social challenges experienced by the British people in poverty following Industrial Revolution. Dicken's most successful books are *Oliver Twist* (1838), *David Copperfield* (1850), and *Great Expectations* (1861).

Twentieth-century witnessed the destructing effects and devastating collapse in Europe. However, the adverse events made the children's fantasy authors even more efficient, which displays "the need for escape felt by the adult writers in the wake of the devastation of the First World War I." (Russell, 1997, p. 18). The most prominent children's fantasy books of this era are Hugh Lofting's *The Story of Doctor Dolittle* (1920), A. A. Milne's *Winnie-the-Pooh* (1926), P.L. Traver's *Mary Poppins* (1934) and J. R. R. Tolkien's *The Hobbit* (1937) (Russell, 1997, p. 18).

After World War II ended, children's literature went under a significant shift under the shadow of political, economic, and social drawbacks. The scope and limits of children's literature were expanded and centered on "children's themselves- their likes, dislikes, triumphs and tragedies" (Russell, 1997, p. 19). Didactic and normative conventions of children's literature transformed into a modern and free of "adult tone" (p. 19) genre,

which has made it more adaptable, fun, easy-to-read, and rich in content texts for children. C.S. Lewis's *Narnia Chronicles* (1950-1956), E. B. White's Charlotte's *Web* (1952), Roald Dahl's *Charlie and the Chocolate Factory* (1964), and Ursula Le Guin's *Earthsea Cycle* (1968-2001) are among the essential modern classics of children's literature.

Towards the end of the twentieth century, one of the most influential series in children's literature, the first book of Harry Potter series was published in 1997. As the most popular fantasy series worldwide, it was "translated into 80 different languages, and five hundred millions of book copies were sold" as of 2018 (500 million Harry Potter books have now been sold worldwide, February 1, 2018).

In the twenty-first century, children's literature began to be studied more thoroughly, and it was regarded as an independent and interdisciplinary field of study in the 1970s. Nowadays, various books have been written, illustrated, classified, sold, read, and discussed by adults for the children of this era.

2.3. TRANSLATION OF CHILDREN'S LITERATURE

Children's literature and translation as a field of study has been regarded as a secondary field of academic study in the international literary canon. Therefore, it is only natural that the translation of children's literature is undervalued. Just as children's literature, its translation was "largely ignored by theorists, publishers and academic institutions" (O'Connell cited in Lathey, 2006, p. 1) until the 1970s. Shavit attributes the reasons for this biased hierarchy to the mediation of children's literature as "a tool for education" in the past (Shavit, 1981 p. 172), which displays the peripheral positioning of children's literature. Fortunately, in 1976, the International Research Society for Children's Literature (IRSCL) held a symposium on the translation of children's books, which paved the way for its recognition as an academic field of study. In the symposium, Austrian author and literary scholar Richard Bamberger highlighted that translations "are of even greater importance in children's than in adult literature" (as cited in Lathey, 2006, p. 1) and translated children's books should be read "as if the books were originally written in their own language" (as cited in Lathey, 2006, p .1).

According to Oittinen, translating for children "can be defined as a communication between children and adults" (Oittinen, 2000, p. 44), and it should take their "experiences, abilities, expectations, into consideration" (p. 34). While translating for children is still undervalued and deemed as a secondary endeavor when compared to translating for adults, Ghesquiere highlights its positive effects on the reception of children's literature, claiming that the "translations greatly improved the status of children's literature" and "stimulated the production of literature in the national language" (2006, p. 25) by encouraging "the more reluctant readers toward reading" (p. 28).

Hazard defines the function of translating for children as "a messenger that goes beyond mountains and rivers, beyond the seas, to the very ends of the world in search of new friendships" (1944, p. 146). Translated children's literature expands the knowledge and enhances children's perception in various ways. Children are acquainted with "new genres and styles, renew existing genres and offer an alternative view of the world that challenges dominant ideas, stereotypes, norms or values" (Coillie, 2020, p. 142). In the light of this information, it can be said that translating for children is has a critical mission; it enlightens and broadens the perspective of children and expose them to a foreign culture.

One of the most critical components of translation of children's literature is translators. Lathey defines the translators of children's literature as "invisible storytellers" (2010). Translations and translation processes are handled and dictated by adults, causing an "unequal relationship between the adult writer or translator or the child audience" (Lathey, 2006, pp.4-5). The cultural system changes during the translation process, and the readers aspire to deal with this alteration through translation. Therefore, translating for children can be considered more complex and challenging than translating for adults. Considering its components, translators adopt an approach towards the translation of source texts, choosing their distance and stance toward the source text; in other words, choose between target-text-oriented or source-text-oriented approaches. Translators' decisions determine the positioning of children towards the translated texts. Tabbert collects the distinctive features of children's literature texts and the factors that guide the translator in choosing the translation strategies under four headings:

"(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" (Tabbert, 2002, p. 303).

As years passed, former translation strategies set forth by various translation scholars were re-analyzed and improved within the light of new perspectives towards translation of children's literature. Lastly, Alvstad specifies five different factors and strategies borrowed from Klingberg to be used to analyze when translating a text for child readers:

''a. cultural context adaptation, which is originally Klingberg's (1986) term for a variety of modifications aiming to move a given source text towards an intended audience in the receiving culture,

b. ideological manipulation, which refers to purification in Klingberg's (1986) terms, is a kind of adaptation including stylistic changes or even content adjustments to move the text closer towards adults' set of values,

c. dual audience (children and adults),

d. features of orality, the texts meant to be read aloud,

e. the relationship between text and image, as "the verbal and the visual stand in different relations, and translation can change the ways the verbal and visual codes interact with each other" (Alvstad, 2010, pp. 22-25).

In conclusion, the translation of children's literature involves various challenging issues to consider for the translators. Understanding how a child thinks, feels, and interprets a text requires creative and initiative decisions. Jobe lays the burden on translators highlighting children's right to access to information:

"[…] children need to read the best literature other countries have to offer. We must meet this challenge by respecting and providing the best in translations or they will be chated out of part of their global heritage…" (Jobe cited in Hunt and Bannister Ray, 2004, p. 521).

2.4. THEORETICAL APPROACHES TOWARDS TRANSLATION OF CHILDREN'S LITERATURE

Finnish scholar Riitta Oittinen divides the act of translating children's literature into two: "translating for children" and "translation of children's literature". (2000, p. 17) According to Oittinen, a translator must respect children's reality and perception of the world on the course of the translation process and favor a child-oriented approach to translation. Oittinen also discusses the translation of children's literature with Russian scholar Mikhail Bakhtin's theory of carnivalism and dialogics. Combining Bakhtin's ideas with her own, Oittinen considers "children's culture'' as a form of carnivalism, a celebration in nature, and thanks to the translation process, adult translators ''have a chance to dive into their carnival'' (2006, p. 89). By becoming a part of their culture, translators have a chance to see and experience the world through the eyes of children. To accomplish this task during the translation process, the translator should dismiss ''the fear of relinquishing one's own authority'' (2000, p. 168), which brings us to dialogics. Oittinen defines dialogics within the realm of translating for children: it involves several types of ''dialogic interaction'' between its readers, authors, and even the translated text. Oittinen highlights that a translator should find her own role in this interaction instead of sheltering under the author's shadow (2000, p. 162). To ensure an intense dialogue between each component involved in the translation process, Oittinen highlights the importance of the act of reading.

The Finnish translation scholar Tiina Puurtinen underscores the importance of linguistic acceptability when translating for children. Adopting a Tourian concept as a basis, the linguistic acceptability is determined with the analysis of comprehensibility and readability: in order to achieve linguistic acceptability in a translated text, there are three components to consider: appropriate readability and speakability levels for specific target readers (e.g. of a certain age), and the compatibility of the linguistic norms of the translated texts' literary system and/or compatibility with the expectations of a specific target reader (Puurtinen, 1995, p. 230). Nevertheless, these three components do not always conform with one another. Due to the nature of translation, drawing conclusions based on the three concepts is not always possible. Therefore, the idea of linguistic acceptability cannot be fully ensured unless the language and the message of the source

text are transferred in accordance with the child reader's readability and comprehensibility levels. (Puurtinen, 1998, p. 2)

Israeli scholar Zohar Shavit positions and analyzes children's literature in detail within the literary polysystem. According to Shavit, ''the peripheral position children's literature occupies in polysystem'' (1981, p. 171) allows the translators to manipulate the text considering the two principles Shavit puts forward:

> ''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'' (p. 172).

Following the two principles detailed above, a translator is free to manipulate the text (Shavit, 1986, p. 112). The first principle is originated in the previous didactic approach adopted in children's literature. In contrast, the second one is currently more dominant, and ''two principles might be either complementary or contradicting'' with one another (1981, p. 172). Aiming to produce a target-oriented translation for children, Shavit considers it a prerequisite for the translation to be accepted in the translated children's literary polysystem that the final version of the translation should comply with these two rules, ''or at least not violate them'' (p. 113).

A linguist and translation scholar, Katherina Reiss, contributed significantly to translation studies with text typology in collaboration with German translation scholar Hans Vermeer by borrowing Karl Bühler's organon model. Reiss approaches the translation of children's literature within the classification of the four text types: informative, expressive, operative, and audio-medial (Tabbert, 2002, p. 314). She observes that examples to each text type can be found in the children's literature and describes the main challenges encountered when translating children's literature:

> "1. The […]asymmetry of the entire translation process: […] adults are translating works written by adults for children and young people,
>
> 2. the agency of intermediaries who exert pressure on the translator to observe taboos or follow educational principles; and
>
> 3. children's and young people's (still) limited knowledge of the world and

experience of life" (as cited in O'Sullivan, 2005, p. 66).

Swedish children's literature scholar Göte Klingberg proposes two significant aims of translating children's literature: Providing them a text that they can understand and interpret and providing a text from which they can learn and grow. (1986, p. 10). To reach these aims, Klingberg figures, translators should preserve the foreignness of the source text without altering its cultural context during the translation process. According to Klingberg, taking too much liberty when translating hinders children from learning and familiarizing themselves with the new concepts the source text offers. He would only deem possible changes to be made when understanding certain references might seem complicated, such as ''foreign, historical, geographical or cultural'' elements in the source text. (Lathey, 2006, p. 21). He proposes nine adaptation strategies to transfer the culture-specific components:

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

In conclusion, Klingberg's approach towards translating children's literature is didactic and based on pedagogical concerns. With an ''dogmatic and unflexible'' (Puurtinen, cited in Lathey, 2006, p. 21) approach, Klingberg aims to transfer ''the foreign spirit'' of the source text during the translation process, intending to allow children to broaden their world knowledge and perspective.

Discontent with the obsolete outlook on translation, American translation scholar Lawrence Venuti aims to expand the scope of translation studies by introducing an essential concept: (in)visibility of translators. In his book *The Translator's Invisibility* (1995/2008), he prefers the word 'invisibility' ''to describe the translator's situation and activity'' (2008, p. 1). The term invisibility refers to the translator's position during the translation process. If a target text is ''reads fluently when the absence of any linguistic or stylistic peculiarities makes it seem transparent'' (2008, p. 1), the position of the translator is transparent, which corresponds to invisibility. The transparency of the translator is an ''illusion'' and makes the meaning created through the source text more visible (p. 16).

In the light of the 'translator's invisibility' concept, Venuti coins two new translation strategies: 'foreignization' and 'domestication'. Borrowed from Friedrich Schleiermacher, domestication strategy is defined by Venuti as ''an exchange of foreign-language intelligibilities for those of the translating language'' (2001, p. 242), while foreignization is ''conforming to values currently dominating the target-language culture, taking a conservative and openly assimilationist approach to the foreign text'' (2001, p. 242), while foreignization is ''choosing to translate a foreign text excluded by literary canons in the receiving culture'' (2008 p. 16). Supposedly, a translator prefers to translate a text within the source text's linguistic and cultural norms and canons. In that case, the foreignization strategy creates a sense of foreignness to the reader on purpose. On the other hand, domestication strategy is used to produce fluent, easy-to-read translations created within the boundaries of the source language and culture. Translators of children's literature frequently use both translation strategies in accordance with their ideology, decisions of the publishing house, and other determining factors. Opposing to the norms of prescriptive translation studies, Israeli translation scholar Gideon Toury adopts a target-text-oriented approach when translating a literary text. Influenced by Even-Zohar's polysystem theory, Toury attaches priority to the target culture and text in the translation process. ''Instead of considering translations as mere reconstructions of the source text'' (Puurtinen, 2006, p. 56), Toury situates translations within the literary systems of the target text to make a descriptive evaluation of translated texts. Concerning the positioning of the texts, Toury

coines two terms signifying the two opposite translatorial poles: acceptability and adequacy. These two terms are based on the shifts, deviations, and transformations observed in the translated product. Following the unavoidable alterations, the translators' preferred approaches become clear: if a translator adopts the prevalent linguistic and literary norms of the target text and the literary system it belongs to, that translation is classified as an acceptable translation, while a translation conforming to the norms and prevalent linguistic and literary norms of the source text, it is categorized as an adequate translation, by preserving the prevailing norms of the source culture.

When Toury's approach is evaluated in terms of translation of children's literature, it was observed that the translators strive to provide acceptable translations (Puurtinen, 1997, p. 322) since ensuring readability is a significant concern when translating children's literature. The translated text should be read and function ''like an original'', since it is not predicted that the children could ''tolerate the foreign'' components as adults do. Furthermore, the translation of children's literature is already peripheral, and such an undervalued text cannot be translated by choosing an unconventional translation method of its genre. (Puurtinen, 2006, p. 57). Lastly, translators and publishing houses prefer to adopt a target-oriented approach ''to protect children from otherness'' (Garavini cited in Oittinen, p. 88).

CHAPTER III: CASE STUDY

3.1. METHODOLOGY

In this thesis, the two translations of Charlie and the Chocolate Factory were analyzed. Charlie and the Chocolate Factory was translated into Turkish two times. There are seventy examples analyzed, and they were chosen from the translated texts. In this regard, the source text (Dahl, 1973) is referred to as ST, while Makbel Oytay's translation (1989) was referred to as TT-1, and Celal Üster's translation (2006) was referred to as TT-2. Examples were categorized in conformity with the elements they refer to, as Translator's choices were evaluated in accordance with Aixela's strategies he introduced in his book chapter entitled Culture Specific Items in Translation (1996), as well as applying Raymond van den Broeck's translation criticism model to *Charlie and the Chocolate Factory* (1973) and its two different translations.

3.2. ROALD DAHL'S LIFE AND WORKS

3.2.1. A Brief Biography of Roald Dahl

Widely acknowledged as one of the greatest storytellers, Roald Dahl was born on September 13, 1916, in Cardiff, Wales. His family, the adventurous experiences he had, the unfortunate series of accidents and tragic losses in his life had substantial effects on his great success as a prominent author for both children and adults.

Dahl's parents were Norwegian. His father, Harald Dahl, would distribute coal and supplies to ships in Wale. His mother, Sofie Roald was a ''smart and well-educated'' housewife who loved reading stories to her children. Usually, before going to bed, Sofie told her children stories, "-sometimes made up, sometimes myths, legends, and fairy tales, sometimes the stories of famous Norwegian writers who wrote about the kind of lonely, difficult lives people and animals had in this the landscape of forests, mountains, rivers, and fjords'' (Rosen, 2012, p. 64). His mothers' enthusiasm for storytelling was inherited to Roald Dahl himself. He and his mother have had a close and special relationship ever since he was a little child. Therefore, his sisters nicknamed him ''the apple'' which meant ''the apple of his mother's eye'' (Kelley, 2012, pp. 6-7). He had three sisters named Astri, Alfhild, and Else. At Dahls' home, English and Norwegian

were spoken; therefore, Dahl was fluent in both languages. When Roald was two years old, they moved to a large pavilion near Radyr, and he spent his childhood in touch with nature.

When Roald was three years old, his sister Astria died of ''appendicitis'' (Kelley, 2012, p. 9). Shortly after his sister's passing, his father died too and bequeathed his wife that their children to be educated in British schools. Sofia did not hesitate to grant his late husband's wish and sent Dahl to Britain's prestigious boarding schools. Both of the boarding schools he attended, St. Peter's Preparatory School and then Repton, were very well-disciplined educational establishments. All students would be punished with caning unless they behaved properly. Dahl recalled those days and wrote: "All through my school life, I was appalled by the fact that masters and senior boys were allowed literally to wound other boys, and sometimes quite severely. I couldn't get over it. I have never got over it." (Dahl, 1984/2008 p. 88). In Repton, Dahl excelled in sports yet did not enjoy going to school and was not a successful student. One of his teachers at Repton wrote on his end-of-term reports regarding his writing skills for English Composition as: "I have never met a boy who so persistently writes the exact opposite of what he means. He seems incapable of marshalling his thoughts on paper." (Dahl, 1977/1988, p. 187). At Repton, the only time Dahl enjoyed learning was on Saturdays with substitute teacher Mrs O'Connor's literature classes. Mrs O'Connor would teach students about English Literature for a couple of hours, and Dahl described Mrs O'Connor's effect on himself as: "…by the age of thirteen I had become intensely aware of the vast heritage of literature that had been built up in England over the centuries. I also became an avid and insatiable reader of good writing." (p. 184). In the light of this quotation, it is concluded that Mrs O'Connor's engaging and extensive teaching methods and Dahl's exposure to significant literature pieces at such an early age paved the way for his development as a great writer.

Except for sports and Mrs O'Connor's literature classes, there was only one thing Dahl enjoyed doing: tasting various chocolate bars of Britain's most incredible chocolate brand, Cadbury. Cadbury would send a box of 12 chocolate bars for each student at Repton to taste and grade each chocolate bar. Dahl would enjoy his tasting experience

and review each one carefully[1] (Donkin, 2002/2019, pp.58-59). In the light of this information, it is evident that his love for chocolate and his chocolate-tasting experience for Cadbury are the primary sources of inspiration for his most successful children's book, Charlie and the Chocolate Factory (1964).

After graduating from Repton, he rejected his mother's offer to attend a university. He was craving for traveling and experiencing different adventures. He was dreaming of going abroad and seeing distant and exotic lands. With that in mind, he started working at Shell Oil Company in 1934. On the condition that he received training for a couple of years, the company promised him that he would be sent to a foreign country. Then, in 1938, he was sent to East Africa and started working there. Dahl enjoyed living in Dar es Salaam. He ''started learning the traditions and the language of the natives and observing and experiencing life from a new point of view." (Erten, 2011, pp. 87-88). However, those days did not last long. When World War II broke out in 1939, Dahl joined the Royal Air Force to become a war pilot. First, he was trained to fly, then sent to war as a fighter pilot. Dahl enjoyed flying; however, in 1940, his plane crashed in a desert, and he was seriously injured. After staying in the hospital for six months, he went back to flying. Dahl soon started suffering from severe headaches resulting from the accident and was invalidated, only to return to Britain to his family. There, he started collecting expensive paintings and growing rare orchids until he was assigned to a brand new occupation.

In January 1942, he was sent to Washington D.C. of the United States of America. There, he was assigned as an Assistant Air Attache of Washington D.C. at British Embassy. As a part of his job, he encountered several eminent persons. One of his housemates in Georgetown and his other two friends were part of a British spy ring called British Security Coordination. Soon later, he was involved in the ring as well. As a spy, his job was to ''get close to as many well-placed people as he could.''British Government desired to know about the secrets and upcoming plans of the United States, even though they were allies during World War II (Treglown, 2016, p. 53). His new job as an Assistant Air Attache also marked another fresh start for Dahl. One day at work, a famous fiction writer, C.S. Forester came by Dahl's Office and asked Dahl to tell him

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[1] Unless stated otherwise, indicated translations are my own.

one of his war stories. Forester wanted to turn Dahl's narrative into a story and get it published for Saturday Evening Post magazine. At lunch, instead of telling him, Dahl offered Forester to send it in writing. The same day, Dahl began writing down one of his war stories as a pilot and realized that he had immensely enjoyed the writing process. After he completed the story, he sent it to Forester. Soon later, Dahl received a reply from him saying: ''Your piece is marvellous. It is the work of a gifted writer. […] Did you know you were a writer?''. According to Forester, Saturday Evening Post accepted the story, paid for it, and asked Dahl to write more (Dahl, 1977/1988, pp. 198-199).

Dahl's encounter with Forester was a turning point that changed the course of his life. After his first incidental attempt as a writer, Dahl started writing continuously. At first, he preferred writing short stories for various American magazines. After that, Roald also started to write a story for children. In 1943, his first children's book The Gremlins was published.
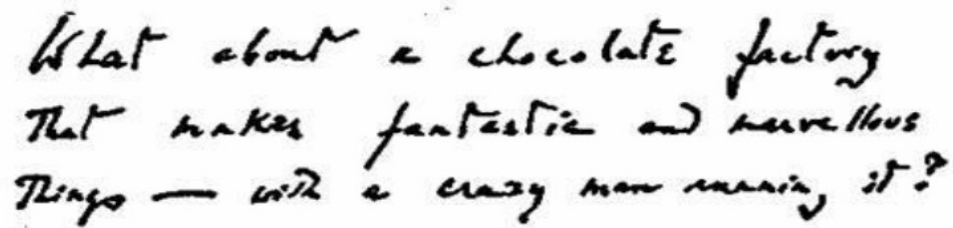
In 1945, following the end of the war, he left Washington and returned to Britain in 1945, following the end of the war, Buckinghamshire, only to live with his mother and sister. There, he kept writing stories and sold them to American magazines. In 1946, ten of his flying stories were collected and published as a book entitled *Over to You: Ten Stories of Flyers and Flying* (1946). Since he had never written anything other than stories, he decided to write a novel in 1948. The same year, his first novel Some Time Never: A Fabl for Superman was published by Scribner in the United States. Following its publishing, the book met with ''faint praise''(Sturrock, 2010, p.184), and Dahl went back to writing short stories. In 1951, he moved to New York and pursued his literary career, where he was truly appreciated as an author.

