Hacettepe University Graduate School of Social Sciences
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Oğuzhan UYGUN

Master's Thesis

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KABUL VE ONAY

Oğuzhan UYGUN tarafından hazırlanan "In Between Children's Literature and Adult Literature: An Analysis of Translational Style in the Turkish Translation of Norton Juster's *The Phantom Tollbooth* as an Ambivalent Text" başlıklı bu çalışma, 29/04/2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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29/04/2019

Oğuzhan UYGUN

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Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir.

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To my beautiful nieces
who never cease to amaze me…

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ABSTRACT

UYGUN, Oguzhan. *In Between Children's Literature and Adult Literature: An Analysis of Translational Style in the Turkish Translation of Norton Juster's The Phantom Tollbooth as an Ambivalent Text.* Master's Thesis, Ankara, 2019.

Defining children's literature has long been a challenging issue due to the peripheral position it assumes and constraints set by literary agents such as writers, translators, publishing houses, editors and critics within this system. With the didactic nature of children's literature, there are some governing rules to be followed by writers and translators (Shavit, 1986, p. 63). Some writers try to overcome these rules by addressing their work to both adult and child readership. These works are defined as ambivalent texts. Wordplay is the most prominent feature of ambivalent texts because it is thought that children can never fully appreciate the features of figurative speech due to their complexity. This thesis seeks to explore how the ambivalent status of a literary text (that is, uncertainty about whether text belongs to adult literature or is a part of children's literature) affects the translation strategies used by the translator to recreate the style of the ST. To that end, this study focuses on the Turkish translation of Norton Juster's *The Phantom Tollbooth* carried out by Yasemin Akbaş; *Hayalet Gişe: Milo'nun Akıl Almaz Serüveni*. The theoretical and methodological framework of the thesis is based on the concept of "ambivalence" proposed by Jurij M. Lotman (1977) and elaborated by Zohar Shavit (1986). As wordplays and puns contribute to the ambivalent nature of a literary work, the study develops its research by examining Delabastita's (1993) categorization of translation strategies to illustrate and categorize the translational choices followed by the Turkish translator of *The Phantom Tollbooth*. The study also intends to show how the translator recreates the distinctive style of the source text if the child readership is the intended audience of a work. Ultimately, this thesis concludes that the ambivalence of a literary text as regards its intended readership (that is, children and adults) may result in the production of a target text the style of which differs from the style of a source text.

Keywords: translation, style, ambivalent text, *The Phantom Tollbooth,* pun, wordplay, children's literature, adult literature

ÖZET

UYGUN, Oguzhan. *Çocuk Edebiyatı mı Yetişkin Edebiyatı mı? Muğlak Bir Metin Olarak Norton Juster'ın The Phantom Tollbooth Adlı Eserinin Türkçe Çevirisinin Çeviri Biçemi Analizi*. Yüksek Lisans Tezi, Ankara, 2019

Çocuk edebiyatına bir tanımlama getirmek uzun yıllardır zorlu bir görev olmuştur. Çocuk edebiyatının, yazın dizgesi içerisinde çevresel konumda yer alması ve bu dizgenin içinde bulunan yazar, çevirmen, yayınevi, editör ve eleştirmen gibi edebiyat eyleyicilerinin müdahalelerine açık olması bu nedenlerin başında gelmektedir. Çocuk edebiyatının didaktik yönü, yazarlar ve çevirmenler için bir takım kısıtlayıcı faktörleri de beraberinde getirir (Shavit, 1986:63). Bazı yazarlar bu kısıtlamaların önüne geçmek adına hem çocuk hem de yetişkin okuyucu kitlesini hedefleyen, muğlak (ambivalent) eserler ortaya çıkarmaktadır. Kelime oyunları, bu eserlerin ön plana çıkan biçemsel özelliklerindendir çünkü söz konusu eserlerde yaratılmış olan edebi dilin ve biçemin çocuk okuyucu tarafından algılanamayacağı öne sürülür. Hedef kitlesinin çocuk okurlar mı yoksa yetişkinler mi olduğu konusunda belirsizlik bulunan muğlak eserlerin bu özelliğinin çeviri biçemini nasıl etkilediğini araştırmayı amaçlayan bu tezde Norton Juster'ın *The Phantom Tollbooth* adlı eserinin Yasemin Akbaş tarafından yapılan *Hayalet Gişe: Milo'nun Akıl Almaz Serüveni* başlıklı Türkçe çevirisi incelenmektedir. Jurij M. Lotman (1977) tarafından önerilen ve Zohar Shavit (1986) tarafından geliştirilen muğlak metin (ambivalent text) kavramı çerçevesinde yürütülen araştırmada, Dirk Delabastita (1993) tarafından kelime oyunları çevirisi için önerilen çeviri stratejileri kategorizasyonu, teze konu kitabın çevirmeninin kelime oyunlarını çevirmek için başvurmuş olduğu çeviri çözümlerinin betimlenmesi ve sınıflandırılması için kullanılmıştır. Çalışma, kaynak metnin kendine has biçeminin, erek kültürde çevirmen tarafından hedef kitlenin özellikle çocuk okuyucu olarak kabul edilmesiyle nasıl yeniden oluşturulduğunu göstermektedir. Sonuç olarak bu çalışma, hedef kitlesi bakımından muğlak bir metin olan eserin (yetişkin ya da çocuk edebiyatı), kaynak metindeki biçemsel özelliklerden farklı biçemsel özelliklere sahip bir erek metin olarak ortaya çıkabileceği sonucuna varmaktadır.

Anahtar kelimeler: çeviri, biçem, muğlak metin, *The Phantom Tollbooth,* kelime oyunları, çocuk edebiyatı, yetişkin edebiyatı

LIST OF ABBREVIATIONS

Source Text	:ST
Target Text	:TT
Source Language	:SL
Target Language	:TL

LIST OF FIGURES

INTRODUCTION

I. GENERAL FRAMEWORK OF THE THESIS

Children's literature as a term has long been a challenging task to define. Peter Hunt, a professor in children's literature, states that "one of the most interesting points for the study of children's literature is the term itself" (Hunt, 2001, p. 2). Riitta Oittinen suggests that the term can be seen as the literature written by taking children into consideration as the main intended audience (Oittinen, 2000, p. 61). Göte Klingberg, an expert in children's literature, also states that children's literature consists of the texts that are specifically produced for children (Klingberg as cited in Oittinen, 2000, p. 61).