In 1952, at a dinner party held in New York, he met actress Patricia Neal (Donkin, 2002/2019, p.135), and they got married in 1953. The same year, Dahl's other short stories collection, *Someone Like You* (1953), was published by Knopf. In 1954, Patricia and Roald bought a house in a village called Great Missenden in Buckinghamshire. They would spend summers in the village and go back to New York in winters. In the

garden of their home in Buckinghamshire, Dahl built a hut to focus solely on writing and be on his own. Away from their house's crowd, he created a writing routine. He would step into his hut in the mornings at 10 a.m. and begin working on his ideas until lunchtime on his comfortable sofa. After he got old, he took naps until 4-6 p.m., his second working hour. (Donkins, 2002/2019, p. 190). In 1955, Patricia and Dahl's first daughter, Olivia, was born. Two years later, their second daughter Tessa was born. In 1960, the couple had a son, Theo. When Dahl became a father, he had already been a famous author in the adults' world; however; his career as a children's literature author did not start until after having children. Every day before bed, Dahl used to tell his children stories, and that tradition gave its place to writing different story ideas for children's books in a notebook. Dahl described the process in his own words in an interview with Mark I. West as:

> ''I had been writing short stories for about fifteen years, and then I had children. I always told them stories in bed, and they started asking for some of the stories over and over. I was in New York at the time, and I didn't have a plot for a short story, so I decided to have a go at doing a children's book. I took some of these bedtime stories and turned them into James and the Giant Peach.'' (1990, p. 63).

His first attempt to write a children's book was a success, James and the Giant Peach was published in 1961. His success with children's books was a defining moment in his career; however, not as much as the tragedies he was about to experience. One year prior to the book's release, his son Theo had a tragic accident. When Theo's nanny was walking down the street carrying baby Theo, a cab crushed Theo's pram, and ''his skull shattered'' (Sturrock, 2010, p. 422). After several operations and long-term treatments, he got better. Following that unfortunate incident, the family permanently moved to Buckinghamshire. In addition to Theo's struggle to survive and efforts spent finding an effective treatment process, their oldest daughter Olivia suddenly died of measles in 1962. The Roald family was devastated by disastrous events. Roald Dahl detached himself from writing for a long time. Everything took a turn for the better after Theo's situation improved, and Patricia became pregnant again. Dahl then found solace in writing, and in 1964, their daughter Ophelia was born. The same year, Dahl kept working on a story he wrote down in his note-book previously as:

Figure 1. Roald Dahl's Handwriting (from Dahl, 1977/1988, p. 152)

In 1964, his most successful work, Charlie and the Chocolate Factory was published. In figure one, Dahl drafted Charlie and the Chocolate Factory's initial idea as "What about a chocolate factory that makes fantastic and marvellous things- with a crazy man making it?" (Dahl, 1977/1988, p. 152). Dahl's most famous book to this date was translated into several languages and has sold millions of copies to this date.

In 1965, his wife, Patricia, had a sudden stroke. After a risky operation, she needed intensive physiological and verbal care. Since doctors told him that the first months were crucial for Patricia to gain verbal and physical skills, Dahl was determined to improve his wife's situation. He employed nurses and therapists to help Patricia recover. Soon later, Patricia's situation improved, and she gave birth to a girl named Lucy in 1965.

After years of tragedies occurring one after another, the Dahl family spent more than they earned. To cover their expenses, Dahl started writing manuscripts for movies. His first experience in doing so was for a James Bond movie, Lewis Gilbert's You Only Live Twice (Broccoli, Saltzman & Gilbert, 1967). In 1967, he also worked on the manuscripts of Ken Hughes' Chitty Chitty Bang Bang (Broccoli & Hughes, 1968) and a movie adaptation of Dahl's book *Charlie and the Chocolate Factory* (1964), Willy Wonka & the Chocolate Factory (Wilder, Stuart, Seltzer, Bricusse, Newley, Margulies, Saxon, Jeffrey & Stuart,1971). In a couple of years, movie scripts and dealing with other people's demands about his scripts and ideas wore Dahl down, and he "felt rich enough to refuse'' the new manuscript offers. (Treglown, 2016, p. 159).

After five years of writing manuscripts in an attempt to improve the family's financial difficulties, he went back to writing for children. In the 1970s, Dahl wrote five children's books: *Fantastic Mr Fox* (1970), a sequel to *Charlie and the Chocolate Factory* (1984) entitled *Charlie and the Great Glass Elevator*, (1972) *Danny the Champion of the World* (1975), *The Wonderful Story of Henry Sugar and Six Others* (1977) and *The Enormous Crocodile* (1978). The 1970s was also the year his health started to deteriorate. Dahl was getting old, and his back pain and other parts of his body made it hard for him to focus on writing. In 1977, he even had a hip replacement. In addition, his marriage was falling apart. The couple separated in 1979 and got a divorce in 1983. Shortly after the divorce, Dahl married Felicity Crosland, whom he met and fell in love with in 1972.

Dahl's marriage to Felicity seemed to have suited him since the 1980s marked his most productive years. During that time, he kept writing for children. *The BFG* was published in 1982, The Witches was published in1983, and Matilda was published in 1988. In 1986, he wrote *Going Solo* (1986), which could be considered as a sequel to Boy (1984) and one of his semi-autobiographical books. The last book published when he was alive was *Esio Trot* (1990). Even though he was working and creating continuously, his declining health made it difficult to continue.

 In April 1990, Dahl was diagnosed with an infection related to a chronic disease named ''sideroblastic anemia'' which later evolved into a rare form of leukemia called ''myelofibrosis'' (Sturrock, 2010, p. 635). On November 23, 1990, he passed away at the age of seventy-four. His unique ability to think, see and feel like a child enabled him the fame that no other children's author can compete with. Thanks to his unique neologisms, witty wordplays, and adventurous plots created from children's perspectives, he is still considered one of the most prominent writers of children's literature.

3.2.2.   Roald Dahl's Writing Style for Children: Charlie and the Chocolate Factory and Its Several Editions

A surprisingly prolific and versatile author, Roald Dahl penned short stories, screenplays, dozens of children's books, a cookbook, numerous other writings for

magazines and newspapers, and several unpublished works. In addition to his uniquely empathetic writing for children, he is also a prominent author of adult literature. Even though Dahl started his career writing for adults, his widely read books are children's literature. To understand what makes his writing specifically relatable to children, it is necessary to examine his stylistic qualities. His use of neologisms, sense of humor, and ability to understand how children feel and think are only some of the elements that make him one of the most outstanding children's literature authors. Since Dahl's most famous work for children is studied in this thesis, Dahl's style and themes will be evaluated based on his written works.

Dahl's children's books have happy endings. The intriguing storylines include the relationship between animals and human beings, an adventurous trip to a chocolate factory, witches, adventures of a young girl, with the themes of good versus evil, the rich versus the poor, and so on. Dahl's choice of themes centers upon ''binary opposition and repeated themes…'' (Culley, 1991, pp. 70-71) and fantastic elements working out in favor of the good. Punishing the bad and rewarding the innocent is another distinct ingredient of Dahl's children's books, which resembles '' the conventions of folklore and the fairy tale'' (Jones,1998, p.111). Even though his writing has its roots in traditional tales, Dahl also has several unique stylistic features.

One of them is his ability to coin new words for children. For his novel *Charlie and the Chocolate Factory* (1973), he coined words such as ''Oompa-Loompas'' (p.92), ''snozzberries'' (p. 132), ''snozzwangers'', ''hornswogglers '' and ''whangdoodles'' (p. 93). He often brought together or mixed two words and created new ones. In the novel, the name of the sweets in the book are also neologisms: ''Wonka's Whipple-Scrumptious'' (p. 42), ''Fudgemallow Delight'' (1973, p. 42), ''swudge'' (p. 90). The words Dahl coined make child readers more excited and enthusiastic to read. When asked, Dahls underscores that a good children's book ''teaches children the use of words, the joy of playing with language'' (West, 1990, p. 65). Another feature of Dahl's style is naming certain characters with the aim of foreshadowing. For example, one of the golden ticket winners, Mike Teavee's last name, foreshadows his indulgence in watching TV, while Violet Beauregarde's first name implies her unfortunate change of color. When writing for children, Dahl uses italics, bold and capital letters ''to attract

readers' attention and emphasize the importance and hidden meanings of the words.'' (Klugova, 2007, p. 23). His methods made their reading experience more interesting and absorbing for child readers. However, his versatile plots and witty humor were not always approved by adults. Peter Hunt comments on Dahl's books as ''energetic, vulgar, violent, and often blackly farcical '' (1994, p. 20). Despite constant admiration of children, *Charlie and the Chocolate Factory* (1964) also provoked adult backlash for several reasons.

3.2.3. Charlie and the Chocolate Factory (1964)

A post-modern and iconoclastic cautionary tale, *Charlie and the Chocolate Factory* (1964) is filled with Dahl's vivid imagination and eccentric fantasies with chocolate and sweets, chocolate, and various inventions. The book is still relatively popular and considered a children's classic. Since it was first published in 1964, *Charlie and the Chocolate Factory* has sold ''over 20 million copies worldwide and was translated into 55 languages''. (Charlie and the Chocolate Factory-Background, n.d.). In this thesis 1995 UK edition of the novel are examined.

It is undeniable that Dahl's life influenced his work a great deal. For example, the inspiration for the novel came from Dahl's own experiences. In his semi-autobiographic book *Boy* (1986), he points back to his Cadbury tasting experience as:

> '' …when I was looking for a plot for my second book for children, I remembered those little cardboard boxes and the newly-invented chocolates inside them, and I began to write a book called Charlie and the Chocolate Factory.'' (p. 149).

At the beginning of the novel, the narrator introduces the characters for readers to participate in the story by enabling an interactive dialogue between the reader and the illustration of the protagonist, Charlie: ''This is Charlie. How'd you do? And how'd you do? And how'd you again? He is pleased to meet you.'' (Dahl, 1995, p. 13). By using both an innovative and a unique method of narration, Dahl succeeded in ''introducing us to the characters as if he was showing us a photographic album.'' (Valle, 2008, p. 299). Dahl's efficacious formula for writing for children has several other elements in *Charlie and the Chocolate Factory*. (1964). In the novel, most adult speeches are filled with ''hyperbolic words as fantastic, enormous, terrific, extremely, and colossal recur

again and again throughout the book always in italics or capitals.''(Merrick, 1975, p. 27). It is convenient to assume that the repetition of certain words and writing them in italics draws the reader's attention and entertains them.

Charlie and the Chocolate Factory (1973) can be classified as fantasy fiction. The novel tells the story of a poor and well-behaved child named Charlie Bucket and his adventure of finding the fifth and last golden ticket to eccentric chocolate factory owner Willy Wonka's chocolate factory and becoming the factory owner. Children who do not behave are severely punished, and are portrayed as the protagonists of the novel, Charlie Bucket, is a very calm child who is poor, calm and collected, and well-behaved. He obeys the rules and becomes the future owner of Willie Wonka's chocolate factory. Charlie's Grandpa Joe is Charlie's childish confidant and his guardian during Charlie's visit to the chocolate factory. Grandpa Joe is the character who told him about the adventures of Willy Wonka. Willy Wonka is the owner of a famous chocolate factory. As a typical baron, he is at times unresponsive to the needs and opinions of other people. However, children are significant for him, to such a degree that he decides to find a child to take over his company. The novel's antagonists consist of five children : Veruca Salt a spoiled girl who wants everything she sees. Augustus Gloop is a fat, greedy boy who eats a lot. Mike Teavee, whose last name foreshadows his addiction to watching TV, and Violet Beauregarde, a golden ticket winner, turns into purple, the color of Violet. As seen through these examples, the characters' name in the novel foreshadows the bitter-sweet ending of the antagonists. It can be thought that Oompa Loompas symbolizes the sound of reason. They sing to teach lessons and usually blame parents for children's inappropriate behavior. While good deeds are rewarded in the novel, bad deeds are punished, and each evil deed, its reasons, and results are sung as a lesson by Oompa Loompas. Oompa Loompa's songs criticize the bad behavior of children and their parents.

Dedicated to Dahl's son, Theo, the novel is narrated through the third-person omniscient point of view. The novel has two major conflicts: finding the golden ticket and the second one being the only kid who will not be eliminated by misbehaving. Even though it was not revealed until the end of the book, Wonka aimed to find himself an heir to take over his business and become the factory owner. At the end of the book, it

turns out that Charlie is the new owner of the Factory. The conflicts in the novel are based on the motifs such as misbehavior tempted by fantastical elements and punishment.

The novel also has a sequel entitled *Charlie and the Great Glass Elevator* (1972), which elaborates on the adventures of Willy Wonka, Charlie, and his family. The sequel was not as popular as Charlie and the Chocolate Factory. However, according to the Telegraph, Roald Dahl ''planned to write a third book in the series, but never finished it.'' (Chilton, M., 2010).

After it was published, *Charlie and the Chocolate Factory* (1964) received harsh criticism. An English teacher, Merrick criticized that the protagonist Charlie does nothing throughout the novel and is solely a victim of circumstances: ''Things happen to him for no reason other than that he is poor and does not deserve to be!'' (Merrick, 1975, p. 25) Even though the novel is not a fairy-tale, it has the ancient roots of a book of old tales. According to Daniel Hahn, ''the verses of Oompa-Loompas are a pastiche of *Struwwlpeter* (1845)'' (2017, p. 118). The verses of Oompa-Loompas summarize, teach lessons, warn, and advise children and their parents. These novel features resemble the old folklore tales, to be more exact, a cautionary tale. The folkloric roots of the novel, punishment of children, and its resemblance to fairy tales disturbed a children's author and critic, Eleanor Cameron. She elicits her distaste by stating: ''…phoney presentation of poverty and its phoney humor, which is based on punishment with overtones of sadism'' (Cameron, 1972, para. 18).

In contrast with adult criticism, children enjoyed the novel, and Dahl received several adults for it. In an interview with West, Dahl was asked: ''Why are many adults made uncomfortable by your children's books?'' and Dahl self-assuredly replied, ''I think they may be unsettled because they are not quite as aware as I am that children are different from adults.'' (West, 1988, p. 74) However, some critics had a more optimistic approach towards the novel. NY Times book reviewer Elaine Moss praised the novel, confessing ''is the funniest children's book I have read in years; not just funny but shot through with a zany pathos that touches the young heart''(cited in Treglown, 1995, pp. 161-162). It was also thought that there was a hidden criticism directed at society in the

novel. According to Neydim, the novel reflects 'a cynical view of people's consumerism' (p. 107).

Until famous illustrator Quentin Blake crossed paths with Dahl in 1975, Charlie and the Chocolate Factory was illustrated by five other illustrators. Quentin Blake is Dahl's favorite illustrator since they worked together on Dahl's various children's books for a long time. However, finding a compatible author for Dahl was not the only reason for these changes.

3.2.3.1. The Negative Perception of Oompa-Loompas

While Dahl was writing *Charlie and the Chocolate* Factory (1964), he composed several drafts. In one of those early drafts, the book's protagonist is portrayed as ''… a small NEGRO boy'' (Sturrock, 2010, p. 397). The emergence of this draft seems to contradict the seemingly racist implications assumed by critics. However, at that time, Dahl was severely criticized regarding the portrayal of Oompa-Loompas in the novel.

In the 1964 edition of the novel, Oompa-Loompas were described as African Pygmies. In addition, it was written that Oompa Loompas were ''imported'' to Wonka's chocolate factory from ''the very deepest and darkest part of the African jungle where no white man had ever been before.'' (Dahl, 1964, p. 73). Following the success of the novel, a movie adaptation was being made. During that time, the producers received a concerned letter from National Association for the Advancement of Colored People (NAACP). According to the letter, NAACP was unhappy with the portrayal and description of Oompa Loompas in Dahl's book and requested that title of the movie be different from the book's in order not to ''encourage sales of the book.'' (Gallagher, 2015). Following the fierce objections made by NAACP, the movie producers changed the movie's title and the appearance of Oompa Loompas in an attempt to save the movie from accusations of racism. In the movie, Oompa Loompas are portrayed as orange-faced, green-haired dwarves. After the increasing number of criticism directed towards the portrayal of Oompa Loompas in the book, Dahl was **''flabbergasted to learn how much unwitting offense I had given to some people.''** (as cited in Sturrock, 2012, p. 569) and removed the parts about African pygmies and other possibly racist remarks. The book was edited and reillustrated in 1973, and Oompa-Loompas were portrayed as

''rosy-white'' skinned dwarves with ''golden-brown hair''(Dahl, 1973, p. 85). In addition, Oompa-Loompas were not from Africa anymore, they were from ''Loompaland''(Dahl, 1973, p. 83). Without a doubt, together with the descriptions, the illustrations of the Oompa Loompas changed as well. The figures below show the chronological order of various illustrations of Oompa Loompas in the novel:

Figure 2. Joseph Schindelman's illustrations of Oompa Loompas, first US edition published in 1964, p. 72

Figure 3. Faith Jacques' illustration of Oompa-Loompas, first British Edition published in 1967, p. 60

Figure 4. Joseph Schindelman's illustration of Oompa-Loompas, revised US edition published in 1973, p. 72

Figure 5. Faith Jacques' illustration of Oompa-Loompas, revised British Edition published in 1973, p. 60

Figure 6. Michael Foreman's illustration of Oompa-Loompas, published by Puffin Books in 1985, p. 76-77

Figure 7. Quentin Blake's illustration of Oompa-Loompas published by Puffin Books in 1995, p. 91.

3.2.3.2. Short Summary of Charlie and the Chocolate Factory

Roald Dahl's Charlie and the Chocolate Factory tells the story of a little boy named Charlie Bucket and his journey to renowned chocolatier Willy Wonka's Chocolate Factory. Charlie lives in a small wooden house at the end of a big town with his parents Mrs. and Mr. Bucket, and his four grandparents, Grandpa Joe, Grandma Josephine, Grandpa George, and Grandma Georgina. Charlie's family is so poor that there is only one bed in their home on which the four old grandparents sleep, and the other family members have to sleep on the floor. Since they have very little money, they have so little to eat. Most of the time, they eat only to stay alive. They only eat bread and margarine at breakfast, boiled potatoes and cabbage for lunch, and tiny portions of cabbage soup for their supper. Although little Charlie needs to eat well as a growing boy, he is also hungry and undernourished. On top of it, every day on his way to school, he walks by the enormous Chocolate Factory owned by legendary Willy Wonka and smells the delicious melting chocolate. He curiously wants to know what happens inside the Factory and thirstily watches other children eat Willie Wonka's delicious chocolate bars in the streets.

Charlie only has the chance to eat one bar of Mr. Wonka's chocolate is on his birthday. Every year, Charlie's parents buy him a chocolate bar made at Wonka's Factory for that special occasion, as a present. Since he can only eat chocolate once a year, Charlie never finishes the chocolate bar in one day. Instead, he eats a tiny piece of chocolate each day so that he can enjoy it as long as possible.

In the evenings, right after finishing his supper, Charlie goes to his grandparents' room to listen to the stories they tell. On one of those days, Charlie went to his grandparent's room and asked Grandpa Joe about eccentric Willy Wonka, the owner of the famous and mysterious Factory in town. Grandpa Joe told Charlie various chocolaty stories and adventures of Wonka. According to Grandpa Joe, Willy Wonka is the most fantastic chocolate maker in the world. His inventions include hundreds of different kinds of chocolate bars, never-melting chocolate ice cream, colorful caramels, gums that are tasty at all times, and much more. However, after other chocolate makers copied all his inventions, he felt betrayed and closed the Factory. Believing that his workers were spying on him, he dismissed all of them. Sometime later, he opened it again, only to

work with mysterious, tiny, foreign people who never left the Factory. Fascinated by these stories, Charlie asked more questions about Mr. Wonka and was even more curious about what was happening inside his Factory. Just then, Charlie's father comes into the room holding a newspaper in his hand. In the newspaper, headliners say that Willy Wonka decides to let five children inside his Factory and show them around and supply them with chocolate and sweets for them to eat for a lifetime. Charlie gets excited as he hears the news, but he knows he only gets only one chocolate bar a year, and the chances of him finding a golden ticket are not very likely. Charlie and his family believe that there is no hope for him to find it and feel sad.

Soon after Wonka's news bulletin appears in the newspaper, it reports that four golden tickets are found, and only one is left. After that, Charlie receives his present, a bar of chocolate, on his birthday. However, the last golden ticket is nowhere to be found. Seeing how disappointed Charlie is, Grandpa Joe gives Charlie the money he saved, enough pennies to buy one more bar of Willy Wonka's chocolates. Unfortunately, Charlie's second chocolate bar does not have the golden ticket, either.

Luckily, Charlie finds fifty pence on the side road when walking home one day. In searching for the last golden ticket, he buys another chocolate bar. However, this chocolate bar does not contain the ticket either. Even though he has not been lucky so far, he does not lose his hope and buys another chocolate bar with the rest of the money, and to everyone's surprise, he finds the last golden ticket. He goes home tells his family. They all get very excited, and Grandpa Joe accompanies him on his visit to Willy Wonka's chocolate factory. He will be the fifth child to visit the Factory and have a lifetime supply of chocolate.

The next day, Charlie and Grandpa Joe go to Willy Wonka's enormous Factory together. Then, Mr. Wonka appears with his black top hat, green trousers, and shiny grey gloves. Charlie With his clothes and sparkling eyes, Mr. Wonka seems full of life and very clever. With a big smile on his face, he welcomes five children sincerely. They see four other children waiting to go inside the Factory: Augustus Gloop, Veruca Salt, Violet Beauregarde, and Mike Teavee. The first winner of the golden ticket is Augustus. He is a fat boy, and eating is his favorite thing to do, especially eating chocolate bars. The second winner is Veruca Salt. She is from a wealthy family and enjoys getting

whatever she wants whenever she wants. Her father bought her thousands of chocolate bars to find the golden ticket, to make little Veruca happy. The third winner of the golden ticket is Violet. She loves chewing gum more than anything else; therefore, she chews one all day long. The fourth winner of the golden ticket is Mike Teavee. Mike's favorite thing to do is to watch television all day. With at least eighteen toy pistols hanging on his belly, he especially likes watching the movie with gangsters and guns in it and hates to be interrupted when he is in front of the television. Aside from the children, their parents, Grandpa Joe and Willy Wonka, the Oompa-Loompas are also in the Factory, working.