What makes children's literature difficult to define is that there are many participants who play a role in its publication, distribution, and its final addressee, i.e., the reader. First, for a children's work to be recognized, acceptance by adults such as teachers, parents, and critics is required. Thus, it may not be possible to say that a children's book is only intended for the children readership. After all, it is adults who decide which books are to be read or taught to children or published for them.

The word choice which constitutes part of both the author's and the translator's style gains importance particularly when children are the target audience. Children's potential failure of understanding the words within a text is a factor seriously considered by editors. Puurtinen states that when the intended audience is children for a writer, having so many difficult words to test children's comprehension ability is not a good thing and must be avoided.

> Special characteristics of the child readers, their comprehension and reading abilities, the experience of life and knowledge of the world must be borne in mind so as not to present them with overly difficult, uninteresting books that may alienate them from reading. (1994, p. 83)

Maria Nikolajeva supports the view that the translation of children's book is not supposed to follow the original text closely (1996, p. 28). According to her, the translation of children's work is not solely a transmission of meaning; instead, the translator needs to arise the same feeling that the source text writer envisages for the source text reader. She also suggests that "it is not only permitted but highly desirable to deviate from the source text if this is demanded by the reader's response." (p. 28)

Oittinen requires the translator to ask a significant question while translating a literary text: Who is the intended or perceived reader of this text? (2000, p. 41). The target text should appeal to them, and it needs to consider their interests. Since the target reader has different socio-cultural background compared to the source text reader, Oittinen adds, it is not easy to expect the translation to share the ST's production process (2000, p. 12).

Contrary to Oittinen's approach, Göte Klingberg notes that the ST author adapts his/her text to the child readership by taking into account children's needs, interests, and comprehension. This makes the author to pen his/her work accordingly (as cited in Lathey, 2006, p. 60). Thus, Klingberg underlines that the translator should retain that already-existing adaptation strategy that exists in the source text.

In the context of the translation of children's literature, Shavit takes polysystem theory developed by Israeli scholar Itamar Even-Zohar as the basis of her study (1986, p. xi). Thus, it is essential to have a brief look at Even Zohar's polysystem theory. In the *Dictionary of Translation Studies*, the term *polysystem* is defined as "a stratified conglomerate of interconnected elements" that changes in time (Shuttleworth & Cowie, 1997, p. 127). Zohar views literature as a dynamic system in which there are a constant change and competition to attain the primary position in the literary canon. Zohar underlines that the position of translated literature is not static in this system, either. It may assume the primary or the secondary position. If the translated literature assumes the primary position, "it actively shapes the center of the polysystem" (1990, p. 46) and thus helps the emergence of new literary models for the target culture. When the secondary position is assumed, the translated literature occupies the periphery in the literary system

and it tends to follow the conventional forms. Zohar states that this secondary position is the "normal" one for the translated literature (p. 50). He further notes that the assumed position of the translated literature determines the translation strategies to be followed by the translators. When the translated literature is in the center, translators tend to break conventions and take the control, thus help the formation of new models. However, if it is in the periphery, translators are more likely to follow pre-ready models in the target culture for their works.

Shavit believes that children's literature is mostly seen as a didactic tool for children. She further states that children's literature was not a subject of interest in the academic world until recently. Such way of thinking caused children's literature to lose importance in the literary field, especially when it is compared to adult literature. Thus, she believes that children's literature tends to occupy a peripheral position in the literary system (1986, p. ix) According to her, this peripheral position of the children's literature in both the source and the target culture may offer great liberties to the translator. The translator may manipulate the target text to conform to the constraints that are inherent in the peripheral status of the children's literature (1981, pp. 171-172). She states that this manipulation is only possible if the translator follows the following principles for translating children's literature;

1) Adjusting the text in order to make it appropriate to the child, in accordance with what the society thinks is "good for the child."
2) Adjusting the plot, characterization, and language to the child's level of comprehension of his/her reading abilities. (Shavit, 1981, p. 172)

Writers of children's literature do not have the same liberties as translators of children's literature do. Shavit states that writers of children's literature pen their works based on the constraints that inform the children's literary system and are the results of the peripheral position this literature occupies (Shavit, 1986, p. 63). Some writers tend to ignore these constraints by "rejecting adults altogether," meaning they do not try to get their approval, and "appealing primarily to adults, using the child as an excuse rather than

as a real addressee" in their works (p. 63). The outcome of the second strategy is defined by Shavit as "ambivalent texts."

Shavit notes that even though the writer of the children's literature has limited options to introduce alterations into the text, the writer of an ambivalent text possesses greater freedom to break the conventions imposed by the children's literature (p. 66). Writers have the opportunity to produce a text that collides with the rules of children's system. Shavit further notes that these texts collide with the adult system as well, their full conformity to the adult system could mean being recognized as texts for adults. According to Shavit, it is this disagreement with both systems that gives a chance to the "simultaneous acceptance by both systems" (p. 66). Shavit adds that "only by addressing the text both to children and adults and by pretending it is for children" a literary work can be granted acceptance by both systems (p. 67). According to her, what appeals adults is the level of sophistication in these texts that please them as well as their children. With adults' approval, an ambivalent text finds a way to get into the system of children's literature. Thus, the writer manages to circumvent the limitations of writing for children. In this way, an ambivalent text may get acceptance from both adult and children's literature systems instead of being rejected by either of them.

According to Shavit, having both adult and child readership, the writer of an ambivalent text increases the number of his/her readers since he/she will be able to attract those who would not read the text at the first place just because it is a children's book (p. 67). Shavit also notes that ambivalent texts directly find their place at the center of the children's system thanks to their distinctive qualities. For Shavit, what makes ambivalent texts appealing to both children and adults is that they include at least two different coexisting models (p. 68): The first is the conventional one that addresses the children; the second, however, is the more sophisticated one since it introduces new elements that are unusual to the children's system. These features are complex language use, wordplays, parodies, and satires. Shavit further states that it is the adults who can understand and appreciate the two existing models, not the children (p. 69). This dual structure of the text positions it to the center of the children's system where it breaks conventional rules because

ambivalent texts due to their language, level of sophistication are in disagreement with the children's literature.

Shavit underlines that while complexity is a major norm in the adult system, simplicity is the recurrent aim for the children's literature (1981, p. 175). When an ambivalent text is to be translated, it may face alterations for simplification. This mostly occurs when the model of the original text is not present in the target culture. Thus, the translator may make necessary alterations on the ST to conform to the receiving reader's expectations.

Some critics suggest that children's literature is different from literature for adults as it bears different variables which the translator must take into consideration. Gillian Lathey states that:

> [f]irstly, there is the social position of children and the resulting status of literature written for them, and, secondly, the developmental aspects of childhood that determine the unique qualities of successful writing for children and that make translating for them an imaginative, challenging and frequently underestimated task (2006, p. 4)

This view also supports Shavit's statement. Assuming that children's literature has a secondary place in the literary polysystem, translators of the children's literature can grant themselves liberties to make changes in the original text. Riitta Oittinen states that in the process of translation, the real intended audience can be changed in the hands of the translator (2000, p. 63). She points out that;

> [t]he situation is somewhat different with children's books in translation. A book originally "written *to* adults" may become a story "written *to* children," even if this was not the intention of the author of the original, because the functions of the original and its translation may be quite different. (See Swift's *Gulliver's Travels,* originally intended for adult audiences.) If we think of the translator as an author, the author of the translation, we might apply Wall's ideas, too. As Wall points out, "adults . . . speak differently in fiction when they are aware that they are addressing

> children." Here we could ask once more: Is *Alice's Adventures in Wonderland* really children's literature (it was intended for child readers by the author) or is it a book for adults (adults read it, too)? And what happens to the story in translation? (p. 63)

As Riitta Oittinen suggests, considering translators as authors of translated works, the same approach can also be applied to ambivalent texts. A work originally intended for children, or a work that has distinctive features of an ambivalent text may have a different kind of addressee in the target culture due to the changes which are introduced by the translator. These changes may occur on various levels, but they are most likely to occur if a text is labeled as a work of children's literature and has certain features that contradict with the children's system and thus is likely to enjoy less appreciation within the children literary system. Wordplay, parody, satire, and culture-specific items are those features which the translator of children's literature might need to pay attention during the translation process if s/he wants his/her translation to be recognized as a work of children's literature.

Culture-specific items can cause serious challenges to the translation of children's literature. Asalet Erten states that the problem in the translation of children's literature usually originates from cultural items, suggesting that children do not like what they are not able to understand (2012, p. 56). In addition, Erten notes that editors might not want to publish a work if there is a possibility that the book is not found to be appealing to the intended readership, which is, in the case of the present study, children. Even though the book is well-received in the source culture as work of children's literature, it may not receive the same appreciation in the target culture if the translation does not conform to the expectations regarding what a piece of children's literature should look like.

Rachel Weissbrod takes Shavit's views on ambivalent texts and advances those views by closely relating them to the wordplays in children's literature. She states that many successful works of children's literature which are also recognized as works of adult literature owe their success to their ambivalence (1996, p. 222). While talking about the wordplay, she gives *Alice's Adventures in Wonderland* by Carroll as an example and notes that the abundance of wordplays in *Alice's Adventures in Wonderland* is what

creates such ambivalence. Weissbrod also thinks that the wordplay in *Alice* helps the work appeal to the adult readership. By furthering Shavit's thoughts on *Alice*, Weissbrod supports the view that the full version of Carroll's work is seldom read by children. Weissbrod notes that even the cinematic versions of *Alice* tend to omit the parts where wordplays are included (p. 223). That is why Weissbrod thinks that *Alice* mainly belongs to adults' literature.

The points above also apply to Norton Juster's *The Phantom Tollbooth*, which has an ambivalent status in the Anglo-American culture. Published in 1961, *The Phantom Tollbooth* shines out with its witty figurative language that is full of puns and wordplays. The number of these stylistic features is so high that some critics consider that the book is beyond the cognitive capacity of children or claim that it is a book that can be fully appreciated only by adults. For instance, *Library Journal* underlined that "[t]he ironies, the subtle play on words will be completely lost on all but the most precocious children. Definitely for the sophisticated, special reader" (Mathes, 1962, p.84). *Saturday Review* in its January 1962 issue stated that "[*The Phantom Tollbooth*] is a modern morality story, its final appraisal must be left to the children who do or do not accept it (p.27). A number of adults seem to enjoy it, and I'm inclined to think it's largely an adult book. Youngsters are scarcely conscious of some situations the author is attacking nor responsible for them" (p. 27). Even the author of *The Phantom Tollbooth* Norton Juster underlines that "[e]veryone said this is not a children's book, the vocabulary is much too difficult, the wordplay and the punning they will never understand." (as cited in Gopnik, 2011, para. 14).

In this context, Juster's work has received many contradictory reviews. *The Bulletin of the Center for Children's Books* states that *The Phantom Tollbooth* is an "intensive and extensive fantasy, heavily burdened with contrivance and whimsy" (as cited in Juster, 2011, p. xxxvi). *Times*' reviewer Ann McGovern states that *The Phantom Tollbooth* is not written only for children, noting that "most books advertised for "readers of all ages" fail to keep their promise [but *The Phantom Tollbooth*] has something wonderful for anyone old enough to relish the allegorical wisdom." (as cited in Juster, 2011, p. xxxv). These reviews are not the only ones that question who the intended audience of the novel

is. Even Juster himself is not sure about the position of his own production. In this context, he underlines that;

> [w]hen I wrote the book I really didn't write it with any sense of mission. I wrote it for my own enjoyment. The book in no way was written to any sense of what it was that children needed or liked. It was really written as most, I think, books are by writers -- for themselves. There was something that just had to be written, in a way that it had to be written. If you know what I mean. I didn't even know who it was for. I mean, I vaguely knew it was a children's' book. (Juster, 2011, para. 19)

At this point, it becomes clear that the reviews reveal different opinions on the intended readership of *The Phantom Tollbooth*. It is obvious that even the writer himself is not sure about the real addressee of his book. It goes without saying that the ambivalent position of the book as regards its intended readership poses a challenge to the translator.

II. PROBLEM STATEMENT

Extensive usage of puns and wordplays leads to a difficult reading experience for the children as they make the work challenging for the young audience. These works, due to their features which simultaneously appeal to both adults and children, emerge as ambivalent texts. The translation of such ambivalent texts is challenging for translators. If a literary text owes its success to such stylistic features as wordplays and puns, the translation of the text the position of which is uncertain (that is, whether it belongs to adult or children's system in the target literary system), might pose even greater challenges. The translation of puns has always posed challenges to translators as they are generally considered as language-specific elements and due to their phonological and semantic features. It is necessary to underline that the studies on children's literature in Turkey have not placed too much emphasis on the differences between the style of an ST which assumes ambivalence with regard to its readership and the style of its translation.