Oompa-Loompas are Mr. Wonka's secret tiny people who live inside the Factory. One day Mr. Wonka travels to a country named ''Loompaland'' and finds them living on tree houses to protect themselves from whangdoodles, hornswogglers, and snozzwangers. Poor Oompa-Loompas were starving, and one thing they craved was the cacao beans. Therefore Mr. Wonka invited them to live and work in his Factory in exchange for cacao beans as their salary. The Oompa-Loompa tribe accepted his offer and came to work and live inside the Factory. To the parents and children's surprise, they were delighted, hardworking, and tiny. They love to express their ideas and feelings by singing and dancing.

Accompanied by Mr. Wonka, all children and their parents are taken inside the Factory. In the Factory, there are various rooms for different kinds of chocolates. The first room they enter is the Chocolate Room, and In this room, there is a chocolate valley and a chocolate river and pipes that carry chocolate to other rooms of the Factory. With admiration and the great taste of chocolate grass, all parents and children are shaken by what they have just seen. Augustus, however, is the most staggered one by the chocolate river. Even though Mr. Wonka warns him against licking or touching the river, he falls into it. Since he does not know how to swim, he floats in the river and gets stuck in the pipe. Seeing their son inside the pipe, his parents get worried. However, Mr. Wonka assures him that their son will be fine and asks Oompa-Loompas to help his parents find Augustus. After Augustus is out of sight, the Oompa Loompas sings about Augustus' greed and that he will not be harmed after getting out of the pipe.

After the Chocolate Room, they go inside the next room on a boat floating in the chocolate river. After a bit of trip, they arrive at the Inventing Room. Before entering it, Mr. Wonka warns children not to touch, meddle, or taste anything, and they agree. Mr. Wonka shows them one of his most significant inventions in that room: Wonka's magic chewing gum. According to Wonka, after its invention is finalized, this gum will be sold to different tastes, and all the children will feel full when chewing it. After hearing this, Little Violet gets excited and chews the gum even if Mr. Wonka warns him not to. After chewing it, her whole face turns blue, and all her body is swollen just like a balloon. Mr. Wonka immediately asks Oompa-Loompas to take her to the Juicing Room so that they can squeeze her juice and heal her. When taking Violet to the Juicing Room, Oompa-Loompas start singing about Violet's excessive gum-chewing habit and the bitter result of her nasty behavior.

After the Invention Room, they move on to see Square Sweets That Look Round, then to the Nut Room. The room is filled with little squirrels that extract walnuts out of their shells. Veruca sees the squirrels and asks her mother to have one of them. Mr. Wonka tells her that these squirrels are not for sale, but she does not listen and grabs one of them. After that, the other squirrels grab her body and examine her to see if she is a bad nut or not. They decide that she is a bad nut and take her out as rubbish. To save their daughter, her parents lean on the rubbish hole, but they fall inside it, along with their daughter. The Oompa-Loompas start singing about how spoiled Veruca is and it is their parents' fault.

Then, Willy Wonka, the two kids, and the three grown-ups use the Great Glass Elevator of the Factory and visit the other rooms of the Factory. Mike Teavee and Charlie get on the excellent glass lift, along with their parents and grandparents. Mr. Wonka lets the children choose the next room. Since there is a Television Chocolate inside, Mike chooses the Testing Room. Mr. Wonka believes he can send a big bar of chocolate inside the television and send it to other people, smaller in size and ready to be eaten. After the excellent chocolate bar is sent inside the television using a switch, Mike excitedly asks Mr. Wonka whether humans can be sent inside the television. Mr. Wonka says it is possible but warns him against the unpredictable consequences of this action. However, Mike does not listen to him and uses to switch and sends himself inside the

television. His parents and Mr. Wonka are terrified and try to save him; nonetheless, he is not in the room anymore. Sometime later, a tiny Mike appears on television, and his parents grab him. He is so tiny that even his voice can hardly be heard. In an attempt to bring him back to normal, Mr. Wonka asks Oompa-Loompas to take him to a machine used to test the stretchiness of gums. Oompa-Loompas take him to the machine and sing about how bad it is to watch too much television for imagination and mind.

Each child does something inappropriate in one of the rooms and loses his/her chance to be the winner. The other golden ticket finders fail to win, but they earn a lifetime of chocolate supply. Only Charlie is left, along with Grandpa Joe. The others are harmed and sad because of their inappropriate behaviors. However, they leave with a lifetime supply of Chocolate, as Wonka promised earlier. Since Charlie is the one who keeps it between the ditches, Mr. Wonka tells Charlie that he wins. He also reveals that he will leave the Factory to Charlie when he retires, making Charlie the future owner. He tells Grandpa Joe and Charlie that he is old and wants a child to take over the factory. Besides, he offers Charlie and his family to come live in the Factory. Astonished and blissful, Charlie and Grandpa Joe accept Mr. Wonka's offer. Using the glass elevator, they go to Charlie's home. Then they take Charlie's grandparents on their little bed and put it inside the elevator. The glass elevator crashes Charlie's home, and all his family moves to the Factory to live and work there.

3.2.3.3. Charlie and the Chocolate Factory's Two Different Turkish Translations, Translators and Can Çocuk Publishing

3.2.3.3.1. Celal Üster

A well-known translator in Turkey, Celal Üster, was born in İstanbul in 1947. After graduating from English High School Boys and Robert Academy, he studied in the English Language and Literature Department at İstanbul University. He was awarded with the Azra Erhat Translation Award of Yazko Translation Journal in 1983 for the translation of George Thompson's book entitled *Studies in Ancient Greek Society: The Prehistoric Aegean* (1966) as *Tarih Öncesi Ege 1* (1983). His translations were published in magazines such as İzlerimiz, Yeni Adımlar, Aries, Sözcükler and Notos. He worked as an editor at Gelişim Publishing, Adam Publishing, and Ana Britannica Encyclopedia. Between 1982-1993 and 2008-2014, he worked as a culture editor of

Cumhuriyet Newspaper. From 2003 to 2008, he was the editorial director of Can Publishing. Celal Üster has also written several books and compiled various anthologies. He also wrote columns and supplements of newspapers and compiled those in a book entitled *Körün Taşı* (2018). In January 2019, his book entitled *Bir ''Çevirgen'in' Notları''* (2019) was published. The same year, Can Publishing issued a book to celebrate his fiftieth year on translation entitled *Celal Üster için: Çeviri Uğraşında 50. Yıl* (2018) shows their appreciation for Üster's remarkable efforts in translating more than 80 books. Apart from translating *Charlie and the Chocolate Factory* in 2006, Üster also translated Dahl's *Charlie and the Great Glass Elevator* (1972), *The Enormous Crocodile* (1978), *The BFG* (1982), and *The Witches* (1983). (Celal Üster, (n.d.).)

In her book, entitled *Celal Üster İçin* (2018), Aslı Uluşahin includes an interview she conducted with Celal Üster. When asked about his translations for children, he states that he especially enjoys translating the books of authors such as Roald Dahl and Maurice Sendak and comments on the different aspects of translating for children. (p. 87). According to Üster, it is a challenging task to capture the ''simplicity, thriftiness and childlikeness'' of a children's book written by a prominent author and transfer these elements into Turkish language (cited in Uluşahin, p. 87).

3.2.3.3.2. Makbel Oytay

An author and a translator, Makbel Oytay translated *Charlie and the Chocolate Factory* (1973) in 1989. Before her death in 1998, she battled breast cancer for 15 years. During his treatment process, she kept a diary between 1997-1998 and in 1998 it was published as a book entitled Makbel'in Güncesi:Bir Gökyüzü, Motosiklet ve Bistüri Öyküsü. Unfortunately, she lost both of her breasts and passed away due to the complications of cancer. On June 21, 1998, Ayşe Arman interviewed her about battling against cancer and her brave attitude towards death. Her book concluded that she was diagnosed with breast cancer 15 years ago, and despite receiving chemotherapy several times and having had a double mastectomy, her cancer was evasive. Besides, she stated that she has always had been a successful student and that she went to secondary school in Adana, that she spent her childhood in Tarsus (Oytay, 1998, p. 26) that she got a divorce and was a mother of 2 children (Oytay, 1998, p. 74). As a business person, aside

from her identity as a translator, she managed stationery and owned two ateliers. In her interview with Ayşe Arman, she stated that she worked at DİSK (Confederation of Progressive Trade Unions of Turkey) as a manager for a while (Arman, 2003, p. 209). Despite all the efforts, further information about the personal and professional life of Makbel Oytay could not be accessed.

3.2.3.3.3. Can Çocuk Publishing

One of Turkey's most successful publishing houses, Can Publishing, was founded by Erdal Öz in 1981. When it was founded, the publishing house's priority was to publish thirty books of children's literature. ''[…] Can Çocuk Publishing was established as a separate legal publishing house in 2004.'' (Sarısayın, 2009, p. 359), It is widely acknowledged as one of the pioneering publishing houses that enabled the development of children's literature in Turkey by gathering influential writers of Turkish literature and bringing qualified works of world children's literature into Turkish. The books they publish are collected under eight categories: Let's Read Together for Children of All Ages, Contemporary Turkish and World Literature, Classical Turkish and World Literature, Epics and Tales, Exciting Books, Curious Books, Biographies, and First Reading Book ("Hakkımızda", n.d.).

3.3 AIXELA'S TRANSLATION STRATEGIES

Translation is one of the oldest and most subtle ways of enabling cultural transference. New ways of existing, thinking, and living are introduced to different cultures with the help of the alternate reality translated text offers. The alternative concepts are borrowed and translated, enriching the target text and making target readers more tolerant of the numerous cultural differences. By coining numerous translation strategies, Aixela aims to unravel ''the degree of tolerance of the receiving society and its own solidity'' (1996, p. 54).

According to Aixela, translation blends cultures and leads to an ''unstable balance of power'' that irreversibly stems from the source culture and determines how the translation is conducted. This unstable balance of power is mainly caused by the distance between cultures, and translators must consider the cultural diversity that

emerges during the translation process. Aixela states that cultural diversity is created by ''a series of habits, value judgments, classification systems and etc. which sometimes are clearly different and sometimes overlap'' (Aixela, 1996, pp. 52-53). To ensure the fluency and readability of a literary translation, reproducing equivalents of the cultural components of the source text in the target culture is significant. However, the cultural components of the source text are at times unique to the source text's ''cultural reality'' (1996, p. 54). Therefore, the differences between the source and target texts inevitably create a "cultural asymmetry which is ''reflected in the discourses of their members, with the potential opacity and unacceptability this may involve for the target cultural system.'' The cultural variety and asymmetry arising throughout the translation process are usually the product of cultural components of the source text, which Aixela terms as ''culture-specific items'' (Aixela, 1996, pp. 54-56). A broader definition of the term is put forward by Aixela as follows:

> ''Culture-specific items are usually expressed in a text by means of objects and of systems of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and the description of habits equally alien to the receiving culture'' (1996, p. 56).

Since culture-specific items in the source text cause ''translation problem due to the nonexistence or the different value of the given item in the target language culture'' (1996, p. 57), Aixela coined eleven different translation strategies to convey the meaning and function of the Culture-Specific elements in the course of translation. Aixela's translation strategies are ''divided into two groups separated by their conservative or substitutive nature'' (1996, p. 61).

As mentioned before, in the conservative category of culture-specific items, there are five different strategies. The strategy of repetition is used when translators aim to convey the original reference as much as possible. However, repetition may cause an alienation within the target text since the culture-specific elements are not introduced but imposed on the target reader.

The strategy of orthographic adaptation is used when the translators intend to use procedures such as transcription and transliteration. Both procedures are primarily used

when culture-specific elements are expressed in a different alphabet than the alphabet of the target language. Linguistic (non-cultural) translation strategy is used when translators aspire to choose a denotatively close reference to the original. This strategy enables the target reader to apprehend the concept correctly by choosing a target language equivalent to the culture-specific element.

Another strategy, extratextual gloss, is used when translators aim to explain the meaning or implications of the culture-specific references with a ''footnote, endnote, glossary, commentary/translation in brackets, in italics, etc.'' Intratextual gloss, however, is slightly different from extratextual gloss. To not disturb the readers' fluent reading process and make the culture-specific elements explicit, it is used when translators aim to provide the meaning within the translated text (Aixela, 1996, p. 62).

There are six strategies for the substitutive category of culture-specific items. The first one is synonymy. This strategy is used when translators prefer using synonyms or parallel references to avoid repeating a culture-specific element throughout the text. Limited universalization is used when the culture-specific element is irrelevant to their target readers and replaced with a much familiar one in the source culture. Absolute universalization, however, has a more profound effect on a cultural reference. This strategy is applied when '' the translators do not find a better known CSI or prefer to delete any foreign connotations and choose a neutral reference for their readers'' (Aixela, 1996, p. 63). Naturalization is applied when ''the translators decide to bring CSI into the intertextual corpus felt as specific by the target language culture''. (Aixela, 1996, p. 63). However, this strategy is rarely applied, except for children's literature, claims Aixela. Another strategy put forward by Aixela is Deletion. This strategy is used when a translator removes the culture-specific element for ideological or stylistic reasons. Concluding that the CSI is not relevant or essential for the target reader, the translator may choose to omit it.

The last strategy is autonomous creation, which is another infrequently used strategy. This strategy is preferred when translators aspire to add a nonexistent cultural reference in the target text, assuming that it could be interesting for their readers. (Aixela, 1996, p. 64). To this extent, translators' preferences of translation strategies will be analyzed in the chosen examples from the translation of TT-1. Besides, the strategies used by the

two translators will be underscored. Furthermore, the chosen examples from both translations are examined to specify whether the shifts that occur are obligatory or optional ones. Within the framework of Raymond Van Den Broeck's translation criticism model, obligatory shifts are influenced by the culture-specific and linguistic elements of the target text. Borrowed initially from Popovic, these shifts shed light on the possible underlying reasons for the translators' choices. On the other hand, optional shifts correspond to the shifts of expressions shaped by the translators' norms (Broeck, 1985. p. 57).

3.4. RAYMOND VAN DEN BROECK'S TRANSLATION CRITICISM MODEL

This thesis applied Dutch scholar Raymon van den Broeck'in translation criticism model to analyze and compare the two TT and the ST. Therefore, it is essential to specify the steps and function of the model before the analysis.

Broeck proposed a translation criticism model in his paper entitled *Second Thoughts on Translation Criticism: A Model of Analytic Function* (1985) to strengthen its roots and place it on a more systemic and scientific ground. Broeck begins his essay stating that translation criticism is neither just a biased phenomenon nor has to be. With a systematic and objective approach, the unavoidable subjectivity of a critic will not hinder an objective evaluation of the translation process and products.

According to Broeck, Eastern European scholars have extensively contributed to translation criticism studies to be more "systematic and objective." In Eastern European countries, translators, translation scholars, and translators' organizations are treated with respect and taken seriously. On the contrary, in the West, not much is done "to ensure the social status of their translators." As a result, translation criticism is dramatically underdeveloped in most Western countries and is amateurish and source-oriented with the aim of error-hunting. (Broeck, 1985, p. 54).

Accordingly, this model aims to systematically and objectively make a thorough comparative analysis of the source and target text. Namely, the criticism should not be solely based on a critic's taste or value judgments; instead, both ''text structures and systems of texts'' to be considered for the evaluation (Broeck, 1986, p.56). Even though value judgments affect the critic's opinion, this does not hinder the critic's ability to

systematically and objectively evaluate the ''translation process and products''. He goes on to describe the evaluation of a critic, stating:

> ''His evaluation should take account not only of the translator's poetic but also of the translational method adopted by the translator in view of the specific target audience envisaged, and of the options and policies followed in order to attain his purpose The final outcome of this confrontation will be the reviewer's critical account'' (Broeck, 1985, p. 56).

Broeck's method of combining objective and subjective elements of translation criticism makes his model still relevant to this day. Even though Broeck considers his framework incomplete, he puts forward a detailed translation criticism and reviewing model. The schema below represents the steps of his analytic model of translation criticism:

ST, TT = source text, target text
AT   = adequate translation
DE$_{TT}$ = description of the target text
N$_{CR}$ = norm of the translation critic
CA$_{TT}$ = critical account of the target text (review)
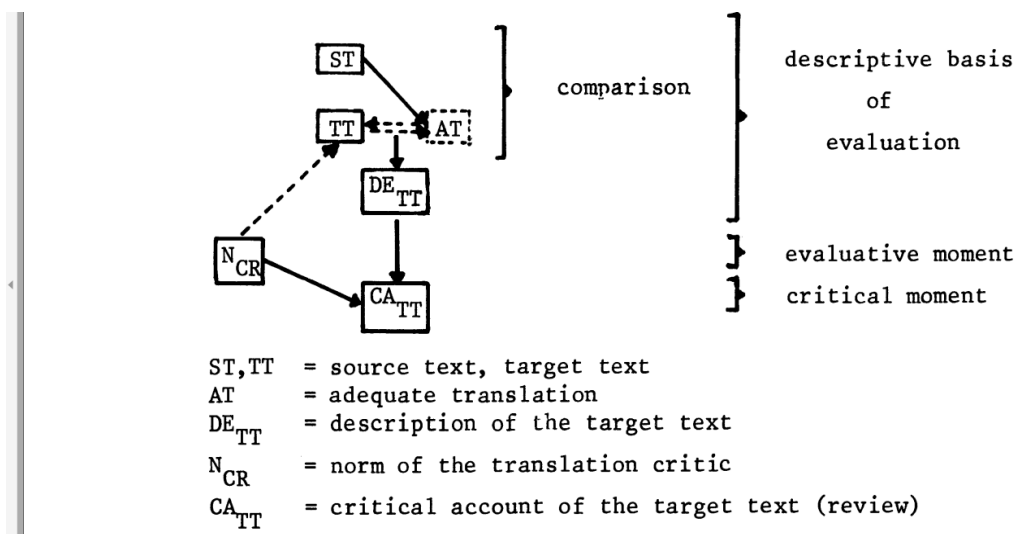
Figure 8. Broeck's Schema of Translation Criticism Model

As seen from the schema above, Broeck's model is based on a comparative analysis of the source text. Broeck explains its purpose as ''to establish between the source and target texts the factual equivalence'' to prove the relatability of source text and target text to one another (1985, p. 57). The relation between a source and a target text is

associated with shifts of expression, a term borrowed from Popovic. Popovic defines the term as ''differences between the original and the translation can be reduced to shifts in the structural process.'' (Popovic, 1970, p. 79) Broeck borrows this term and adds two subcategories: optional shifts and obligatory ships. Obligatory shifts are not regarded as interfering with the Source Text. Optional shifts, however, are shaped by the norms of the translator.

After describing the basic steps of the model, Broeck provides a detailed three-stage model. Describing the steps in detail, Broeck borrows Toury's term Adequate Translation on the first step. The comparison of the three texts ought to be "source-oriented and irreversible" in nature. (Broeck, 1985, p. 57). Adequate translation referenced in this model is not an actual text. Instead, it is a presumptive target text reflecting all the Source Text elements, while an acceptable target text is produced to ''conforming the norms of the target text" (Broeck, 1985, p. 54). In the second step, shifts of expressions and a comparison of the target text and the source text will be identified. In the third step, A general description reveals the ''degree or type of equivalence between Target Text and Source Text'' (Broeck, 1985, p. 58).

Furthermore, the aim of applying Broeck's translation criticism model is not to find a better translation. The model was created to find answers to the questions asked regarding the translations (Broeck, 1985, p. 58). Broeck's model also aims to identify the norms and the choices of translators and to examine target texts within their target culture and system.

In the light of this framework, this thesis will analyze the ST and TT-1, and TT-2. Since Broeck's model is relatively detailed, only some of the categories within the framework are examined. Following the framework of this translation criticism model, the author's life, the lives of the translators, and the source text should be examined before the analysis.

3.4.1. The Application of Broeck's Translation Criticism Framework to *Charlie and the Chocolate Factory* (1973) and Its Two Translations

Broeck's translation criticism model consists of three stages. The first stage includes the examination of the source text to find and analyze the components such as ''phonic,

lexical and syntactic components, language varieties, figures of rhetoric, narrative and poetic structures, elements of text convention (text sequences, punctuation, italicizing, etc.), thematic elements, and so on'' (Broeck, 1985, p. 58). The second stage compares the elements found in the source text on the first stage with those of target text/s, taking into account the shifts of expressions and deviations transforming through targe texts. Lastly, the third stage includes a detailed description of the differences between the source and target texts, intending to state the ''factual degree or type of equivalence between the source and target texts'' (Broeck, 1985, p. 58).

Broeck's framework of translation criticism is detailed; it is not possible to include all the components he specifies. Therefore, this comparative analysis will include the following components: Phonological Components (Rhyme Patterns), Lexical Components (Onomatopoeia and Neologisms), Figures of Speech (Metaphors, Slang Expressions, Simile, Alliteration, Puns, Idioms, Personification, Exclamations), Elements of Text Convention (paratextual elements,), and Other Culture-Specific Elements such as Religious elements, Proper Names, Food Items, Unit of Measurement, and Currencies. The categories used were borrowed from Broeck's comparative analysis framework, while the classification and definition of the categories were created with the guidance of Edward Finegan's book entitled *Language: Its Structure and Use* (2008) and Dupriez and Halsall's *A Dictionary of Literary Devices* (1991). However, a new category named culture-specific elements was created to analyze the cultural items that do not fit in with the other categories.

3.4.1.1. Phonological Components

Phonology is the field of study that deals with speech sounds and their meanings. It evaluates, describes, and compares the varieties of sounds in a language or the phonological differences between different languages. ST is not a book of prose; however, the songs sung by Oompa Loompas are written in the form of poetry. Under this category, chosen lines of Oompa Loompa songs are compared to its translations to examine the similarities and differences between the ST, TT-1, and TT-2 under the category of Rhyme Patterns.