III. PURPOSE OF THE THESIS

The aim of this thesis is twofold: First, the thesis seeks to explore how the ambivalent status of a literary text (that is, uncertainty about whether text belongs to adult literature or is a part of children's literature) affects the translation strategies used by the translator regarding style. Second, the thesis seeks to explore how Norton Juster's *The Phantom Tollbooth*, which is laden with wordplays and puns, is translated into Turkish, considering the source text's ambivalent position in the source culture.

IV. RESEARCH QUESTIONS

In line with the purposes, the research questions of the thesis are as follows:

Macro Research Questions:

1. How does the ST's ambivalent readership influence the reception of the source text by the target language publishing house and by the translator?

2. How do the TL publishing house's and the translator's reception of the ST influence the translation of the ST's stylistic features?

Micro Research Questions:

1. What are the stylistic features of *The Phantom Tollbooth* that lead to ambivalence concerning its intended audience?

2. How is the translation presented to the Turkish culture: as a children's literature or adult's literature, or both?

3. What are the strategies adopted by the Turkish translator to recreate the stylistic features of the source text's wordplays and puns?

V. METHODOLOGY

In order to conduct a comparative stylistic analysis, the randomly chosen excerpts which include wordplays, foreign words and culture-specific items in *The Phantom Tollbooth* will be analyzed in comparison with their Turkish translations carried out by the Turkish translator Yasemin Akbaş. Hence, the study has a descriptive nature. As the book is laden with wordplays and gains its "ambivalent" status due to them, the translation strategies followed by Yasemin Akbaş will be the main focus of the study. To this end, Dirk Delabastita's (1993) proposed model on the translation of puns will be taken as the main theoretical framework. In an attempt to reveal how the ambivalent status of the text affects the translation strategies, the translation of the title, the treatment of foreign words and culture-specific items will be other points of focus. The excerpts that feature foreign words and culture-specific items will be comparatively analyzed on the basis of Göte Klingberg's model (1986) for cultural context adaptation.

Furthermore, to understand the difference between the target and source culture agents' reception of the book, the underlying factors that influence the translation strategies adopted by the Turkish translator will be examined.

VI. LIMITATIONS

The Phantom Tollbooth was translated into Turkish in 2008 by Yasemin Akbaş under the publication of Yapı Kredi Yayınları. There is only one Turkish translation of the novel at the time when this thesis is written. Another translation would have been useful to show how the wordplays and puns in the source text are translated by different translators and to show the underlying reasons that play a role in the translation strategies. Since the novel's prominent feature is its wordplays, this thesis will focus primarily on the translation of wordplays in the source text and the translation strategies used by the translator to translate those words and phrases.

VII. OUTLINE OF THE THESIS

This thesis has three chapters. In the first chapter, style as a concept is discussed, as it is important to understand some recurrent usages that differentiate a work in its literary system. Translators are regarded as the readers of the original text and thus their reception of the source text and its aesthetic features can affect the translation process. The chapter moves on to show how the author's style and translator's style differ from each other. Later, it focuses on the distinctive characteristics and the style of children's literature and in the light of these characteristics; it discusses the differences between adult literature and children's literature.

In Chapter 2, the challenges created by wordplays and the translation strategies are examined. Later, the chapter explains Dirk Delabastita's strategies for the translation of puns and illustrates those strategies through examples taken from world famous literary works characterized by extensive use of puns and wordplays and a popular TV series.

Chapter 3 introduces *The Phantom Tollbooth*, its author and the story behind this work. In addition to that, it also explores the various agents who play a role in the distribution and publishing of the novel both within the source culture and within the target culture. The chapter analyzes the distinctive language of Norton Juster's work which is marked by wordplays and puns. The analysis is based on the strategies used by the Turkish translator to overcome the challenges created by Juster's literary style.

Lastly, the conclusion part focuses on the concluding remarks along with the significant points underlined in the previous chapters. The findings are discussed in parallel with the research questions which are stated in the introduction.

CHAPTER 1: STYLE

This chapter focuses on the concept of style in literature. First, the definition of style is presented to correlate the term with the field of translation. Then, it looks at the significance of style in translation studies. The chapter also compares the author's style and the translator's style and the style of children's literature, focusing on the differences between children's literature and adult literature as well as the relationship between style in children's literature and ambivalence.

1.1. STYLE

Style is a term used broadly to express written or spoken utterances that are specific to the writer or speaker, making their works easily recognizable. In Sausserian terms; as *langue* stands for the code or system of rules governing speakers of a language, *parole* refers to the selections from that system, and it forms a very close relation with the term style. Naturally, those selections may vary based on the speaker, time period, and culture. So, it would not be wrong to say style is the linguistic habits that form one's language in use.

The glossary in Nida and Taber's *Theory and Practice of Translation* defines style as follows:

> Style: the patterning of choices made by a particular author within the resources and limitations of the language and of the literary genre in which he is working. It is the style which gives a text to uniqueness and which relates the text personally to its author. (1982, p. 207)

Stylistics is a term used to describe the study of style in a linguistic manner. As mentioned in the definition of the term style, the main concern of stylistics is to study those consistent appearances of the specific choices by an author or speaker, through the study of form, sound, structure, and meaning. Geoffrey Neil Leech and Mick Short in their co-authored

book *Style In Fiction* define style as "a property of all texts" (2013, p. 16). The content of a text can be expressed in different forms; and the choices followed by an author make the text different. Two different texts from two different authors may suggest the same theme; however, as their authors are different, it is inevitable that readers will find distinctive stylistic features in both texts. According to Richard Ohmann, the changes in the expression or form of a text do not necessarily mean a change in the content (1964, p. 427). He states that "[t]he idea of style implies that the words on the page might have been different, or differently arranged, without a corresponding difference in substance." (p. 427)

Boase-Beier states that style is no longer only a sub-branch of linguistics and examined with only its linguistic features, it also includes elements such as "voice, otherness, foreignization, contextualization […]" and this is why style is the only proper way in translation studies to account for those elements found in a text and its translation (2006, p. 2). Boase-Beier also notes that studying the role of style in translation is a challenging task as there are two texts to examine (p. 4). Mona Baker, in a similar vein, states that it is hard to "explain stylistic patterns without knowing who or what to attribute them to the source language, the author, a given sociolect, or the translator" (2000, p. 258). According to her, this is the reason that makes stylistic analysis of a translated text a challenging task. "There are, in a sense, two 'authors', two languages and two sociolects involved, and the analyst must find a way to disentangle these variables" (p. 258). Thus, it would not be wrong to conclude that the study of style in translation studies examines the recurring linguistic choices made by a particular author and their effect first on the translator as the source text reader and then on the translation itself.