3.4.1.1.1. Rhyme Patterns

In the novel, each child except Charlie misbehaves and then gets punished by the consequences of their actions. Following these events, Willy Wonka's workers, Oompa-Loompas, start to sing about the children's mischievousness. Each song is written in italics and includes rhymes. Since songs are the musical form of prose, their rhythmic pattern and rhyme scheme constitutes a poetic quality. Rhyme is defined as ''Identity of a certain number of phonemes at the end of two or more lines of poetry'' (Dupriez&Halsall, 1991, p. 399). Rhymes are based on similarities of letters and words at the end of each line; therefore, their translation could challenge the translators. Some of the lines of Oompa-Loompas are examined in terms of rhyme patterns, and remarkable differences between the ST, TT-1, and TT-2 will be analyzed and compared below:

Example 1:

ST ''*Augustus Gloop, Augustus Gloop*
The great big greedy nincompoop!'' (p. 78)

TT-1 ''*Augustus Gloop! Augustus Gloop!*
Koca obur budala!'' (p. 88)

TT-2 ''*Augustus Gloop!*
Augustus Gloop! Augustus Gloop!
Yalayıp yutar ne bulursa lup lup!'' (p. 109)

In this example, Oompa Loompas sing about Augustus' misbehavior. The rhyme scheme on the song is made with the letter o and the repetition of Augustus'name. In TT-1, the translator preferred to translate 'greedy' as 'obur'. When translated the word taking into account its first meaning, the word 'greedy' means 'açgözlü' in Turkish. Since a word can have several meanings, translators may prefer to use one to the other. The word 'greedy' also means 'obur' in Turkish, and Oytay preferred to use its

secondary meaning; the reason might be that Augustus' being an overweight child; therefore, the translator found it appropriate to translate the word is as 'obur'.

In conclusion, it is, observed that Oytay used Aixela's synonymy strategy. This resulted in the disappearance of the rhyme scheme in the TT-1. On the other hand, Üster chose not to translate the word 'nincompoop'. This preference corresponded to Aixela's deletion strategy, and its meaning was lost during the translation process. However, he could transfer the rhyme scheme into translated text using the deletion strategy.

Example 2:

> ST: ''*Such wondrous, fine, fantastic tales*
> *Of dragons, gypsies, queens, and whales*
> *And treasure isles, and distant shores*
> *Where smugglers rowed with muffled oars,*
> *And pirates wearing purple pants,*
> *And sailing ships and elephants,*
> *And cannibals crouching round the pot,*
> *Stirring away at something hot.*
> *(It smells so good, what can it be!*
> *Good gracious, it's Penelope.)*
> *The younger ones had Beatrix Potter*
> *With Mr Tod, the dirty rotter;*
> *And Squirrel Nutkin, Pigling Bland,*
> *And Mrs Tiggy-Winkle and –*
> *Just How The Camel Got His Hump,*
> *And How The Monkey Lost His Rump,*
> *And Mr Toad, and bless my soul.*
> *There's Mr Rat and Mr Mole*''(p.154)

> TT-1 ''*Harikulade, duygulu, hayal dolu masallar*
> *Ejderhalar, çingeneler, kraliçeler ve balinalar,*
> *Ve define adaları ve uçsuz bucaksız kıyılar*
> *Sessiz kürekleriyle kaçan hırsızlar,*

Mor pantolonlu korsanlar,

Filler ve uçan kayıklar,

Bekliyor kazanın çevresinde yamyamlar

Göz gözü görmüyor, kara dumanlardan

Çok güzel kokuyor bu kim olabilir ki?'' (p. 186)

.. ..

.. .. (p. 154)

TT-2 ''*Akıllara durgunluk veren masallar,*

Korkunç canavarlar, zalim padişahlar,

Tahta bacaklı korsanlar, kırk haramiler,

Cinler, periler, bir de çizmeli kediler,

Beyaz atlı prensler, pamuk prensesler,

Kötü yürekli vezirler, yedi cüceler,

Hırlısı, hırsızı, yamyamı, yarım akıllısı,

Gezer geceyarısı balkabağından arabası.

  Bu akşam Binbir Gece Masalları mı istersiniz,

  Yok ben define adası okuyayım mı dersiniz?

  Andersen'den Masallar mı, Üç Silahşörler mi,

  Güliver'in Seyahatleri mi, Küçük Prens mi?

  Biraz daha yakına gelelim mi acaba,

  Tenten, Asteriks, Red Kit mi yoksa?'' (p. 186-187).

In this example, the first three lines' rhyme schemes in the ST are tales-whales-shores. The repetition of the plural suffix –s at the end created a rhythmic pattern. On TT-1, the rhyme scheme was created using the plural suffix -.(a)lar: masallar-balinalar-kıyılar. The translator of the TT-1 was able to create the same rhyme scheme in Turkish. On TT-2, Üster translated these as masallar- padişahlar-haramiler, by using a rhyme pattern created with the plural suffix -lar and –ler.

When the three lines' culture-specific elements are considered, the ST used fantastical elements such as characters, creatures, and animals from famous tales and novels such as dragons, gypsies, queens and whales, treasure isles, and distant shores. On TT-1,

these words are translated using the Turkish equivalences of them. The approach adopted by the translator for these three lines is Aixela's limited universalization. However, on TT-2, these words are replaced with different ones which are korkunç canavarlar, zalim padişahlar, tahta bacaklı korsanlar, kırk haramiler, cinler, periler and çizmeli kediler. On these lines, the book's fantastic elements are omitted as the translator's decision. The reason for that could be that the translator decided that the readers, children, may not know these fantastic elements belonging to the source culture in the song and replaced them with more familiar fantastical elements. In conclusion, it is seen that the translator used Aixela's limited and absolute universalization strategies.

The following three lines' rhyme schemes in the ST are oars-pants-elephants. The rhyme scheme was created on the ST with the plural suffix s and the letters –ants for the last two lines. On TT-1, the rhyme scheme was created using the plural suffix -.lar: hırsızlar-korsanlar- kayıklar. The translator of the TT-1 was able to create the same rhyme scheme in Turkish. On TT-2, Üster translated these as kediler-prensesler-cüceler using a rhyme pattern created with the plural suffix –ler.

When the three lines' culture-specific elements are considered, the ST used fantastical elements resembling the characters in an adventurous children's novel, such as smugglers, pirates, elephants, and ships. On TT-1, these words are translated using the equivalences of the words. The approach adopted by the translator for these three lines is Aixela's limited universalization. However, on TT-2, these words are replaced with different ones, which are cinler-periler-çizmeli kediler-beyaz atlı prensler-pamuk prensesler-kötü yürekli veziler-yedi cüceler. As stated before, it is evident that the translator's decisions affected the translation process, and the elements in poetry are replaced with others. While some of these replacement elements belong to target culture such as cinler and kötü yürekli vezirler, the others are taken from foreign fairy tales widely read by children in Turkey. The reason for that could be that the translator decided that the readers, children, may not know these fantastic elements belonging to the source culture in the song and replaced them with more familiar fantastical elements, both national and universal. In conclusion, it is concluded that the translator used both Aixela's limited and absolute universalization strategies.

The following four lines of ST are another reference to a foreign culture's elements. The rhyme scheme is created using the words such as hot-pot and be-Penelope. The lines depict the story of the Penelope of Greek mythology. In the source text, the cannibals stir the pot and smell and lean on it, and when they wonder who was in the pot, they see Penelope. On TT-1, however, the line about Penelope was entirely deleted, and its meaning was lost during the translation process. Besides, an element that does not exist in ST is added: siyah dumanlar. One of the reasons for the translator's choices is to create a rhyme scheme with the last line: yamyamlar-dumanlar. For translation of these lines, the translator preferred deletion and limited universalization strategies. On TT-2, Üster adopted a similar approach: he deleted the lines about Penelope, and its meaning was lost during the translation process, except a brief mention of cannibals and added extra elements from other foreign fairy tales and cultures. He added the fantastical elements such as hırlı-hırsız, yarım akıllı, balkabağı arabası, Binbir Gece Masalları and Define Adası, which are absent in the source text. The rhyme scheme on the four lines was created with these words: arabası-akıllısı and mı istersiniz- mı dersiniz. On the first two lines, the rhyme scheme was ensured with the third-person possessive suffix of Turkish: -sı. The rhyme scheme of the four was created using the interrogative particle ''mı'' and the third-person plural suffix –siniz. In conclusion, Üster preferred to use Aixela's deletion and limited universalization strategies.

The following four lines of ST are a reference to famous British author Beatrix Potter. The characters in her books, such as Mr Todd, Squirrel Nutkin, Pigling Bland, Mrs Tiggy-Winkle, Mr Rat, and Mr Mole, are mentioned and reminded. The rhyme scheme on these lines is created with Potter-rotter and bland-and. However, on TT-1, the translator chose to delete it, and then deleted lines on the text is seen as two lines of dots: .. .. In conclusion, Oytay used Aixela's deletion strategy instead of translating it and caused a loss in meaning. However, adding lines might be a clue, for he read that the four lines of the song are missing. On TT-2, however, Üster preferred to use Aixela's limited universalization strategy and replace the author's name and the book characters. Instead of those, he added Binbir Gece Masalları, Define Adası, Andersen'den Masallar, Üç Silahşörler, Tenten Asteriks and Red Kit. Üster also added another line to the song, which takes the reader closer to the text by asking them: ''Biraz daha yakına gelelim mi acaba?'' Then, other book characters named above are

detailed. The changes he made on the lines made the text more readable for children and created a rhyme scheme except for the last line: mi-mi and mi 'acaba' and ''yoksa''. Lastly, it is worth mentioning that the songs are written in Italics on ST, and both of the translators did the same.

Example 3:

ST -

TT-1 -

TT-2 ''*Hoşça vakit geçirdik, bir güzel eğlendik,*

Aynı zamanda önemli bir şey öğrendik,

aman derim çocukları ASLA şımartmayın'' (p. 184).

This example is from the first lines of Mike Teavee's song sung by Oompa Loompas. While Üster manipulated the text by adding extra lines to the beginning, the translator of TT-1 did not. While in TT-2, Aixela's autonomous creation was used, Oytay preferred not to use any additional lines corresponding to Aixela's translation strategies. By adding these lines, Üster created a rhyme scheme using the past tense suffix –di(k). By writing the word ASLA in capital letters, Üster also imitates the author's style since the following lines of the song contain the word ''never'' in capitals.

3.4.1.2. Lexical Components

Lexicology is the study of words, the main components constituting languages. This field of study examines the relationships between words, their meanings, properties, and behaviors. As a part of this study, neologisms and examples of Onomatepoia chosen from the ST and the translated texts are examined and compared. Since Turkish and English languages belong to different language families, finding adequate equivalences of these elements could be challenging for translators.

3.4.1.2.1. Onomatopoeia

Onomatopoeia is defined as '' the formation of a word whose sound imitates the thing signified'' by Dupriez and Halsall (1991 p. 310). Onomatopoeia is created by imitating

sounds such as the sounds animals make, objects crashing, or any other sound heard in nature or by human beings. Children often use it when they speak to express themselves, and numerous examples are found in the novel. Particular examples, their evaluation, and comparison to its translations are detailed below:

Example 1:

ST ''Instantly, there was a tremendous whizzing noise. The doors clanged shut.'' (p. 152)

TT-1 ''Anında korkunç bir gürültü oldu. Kapılar kapandı.''(p. 135)

TT-2 ''Birden cazır cuzur sesler çıktı. Kapılar şırak! diye kapandı.'' (p. 164)

In this example, the words 'whizzing' and 'clang' were employed as onomatopoeic expressions. The meaning of whizzing is the sound of a fast-moving object, and an alternative translation of this word is 'vın'. Clang means the sound of the crashing of metal objects. In TT-1, Oytay translated tremendous whizzing as 'korkunç gürültü' and chose not to translate the word 'clanged'. Her translation of 'whizzing' corresponds to the synonymy strategy of Aixela; instead of a target-text-oriented approach, she preferred a parallel translation of the word. Furthermore, her avoidance of translating the word clanged reveals that she used Aixela's deletion strategy, and its meaning was lost during the translation process. However, the translator succeeded in transferring the meaning of the word. TT-2's translator preferred to translate whizzing as cazır cuzur. It is an example of reduplication and onomatopoeia. Therefore, it is evident that the translator used Aixela's absolute universalization strategy. In the second sentence, Üster translated the word clanged as 'şırak!', an onomatopoeic expression in Turkish. The strategy used when translating this word corresponds to Aixela's absolute universalization strategy. However, the translator succeeded in transferring the meaning of the word.

Example 2:

ST ''Mr Wonka turned around and clicked his fingers sharply, *click, click, click*, three times.'' (p. 101)

TT-1 ''Bay Wonka olduğu yerde durdu ve parmağını üç kere şaklattı: şak, şak, şak. '' (p. 86)

TT-2 ''Bay Wonka arkasına döndü ve üç kez parmaklarını şaklattı: *Şak şak, şak*!'' (p. 107)

In this example, Willy Wonka clicks his fingers to call out Oompa-Loompas. The onomatopoeia 'click' means to tap on something. In TT-1, the translator's translation of the word 'click' is the sound of tapping onto something; however, the word 'şak'is the sound of clapping or snapping, which are parallels but not the exact translations of the word 'click'. Oytay's translation of this word corresponds to Aixela's synonymy strategy. It is also worth mentioning that Oytay translated the phrasal 'word turn around' and translated it as 'olduğu yerde durmak,' which can be classified as a mistranslation. Besides, the translator preferred not to write the onomatopoeias in italics, unlike the author of ST. In TT-2, The strategy used when translating this word does not correspond to any of Aixela's strategies. However, the translator succeeded in transferring the meaning of the word.

Example 3:

ST ''You simply press the button ... and zing!... you're off!'' (p. 150)

T-1 <<Yalnızca düğmeye basmak yeter… ve… istediğin yerdesin>> (p. 133)

T-2 ''Düğmeye bas yeter, ''çınn'' kendini istediğin odada bulursun.'' (p. 162)

In this example, the onomatopoeia 'zing' is used as a responding sound to a pushed button. When TT-1 is examined, it is concluded that the translator avoided translating the required word using Aixela's deletion strategy and causing a loss in the meaning of the text. Üster, however, translated the word as 'çınn', using double n. The word 'çın' is the sound of a responding sound of a button or bell or an echoing sound, such as 'clink'. The intention behind adding an extra 'n' to the word could be an effort to emphasize the word. However, 'çınn' is a semantically parallel equivalence to 'çınn'.

Therefore, the translation strategy used in TT-2 corresponds to Aixela's synonymy strategy. However, the translator succeeded in transferring the meaning of the word.

3.4.1.2.2. Neologisms

Neologism, also referred to as non-sense words, is defined as ''a recently created word, often formed in conformity with existing lexical structures. (Dupriez&Halsall, 1991, pp. 3303-3304). Neologisms can be created by combining existing words or sounds and new meaning attribution to a word with a different meaning. Neologism is essential for sustaining excitement and readability in children's literature, and Dahl was famous for coining new words. Here are some examples found in ST and the two translations.

Example 4:

> ST The Oompa- Loompas (p. 93)
> TT-1 Umpa Lumpalar (p. 77)
> TT-2 Umpa Lumpalar (p. 97)

Oompa-Loompas are the mysterious dwarves who work and live at Willy Wonka's factory. Throughout the novel, none of their names are told to the reader. They are collectively named with respect to their kind, Oompa-Loompas. They serve as the sound of reason and truth with their songs. Dahl used his creative talent and coined a new name for these creatures. In TT-1 and TT-2, both translators translated Oompa-Loompas as Umpa Lumpalar. This translation method corresponds to Aixela's orthographic adaptation. This strategy involves adapting the foreign word to the target language. Fort hat purpose, both the translators changed the double 'oo' vowels and replaced them with a single 'u'. As a result, the word became easier to read by children.

Example 5:

> ST Hornswogglers (p. 93)
> TT-1 Boynuzlu atlar (p. 77)
> TT-2 Boynuzlu congolozlar (p. 97)

In this example, it is observed that Dahl coined a new word that derived from already existing ones. The word hornswoggle means deceiving someone, while the coined word

in this context was added 'or sound to it, meaning a wild creature residing in Loompaland. Both translators, however, must have divided the word hornswoggle since they translated it in two words, one being 'boynuzlu,' the equivalent of the word horn. However, the translators' choice of the second word differed. In TT-1, Oytay translated the creature's name as boynuzlu at, while in TT-2, Üster translated it as boynuzlu congoloz. Even though the word hornswoggler is a neologism, both translators preferred to transfer the word's meaning using elements known in the target language. While boynuzlu at might have a connotation as 'tek boynuzlu at' in Turkish, a congoloz is a mythological character that originated in Anatolia. In conclusion, it is concluded that the translator of Oytay used Aixela's limited universalization strategy, while Üster used Aixela's absolute universalization strategy.

Example 6:

> ST Snozzwangers (p. 93)
>
> TT-1 Dev gergedanlar (p. 77)
>
> TT-2 Amansız devanaları (p. 97)

In this example, the word Snozzwanger is another wild creature from Loompaland. When translating this neologism, both translators preferred adding certain elements that do not exist in the ST: in the TT-1, Oytay translated the neologism as 'dev gergedanlar', a big animal. In TT-2, Üster preferred 'amansız devanaları'. 'Devanası' is the name of a supporting character found in Turkish fairy tales. Adding a national element, Üster removed the word's foreign connotations, while Oytay translated it as a well-known animal. In conclusion, it is concluded that Oytay used Aixela's limited universalization strategy, while Üster used Aixela's absolute universalization strategy.

Example 7:

> ST Whangdoodles (p. 93)
>
> TT-1 Canavar karıncalar (p. 77)
>
> TT-2 Dev tepegözler (p. 97)

In this example, neologism preferred is different from the previous ones. Whangdoodle is a commonly used neologism by other authors; while Dahl depicted it as a creature of Loompaland, other authors referred to the creatures of other kinds as Whangdoodle. In

TT-1, Oytay translated the word as 'canavar karıncalar'. In the ST, the neologism consists of one word, while in TT-1, it is two. The translator changed the creature's name to 'monstrous ants' and made it more relatable for the readers. The strategy Oytay applied in this sentence can be classified as Aixela's autonomous creation. In TT-2, Üster preferred to translate whangdoodles as 'dev tepegözler'. 'Tepegöz' is another Anatolian fairy tale figure, a giant with an eye on his forehead. The translation strategy used in TT-2 aims to make the neologism more relatable for the reader and thus makes it easier to understand when compared to a foreign word. His translation method corresponds to Aixela's absolute universalization strategy.

3.4.1.3. Figures of Speech

To increase the effect of expressions on speech or writing and differentiate them from ordinary language use, Figure of Speech is used. Figure of speech is used to enhance the readability and effect of writing in literature and daily speeches. Puttenham defines figures of speech as:

A novelty of language evidently (and yet not absurdly) estranged from the ordinary habit and manner of our daily talk and writing, and figure itself is a certain lively or good grace set upon words, speeches, and sentences to some purpose…'' (1589, p. 243).

Since figures of speech use the features and cultural variability of a source text, translating those might be challenging for translators. Some of its types are defined and exemplified below through the novel and its two translations.

3.4.1.3.1. Metaphors

Metaphor is a type of figure of speech used to symbolize or compare one thing to another to maintain a more robust expression. According to Dupriez&Halsall, metaphor is defined as ''A transfer from one meaning to another through a personal operation based on an impression or interpretation which readers must discover or experience for themselves'' (Dupriez&Halsall, 1991, p. 276). A pivotal issue of translation studies, translating metaphors is a challenging task for translators. An example found in the translation of the ST is as follows:

Example 1:

> "ST This is the nerve center of the whole operation, the heart of the whole business! (p. 87)
>
> TT-1 <<Burası bütün fabrikanın beyni, yapılan bütün işin kalbidir! >> (p. 72)
>
> TT-2 Tüm fabrikanın beynidir burası, tüm işin kalbidir! (p. 91)"

In this example, the children visit the Chocolate Room, and Willy Wonka introduces the room to them. In the ST, the word this is italicized, and the same textual convention is implemented in TT-1. The metaphors used in this sentence are 'the nerve center' and 'heart' which implies that the Chocolate Room is the most crucial part of the factory. Not to repeat the word heart, which follows nerve center, both translators preferred a similar metaphoric expression used frequently in the Turkish language: '(fabrikanın) beyni olmak'. This strategy implemented by the two translators corresponds to Aixela's synonymy strategy since translations of it are not the exact equivalent of the 'nerve center' but have a close and parallel meaning.

3.4.1.3.2. Slang expressions

Slang is an informal language that usually involves metaphoric words with vigorous meaning. Penguin Dictionary defines slang as ''informal vocabulary that is composed typically of new words or meanings, impolite or vulgar references […] '' (2004, p. 1312-1313). Slang words and phrases are often used in literature to enable a realistic approach to the speech and the story. As culture-specific elements, translating vernacular slang words can be compelling for translators. Here are some examples found in ST and its two translations:

Example 2:
ST

> ''He's crazy!
> He's balmy!
> He's nutty!

He's screwy!

He's batty!

He's dippy!

He's dotty!

He's daffy!

He's goofy!

He's beany!

He's buggy!

He's wacky!

He's loony!'' (p. 110-111)

TT-1

‘‘Deli bu adam!

Kaçık bu adam!

Zırdeli bu adam!

Çatlak bu adam!

Tımarhane kaçkını bu adam!

Tahtası eksik bu adamın!

Kafadan çatlak bu adam!

Ahmak bu adam!

Dengesiz bu adam!

Çılgın bu adam!

Manyak bu adam!

Akıl hastası bu adam!''

(p. 95)

TT-2

‘‘Aklını oynattı!

Bu adam çılgının teki! Çatlak!

Tozutmuş!

Zırdeli! Tımarhane kaçkını!

Aklından zoru var! Bir tahtası eksik!

Kafayı üşütmüş!

Manyak mıdır nedir!