As Leech and Short put forward, it is undeniable that writers have their own thumbprints on their texts, even if the focus is a small portion of a text. However, this does not always mean that one author uses the same pattern of choices in his/her writing in every instance. Texts may have different styles even if they belong to the same author. Leech and Short states that

> [s]ometimes the author's identity is given away by some small detail reflecting a habit of expression or thought, and this seems to confirm that each writer has a linguistic 'thumbprint', an individual combination of linguistic habits which somehow betrays him in all that he writes. (2013, p. 10)

Leech and Short inform us that there is a difference between the message intended by the author and the way he/she transfers it to the reader, which is explained under one of the well-known concepts, 'dress of thought' (p. 13). However, this notion can lead us to think that style is an embellishment for a text, and it is possible to have a text stripped off from these kinds of embellishments. John Nathan on the subject shares his views as;

> In serious work of literature, style is not merely embellishment but integral to writer's vision. The labyrinthine sentences of Henry James are generated by, and the perfect construct for expressing, his focus on the psychological interior. Joyce's stream-of-consciousness is a similar example of style not only reflecting but also enabling the novelist's exploration of character. Hemingway's minimal, jackhammer constructions proceed from his certainty that truth is, and must be conveyed as, simple. (2005, p. 31)

The argument that a style does not exist as a mere embellishment is even furthered by some critics that claim author's intentions or biographical facts have no effect in their writing. For instance, Roland Barthes believes that the author is born simultaneously with the text s/he writes, thus his/her background or intentions have no effect on the text (1989, p. 52). Supporting this point of view can be problematic. It is hard to claim that an author who has seen a war period or an economic depression has no distinctive style of writing. These life experiences can be recognized by the readers in their writings.

Authors, by nature, have freedom in their style of writing, however, this situation does not hold for translators. Munday states that even the freest translation is bound to the source that it belongs (2014, p. 197). Thus, existence of a source text remains as a challenge for the translator's freedom. Yet such an existence is far from totally preventing translators from producing translations that reflect their style as well as the style of the authors. One simply cannot expect that when two translators are given the same text and

dictated to a faithful translation as much as possible, the results will naturally be different from one another.

The translator's style has been mostly ignored until the very recent years since translation is seen as inferior compared to its superior source text. The assumption of TT's inferiority is also the result of the view that style is associated with original writing (Baker, 2000, p. 244). Translation is mostly expected to bow down to the source text and recreate its style as much as possible for the target reader. Putting too much emphasis on the original text, translators are not expected to have their own style of writing. Moreover, they are expected to simply imitate the style of the author. Mona Baker objects to this view; and she states that it is impossible to recreate even a small portion of text without translator's "fingerprint" on it (p. 244). From this point of view, even if a translator chooses to follow the style in the original as closely as possible, he/she cannot help but leave his/her mark on it.

Translators are the readers of the source text; and this makes the researcher examine how the style in the original text affects the translator (Boase-Beier, 2006, p. 4). The translator is at the same time the writer of a new text, the translated text; hence, the style of the target text is in close relationship with translator's aesthetics and his/her choices (Boase-Beier, 2006, p. 5). Boase-Beier suggests four different points to be considered while discussing style in translation (p. 5):

1) The style of the source text as an expression of its author's choices.
2) The style of the source text in its effect on the reader (and on the translator as a reader)
3) The style of the target text as an expression of choices made by its author (who is the translator.
4) The style of the target text in its effect on the reader.

Mona Baker also suggests that the factors affecting the selection of the text, translator's recurrent use of some particular strategies, or whether s/he uses footnotes or not in the text, and the "manner of expression that is typical to translator, rather than simply instances of open intervention" must be discussed in line with his/her linguistic habits. (2000, p. 245). Mona Baker stresses one word in her discussion of style: "recurrence". It

is crucial to understand that choosing one-off instances for a stylistic analysis would lead us into misinterpretation; we should instead focus on those recurrent strategies, habits and "pattern of choices" (p. 242).

Saldanha notes that examining recurrent usage of certain linguistic patterns can serve to illuminate the differences among translators (2011, pp. 25-26). This helps researchers specify the ideology inscribed in translations, which in turn, provides some information on whether style inscribed in a text is a result of the translator's conscious or unconscious acts.

The stylistic features in a translation present a problematic case since the debates on whether it is a conscious or an unconscious activity is not likely to be resolved anytime soon. Mona Baker (2000) divides the study of stylistics into two parts (p. 246), one is literary stylistics which focuses on conscious choices, and the other one is forensic stylistics which looks into unconscious choices made by translators. Baker also points out that differentiating the distinct stylistic features of the translator from the authentic stylistic features of the original text is problematic (p. 246). In order to identify the style of a translator, Baker shows the need of examining whether the text repeats itself in terms of certain preferences such as the use of punctuations, syntactic patterns, and word choices for which other options are available (p. 248). When these features exist in a text, Baker offers the following questions to get a precise result;

a) Is a translator's preference for specific linguistic options independent of the style of the original author?
b) Is it independent of general preferences of the source language and possibly the norms or poetics of a given sociolect?
c) If the answer is yes in both cases, is it possible to explain those preferences in terms of the social, cultural or ideological positioning of the individual translator?

The point where Boise-Beier and Mona Baker differ in that respect is that Boase-Beier is in favor of focusing more on the style of translations, while Baker's focus is closer to the style of the translator (as cited in Saldanha, 2011, p. 27). Focusing on the style of the source text and its recreation in the target text forces translators to reflect source text

author's "states of mind and thoughts" (Boase-Beier, 2006, p.54). This view suggests that the style of a translation is the reflection of a subjective interpretation of the source text by the translator. Saldanha states that even though a subjective interpretation may be a part of the stylistic research, it is not the only one, and she argues that adopting such view may cause style to be restricted to the source text instead of developing a broader perspective (2011, p. 28). Restricting a research only to the source text may end up with ignoring the translator's style or the distinctiveness of the target text. However, Saldanha notes that by considering style as a personal attribute, we may shift our perspective from a focus on the source text to the analysis of the translator's stylistic choices (p.28). A proper discussion on the style of a translation is based on the refusal that a translation is a mere copy of a source text.

It is essential to understand that translators are not the only decision-makers in their works. 1990s saw a shift in translation studies; and with this shift, culture became the main point of focus in the field. This shift was put forward by Bassnet and Lefevere in their introduction to *Translation History and Culture* (1990, p. 1). This turn brought the idea that the translation process is not isolated from intricate power relations in translation. There are different agents playing different roles in translation. To be more precise, knowing the terms "agency" and "agent" will be helpful to have a deeper understanding of the complex issue at hand. Helene Buzelin defines "agency" as "the ability to exert power in an intentional way" (2011, p. 7) and "agent" is defined by Sager as a person who is "in an intermediatery position between a translator and an end user of a translation" (as cited in Shattleworth 1997, p. 7). The people who have such intermediary position can be listed as commissioners, publishers, editors, and critics. These people put certain constraints to the translation activity. Each agent plays a different role at every stage of the translation process, from production to its consumption. The text to be translated is selected for a certain purpose. Sometimes even the guidelines to be followed in translation are fixed by those agents. However, even though translation is a norm-governed activity and controlled by social and cultural constraints, translators as agents of translation may also interfere in the TT. Theo Hermans notes that constraints in translation are nothing but just conditioning factors (1999, p. 128). With this point, Hermans leaves room for translators to exert their voices. Xianbin underlines that putting

too much emphasis on these social and cultural constraints disregards the translator's identity and responsibilities (2007, p. 28). Thus, even though social and cultural constraints put by different agents play a significant role in the translation process, they should not prevent us from focusing also on the translator's individual aesthetic choices.

1.2 STYLE IN CHILDREN'S LITERATURE AND ITS TRANSLATION

Children literature has been mostly accepted as an educational medium; and this may have an influence on writers' production of a piece of children's literature. This may also be the reason underlying the simple word choices and short sentences which prevail in children's literature. When authors try to free themselves from such limitations, their works may get severely criticized or they may completely be excluded from the children's literary system.

In children's literature, certain characteristics prevail. Although they are not solely peculiar to the children's literature and might also be observed in adult's literature, such characteristics are of particular importance with respect to style in the literary works penned for children (Guttery, 1941, p. 208). A child's mind works differently than that of the adults. Children tend to focus on every bit of detail and try to bring the story to life in their minds. Color, choice of words and vivid details are undeniably important elements in children's literature. Jean Guttery gives the example of *Maminka's Children* by Elizabeth Orton Jones to indicate how colors build up a strong narrative when children are addressed;

> She filled a bowl with chicken food, and slipped a long red apple peeling, a lovely blue prune, a bright green pepper, a light green cabbage leaf, a purple beet, and some white, white rice into her pocket. (as cited in Guttery, 1941, p. 209)

Guttery also notes that even a unit of measurement in a story might need some transformation for the child reader to visualize them easily. She presents an extract from *The Listening Man* by Lucy Embury, where the author chooses to address her reader by changing the measurement, and making it more appealing to children:

> "Already for more than a lifetime of eight elephants it has endured" (as cited in Guttery, 1941, p. 210).

Here, rather than indicating a certain number, the writer presents the age in such a way that children can cherish. However, not all writers follow the same approach. Celia C. Anderson, an expert in children's literature, states that there are two completely different approaches to the writing of children's literature; while one side is advocating deliberate simplicity – consciously limited vocabulary and syntax; the other side rejects such conscious limitation (Anderson, 1984, p. 1).

The presupposition of the difference between children's literature and adult's literature readily accepts the fact that children's literature has its own style (Nikolejeva, 2005, p. xvii). Nikolejeva states that the reason for studying the aesthetics of children's literature is to understand the function of children's literature. Children's literature has mostly been used as an educational tool but, of course, this is not the only aim of this genre. Nikolejeva points out that children's literature is generally believed to be simple, action-oriented, optimistic, didactic and concluded with happy endings. Such easy classifications, however, can contradict with certain famous children's authors who declare that they do not write for children although their books are advertised or labeled as children's literature (p. xiii).

In her book *Translating for Children*, Riitta Oittinen notes that translating for children faces the risk of becoming "anonymous and even invisible" as is in the case of translating for adults (2000, p. 4). At this point, Oittinen rejects such thinking by saying that translators are human beings and they do have their own child image in their minds (p. 4). Due to this fact, they eventually reflect their "image of childhood and their own child image" (p. 3) in their writings at one point.

Riitta Oittinen underlines a significant point: When translators translate a text which is supposed to belong to children's literature, it is crucial to ask the question; Who is my audience? (2000, p. 5). Here, the skopos of translation is of critical importance in the

translation process. A translation strategy adopted for an adult literature work may fail in the translation of children's literature, since the objective of translation and the TT readership may be completely different. Oittinen also states:

> Translations are always influenced by what is translated by whom and for whom, and when, where, and why. As the readers of translations are different from those of original texts, the situation of translations differs from that of originals, too. (2000, p.12)

Translating a text by adopting a translation strategy for children without considering other variables of translation such as target culture norms, or ignoring the purpose of the text would result in the rejection of the translation by the editor or the failure to sell widely in the market. After all, the definition of children's book is itself a problematic issue. Due to their language and content that is appealing to both children and adults, some books pose a serious challenge to easy categorizations. Oittinen (2000) addresses this issue as follows:

> If an adult finds something for her/himself in a so-called children's book, is it not an adult book, too? Is *Alice's Adventures in Wonderland* a children's book or adult fiction? Margareta Rönnberg (1989) speaks about her unwillingness as a child to read classics, and she observed the same feelings in her (then) seven-year-old daughter when she was read the story of Alice. We know from the history of the book that Carroll intended it for children; yet today, at least some of his readers feel differently about it. Is *Alice's Adventures in Wonderland*, in this case, a children's book or a book for adults? And should it be translated for children or adults? (Oittinen, 2000, p. 62)

Oittinen states that since children's literature and the works within this genre are controlled by the adults, "the dual audience" becomes an inevitable end, as the final product firstly needs to be appealing for adults as well (Oittinen, p. 69). After all, as stated before, adults are the people who decide which work is to be published, read, bought or translated.