Kafadan sakat!'' (p. 116)

In this example, parents visiting Wonka's factory are frightened by what they see, and Wonka's behavior starts shouting. In ST, thirteen different adverbs are used to describe and insult Wonka. These words are synonyms, and each means crazy, insane, and mad in different words. In TT-1, 12 adverbs were used to translate the slang expressions, while in TT-2, it is 11. The translated adverbs are Turkish slang expressions used when talking about being mad. However, since each adverb is a synonym, it was not possible to determine which ones were included in translation and which were not. Since two of the slang expressions were omitted from translation in TT-2 and one in TT-1, it is evident that both translators implemented Aixela's deletion strategy, and its meaning was lost during the translation process.

Example 3:

ST ''My dear old fish,' said Mr Wonka, 'go and boil your head!'' (p. 136)

TT-1 <<Hey kafasız kadın,>> diye kızdı Bay Wonka, <<bu kafayla gidersen sonunda hem kızın hem sen belanızı bulursunuz!>> (p. 119)

TT-2 "A benim kafasızım,'' dedi Bay Wonka, ''Kafan hiç çalışmıyor senin!''

(p. 146)

In this example, Mr Wonka and Mrs Salt argue, and Wonka insults her, saying 'go and boil her head' and calling her an 'old fish'. In addition to its terrible smell, an old fish implies that someone is old and close-minded. 'Go and boil your head' is another slang used in the novel. It means to 'harm yourself', and is used in the event of rage and disappointment. In TT-1, Oytay translated my dear old fish as 'hey kafasız kadın' and attached insulted person's gender to use of slang. Furthermore, Oytay also changes the variety of insulted persons. Wonka insults Mrs Salt. However, Oytay translated it as 'bu kafayla gidersen sonunda hem kızın hem sen belanızı bulursunuz!' which also includes Veruca to the insult. Oytay's use of this method corresponds to Aixela's autonomous creation strategy. In TT-2, Üster translated 'my dear old fish' as 'a benim kafasızım'.

He added an expression of an exclamation as 'a' and offered a Turkish equivalent of the phrase old fish. He translated 'go and boil yourself ' as 'kafan hiç çalışmıyor senin'. The meaning of the slang 'go and boil yourself' is slightly different from 'kafan hiç çalışmıyor senin', since the Turkish translation of the slang implies that the insulted person is stupid. In contrast, the slang in ST is an insult on a broader spectrum, not only about the person's cognitive capacity, and is a slang frequently used in Turkish. Therefore, it is evident that in TT-2, the translator preferred to use Aixela's absolute universalization strategy.

Example 4:

ST "Are you off your rocker?" (p. 162)

TT-1 "Aklını mı kaçırdın?" (p. 145)

TT-2 "Sen üşüttün mü evladım?" (p. 176)

In this example, Mike Teavee asks Willy Wonka whether he can send a person through the television, and Wonka is frightened by his question and asks him whether he is off his rocker. This slang and idiom are used in this sentence, 'to be off one's rocker', implies that the collocutor has gone mad. In TT-1, translation of the slang was conducted with the help of an idiom, 'aklını kaçırmak'. In TT-2, the slang translation was conducted using a slang frequently used in Turkish as 'üşütmek'. The strategies implemented by the translators correspond to Aixela's absolute universalization strategy. As a result, the translators seem to have succeeded in transferring the meaning of the slang.

3.4.1.3.3. Simile

Simile is a frequently-used figure of speech that compares a thing with another, aiming for a vivid depiction. The Penguin Dictionary defines simile as ''a figure of speech explicitly compares two unlike things''(2004, p. 1303). Unlike metaphors, similes explicitly compare two concepts, and the comparison involves words such as, like, such, more than, and similar. Similes are often used in literature, and their translations can be challenging for translators. Some of the examples found in ST and its two translations are shown below:

Example 5:

> ST ''And each time he received it, on those marvellous birthday mornings, he would place it carefully in a small wooden box that he owned and treasure it as though it were a bar of solid gold...''(p. 17)
>
> TT-1 ''Her seferinde, o şahane doğum günü sabahları, çikolatayı küçük tahta kutusuna yerleştirir, altından yapılmış değerli bir maden gibi onu dikkatle saklar...''(p. 12)
>
> TT-2 ''Charlie o muhteşem doğum günü sabahlarını iple çeker, eline tutuşturulan çikolata parçasını yanından hiç ayırmadığı küçük tahta kutuya büyük bir özenle yerleştirir, som altından bir hazineymiş gibi saklardı.''(p. l6)

In this example, a bar of chocolate is likened to a bar of solid gold. On his birthday, Charlie is gifted with a bar of chocolate, and he attached great value to it since they live in poverty as a family. In TT-1 the simile ''as though it were a bar of solid gold'' was translated as 'altından yapılmış değerli bir maden gibi'. Oytay's translation of this expression is vague and hard to understand: what could be a valuable mine made of gold, except for the gold itself? Oytay preferred to translate this sentence without using any of Aixela's strategies and created an awkward use of language. In Üster's translation, the expression was translated as 'som altından bir hazineymiş gibi', without adding any other element that does not exist in the ST. Furthermore, he translated 'those marvellous birthday mornings' as 'o muhteşem doğum günü sabahlarını iple çeker' by adding an idiom, 'iple çekmek' to the translation. This idiom does not exist in the ST. Oytay preferred not to use Aixela's translation strategies, while Üster used Aixela's autonomous creation strategy.

Example 6:

> ST They were as shrivelled as prunes, and as bony as skeletons..''.(p. l9)
>
> TT-1 ''Her yanları kuru erikler gibi bumburuşuktu ve hepsinin zayıflıktan iskeleti çıkmıştı.'' (p. 14)
>
> TT-2 ''Elleri yüzleri kuru erikler gibi buruşmuş, bir deri bir kemik kalmışlardı.''(p. 19)

In this example, the narrator describes Charlie's grandparents and likens them to shrivelled prunes and bony skeletons.In TT-1 the translator translated the two simile as 'yanları kuru erikler gibi bumburuşuktu' and 'zayıflıktan iskeleti çıkmıştı'. In TT-2, the translator chose to translate them as 'kuru erikler gibi buruşmuş, bir deri bir kemik kalmışlardı'. Both translators conveyed the meaning using figures of speech, similes, and used idioms. Since both translators used idioms to translate one of the similes and avoid translating it so that the reader could understand it, it is evident that the translators used Aixela's absolute universalization strategy.

Example 7:

ST ''The Picture showed a nine-year-old boy who was so enormously fat he looked as though he had been blown up with a powerful pump. Great flabby folds of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy curranty eyes peering out upon the world'' (p. 36).

TT-1 ''Dokuz yaşında bir çocuğun resmiydi bu. Çocuk o kadar şişmandı ki sanki güçlü bir pompayla şişirilmiş gibi bir görüntüsü vardı. Her yerinden löp löp etler sarkıyordu. Kocaman bir hamur topa benzeyen yüzünde iki küçük kuş üzümünü andıran obur gözleriyle sanki dünyaya iki küçük delikten bakar gibiydi.'' (p. 31)

TT-2 ''Resimde görülen 9 yaşındaki oğlan tam bir yağ tulumuydu, hani şu şişko patates dediklerinden. Belli ki, lapacının tekiydi, her yanından bıngıl bıngıl etler fışkırıyordu. Tombul yüzüne konulmuş iki kuşüzümünü andıran ufacık gözleri ile arsızca bakıyordu'' (p. 36).

In this example, Augustus Gloop is depicted. To describe the child, the author preferred to use several similes. In TT-1, these similes were translated in accordance with the ST; namely, the similes were translated by successfully transferring the meaning of the similes in the ST, the elements of figure of speech were not replaced with their equivalent in Turkish, except the use of a reduplication, löp löp. The strategy

implemented by Oytay corresponds to Aixela's repetition strategy with a target-oriented approach. As a result, the translator managed to convey the intended meaning of the ST. In TT-2, Üster preferred a more creative approach and translated the similes as 'yağ tulumu', 'şişko patates', 'bıngıl bıngıl etler fışkırıyordu'. He also added the expression of 'lapacı', which does not have an equivalent in the ST; while changing some of the similes, he deleted one simile: 'monstrous ball of dough' was translated as 'tombul' and the translator also deleted the part which is about Augustus' greedy 'eyes peering out upon the world'. He translated that part as 'ufacık gözleriyle arsızca bakıyordu'. In conclusion, the strategies Üster adopted to translate these similes are autonomous creation and deletion, resulting in both a loss and gains in the meaning of the text.

Example 8:

> ST ''He'll need it, the skinny little shrimp!'' a girl said, laughing. (p. 65)

> TT-1 <<ÇOK gereksinimi var o şekerlere bu sıska cücenin,>> dedi bir kız gülerek. (p. 55)

> TT-2 TT-2 ''Küçük bir kız, bir kahkaha patlattı. "Baksana çocukcağız püf desen uçacak" dedi. Yesin de beslensin biraz sıska cüce'' (p. 64)

In this example, one of the children in the novel insults Charlie and calls him a 'skinny little shrimp'. In TT-1, the translator included the word 'ÇOK' in capitals to highlight the expression, even though it was not included in the ST. She translated 'skinny little shrimp' as 'sıska cücenin' and conveyed the intended meaning without changing the simile's context. In TT-2, Üster makes use of various idioms that do not exist in the ST, such as translation of 'laughing' as 'kahkaha patlatmak', and 'püf desen uçmak'. In conclusion, both translators preferred to implement Aixela's autonomous creation strategy.

Example 9:

> ST ''There was complete pandemonium in the little house...'' (p. 74)

> TT-1 Küçük evin içinde tam bir curcuna vardı. (p. 62)

> TT-2 Küçük evin içi mahşer yerine döndü. (p. 77)

In this example, Charlie's family is delighted that Charlie found the Golden Ticket. Pandemonium, the word used as a simile, refers to a wild and violent crowd in a chaotic situation. In TT-1, the word was translated as 'curcuna', corresponding to pandemonium. In TT-2 religious connotation is considered, and it was translated using the idiom 'mahşer yerine dönmek'. However, in this context, the pandemonium in their house is exciting and happy. It does not have any religious connotation, and the child reader may have difficulty understanding it as 'mahşer yeri'. When the two translations are examined, it is observed that both translators preferred to use Aixela's absolute universalization strategy, with a different approach than one another.

Example 10:

> ST "They're drunk as lords, said Mr. Wonka''.(p. 136)
>
> TT-1 "Krallar gibi sarhoş olmuşlar" dedi Bay Wonka. (p. 120)
>
> TT-2 "Küfelik olmuşlar" dedi Bay Wonka.(p. 147)

In this example, the simile 'drunk as lords' was used to describe Oompa-Loompas. In TT-1 the simile was translated as 'krallar gibi sarhoş.'The word lord was translated as king; therefore, its foreign connotation is kept. In Turkish, there is no such thing as a kral or a simile such as 'krallar gibi sarhoş olmak'. In Turkish, the emperors would be called sultans, not kings, and therefore the expression seems foreign. In TT-2 Üster translated the same simile as 'küfelik olmak'. This idiom means getting drunk in Turkish; however, its usage removes the foreign element in the ST. In conclusion, while Oytay preferred Aixela's limited universalization strategy, Üster implemented absolute universalization

3.4.1.3.4. Alliteration

Alliteration is created with the continuous repetition of the same sounds. The Penguin Dictionary defines alliteration as ''the repetition of initial consonant sounds in neighbouring words or syllables'' (2004, p. 33). It is a figure of speech that is commonly used in poetry. The translation of the alliterations is compelling for the translators since it involves the syllables that exist in the source language. Trying to create the same sounds without altering the intended meaning of the source text can be

challenging for the translators. In ST, Oompa-Loompas often sing songs consisting of rhymes and thus alliterations, and some of the examples in ST, TT-1, and TT-2 are shown below.

Example 11:

ST A hundred knives go slice, slice, slice ;

TT-1 Yüz tane bıçağı iyice bileriz; (p. 90)

TT-2 Kırk satır doğrar, dilim dilim eder; (p. 80)

In this example, Oompa Loompas sing the song of Augustus Gloop. In the line, it is possible to observe the examples of reduplications, personification, and alliteration. The letter 's' is the source of alliteration; it is repeated through the words knives, slice, slice, and slice. The combination of the sound –ice also creates the sound of 's'. The creation of the same effect on the two translations can be challenging for the translators. In TT-1, Oytay preferred not to translate the reduplications created with the repetition of slice three times, and its meaning was lost during the translation process. The line does not include alliteration of 's' or another word. The implemented strategy by Oytay is Aixela's deletion. In TT-2, however, the alliteration is created through the letters 'ar' and 'er'. Üster also transfers the meaning of the reduplication 'slice slice slice' as 'dilim dilim'. However, he also significantly changes the number of knives; he translates the number of knives as forty instead of a hundred as it is in ST, which resembles an idiom in Turkish: 'kırk satır mı kırk katır mı?'The strategy used by Üster in this line is Aixela's absolute universalization strategy.

Example 12:

ST ''And the one remaining squirrel (obviously the leader of them all) climbed up on to her shoulder and started tap-tap-tapping the wretched girl's head with its knuckles.'' (p.142)

TT-1 ''Ve geriye kalan tek sincap (besbelli sincapların önderiydi), kızın omzuna tırmandı ve zavallı kızın kafasında taptap-tap diye trampet çalmaya başladı.'' (p. 124)

TT-2 ''Önderleri olduğu anlaşılan son sincap da Veruca'nın omzuna tırmandı, zavallı kızın kafasına patileriyle pat pat vurmaya başladı.'' (p. 153)

In this example, the alliteration was created by repeating the word 'tap'. Oytay translated the onomatopoeic sound with an approach that prioritized the target text. In TT-1 as 'tap-tap-tap'. She also added the word 'trumpet', which creatively enhances the alliteration and does not exist in ST. However, the translator does not translate the word 'knuckles', which causes a loss in the meaning of the text. The translation methods implemented in TT-1 correspond to Aixela's repetition, deletion, and autonomous creation. In TT-2, the alliteration, 'tap-tap-tapping, was transferred as 'pat pat'.Furthermore, the translation of 'knuckles', 'patileriyle', which was not an alliteration of ST, becomes a part of the alliteration and enhances it. The strategy used by Üster corresponds to Aixela's absolute universalization strategy. In conclusion, the translator succeeded in transferring the meaning of the word.

Example 13:

ST *''How long could we allow this beast*
To gorge and guzzle, feed and feast
On everything he wanted to?'' (p. 104)
TT-1 *''Daha ne kadar göz yumarız bu canavara.*
Böyle yiyip içmesi, neyi bulsa yutmasına'' (p. 88)
TT-2 *''Kim katlanır bu korkunç canavara,*
Bütün gün domuz gibi tıkınmasına?'' (p. 109)

The transfer of alliteration on the lines might be challenging since they are created by repeating the same sounds. In this example, the words 'gorge' and 'guzzle', 'beast', 'feed', and 'feast' are reduplications used to create the alliteration in the song. However, Oytay deleted the synonyms and replaced them with idioms. The 'words 'gorge' and 'guzzle' are synonyms; both mean the same thing, while feed means to be nourished, and feast means eating a lot in this context. Oytay conveyed the intended meaning by creating another alliterations: 'yiyip içmesi,'' neyi bulsa yutması', 'canavara and yutmasına'. The word 'allow' means 'izin vermek' in Turkish. However, Oytay

preferred to translate it using an idiom: 'göz yummak. The translation strategies used by Oytay correspond to Aixela's absolute universalization and deletion strategies by causing losses and gains in TT-1; however, since she preferred parallel equivalents to translate and create alliteration patterns simultaneously, she successfully conveyed the intended structure and meaning of the text. In TT-2, the alliterations was created with the words kim-katlanır and canavara-tıkınmasına. It is also worth mentioning that another element was added to the text: Üster likened the child to a pig, which does not consist in the ST. Üster preferred using Aixela's autonomous creation and deletion for these lines, which create losses and gains in the TT-2.

3.4.1.3.5. Puns

Puns are used to create word plays with similar sounds. Pun is defined in Penguin Dictionary as ''a humorous use of a word with more than one meaning or words with the same or similar sound but different meanings.'' (2004, p. 1130) Puns are used to add humor and a vivid visualization to a narrative. Since puns are created with the help of phonological similarities between words, their translation requires a creative approach. An example from ST and its two translations can be found below:

Example 14:

> ST ''Just as a poached egg isn't a poached egg unless it's been stolen from the woods in the dead of night!'' (p.112)
>
> TT-1 Tıpkı geceyarısı ormandan çalınmamış bir yumurtanın en iyi pişen yumurta olamayacağı gibi… (p. 97)
>
> TT-2 Tıpkı sahanda pişirilmemiş yumurtaya sahanda yumurta denmeyeceği gibi! (p. 117)

In this example, the word poached is used as a pun. Poaching means boiling something and also hunting illegally. Transferring the word's double meaning is a rather challenging task for translators. In TT-1, the translator prefers to translate the sentence in a way that is hard to understand, and it is evident that the intended meaning is lost during the translation process. The translation methods implemented to this sentence by the translator of TT-1 are Aixela's deletion and autonomous creation strategies. She

translated poached egg as 'en iyi pişen yumurta', which caused an ambiguity in the sentence's overall meaning. In TT-2, Üster omitted the pun and provided a one-dimensional sentence. As a result, its meaning was lost during the translation process. The strategy implemented by the translator in TT-2 is Aixela's deletion strategy.

3.4.1.3.6. Idioms

Idioms are specialized expressions and phrases with literal and connotative meanings and exist in all languages. The Penguin Dictionary defines idiom as: ''an expression that has become established in a language and that has a meaning that cannot be derived from the meanings of its individual elements'' (2004, p. 696) While in some instances, Sometimes an equivalent of the idiom of a source language can be found in the target language, however, sometimes another idiom with a similar meaning is chosen to convey its intended meaning. Some examples found in the ST and its two translations are detailed below.

Example 15:

> ST ''And I said, "Give it to me, quick!" and she did, and I rushed it home and gave it to my darling Veruca, and now she is all smiles, and we have a happy home once again.'' (p. 41)

> TT-1 ''Çabuk onu bana ver, dedim, o da verdi. Hemen eve koştum ve onu sevgili Veruca'cığıma verdim. Artık şimdi yüzü hep gülüyor ve yeniden eski mutlu yuvamıza kavuştuk.'' (p. 35)

> TT-2 ''Ben de, "Ver çabuk!" dedim. Bileti kaptığım gibi soluğu evde aldım. Veruca'cığım bileti görünce zil takıp oynayacaktı nerdeyse sevinçten uçuyor şimdi. Ailece neşemiz yerine geldi, evimiz düğün evine döndü.'' (p. 40)

In this example, Veruca's father, Mr Salt, talks about how he brought the golden ticket to his daughter Veruca. In the ST, there is an example of the idiom: to be all smiles, which means to be happy. The single sentence in the ST consists of three sentences in order with commas were divided into three sentences in TT-1 and four sentences in TT-2. In TT-1, the idiom 'all smiles' was translated as 'yüzü gülüyor', which is a Turkish

equivalent found in the ST. In TT-2, the idiom 'is all smiles' was translated as 'zil takıp oynayacaktı' which is an idiom alongside an adverb of time 'neredeyse' and 'sevinçten uçuyor'. Üster translated 'we have a happy home once again' as 'neşemiz yerine geldi, evimiz düğün evine döndü'. Üster added certain extra idioms to make the reader understand and highlight specific parts of the story, while Oytay preferred to translate the novel with close reference to ST. In conclusion, the translator of the TT-1 used Aixela's absolute universalization strategy, while Üster preferred to use Aixela's autonomous creation strategy.

Example 16:

> ST ''Did you know, for example, that he has himself invented more than two hundred new kinds of candy bars with a different center, each for sweeter and creamier and more delicious than anything the other chocolate factories can make!'' (p. 22)
>
> TT-1 ''Örneğin Bay Willy Wonka'nın, öbür çikolata fabrikalarının yapabileceğinden daha tatlı, daha lezzetli ikiyüzden çok yeni şeker çeşidi keşfettiğini biliyor muydun?'' (p. 17)
>
> TT-2''Öyle lezzetli, öyle nefis çikolatalar yapmıştır ki, tekmil çikolata fabrikaları bir araya gelse o kadar güzelini yapamaz!'' (p. 22)

In this example, Grandpa Joe praises Mr Wonka's talents and asks a rhetorical question to Charlie. In TT-1, some of the words in the sentence were omitted. In the ST, the author emphasizes that Wonka 'himself' invented tons of new candy; however, the word 'himself' is omitted in TT-1. Oytay preferred to use Aixela's deletion strategy for this sentence. The other two parts omitted are 'different center' and 'creamier'. Different centers have different aromas and tastes at the center of the sugar, while creamier refers to sweets with more creamy aromas inside the sweet. These elements are omitted from translation using Aixela's deletion strategy, and its meaning was lost during the translation process. In TT-2, Üster both added and omitted certain words in the ST, and its meaning was lost during the translation process. For example, in the target text, the word delicious is only written once; however, Üster both used 'lezzetli' and 'nefis' to describe Wonka's sweets. Furthermore, the words describing the

chocolate, such as 'different center' 'creamier' and 'sweeter' were omitted. Üster also changed the form of the sentence; the translation is not a question sentence as the ST was. The strategies implemented in these translations are Aixela's deletion and autonomous creation strategies.

Example 17:

ST 9- Grandpa Joe Takes a Gamble (p. 52)

TT-1 Büyükbaba Joe Şansını Deniyor (p. 44)

TT-2 Joe Dede Kumar Oynuyor (p. 55)

In this example, Grandpa Joe buys a bar of chocolate for Charlie with the hopes of finding the golden ticket. This sentence is the name of a chapter. The idiom to take a gamble means to take a risk and gambling. However, in this context, Grandpa Joe does not take a gamble; instead, he takes a chance. In TT-1, the expression was translated as 'Büyükbaba Joe Şansını Deniyor', which is an acceptable and synonymous equivalent Turkish idiom of the idiom in the ST. However, in TT-2, Üster adopts a different approach to translation. He translates the idiom as 'Joe Dede Kumar Oynuyor', which refers to 'gambling'. Even though the idiom 'taking a gamble' means 'gambling', the context used in this chapter title references taking a chance; therefore, Üster's approach can be regarded as a mistranslation of the context. As a result, while the translation approach adopted by Oytay corresponds to Aixela's absolute universalization strategy, Üster's translation strategy equals Aixela's autonomous creation strategy.

Example 18:

ST "You're making me jumpy"(p. 44)

TT-1 "Heyecandan kalbim duracak."(p. 38)

TT-2 "Yüreğim ağzıma geldi vallahi."(p. 47)

In this example, Grandma Georgina states she is very excited to see whether Charlie's chocolate has a golden ticket or not. The idiom, to 'make someone jumpy' means that someone is very excited or scared; however, in this context, it is evident that Grandma Georgina is excited. In TT-1, the phrase was translated as 'Heyecandan kalbim duracak', which is equivalent to the idiom in Turkish. In TT-2, Üster translated the

idiom as 'Yüreğim ağzıma geldi vallahi'. 'Yüreği ağzına gelmek' is an idiom used when someone is terrified, and one of the meanings of the idiom 'making someone jumpy' is also the same; however, in this context, 'yüreği ağzına gelmek' refers to getting scared, and this does not describe Grandma Georgina's situation and can be classified as a mistranslation. Üster also added another word, vallahi, to his translation. The word vallahi is a swear frequently used in the Turkish daily language. To make the text more appropriate and readable for the source culture, he added an element that does not exist in the ST. In conclusion, the translation method used by Oytay corresponds to Aixela's absolute universalization strategy, while the strategy preferred by Üster is autonomous creation only when the mistranslated part is disregarded.

Example 19:

> ST Charlie's heart stood still. (p. 64)
>
> TT-1 Charlie'nin kalbi sanki birden durdu.(p. 54)
>
> TT-2 Charlie'nin yüreği yerinden oynadı.(p. 66)

In this example, the sentence describes the moment Charlie sees his golden ticket. The idiom 'a heart stands still' means to get so excited, shocked, or surprised. In this context, Charlie was shocked and happy at the same time. In TT-1, the translator preferred to use 'kalbi sanki birden durdu', which is a translation that corresponds to Aixela's repetitioautonomous creation strategy. She added two words that do not exist in the ST: 'sanki' and 'birden', which caused an addition in the meaning of the text. However, in TT-2, Üster preferred another idiom: 'yüreği yerinden oynadı', which means to get really excited or scared suddenly. Since translating an idiom with another idiom used only in Turkish means rendering a text, the strategy implemented by the translator corresponds to Aixela's absolute universalization strategy. In conclusion, both translators succeeded in transferring the idiom's meaning with its equivalences to convey its meaning.

Example 20:

> ST ''It seemed as though the shopkeeper might be going to have a fit.'' (p. 64)
>
> TT-1 Tezgahtar sanki sarası tutmuş gibiydi.(p. 54)
>
> TT-2 Bakkalın aklı başından gitmişti, baygınlık geçirmek üzereydi.(p. 66)

In this example, the shopkeeper gets very happy and excited that Charlie found the golden ticket in his shop, and to describe him, the author chose the idiom 'to have a fit' which means to get very mad or extremely happy. In TT-1, the expression was translated as 'sarası tutmuş gibiydi'. 'Sarası tutmak', an expression used when a person has an epileptic episode. The expression in the ST does not correspond to 'sarası tutmuş gibi olmak' used in TT-1. When an epileptic seizure occurs, the affected person loses consciousness and what happens in the novel has no connection to this expression. Therefore, it is evident that Oytay used Aixela's absolute universalization strategy. In TT-2, however, Üster preferred to use two different expressions to describe the shock the shopkeeper was in 'bakkalın aklı başından gitmişti, baygınlık geçirmek üzereydi'. Even though there is only one idiom in the ST, Üster preferred to use two similar idioms and strengthen the intended meaning. In conclusion, Üster implemented Aixela's autonomous creation strategy when translating this text.

Example 21:

> ST "Never again" gasped Mrs. Teavee. (p. 155)
>
> TT-1 <<Bir daha mı binerim bu körolası asansöre, asla!>> (p. 137)
>
> TT-2 "Dünya bir araya gelse bir daha binmem bu asansöre. Tövbeler tövbesi!" (p. 167)

In this example, children and their parents get on the great glass elevator, and Mrs Teavee states that she does not enjoy the experience. In TT-1 the expression was translated as 'Bir daha mı binerim bu körolası asansöre, asla!' and added the slang körolası to her translation. In TT-2 Üster translated it as ''Dünya bir araya gelse bir daha binmem bu asansöre. Tövbeler tövbesi!'' (p. 167) and used the idioms 'dünya bir araya gelse' and 'tövbeler tövbesi', an idiom with a religious connotation. Since both translators added elements that do not exist in the ST, it is observed that both translators used Aixela's autonomous creation strategy.

Example 22:

> ST "See you later,alligator!" he shouted. (p. 163)

TT-1 <<Haydi şimdi Allahaısmarladık!>> diye bağırdı.(p. 146)

TT-2 "Hadi eyvallah!" diye bağırdı.(p. 176)

In this example, Mike Teavee goes inside the television and says goodbye to the ones in Wonka's factory. This idiom is an alternative way of saying goodbye and is frequently used by children. In TT-1 it was translated as 'Haydi şimdi Allahaısmarladık!' While in TT-2, Üster translated it as 'Hadi eyvallah'. In TT-1, the translator included a religious connotation to the idiom, even though the same connotation is not implied in the ST. TT-2 Üster translated it as an exclamation used when people say goodbye in Turkish: 'Hadi eyvallah'. In conclusion, the strategy implemented in translating the idiom in TT-1 is the autonomous creation strategy. At the same time, Üster's method corresponds to Aixela's absolute universalization strategy since the foreign connotation of the exclamation was removed from the translation. However, the translator succeeded in transferring the meaning of the word.

3.4.1.3.7. Expressions of Exclamations

Exclamation is defined in Collin's Dictionary as ''An exclamation is a sound, word, or sentence that is spoken suddenly, loudly, or emphatically and that expresses excitement, admiration, shock, or anger.'' (2021) Exclamations are used to reveal the emotions and make the reading experience more realistic. Exclamations are varied and specific to each language; therefore, their translations can be challenging for translators. Some examples found in ST and its two translations are analyzed below.

Example 23:

ST ''Oh, how he loved that smell! And oh, how he wished he could go inside the factory and see what it was like!'' (p. 18)

TT-1 ''Ah bu güzel kokuyu ne kadar severdi! Fabrikaya girip içeride neler olup bittiğini görmeyi ne kadar isterdi!'' (p. 14)

TT-2 ''Bu kokuya bayılırdı Charlie, kendinden geçerdi! Fabrikaya girmek, içerdeki şenliği görmek için neler vermezdi ki!'' (p. 18)

In this example, the narrator talks about Charlie's desire to visit Willy Wonka's famous factory. The foreign exclamation repeated in the first and second sentences is 'oh'. In TT-1, the exclamation was translated as 'ah', a commonly used exclamation in the daily language of Turkish. In TT-2, the translator chose to delete it, and its meaning was lost during the translation process. The rest of the sentence is as follows: 'how he loved that smell!', which was translated by Oytay as 'bu güzel kokuyu ne kadar severdi!' and by Üster as 'Bu kokuya bayılırdı Charlie, kendinden geçerdi!' While Oytay translated the exclamatory sentence without using any culture-specific element, Üster preferred to use idioms and added a sentence that does not exist in the ST. The last sentence is an exclamatory expression. The difference between the two translations is noticeable. While the translator of TT-1 translated the exclamatory sentence without using any culture-specific expression, Üster added an element that does not exist in the ST: şenlik. Şenlik means festival in Turkish, and Üster used it to make a stronger impression of Wonka's chocolate factory. In the light of this information, the three exclamatory expressions were evaluated. While the strategy preferred by Oytay for the translation of these sentences corresponds to Aixela's repetition strategy, Üster's translation methods included Aixela's deletion and autonomous creation strategy, which caused both a loss and gain in the meaning of the text.

Example 24:

ST Hey, would you believe it! (p. 64)

TT-1 Hey, duyduk duymadık demeyin! (p. 54)

TT-2 Ey ahali,duyduk duymadık demeyin! (p. 66)

In this example, the shopkeeper is surprised that Charlie has found the last golden ticket and tells the good news to other people using exclamations: 'Hey, would you believe it!' In TT-1, using Aixela's repetition strategy, the exclamation 'hey' was repeated with a target text-oriented approach. The expression of 'hey' was translated as 'ey ahali' in TT-2 by Üster. The strategy implemented by Üster on this exclamation corresponds to Aixela's absolute universalization strategy since the exclamations' foreign connotations are omitted. It was turned into an exclamation used in the past by the Turkish. The expression 'Would you believe it!' was translated by both translators as 'duyduk duymadık demeyin!' This expression is a culture-specific equivalence of the translated

exclamation. 'Duyduk duymadık demeyin' is originally an extracted line of a Turkish tongue twister; therefore, it is evident that the translators preferred to use Aixela's absolute universalization strategy for this expression.

Example 25:

> ST ''Good luck to you all, and happy hunting!'' (p. 34)
>
> TT-1 Hepinize iyi şanslar ve iyi avlar! (p. 28)
>
> TT-2 Talihiniz açık olsun, rastgele!(p. 35)

In this example, the exclamations 'good luck' and 'happy hunting!' are written in the notice Willy Wonka sends to the evening bulletin. 'Good luck' is a universal expression; however, its translation into Turkish may vary. In TT-1 it was translated as 'Hepinize iyi şanslar' by Oytay, and in TT-2 it was translated as 'Talihiniz açık olsun' by Üster. 'Happy hunting!' was translated as 'iyi avlar' and 'rastgele!' 'İyi avlar' is equivalent to 'good hunting'; however, 'rastgele' is another and a more culture-specific equivalent of 'happy hunting!' Oytay repeated what was written in the ST, which creates an awkward language use; Üster translated them with their equivalents in Turkish. In conclusion, while Oytay preferred to use Aixela's repetition strategy, Üster preferred to use Aixela's absolute universalization strategy.

Example 26:

> ST ''Yippeeeeeeeee!' he shouted. Three cheers for Charlie! Hip, hip hooray!'' (p. 68)
>
> TT-1 <<Heeeyyyttt!>> diye bağırdı . <<Charlie için üç kez hep bir ağızdan bağırıyoruz: Yaşa! Yaşa! Yaşa!>> (p. 58)
>
> TT-2 ''İşte bu kadar,'' diye haykırdı Joe Dede. Şükürler olsun!'' (p. 76)

Grandpa Joe cheers up after hearing that Charlie found the golden ticket in this example. In his speech, he used various exclamations such as 'yippee' with nine 'e's and 'cheers' and 'Hip, hip hooray!' In TT-1, 'Yippeeeeeeeee!' was translated as 'Heeeyyyttt!' which is also an exclamation used frequently in Turkish daily language. 'Another expression of exclamation, 'Three cheers for Charlie!' was translated as 'Charlie için üç kez hep bir ağızdan bağırıyoruz'. 'Hip, hip hooray', an exclamation of

celebration, was translated as 'Yaşa! Yaşa! Yaşa!', All in all, the three exclamations were translated using other exclamations in Turkish.

However, in TT-2, Üster deleted one of the expressions of exclamation and replaced the other with a religious exclamation. He translated the last sentence, 'Yippeeeeeeeee!' as 'İşte bu kadar'', and ' 'Three cheers for Charlie! Hip, hip hooray!' as 'Şükürler olsun!'. When translating Üster deleted 'Three cheers for Charlie!' while adding a religious connotation to 'Hip, hip hooray!' by translating it as 'Şükürler olsun!' In conclusion, Oytay applied Aixela's absolute universalization strategy by translating the exclamations choosing exclamations that belong to the Turkish language. It can be concluded that the various expressions used, such as 'heyt' and 'yaşa', transferred the intended meaning found in the source text; however, in TT-2, Üster's translation corresponds to Aixela's deletion and autonomous creation strategies and caused both a loss and gain in the meaning of the text.

Example 27:

> ST "Goodness me! He must be freezing!" (p. 78)
>
> TT-1 "Zavallı! Herhalde soğuktan donuyordur!" (p. 65)
>
> TT-2 "Vah vah! Soğuktan donuyordur çocukcağız!" (p. 82)

In this example, people are surprised to see Charlie was not wearing any coat on the factory visit. The exclamation used in this sentence, 'Goodness me!' is an exclamation with a religious connotation. However, both translators preferred to remove its religious connotation and translated it as exclamations frequently used in the daily language of Turkish. Furthermore, it is worth mentioning that in TT-2, there is a word with a diminutive suffix, 'çocukcağız', which does not exist in the ST, while in TT-1, there is not any semantic difference between ST and TT-1. In conclusion, the translation strategy used in TT-1 corresponds to Aixela's absolute universalization strategy. In TT-2, the translator implemented Aixela's absolute translation strategy in the first sentence and the autonomous creation strategy in the second.

Example 28:

ST Oh, dear me, no!' (p. 83)

TT-1 <<Oh, hayır, asla!>> (p. 68)

TT-2 ''Aman, gözünüzü seveyim, bir yere kaybolmayın!''(p. 86)

In this example, the exclamation, 'oh dear' is used by Willy Wonka, and it is used when in times of worry and amazement. In TT-1, the phrase was translated as ''oh hayır, asla!'' and Oytay's translation does not correspond to Aixela's strategies. However, in TT-2, the same exclamation was translated as 'Aman, gözünüzü seveyim, bir yere kaybolmayın!'. This sentence contains elements that do not exist in the source text, such as the Turkish idiom 'gözünüzü seveyim' or 'bir yere kaybolmayın', which is a repetition of the previous sentences in the novel. These additional elements on the text prove that Üster used Aixela's autonomous creation strategy when translating this sentence.

Example 29:

ST "By golly, he has stuck!" said Charlie. (p. 99)

TT-1 <<Olamaz,sıkıştı bile!>> dedi Charlie. (p. 84)

TT-2 "Şimdi yandı!" diye bağırdı Charlie. "Sıkıştı işte!" (p. 103).

In this sentence, Augustus gets stuck in the pipe, and upon seeing him, Charlie is surprised and yells, saying 'by golly'. This expression is an example of interjection used in the event of a surprise. In TT-1 it was translated as 'olamaz' while, in TT-2 Üster translated it as 'Şimdi yandı!' The expression 'Şimdi yandı!' is used when something terrible is about to happen to someone; however, in ST, it says 'he has stuck!' and Üster altered the meaning of the expression. Neither of these translations is exclamations; however, both translations function as exclamatory sentences and convey the intended meaning of the ST. In TT-1, Oytay's translation does not correspond to any of Aixela's translation strategies; however, Üster's translation of this exclamation corresponds to Aixela's autonomous creation and deletion strategy and caused both a loss and gain in the meaning of the text.

Example 30:

ST "Crikey!" said Mike Teavee.(p. 139)

TT-1 Not translated.

TT-2 Mike Teavee "Vay anasına!" diye haykırdı.(p. 149)

In this example, Mike Teavee sees the squirrels in the nut room and reacts using an exclamation of surprise: 'Crikey!'. In TT-1, it was not translated; the translator used Aixela's deletion strategy, and its meaning was lost during the translation process. In TT-2, it was translated as 'Vay anasını!' an exclamation of surprise frequently used in daily language and equals 'crikey'. In conclusion, Üster's method corresponds to Aixela's absolute universalization strategy.

Example 31:

ST *Great Scott! Gadzooks!* (p. 173)

TT-1 İnsan ne kadar okursa

Doyamaz o kadar kitaba! (p. 153)

TT-2 (Not translated.)

In this example, Oompa-Loompas sing the song of Mike Teavee. In this example, the exclamations of 'Great Scott!' and 'Gadzooks!' are analyzed. Both of these interjections are used when in shock or amazement. In TT-1, the translator omitted the two interjections and instead added these lines as a part of the song: 'İnsan ne kadar okursa Doyamaz o kadar kitaba!' These lines are related to the previous and upcoming lines; however, they do not correspond to the exclamations in the ST. Therefore, it is evident that Oytay preferred to use Aixela's autonomous creation and deletion strategies and caused both a loss and gain in the meaning of the text. In TT-2, Üster chose to use Aixela's deletion strategy when translating the novel and did not translate both exclamations, causing a loss in the meaning.

3.4.1.3.8. Personification

Personification is the representation of a thing with the qualities of a person. Using personification enriches the narrative of a literary work of art and is used frequently, and it is considered an imaginary metaphor commonly used in children's literature. Examples of personification found in ST and its two translations are detailed below:

Example 32:

ST ''TWO GOLDEN TICKETS FOUND TODAY, screamed the headlines. ONLY ONE MORE LEFT.'' (p. 46)

TT-1 BUGÜN İKİ ALTIN BİLET DAHA BULUNDU, diye yazıyordu başlıklar. (p. 39)

TT-2 ''BUGÜN İKİ ALTIN BİLET DAHA BULUNDU, diye kocaman bir başlık atılmıştı,YALNIZCA BİR BİLET KALDI.'' (p. 49)

In this example, the headlines of newspapers are personified, and the screaming of headlines is not a figure of speech used in the Turkish context. Therefore, in TT-1, it was translated as 'yazıyordu başlıklar', while in TT-2, it was translated as 'kocaman bir başlık atılmıştı'. In TT-1, the translator eliminated the strong effect of the phrase 'screamed headlines' and preferred to use a neutral personification. In TT-2, Üster tried to create the same effect as in ST, by adding the phrase 'kocaman bir başlık'.In conclusion, Oytay preferred to use the strategy of absolute universalization, while Üster implemented the autonomous creation strategy of Aixela.

Example 33:

ST ''Black metal pots were boiling and bubbling on huge stoves, and kettles were hissing and pans were sizzling, and strange iron machines were clanking and splutterring, and there were pipes running all over the ceiling and walls, and the whole place was filled with smoke and steam and delicious rich smells.'' (p. 114)

TT-1 ''Büyük sobaların üstünde siyah metal kazanlar kaynıyor, çaydanlıklar fokurduyor, tavalar cızırdıyor, garip demir makinalar şakırdıyordu ve bütün duvarlardan ve tavandan borular geçiyordu. Ve oda duman, buhar ve nefis kokularla doluydu.'' (p. 98)

TT-2 ''Koca koca sobaların üstünde kara kazanlar fokur fokur kaynıyor, tencereler tıslıyor, tavalar cozurduyor, tuhaf tuhaf demir makineler şakır şukur çalışıyordu. Tavan ve duvarlardan fırdolayı borular geçiyordu. Odanın içini duman buhar ve nefis kokular kaplamıştı.'' (p. 120)

In this example, there are several examples of onomatopoeia and personification. In Wonka's Invention Room, Charlie looks around and is astonished by what he sees. The objects in the room make noises, and onomatopoeias are used to personify them. Both translators successfully translated the elements of personification; however, there are specific differences between them. In TT-1, the translator preferred not to translate the onomatopoeias 'bubbling' and 'splattering' using Aixela's deletion strategy, and its meaning was lost during the translation process of the text. In TT-2, various reduplications were added to the text, such as 'koca koca', 'tuhaf tuhaf'. Therefore, it is evident that Aixela's autonomous creation strategy was implemented to translate this part. Another difference worth mentioning is the translation of the word 'kettle'. While Oytay translated it as 'çaydanlık', Üster translated it as 'tencere'. Since the word kettle might mean 'çaydanlık' or 'tencere', none of the translations can be considered a mistranslation. In conclusion, both the translators managed to convey the personifications in the source text.

3.4.1.4. Elements of Text Convention

Each text type has its form, rule, and style. All the elements that create a text's format are a part of text convention. The text conventions include headings, illustrations, citation systems, spelling, content, punctuation marks, and italicized words. Text conventions make the reading experience easier and more understandable. Writing a book does not cover all of these elements; the publishing house, editors, and illustrators collaborate to create appropriate text conventions of the ST. When a text is translated by another translator and published by another publishing house, and for another country, certain qualities of its text type might be changed. Under this category, paratextual elements of ST and two translations were evaluated. Under the paratextual element heading, there is a subheading as Italicized words. Since Dahl uses italicized words frequently in ST, the translators' approaches are analyzed under this subheading.

3.4.1.4.1. Paratextual Elements

Paratextual elements refer to all the non-textual elements in the book which the author did not create. These elements include illustrations and book cover, front matter, back matter, and other informative mediums composed by the publishing house, illustrators,

and editors. Paratextual elements of the ST and its two translations are different from one another. Below are the paratextual elements of the ST and its two translations.

Example 1:

ST: Paratextuall Elements

Charlie and the Chocolate Factory was published by Alfred Knopf for the first time in 1964. However, after the Oompa-Loompa controversy, the parts and illustrations of Oompa-Loompas in the novel were edited, and the book was republished in 1973 with the illustration by Joseph Schindelman. Puffin Books published the source text studied in this thesis in 1995. The 1995 edition is based on the 1973 edition of the text, except for its new illustrator, Quentin Blake. The book cover is light-blue, and on the top of it, Roald Dahl's name is written in capitals in the color of dark red. There is an illustration of Willy Wonka and Charlie Bucket on the front cover. Below the picture, the book's title is written in black, and lastly, the name of Quentin Blake appears at the end of the page as the illustrator. The following two pages include a list of the other books written by Roald Dahl, and the inner front page of the book, with the illustration of Charlie Bucket.

The next page includes the publishing information about the book; the following one is the following page. Dahl dedicates the book to his son Theo. After a blank page, the Contents appear. The names and pages of each chapter appear on the page and the next one. Finally, the last page before the first chapter of the novel includes the names and a short definition of the children. The book's back cover contains a photograph of Roald Dahl and his grandson Luke Kelly. Next to the photograph, the photographer's name was included: Jan Baldwin. Below the photograph, a title is written in dark red that says 'WONKA FACTORY TO BE OPENED AT LAST TO LUCKY FEW' (Dahl, 1964). Then, there is a short introduction to the story of two paragraphs. Lastly, the end of the cover includes the symbol of the publishing house and the book's price.