Zohar Shavit notes that children's literature should not be dealt with in isolation. As it is part of a "stratified system", it should be dealt together with the adult system (1980,

p.199). Shavit believes that children's literature assumes a peripheral position in the literary polysystem. Thus, children's literature faces various constraints due to its inferior status against the adult literary system. Shavit states there are five different constraints that govern the translation activity in children's literature (1986, p. 114). First, the translator must check if the ST model is present in the target culture. Thus, if an allegorical novel does not exist in the target children's literary system, then the text may face some alterations. Second, the translator may delete certain parts which are beyond the comprehension level of the children. The third issue is the question of complexity. Shavit states that simplicity is still the most prominent feature in children's literature. Thus, the complexity in a story is not favorable (1986, p. 124). Fourth, Shavit states that sometimes the entire text may change to serve certain ideological purposes. The last constraint is the stylistic norms. As one of the most dominant features of children's literature is seen as its didactic mission, even the word choices of the writer may be questioned and changed by the translator (1986, p. 128).

Shavit states that some writers try to overcome these constraints by following two solutions; they ignore the adults completely; and they use children as the fake addressee by addressing the text to both adults and children (primarily to adults) but advertising the book as if it is for children (1986, p.67). The adult reader of the text approves the book by finding it sophisticated for the cognitive level of children. This is also the reason why adults enjoy reading the book, and with the adult's approval, the text is introduced into the children's system. Thus, even though the text is not in alignment with the predetermined rules and models of children's literature, due to its complexity and incomprehensibility, it may find a place in children's literature. According to Shavit, these texts also run the risk of not being recognized in adult's literature, since its intended audience is announced as children (p.67). For Shavit, it is this conflict within both systems that enables these texts to get the dual acceptance from both adult and children's literary systems (1986, p.68).

Shavit uses Yury Lotman's ideas to discuss the ambivalent status of some literary texts, in other words, the dual acceptance and recognition by the adult literature and children's literature (1986, pp. 65-66). However, she says that Lotman's notion of ambivalence is

too wide as it covers different text types such as texts that remained widely read through different literary periods or changed their position (from periphery to center) in time through different readings (p. 65). Shavit chooses to reduce this notion into one text type. Instead of texts that change their status over time, she only deals with the texts that simultaneously acquire place within both adult and children's literature as an ambivalent text (p. 66).

Alice in Wonderland, *Watership Down*, *Winnie-the-Pooh*, *The Little Prince* and *The Hobbit* are the texts that are classified as ambivalent texts by Shavit as she thinks that they have this kind of dual audience (1986, p.66). Shavit takes *Alice* as a case study. She notes that there are three different versions of the novel; *Alice's Adventures Underground*, *Alice's Adventures in Wonderland* and *The Nursery Alice* (p. 72). Shavit notes that the main reason behind the emergence of the second version; *Alice's Adventures in Wonderland* is that Carroll wanted a text that has a better reflection on its ambivalent nature (p. 73). She also states that this version is the one that brings fame to Carroll, indicating the popularity of ambivalent texts.

The success that owes much to the ambivalent status of *Alice's Adventures in Wonderland* reminds one of the functions of wordplays that Carroll uses in his text. Rachel Weissbrod notes that even though wordplays have been seen as a significant feature the children's literature for their linguistic enrichment, the wordplays in *Alice* was one of the main features that ensured its wide circulation among the adult readers (1996, p. 223). Weissbrod also notes that while most of the famous children's books owe their success to their ambivalence, wordplays create the ambivalent status of such books.

At this point, it is necessary to consider the comprehension abilities of the child readership. Along similar lines, Perez states that the translator's main responsibility is to analyze the ST author's intentions and TT cognitive abilities, and then, to recreate the same cognitive environment for the TT receptor which is aimed for the ST receptor by the author (2013, p. 283). While doing this, the translator may need to aim the lowest processing effort for the TT readership. Gutt states that to provide adequate contextual information, the effort spent by the reader must be kept at minimum (1989, p.46). Of

course, the intended readership plays a significant role here. The cognitive level of the adult and child readerships differ significantly. Thus, the translator's reading of the source text is important, as s/he is the one who will analyze the cognitive environment of the TT reader and make alterations in the target text to ensure optimal relevance for the readership. That is to say, for an ambivalent text, if the translator decides that the intended readership is merely the children, then his/her translation strategies will be shaped through such a decision. Thus, if a translator adopts a translation strategy that would ensure optimal relevance only for children, this would lead to the simplification of the ambivalent source text.

The concept of adaptation in children's literature is as important as the concept of ambivalent texts, since adaptation can be used by translators as a way of turning ambivalent texts into books for children. Shavit and Klingberg take a similar position as regards adaptation. Shavit suggests that in children's literature, adaptation is made by translators to make the text appropriate for the children, and they change the plot or tone according to the comprehension level of children (1981, p. 176). However, she notes that adaptation in children's literature is a sign of disrespect to the children readership (1986, p. 96). Furthering this view, Klingberg states that the main objective of translation in children's literature is to produce "sameness" (1986, p. 85). He suggests that the author of the source text is well aware of his/her readers. Thus, the main objective for the translator should be keeping the same "degree of adaptation" (p.65). He also notes that by manipulating the ST, translators may rip a text of its distinct stylistic characteristics. However, Klingberg adds that the cultural context of adaptation might be necessary in the translation of children's literature as the TT readers have a different cultural background. Food and beverage names, customs, measurements, foreign names are few examples of cultural items that can be challenging for the comprehension of the child reader. In order to "facilitate understanding," he suggests nine different forms of cultural context adaptation which are listed as follows (1986, pp. 17-18):

1. Added Explanation: The translator adds explanations without sacrificing the source text elements.

2. Rewording: The intended message is transferred to TL by using different words. One example for rewording is the following excerpt that is taken from Jonathan Swift's *Gulliver's Travels* and its Turkish translation by İrfan Şahinbaş.

Example

ST As the common size of the natives is somewhat under **six inches high**, so there is an exact proportion in all other animals, as well as plants and trees: for instance, the tallest horses and oxen are between **four and five inches** in height, the sheep **an inch and half,** more or less: their geese about the bigness of a sparrow… (Swift, 1992, p .40)
TT Halkın boyu ortalama **altı parmaktan** aşağı olduğu gibi, bütün hayvanlar, bitkiler ve ağaçların büyüklükleri de aynı orandadır. Örneğin, en büyük at ve öküzlerin boyları **dört beş parmak** arasındadır; koyunların boyu aşağı yukarı **bir buçuk parmaktır;** kazlar ise birer serçe kadardır… (Swift, 2007, p.47)

In this example, the Turkish translator transfers the unit of length "inch" into the Turkish context. By doing so, the translator chooses to render the text more comprehensible by considering the child reader. The preferred strategy can be listed as **rewording**.