TT-1 Paratextual Elements

1973 edition of the Source Text was first translated into Turkish by Makbel Oytay in 1989 and published by Can Publishing, a publishing house established by Can Publishing for children's books. In this thesis, the first edition of the book was studied. Illustrations in the book were made by Joseph Schindelman, a different illustrator of the source text, Quentin Blake. The book's cover has a white background, a well-known feature of the books published by Can Publishing. On its cover, a child is looking at a giant bar of Wonka's chocolate in the sky, representing Charlie's desire to eat Wonka's chocolate. At the top of the cover, Dahl's name is written on top with the color of dark blue, and the translated title of the book is written in capitals as ÇARLİ'NİN ÇİKOLATA FABRİKASI. As it is seen in the title, the author preferred to translate the pronunciation of the main character Charli's name as Çarli, which corresponds to Aixela's orthographic adaptation. The name of the translator is not included on the cover. The first page of the book is an inner cover, with the book's name, the author, and the name and the emblem of the publishing house. Then, the next page includes the publishing information and classification of the book as ''Can Publishing Children's Series''. There is another inner book cover on the next page, including the type of the book as a children's novel, the translator's name as Türkçesi MAKBER BİBER, and the illustrator's name in capitals. At the bottom of the page includes the address of the publishing house. The following page solely includes the untranslated title of the book. The contents page, encountered on the source text, was taken out on this edition. The next page includes the five children's descriptions and the translations of their names in parentheses. Right before the text, the last page includes an illustration of Charlie looking at Wonka's factory through its Gates. The book's back cover includes a summary of the book, its price, the names of the translator and illustrator, and an illustration of Charlie. Since 1989, Oytay's translation has had ten editions by 2005.

TT-2 Paratextual Elements

In 2006, the book was translated for the second time into Turkish by Celal Üster and published for the second time by Can Çocuk Publishing. The illustrator of this edition is Quentin Blake, the same as the source text. The book's front cover has a white background with an illustration of Charlie and Willy Wonka. The illustration on the

cover is identical to the illustration on the cover of the source text. At the top of the cover, the author's name is written in gray. It is followed by the translated title of the book in capitals as CHARLIE'nin ÇİKOLATA FABRİKASI, using the color red. At this point, it is essential to compare the titles of the source texts and their translations. The book's original title, Charlie and the Chocolate Factory corresponds to the following lines when translated into Turkish using Aixela's linguistic translation strategy: 'Charlie ve Çikolata Fabrikası'. However, both of the translators preferred to translate it into Turkish in a way that reveals the ending of the book. The cover page also includes the name and emblem of Can Çocuk Publishing, the illustrator's name, and the number of the edition. It is worth mentioning that unlike Makbel Oytay's, the cover page Üster's translated text includes his name, below the translated title, and in a smaller font when compared to Dahl's name. The translation studied in this thesis is the thirty-fourth edition of Celal Üster's. By 2021, his translation has had its seventieth edition. At the upper right of the cover page, the genre and classification of the novel are written. The next page is the inner cover of the novel, the names of the translator and illustrator, the name, and the emblem of the book.

The next page displays the publishing information of the book, an illustration of Wonka and Veruca, and the address of the publishing house. The following page includes a fill-in-the-blanks section. There it says: the owner of this book is… for the book's owner to write down her/his name. This page is absent in the other texts analyzed and might be a strategy to increase the interaction and engagement of the book. The upcoming page provides information on the charity foundation and museum of Roald Dahl. It is important to emphasize that the previous translation of the book or source text did not include a page about Dahl's charity work or museum. The next page includes the illustrations of the children and Willy Wonka and their names. This page is another specific paratextual element of Üster's translation and was not included in other analyzed books. The next page provides information on Roald Dahl's life. A famous photograph of Dahl and the names of the other Dahl novels were published by Can Çocuk Publishing. Unlike Makbel Oytay's translation, this text includes the contents page. At the end of the content order, there is an illustration of books at the end of the page. The following page includes Dahl's Dedication Theo, written in a tiny font. Oytay's translation did not include the dedication or the information on Dahl's life. It is

worth mentioning that the dedication page and the character descriptions are on different pages on the source text. The next page only includes an illustration of Charlie's grandparents, Grandma Josephine and Grandpa Joe. Lastly, the book's back cover includes the suggested age range of children suitable to read the book. It also includes the author's name and the book, an illustration of Willy Wonka and Veruca, a summary of the book, and its price.

3.4.1.4.2. Italicized Words

Writing certain words or sentences in italics is a method used for various purposes. Using italicized words make the reading experience more enjoyable. Since it draws the reader's attention, it is often used in children's literature. Dahl also makes use of this method when writing for children. Below are some examples of italicized words in the ST and its two translations.

Example 2:

ST ''*Clever!* cried the old man. He's more than that! He's a *magician* with chocolate!'' (p. 21)

TT-1 <<Akıllı!>> diye bağırdı Büyükbaba Joe. <<Akıllıdan da öte! Çikolata sihirbazıdır o! >> (p. 15)

 TT-2 ''Yaşlı adam, ''*Usta ne kelime!*'' diye bağırdı. "Usta hafif kalır! Gerçek bir çikolata sihirbazıdır. Willy Wonka! Çikolatayla mucizeler yaratır!'' (p. 21).

In this example, Grandpa Joe talks about how eccentric Willy Wonka is to Charlie. The author preferred to write two adjectives in italics: clever and magician. However, Makbel Oytay did not reflect the author's choice and did not change the fonts of the adjectives. She also added a sentence that does not exist in the ST, likening Willy Wonka to a miracle creator. Celal Üster; however, translated it as ''*Usta ne kelime!*'', which is an expression of comparison and exaggeration.

Nevertheless, the word magician was not written in italics. Oytay's target text-oriented translation corresponds to Aixela's repetition strategy, while Üster's contributions to

praising Willy Wonka correspond to Aixela's autonomous creation strategy. In conclusion, the translator succeeded in transferring the meaning of the word.

3.4.1.5. Culture-Specific Elements

3.4.1.5.1. Religious Elements

Christianity is a prevalent religion in Britain; religious exclamations or other religious motifs belonging to Christianity in the language is a prevalent culture-specific element frequently encountered in literature. Translation of these religious motifs for children might be challenging for the translators. Below are the religious elements included in the ST and their translations by the two different translators.

Example 1:

ST-1 ''Somewhere in the distance, a church clock began striking ten.'' (p. 78)

TT-1 Uzak bir yerlerden kilisenin saati on kez çaldı. (p. 65)

TT-2 Uzaklarda bir yerde kilisenin saati onu vurdu. (p. 82)

In this example, the translation of a religious element, a 'church' is examined. Both translators translated this religious element as 'kilise' and preferred Aixela's limited universalization strategy. Even though the word 'church' is translated, it still might be considered a foreign element to the reader. It is also worth mentioning that Oytay, translator of TT-1, mistranslated the phrase 'began striking ten'. In this context, what the author means is church clock's bell starts to ring at ten o'clock; it is possible that the author misinterpreted the expression because of the distance between the cultures.

Example 2:

ST ''He was hopping about among the saucepans and the machines like a child among his Christmas presents, not knowing which thing to look at first. (p. 114)

TT-1 Saplı tencerelerin ve makinelerin arasında öyle bir zıplıyordu ki, sanki Noel hediyeleri arasında önce hangisini açacağına karar veremeden dolanıp duran bir çocuğa benziyordu.(pp. 98-99)

TT-2 ''Noel armağanlarının hangisini açacağına karar veremeyen çocuklar gibi uzun saplı tencerelerin, o garip makinelerin arasında hoplaya zıplaya dolaşıyordu.'' (p. 120)

This example examines the translation of a religious festival celebrated every year by the Christian community, Christmas. The two translators translated the word as 'Noel', which is the equivalent of Christmas in Turkish. The translation strategy implemented by both translators for this word is a target-oriented approach, Aixela's repetition strategy.

Example 3:

ST 'Holy mackerel!' cried Mr Teavee. (p. 155)

TT-1 <<Aman tanrım!>> diye bağırdı Bay Teavee. (p. 137)

TT-2 ''Amanın!'' diye haykırdı Bay Teavee. (p. 167)

In this example, a religious and informal exclamation is used by Mr Teavee, and Holy mackerel is used when one hears something surprising. When translating the word, translation TT-1 preferred a religious exclamation used in Turkey <<Aman tanrım>>; however, Üster preferred to omit the religious connotation of the expression and translated it as 'Amanın!'. While Oytay chose a slightly different equivalent for the exclamation, Üster omitted a religious and foreign element. In conclusion, Oytay preferred to use Aixela's limited universalization strategy, while Üster chose the absolute universalization strategy.

3.4.1.5.2. Proper Names and Titles

Every language includes personal names with or without equivalents in other languages. Furthermore, proper names in literature often symbolize a characteristic feature or another meaning associated with the character. Similarly, in the novel, some of the names foreshadow the nature of the character or the result of the future misbehavior. Therefore, it is essential to examine the translations of the names in the ST. This section analyzed some of the proper names in ST and their translation in the target texts. Violet – the color of a plum turns into purple, foreshadows her ending

Example 4

    ST Grandpa Joe (p. 12)

    TT-1 Büyükbaba Joe (p. 7)

    TT-2 Joe Dede (p. 11)

Example 5

    ST Grandma Josephine (p. 12)

    TT-1 Büyükanne Josephine (p. 7)

    TT-2 Josephine Nine (p. 11)

In this example, the names and titles, Grandpa Joe and Grandma Josephine, are examined together. The titles used in the novel for Charlie's grandparents, grandma, and grandpa, are abbreviations for grandfather and grandmother. These abbreviations are generally used in the daily language of English. In Turkish, these titles are used as dede and nene, or büyükbaba and büyükanne. Furthermore, according to whose mother a grandmother is grandmother can be called 'anneanne' or 'babaanne'. However, they do not have any other form as abbreviations. Therefore, there are no abbreviations for grandparents. In TT-1, Oytay translated Grandpa Joe as Büyükbaba Joe and Grandma Josephine as Büyükanne Josephine. In TT-2, Üster translated the names and titles of grandparents as Joe Dede and Josephine Nine. Both of the translators translated titles differently; however, there is no evident difference in the meaning of the titles. While they do not translate or render the parents' names, Oytay translated the title using Aixela's limited universalization strategy, while Üster preferred to use absolute universalization.

Example 6:

    ST Augustus Gloop (p. 77)

    TT-1 Augustus Gloop (p. 64)

    TT-2 Augustus Gloop (p. 80)

Since some of the main characters in the novel have names or surnames with a symbolic meaning behind them, it is crucial to examine them. In this example, both translators kept the name of Augustus Gloop as it is in the ST. The name Gloop refers to something sticky and thick, which foreshadows his being fat and going up the pipe into

the chocolate river. The strategy used by both translators in this sentence corresponds to Aixela's repetition strategy with a target text-oriented approach.

Example 7:

> ST Violet Beauregarde (p. 76)
> TT-1 Violet Beauregarde (p. 64)
> TT-2 Violet Beauregarde (p. 80)

In this example, one of the main characters in the novel, Violet's name, will be analyzed. She misbehaves during the trip to Wonka's factory and starts to chew Wonka's unfinished invention, a gum that changes the taste and keeps the stomach full at all times. Since the invention has not been perfected yet, Wonka warns her not to chew it. However, Violet does not listen to him and starts chewing it. As a result, she turns into a blueberry. Her name, Violet, is a color whose name is derived from violet flowers and is a shade of blue. Therefore it is evident that her name foreshadows her turning into a blueberry. When the translation of this name is examined, it is seen that both translators preferred to keep both name and last name as it was in ST. Therefore, the strategy implemented by both translators corresponds to Aixela's repetition strategy with a target text-oriented approach.

Example 8:
> ST Mike Teavee (p. 78)
> TT-1 Mike Teavee (p. 64)
> TT-2 Mike Teavee (p. 80)

This example analyzes one of the novel's main characters, Mike Teavee's name. Mike Teavee is a spoiled kid who watches too much television. Accordingly, his last name is a wordplay of the abbreviation of television, which is TV. Both translators of ST preferred to keep the character's name; therefore, the reader might fail to understand. This strategy implemented by both translators corresponds to Aixela's repetition strategy with a target text-oriented approach.

Example 9:

ST Prince Pondicherry (p. 24)

TT-1 Prens Pondicherry (p. 19)

TT-2 Prens Pondicherry (p. 25)

Prince Pondicherry is an Indian Prince mentioned briefly in the novel. The word Pondicherry means the capital city of the Union Territory of Puducherry, a territory in India. Both translators only translated the title of Ponducherry, which is Prens, and kept his name as it is. A target text-oriented approach was implemented by both translators corresponding to Aixela's repetition strategy.

Example 10:

ST Mr. Fickelgruber (p. 24)

TT-1 Bay Fickelgruber (p. 26)

TT-2 Bay Fickelgruber (p. 31)

Example 11:

ST Mr Slugworth (p. 31)

TT-1 Bay Slugworth (p. 26)

TT-2 Bay Slugworth (p. 32)

Example 12:

ST Mr Prodnose (p. 31)

TT-1 Bay Prodnose (p. 26)

TT-2 Bay Prodnose (p. 32)

In this section, examples 10,11, and 12 are examined collectively. Mr Prodnose, Mr Slugworth, and Mr Fickelgruber are the novel's protagonists and rivals of Willy Wonka. Their title, Mr. is written without a dot throughout the novel. Both translators translated the word as 'Bay', and their last names were not translated. However, the last names of these characters have symbolic meanings as some of the children's names and last names have. Prodnose means a curious person, and in the novel, Prodnose was also curious to find out Wonka's secret formulas and stole them.

Mr Slugworth is another character who stole his secret recipes to copy his inventions. The last name refers to a lazy person as the word 'slug' means so, and his last name was not translated in the novel either.

Mr Fickelgruber is the other chocolate-maker protagonist in the novel; he stole Wonka's secret invention, never melting ice cream. His name is a wordplay of the word fickle, which means traitor, and a grubber is someone who wants to obtain something rudely. Both of the translators preferred not to translate the last names of these characters. This method corresponds to Aixela's repetition strategy with a target text-oriented approach. Not translating the name and last names in the novel is a strategy often used by translators; however, in this case, the characters' names have hidden meanings. The reader of the novel probably will fail to understand them.

3.4.1.5.3. Food Items

Food is an essential need for all living beings; therefore, it is inevitable to have an essential role in each culture. Since every country's geographical and cultural differences shape and define the reception of food, it is classified as a cultural element representing a specific culture. Food has a significant role in children's literature as a culture-specific item, and ST is a children's novel about preparing, eating, and inventing foods, especially sweets and chocolate. Furthermore, food as a cultural item might make the translation process challenging for the translators. Under this category, the translation of food items in TT-1 and TT-2 is evaluated.

Example 13:

> ST ''Mr Willy Wonka can make marshmallows that taste of violets, and rich caramels that change color every ten seconds as you suck them, and little feathery sweets that melt away deliciously the moment you put them between your lips.'' (p. 23)

> TT-1 ''Bay Willy Wonka menekşe tadında lokumlar ve yaladıkça her on saniyede bir renk değiştiren karamelalar, dudaklarının arasına koyduğun anda eriyen tüy gibi hafif şekerler yapabilir.'' (p. 18)

TT-2 ''Ağızda menekşe tadı bırakan lokumlar, emdikçe on saniyede bir renk değiştiren nefis karamelalar, iki dudağının arasında koyduğun anda eriyiveren minicik şekerler de yapar Bay Willy Wonka.'' (p. 22)

In this example, Grandpa Joe talks about Willy Wonka and his creative and chocolate-filled inventions: marshmallows, caramels, and sweets. Oytay and Üster translated 'marshmallow' as 'lokum' in both translations. At this point, it is essential to remind that throughout the text, the word 'delight' was translated as lokum; therefore, translating another word as the same, causes inconsistencies in meaning and expression. In TT-1, while marshmallow was translated, the world little was not. Another point to emphasize is that both translators deleted the word 'deliciously'. In TT-2, Üster translated feathery sweet as 'minicik şeker', which is considered equivalent to little feathery sweets. In conclusion, after thoroughly analyzing these sentences, it is decided that both translators used Aixela's deletion strategy on certain parts of the translation, causing a loss in the meaning of the text.

Example 14:

ST 'Everlasting Gobstoppers!' cried Mr Wonka proudly. (p. 116)
TT-1 <<Tükenmez şekerler!>> diye bağırdı Bay Wonka gururlanarak. (p. 100)
TT-2 Bay Wonka gururla, ''Erimez tükenmez bonbonlar !'' diye bağırdı. (p. 122).

In this example, Wonka talks about his exciting invention: everlasting gobstoppers. It is a round and British hard candy children love. It is not produced in Turkey, and therefore, its translation might be challenging for translators. In TT-1, the translator preferred to replace the gobstopper with a different neutral element,: 'tükenmez şekerler' while in TT-2, Üster translated it as 'erimez tükenmez bonbonlar' Translation of gobstoppers as şekerler is a more generalizing translation. In contrast, Üster's translation is more specific, exchanging a foreign element with a better-known type of chocolate. In conclusion, both translators preferred to use Aixela's limited universalization strategy, using different references for the hard candy 'gobstopper'.

Example 15:

ST ''It has pictures of fruits on it - bananas, apples, oranges, grapes, pineapples, strawberries, and snozzberries...'' (p. 132)

TT-1 <<Üstünde meyve resimleri var – muz elma portakal üzüm, ananas çilek şeftali kokomella…>> (p. 116)

TT-2 ''Üstlerinde meyve resimleri var… Muzlar, elmalar,portakallar, üzümler, ananaslar, çilekler, böğürtlenler ve de züğürtlenler…'' (p. 142)

In this example, Willy Wonka mentions a lickable wallpaper he invented for nurseries. In this sentence, the distinctive word that will differ in the translation is another neologism, 'snozzberries'. Wonka orders the name of the fruits, and the last one is 'snozzberries'. In the novel, the word's meaning was not defined; however, it is evident that it is a kind of fruit. In TT-1, the word was translated as kokomella, another neologism Oytay created equivalent to snozzberries. In TT-2, Üster preferred to translate the same word as züğürtlen, a word which also rhymes with the fruit böğürtlen. Both of the translators coined new words for neologism. This translation method corresponds to Aixela's autonomous creation strategy. However, both translators preferred to coin a word in a way that conveys its meaning.

Example 16:

ST Square Sweets That Look Round (p. 135)

TT-1 Yuvarlak Görünen Kare Şekerler (p. 118)

TT-2 Yuvarlak Görünen Kare Şekerler (p. 145)

One of Wonka's inventions serves as the chapter title in this example. The word look is used as a pun in this sentence since look both means seem and to look at something specific. Veruca and Wonka argue whether sweets look square or round in the novel. However, this nuance was not reflected in the translations. Both of the translators translated the chapter title as 'Yuvarlak Görünen Kare Şekerler'. The shape of the sweets are square, and their eyes are round, and an alternative translation of this would be 'Yuvarlak Gözlü Kare Şekerler'. However, as can be understood from the text and illustrations, the square sweet does not look round, which does not mean that their shape is round. Both translators preferred to translate this text without conveying its two-dimensional meaning; however, this method does not correspond to Aixela's strategies.

Example 17:

ST ''One Wonka's Whipple-Scrumptious Fudge-mallow Delight,' he said, remembering how much he had loved the one he had on his birthday.'' (p. 62)

TT-1 Bir tane Wonka'nın Nefis Çifte Kavrulmuş Lokum Şekerinden, dedi. Bu şekerden bir tane doğum gününde yemişti ve tadı hala damağındaydı. (p. 52)

TT-2 ''Bir tane Wonka'nın ağızda eriyen Enfes Çikolatası'ndan, dedi Doğum gününde hediye edilen çikolatanın tadı damağında kalmıştı.'' (p. 65)

In this example, Charlie buys one of Wonka's chocolate at a store. Wonka's Whipple-Scrumptious Fudge-mallow Delight is one of Willy Wonka's famous chocolate bars, the one with a golden ticket inside. This food item contains neologisms as well. The first is whipple, which comes from the whip, a creamy dessert made by whipping ingredients. The other neologism was coined by combining marshmallow and fudge, fudge-mallow. The delight and its ingredients were translated in TT-1 as the word was translated as Nefis Çifte Kavrulmuş Lokum Şekeri. The translator translated 'whipple-scrumptious' as 'çifte kavrulmuş', and delight as 'lokum şekeri'. Delight means lokum, and Oytay's translation, lokum şekeri, corresponds to Aixela's autonomous creation strategy since she added elements that do not exist in ST. In TT-2, Üster translated the food item as 'Wonka'nın ağızda eriyen Enfes Çikolatası'. His translation also involves elements that do not exist in ST, such as 'ağızda eriyen' and 'çikolata'. Üster preferred to translate fudge-mallow as çikolata and 'whipple' as 'ağızda eriyen'. Therefore, the translation strategy implemented by both translators is Aixela's autonomous creation.

Example 18:

ST ''That pipe - the one Augustus went up - happens to lead directly to the room where I make a most delicious kind of strawberry-flavoured chocolate-coated fudge...'' (p. 100)

TT-1 Augustus'un içine girdiği bu boru, üstü çilek-tadında çikolata kaplı şekerlemelerin yapıldığı odaya gider… (p. 85)

In this example, another invention of Wonka's, 'strawberry-flavored chocolate-coated fudge' is introduced. A fudge is a creamy sweet made of milk, sugar, and butter. In TT-1, the food item was translated as 'çilek-tadında çikolata kaplı şekerleme'. In TT-2, Üster translated it as ', sütlü çikolata kaplamalı çilekli gofretli çokobar'. By adding the elements that were not involved in the source text, such as 'sütlü' and 'çokobar', the translator used his imagination and coined a new word, implementing Aixela's autonomous creation strategy.

Example 19:

> ST ''BUTTERSCOTCH AND BUTTERGIN, it said on the next door they passed.'' (p. 137)
> TT-1 TEREYAĞLI ŞEKERLEME VE TEREYAĞLI İÇKİ, diye yazıyordu önünden geçtikleri kapının önünde. (p. 120)
> TT-2 ''Bir sonraki kapının üstünde, TEREYAĞLI VİSKİ VE TEREYAĞLI CİN yazısını okudular.'' (p. 147)

In this example, In TT-1, Wonka's inventions of alcoholic beverages, butterscotch, and buttergin were translated differently. These two words are used in the novel as puns. Butterscotch is a type of candy made of sugar and butter; however, in this context, it is used as a type of scotch, an alcoholic beverage with the flavor of butter. Buttergin is a name of an alcoholic beverage and a neologism, a combination of the words gin and butter. In TT-1, butterscoth was translated as 'tereyağlı şekerleme', and the 'buttergin' as 'tereyağlı içki'. The translator may have misinterpreted the pun or did not want to translate the 'butterscotch' as a drink. In conclusion, Oytay translated these food items without using Aixela's strategies. In TT-2, Üster translated these food items as 'tereyağlı viski' and 'tereyağlı cin'. Üster grasped both the meaning and function of the words as puns and translated them accordingly. The strategy he used when translating these words corresponds to Aixela's repetition strategy, which is a target-oriented approach. Even though translated into Turkish, these words contain foreign elements. As a result, the translator succeeded in transferring the word's meaning.

Example 20:

> ST Breakfast cereal, for instance? (p. 162)

TT-1 ''Örneğin, tahıldan yapılan ve kahvaltıda yenen o nefis şey.'' (pp. 144-145)

TT-2 Mesela, hani şu kahvaltıda yediğimiz yulaf gevreğini? (p. 175)

After Mike Teavee witnesses how a chocolate bar is sent through television, he gets excited and asks whether Wonka can do the same for breakfast cereal. In TT-1, 'breakfast cereal' was translated as 'o nefis şey'. In this context, she avoids translating the word 'cereal'; instead, she explains it. By implementing this translation strategy, Oytay uses Aixela's intra-textual gloss strategy. In TT-2, Celal Üster translated the same food item as 'kahvaltıda yediğimiz 'yulaf gevreği', which is one of the meanings of the word. Alternatively, the word could have been translated as 'mısır gevreği'. Since the food item, 'breakfast cereal' does not specify if it is made of corn or oat, his translation method corresponds to Aixela's autonomous creation strategy. However, the translator succeeded in transferring the meaning of the word.

Unit of Measurement and Currencies

Unit of Measurements and currencies might differ in each country; therefore, their transfer in translation needs careful precision. Some of the examples from ST and its two translations are detailed under this category.

Example 21:

ST ''By evening, it lay four feet deep around the tiny house, and Mr Bucket had to dig a path from the front door to the road.'' (p. 55)

TT-1 Akşam olduğunda, küçücük evin çevresinde yükselen karın boyu bir metreyi geçmişti ve Bay Bucket evden yola kadar kürekle yol açmak zorunda kaldı. (p. 47)

TT-2 ''Akşam olduğunda küçücük evin çevresindeki kar diz boyunu geçmişti. Bay Bucket, küreği kaptığı gibi evin kapısından yola kadar kar küredi, yol açtı.'' (p. 59).

In this example, in ST, the depth of the snow is written as feet. Feet is the measure of length used in the United Kingdom. In Turkey, however, the meter is used as the unit of measurement. In TT-1, the unit of measurement is written as the meter. Oytay omitted

the foreign element of the term and instead added meter. Therefore the strategy implemented by both translators corresponds to Aixela's naturalization strategy. In TT-2, Üster divided the sentence into two and translated 'feet' as 'diz boyu', another type of measurement specific to daily language. Its direct translation of 'diz boyu' means knee-length in Turkish.

Example 22:

> ST ''And in this way, Charlie would make his sixpenny bar of birthday chocolate last him for more than a month.'' (p. 17)
>
> TT-1 Böylece, birkaç kuruşluk doğum günü armağanı olan çikolatasını yemeyi bir ay boyunca sürdürürdü. (p. 12)
>
> TT-2 ''Böylece, ufacık doğum günü çikolatasıyla bir aydan fazla idare ederdi Charlie.''(p. 17)

In this example, Charlie's love of chocolate and the poverty he is bound to are emphasized. He receives a bar of sixpenny chocolate on his birthday every year. In TT-1, Oytay translated sixpenny as 'birkaç kuruşluk,', a subdivision of Turkish lira. Oytay's translation strategy for this unit of measurement is absolute universalization. In TT-2, Üster highlighted the size of the chocolate bar and deleted the word 'mile.' His translation method corresponded to Aixela's deletion strategy, and its meaning was lost during the translation process.

Example 23:

> ST ''And outside the walls, for half a mile around in every direction, the air was scented with the heavy rich smell of melting chocolate!'' (p. 18)
>
> TT-1 Duvarların dışına yayılan yoğun, erimiş çikolata kokusu her yönde yarım mil öteden duyulurdu. (pp. 13-14)
>
> TT-2 Not translated.

In this example, Charlie's desire for Wonka's chocolate and its smell pervading through his factory are detailed. Charlie would hear the scent of chocolate every half a mile

around him. In TT-1, the unit of measurement used by the United Kingdom and the United States, mile, was translated as mil. The translator Oytay preferred to keep the foreign element in the text and not convert it into the meter, the unit of measurement used in Turkey. Oytay's translation approach for this sentence is classified as the repetition strategy. In TT-2, this sentence was omitted, thus not translated. This method corresponded to Aixela's deletion strategy, and its meaning was lost during the translation process.

Example 24:

> ST ''In one city, a famous gangster robbed a bank of a thousand pounds and spent the whole lot on Wonka bars that same afternoon.'' (p. 38)
>
> TT-1 Bir kentte ünlü bir gangster, bir bankadan beşbin dolar çalıp aynı gün hepsiyle şeker almıştı. (p. 32)
>
> TT-2 ''Kentlerden birinde ünlü bir gangster bir bankayı soymuş, çaldığı paranın tümüyle hiç vakit geçirmeden Wonka çikolataları satın almıştı.'' (s. 38).

In this example, the story of a gangster is told. In an effort to find the golden ticket, the gangster robs a bank and buys chocolate bars with it. The gangster steals pounds; however, in TT-1, a thousand pounds is translated into Turkish as beşbin dolar. The equivalence of pound in Turkey is sterlin, not dolar. However, it should also be considered that the translator may have chosen this as a strategy to make a foreign concept, the pound, to a more familiar currency, the dollar. Her strategy for this sentence corresponds to Aixela's limited universalization strategy. In TT-2, Üster preferred not to translate the currency and its quantity. His preferred strategy corresponded to Aixela's deletion strategy, and its meaning was lost during the translation process.

Example 25:

> ST *It was a fifty-pence piece!* (p. 59)
> TT-*1 Bu bir dolardı* (p. 50)
> TT-2 *Karın içindeki, elli peniydi!* (p. 62)

In this example, Charlie finds fifty-pence in the snow on the street. He buys several chocolate bars as a last resort, hoping to find one with a golden ticket. While pound is the currency of the United Kingdom, a penny is a minor currency that makes up a penny, and the word pence is the plural form of a penny. In TT-1, the translator changed the currency into the currency of the United States, dolar, instead of peni. When examined, using the dollar as a currency might be mathematically incorrect since fifty-pence is not equal to a dollar. If the translator had chosen to translate pence as cent, it would be a mathematically correct approach. Her translation strategy corresponds to Aixela's limited universalization strategy. The currency and its translation are still a foreign element; however, a dollar might be more relatable than a penny for the readers. In TT-2, Üster translated penny as a peni and provided a more direct translation. His translation strategy on this sentence could be classified as Aixela's orthographic translation. Üster adapted the foreign word into the target language, and the currency is still considered a foreign element.

3.5 DISCUSSION

In this thesis, the analyzed examples are classified applying the translation criticism model set forth by Dutch scholar Raymon van den Broeck. His translation criticism framework was taken as a basis for this study. In this study, both linguistic and extra-linguistic elements are examined; however; since Broeck's model is a multi-dimensional and a detailed one, the linguistic elements included in the analysis are only the most challenging parts in the book since the two languages, Turkish and English, derive from different language families. In this thesis, there are five main categories of examples: phonological components, lexical components, figures of speech, elements of text convention, and other culture-specific elements. The analyzed examples were chosen from the target texts and analyzed using Aixela's translation strategies.

Charlie and the Chocolate Factory (1964) has two translations, and both of them were analyzed in this thesis. Different choices of the translators, the strategies they preferred, and their styles were analyzed and compared to one another. Aixela's translation strategies were chosen to analyze and categorize the translators' preferences. By means of these categories, different strategies and practices applied by translators can be seen.

The number and the names of the applied strategies are categorized under the table below.

Table 1: The name and number of the strategies used by the translators

AIXELA'S STRATEGIES	TT-1	TT-2
Repetition	13	7
Orthographic Adaptation	2	2
Linguistic Translation	-	-
Synonymy	4	2
Extra-textual Gloss	-	-
Intra-textual Gloss	1	-
Limited Universalization	12	6
Absolute Universalization	15	23
Naturalization	1	1
Deletion	15	16
Autonomous Creation	12	24
TOTAL:	75	81

The strategies that were used by the translators are listed under the table above. The strategies that were used the most by the translators are autonomous creation and absolute universalization, and the strategies that were used the least are naturalization and orthographic adaptation. Extra-textual gloss and linguistic translation strategies could not be observed in both of the translations, and Intra-textual strategy was only observed in TT-1. In the Conclusion chapter, detailed information and comments on the translators' preferred strategies will be provided.

CHAPTER IV: CONCLUSION

Considered a classic of children's literature, Charlie and the Chocolate Factory was translated into Turkish by two different translators for the same publishing house. Both translations have their unique stylistic features and choices during the translation process. With each translation, a different reading experience takes place: the choices, decisions, and style of the translations leave a crucial mark on the translated text. The major objective of this thesis was to apply Raymond van den Broeck's translation criticism model to a literary text of children's literature entitled Charlie and The Chocolate Factory's two translations and analyze the translators' decisions and choices in the light of Aixela's eleven culture-specific translation strategies. This thesis was divided into four parts. The first chapter begins with an introduction to the combination of children's literature and its translation. Furthermore, the aims, the research questions, the scope and limitations of the thesis are detailed. The second chapter includes the literature review on children's literature. This chapter provides a general remark on the definition of children's literature. Then, a brief history of children's literature in the West is presented. Afterwards, the translated children's literature and its theoretical approaches are discussed.

The third chapter is concerned with the case study of this thesis. Firstly, the outline of the thesis is provided. The Turkish translations of Charlie and the Chocolate Factory are analyzed in this thesis, and the comparative analysis of the texts is made by choosing random examples from the texts. Following the methodology, brief information on the author's life, his writing style for children, introduction to the novel, and Oompa-Loompas, a summary of the book are presented, since the elements surrounding the source and target texts is significant to understand, interpret and analyze the translated texts. Afterwards, information on the translators and translations are presented along with the publishing house. Later on, Aixela's eleven culture-specific translation strategies and the translation criticism as a concept are introduced. A detailed description of Raymond van den Broeck's translation criticism model and its application to the ST and its two translations are provided. Following this subheading, translation criticism of the texts is applied. The criticism is implemented under five main categories: phonological components, lexical components, figures of speech,

elements of text convention, other culture-specific elements. Under the category of phonological components, examples of rhyme patterns, and under the category of lexical components, examples of onomatopoeia and neologisms are examined. Under the Figure of Speech heading, examples of metaphors, slang expressions, simile, alliteration, puns, idioms, expressions of exclamations, and personifications are detailed. Under the heading of text convention, italicized words and other paratextual elements of the three texts are discussed. Under the last heading, other culture-specific elements, examples of religious elements, proper names, food items, units of measurements, and currencies are explained, and randomly chosen examples from the texts are compared. Since Broeck's translation criticism is a complex and detailed framework, it was not possible to include all the linguistic components in this study. The examples taken from the three texts are analyzed, compared, and contrasted. At the end of the chapter, the translation strategies and the number of the strategies the translators preferred are noted under the Discussion. Lastly, the final chapter focuses on the conclusion, findings of the study, answers to the research questions, interpretations of the results, and the preferences of the translators.

The first research question this thesis aimed to answer was as follows:

> How can Raymond van den Broeck's translation criticism model be applied to the translations of a translated children's literature novel such as *Charlie and the Chocolate Factory*?

This question aims to imply that translation criticism's application to the works of translated children's literature is unjustly neglected. While some research has been carried out on the translation of children's literature, not many studies have been found which build a bridge between translation criticism and translation of children's literature. By conducting this study, it was intended to pave the way for further studies. Broeck claims that translation criticism is not a search of mistakes but a way of understanding the whys and hows of the translators' choices. The framework he proposed includes various categories, including but not limited to phonic, lexical, syntactic components, figures of speech, text conventions, thematic elements, and language varieties. In this regard, the randomly chosen examples from the source and

target texts are classified and placed into the appropriate category within Broeck's translation criticism model. The examined elements were analyzed to provide an instructive insight into the two translations. At this point, it is essential to underscore that the categories Broeck put forward are rather detailed and not limited to the ones he mentioned in his article; it was not possible to include all the categories within the scope of this thesis. Translation criticism provides both objective and subjective feedback to translations and translators to enhance the field of translation of children's criticism and an attempt to produce an example that will pave the way for further research.

The second question of this thesis aimed to shed light on the strategies the translators used:

> Which translation strategies did the two translators prefer to apply? Which of Aixela's translation strategies can be implemented on the Charlie and Chocolate Factory?

This study systematically reviewed the translation strategies used by each translator, analyzed, compared, contrasted, and commented on them. The preferences of the translators' are examined within the culture-specific translation strategies set forth by Aixela. After careful evaluation, it is concluded that the translator of the TT-1 performed a source-text-oriented translation, while the translator of the TT-2 performed a target-text-oriented translation.

According to the table provided in the Discussion, it can be observed that the translators mainly choose to use Aixela's autonomous creation 24 times in TT-2 and 12 times in TT-1 and absolute universalization as 23 times in TT-2 and 15 times in TT-1. The other most used translation strategies are deletion strategy as 16 times in TT-2 and 15 times in TT-1, repetition strategy as 13 times in TT-1 and seven times in TT-2, and limited universalization as 12 examples in TT-1 and six examples in TT-2. As a result, except for extra-textual gloss and linguistic translation strategies, all of the translation studies put forward by Aixela are applicable to the novel *Charlie and the Chocolate Factory*.

In the first translation of *Charlie and the Chocolate Factory*, which was translated by Makbel Oytay and referred to as TT-1, Oytay's translation shows the inconsistency of strategies used. As a writer herself, she preferred to use deletion strategy 15 times,

absolute universalization strategy 15 times, repetition 13 times, and limited universalization 12 times. This inconsistency in the choice of translation strategies is resulted in the observation of creating both target-oriented and source-oriented translations, untranslated parts, inadequate word choices, meaning losses, mistranslations, and an awkward use of language. In some examples, the translator used multiple translation strategies within one example. In addition, it was observed that she preferred not to use linguistic translation and extra-textual gloss strategies.

In the second translation of ST, which was translated by Celal Üster and referred to as TT-2, in Üster's translation, it is observed that the translator preferred to perform a target-text-oriented approach with a creative outlook on the text. By providing proper idiom and word choices, Üster rewrites the text as the author. The fact that Üster is one of the most successful translators of Turkey is also considered when analyzing the translations. Üster's salient courage to be creative throughout the translation process is associated with his experience. It is reflected in his choices of translation strategies: he is observed to use autonomous creation strategy 24 times mostly, absolute universalization strategy 23 times, and deletion strategy16 times. Furthermore, Üster preferred not to use linguistic translation, extra-textual gloss, and intra-textual gloss strategies. However, as it was in TT-1, there were two mistranslated parts where the choice of words caused disarray in the meaning of the text. In some examples, the translator used multiple translation strategies within one example.

Broeck's translation criticism framework issues a right to the translation critic to make subjective comments regarding the translated texts. Following the objective examination of the examples under the defined categories, it is believed that the critic's personal opinions shed light on the comparison, perception, and evaluation of the examined text, on the condition that her/his subjective assessment is based on objective criteria. Upon its publication in 1989, Oytay's translation was re-published nine times in sixteen years. The novel was translated in 2006 by Celal Üster, and until 2021, the book was re-published for the seventieth time in fifteen years. In the light of this study, it is regarded that the second translation owes its success to Üster's creative and target-text-oriented approach.

The third research question this study aimed to answer was as follows:

> In terms of the strategies applied by the translators, what are the differences between the two translations of Charlie and the Chocolate Factory and the source text?

In this study, seventy randomly chosen examples are examined in detail. Each one is detailed in terms of the source text, translator's choices, strategies, and the translation criticism model of Broeck's framework.

The differences between the two translations and the source texts might enrich children's perspective; however, they are often experienced as challenging for translators. One of the most challenging parts encountered in the translation of the source text was the translation of phonological elements in the novel. To be more specific, the translations of the songs sung by Oompa Loompas were ridden with rhymes. Since English and Turkish are from different language families, language structure, morphological, grammatical, and syntactical elements are variant. These discrepancies also become apparent in their translations. To be more specific, translating rhyming lines with a source-text-oriented approach by translating its meaning causes rhyme schemes to be lost while translating it within the limitations of the target-text and target-culture leads to a loss in the meaning. Another challenging part encountered was the translation of onomatopoeias in the novel. Since these words are formed by their sounds, translation can be quite difficult. Trying to preserve the phonological nature of the words may hinder the reader from grasping the equivalence of the word in the target text.

Another challenging part encountered in translations is the translations of puns. Puns are wordplays created by the similar sounds and meanings of words, and the similarity of sounds is lost during the translation process. As a result, the pun's double meaning was lost or not understood by the target reader, was not tried to be explained or deleted, failing to create a pun in the target text.

Similarly, translation of alliteration also posed a challenge for translators. Since alliterations are created by repeating similar sounding words, their translation might lack the rhythm created in the source text. As a result, the target reader might not receive the alliteration. If translators preferred to preserve or create the same patterns in the target language, the meaning of the source might be lost in translation.

Another challenging part encountered by the translators was the translation of the cultural elements. Cultural elements belonging to a foreign culture such as food items, religious elements, units of measurements, and currencies may be unique to the source language and culture and leaves the translators with two options: translating culture-specific elements into the target text, using the familiar cultural elements of the target culture, or transferring them into target text and broaden the perspective of the target text readers.

As presented in this thesis, Dahl's *Charlie and the Chocolate Factory* (1964) is still considered a children's favourite and widely-read in the world. As a result, it was translated into Turkish two times by two different translators and attracted the attention of children in Turkey. As of 2021, Üster's translation was published for the seventieth time, securing its canonized position in the children's translated literature of Turkey.

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APPENDIX 1: THE FRONT AND BACK COVERS OF THE SOURCE TEXT

ROALD DAHL

Charlie
and the
Chocolate Factory
Illustrated by
QUENTIN BLAKE

Photograph of Roald Dahl by Jan Baldwin

**WONKA FACTORY TO BE OPENED
AT LAST TO LUCKY FEW**

Charlie Bucket can't believe his luck when he finds a
Golden Ticket and wins the chance of a lifetime: a
magical day witnessing the miraculous creation of the
most delectable eatables ever made.

Join Charlie in this irresistible, world-famous story,
perfectly complemented with illustrations by
Quentin Blake.

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APPENDIX 2: THE FRONT AND BACK COVERS OF THE TARGET TEXT-1

Roald Dahl
ÇARLİ'NİN
ÇİKOLATA
FABRİKASI

Roald Dahl
ÇARLİ'NİN
ÇİKOLATA
FABRİKASI

Çarli'nin Çikolata Fabrikası, çağdaş dünya çocuk edebiyatının en sevilen örneklerinden biri. Yazarı Roald Dahl, Norveçli usta bir öykücü. Kitapları dünyanın çeşitli dillerine çevrilip yayımlanmış. Son Perde adlı bir öykü kitabını Can Yayınları arasında tanıtmıştık. Fantezilerle kurduğu öyküleri ülkemizde de sevilerek okunmuştu. Roald Dahl, çocuklar için de yazan bir yazar. Çarli'nin Çikolata Fabrikası, onun en sevilen çocuk kitaplarından biri. Bu kitapta beş küçük çocukla tanışacaksınız. Çocuklardan biri de Çarli. Bu beş çocuğun çevresinde gelişen serüven dolu bu çocuk romanını, kimileri, 'her yaşa göre bir kitap' olarak da niteliyorlar. Çocukların düş gücünü etkileyen bu güzel romanı büyüklerin de ilgiyle okuyacağı kanısındayız.

Türkçesi : MAKBEL BİBER
Resimler : JOSEPH SCHINDELMAN   KDV içindedir

89.34.Y.0162.0068
ISBN 975-510-098-9

APPENDIX 3: THE FRONT AND BACK COVERS OF THE TARGET TEXT-2

Roald Dahl
CHARLIE'NIN ÇİKOLATA FABRİKASI

Çeviren: Celâl Üster

Resimleyen: Quentin Blake

ÇAĞDAŞ DÜNYA EDEBİYATI
Roman

34. basım

Can Çocuk

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Roald Dahl
CHARLIE'NIN ÇİKOLATA FABRİKASI

Veruca

Charlie'nin çocukları heyecanlandıran,
büyükleri gülümseten öyküsü

Charlie; annesi, babası, iki ninesi ve iki dedesiyle,
büyük bir kentin bitiminde, küçük bir tahta barakada
yaşamaktadır. Yoksuldurlar. Charlie çikolataya bayılır,
ama alacak parası yoktur. Biriktirilen parayla, yılda bir kez,
küçük bir çikolata girer evlerine. Bu büyük kentte,
Charlie'lerin evinden bile görülen, kocaman bir çikolata
fabrikası vardır; dünyanın en ünlü çikolatalarını üretir.
Günlerden bir gün, fabrikanın sahibi Bay Wonka,
imparatorluğunu devredeceği bir varis seçmek için yarışma
düzenlediğini açıklar; Charlie de adaylardan biridir...

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