3. Explanatory Translation: Instead of giving the ST cultural item, translator transfers the function or use of the cultural item. One example for the explanatory translation strategy is the following extract that is taken from *The Adventures of Tom Sawyer* and its Turkish translation done by Bülent Doğan.

Example

ST It was a very still **Sabbath**, and the mournful sound seemed in keeping with the musing hush that lay upon nature. (Twain, 2004, p. 114)
TT Çok sessiz bir **pazardı** ve matem sesi tüm tabiata sinmiş sessizliğe gayet iyi uymuştu. (Twain, 2016, p. 136)

The Cambridge dictionary defines the term "Sabbath" as "the day of the week kept by some religious groups for rest and worship. The Sabbath is Sunday for most Christians, Saturday for Jews and Friday for Muslims" ("Sabbath," n.d.). Here, Bülent Doğan changes the word "Sabbath" into "pazar" which means "Sunday". However, at first glance, even though it may seem that Doğan changes the context with an inequivalent term, he uses an **explanatory translation**. As it is stated in the definition of the Cambridge dictionary, Sunday is the day Christians worship. Thus, he explains its function in a successful way.

4. Explanation outside the Text: The translator provides a footnote or writes a preface for a specific explanation regarding the cultural items in the text. The following extract is taken from Lewis Carroll's *Alice's Adventures in Wonderland* and its two Turkish translations by Sinan Ezber (TT1) and Osman Çakmakçı (TT2) and is an example for this strategy.

Example

ST […] So she began again: **"Où est ma chatte?"** which was the first sentence in her French lesson-book. (Carroll, 2001, p. 25)
TT1 […] Bunun üzerine yeniden konuşmaya başladı: **"Où est ma chatte?"*** Bu, Fransızca ders kitabının ilk cümlesiydi. **TT1 Footnote** *Kedim nerede?" (ç.n) (Carroll, 2006, p.15)
TT2 […] Yeniden konuşmaya başladı: **Où est ma chatte?"*** Fransızca ders kitabındaki ilk cümleydi bu. **TT2 Footnote**: *(Fransızca) Kedim nerede? (Carroll, 2017, p.25)

In this example, in order to translate the French sentence used in the ST, the translators of both TT1 and TT2 give a footnote. Here, both translators think that the target reader will not understand the French sentence; thus, they choose to provide its translation in a footnote. One wonders here whether Carrol required his intended audience to understand this French sentence or not. Carroll's usage shows that Alice thinks there is a chance that the mouse she tries to talk is French. Here, Carroll leaves the French sentence as it is without explaining it to his readers. However, both of the Turkish translators seem to believe that this may disrupt the readability of the target text since they added an explanation to avoid any confusion. Thus, they both adopt the strategy **"explanation outside the text."**

5. Substitution of Equivalence in the Culture of the TL: The translator changes the textual element that belongs to the source culture, into an element having the same function and status in the target culture. One example for this strategy is the following excerpt that is taken from Mark Twain's *The Adventures of Tom Sawyer* and its Turkish translation is done by Nihal Yeğinobalı.

Example

ST "Tom, **what a turn you did give me.** Now you shut up that nonsense and climb out of this." (Twain, 2004, p. 41)
TT "Tom, **yüreğimi ağzıma getirdin**. Şimdi kes şu saçmalığı da çık o yataktan dışarı!" (Twain, 2002, p. 42)

"To give somebody a turn" is an English idiom that means "to scare someone." In the extract above, Yeğinobalı uses a Turkish idiom that possesses the same function as the ST idiom. The Turkish idiom "yüreğini ağzına getirmek" means "to startle or scare somebody." Thus, the strategy adopted above can be listed as **substitution of equivalence in the culture of the TL.**

6. Substitution of a Rough Equivalent in the Culture of the TL: The translator changes the textual element that belongs to the source culture into an element that has roughly the same status in the target culture. The following excerpt is taken from *The Adventures of Huckleberry Finn*; and its Turkish translation is done by Bülent Doğan and is an example for this strategy.

Example

ST
"Well, I'll have **a pie** and a glass of soda every day, and I'll go to every circus that comes along. […]" (Twain, 2004, p.154)
TT
"Şey, her gün **börek** yiyip, gazoz içeceğim bir kere, ayrıca gelen her sirke gideceğim. [...]" (Twain, 2016, p. 184)

"Pie" is defined by Merriam-Webster dictionary as follows "1) a meat dish baked with biscuit or pastry crust, 2) a dessert consisting of a filling (as of fruit or custard) in a pastry shell or topped with pastry or both." ("pie," n.d.). Bülent Doğan chooses to transform this food into a target culture food by translating it as "börek." Börek is a traditional Turkish food made from phyllo that is usually filled with meat, spinach or cheese. It is not clear whether Huck is talking about a dessert or a dish. However, it is clear that the Turkish word "börek" has a totally different connotation from that of "pie as a dessert." Thus, Doğan's approach can be defined as a **substitution of a rough equivalent in the culture of the TL.**

7. Simplification: The translator uses a general term or phrase in the target language to make it clearer for the intended audience. One example for the simplification strategy is the following excerpt taken from *Alice's Adventures in Wonderland.*

Example

ST
Presently she began again. "I wonder if I shall fall right *through* earth! How funny it'll seem to come out among the people that walk with their heads downwards! The

Antipathies, I think---" (she was rather glad there was no one listening, this time, as it didn't sound at all the right word) […] (Carroll, 2001, p.5)
TT1 Sonra yine başladı. "Acaba düşe düşe dünyanın tam *içinden* geçip öbür tarafa çıkar mıyım! Baş aşağı yürüyen insanların arasında bitivermek kim bilir ne kadar eğlenceli olur! **Antipatiler*** deniyor galiba…" (yanında kendisini dinleyen kimsenin *olmadığına* seviniyordu, çünkü bu sefer doğru sözcüğü söylediğinden kuşkuluydu)[…] (Carroll, 2006, p.5) ** Antipotlar demek istiyor. Antipot, yeryüzünün herhangi bir çapının iki ucundaki yerlerin birbirine göre durumunu ifade eden coğrafi bir terimdir. (e.n)*
TT2 Ardından yeniden kendi kendine konuşmaya başladı. "Acaba dünyanın öte yanına geçecek miyim? Kendimi baş aşağı yürüyen insanların arasında bulsam amma da komik olur! **Zıtputuklardı** sanırım…" (Bu sefer dinleyen kimsenin olmamasından odukça memnundu, çünkü doğru sözcük hiç de bu değil gibi geliyordu ona) […] (Carroll, 2017, p.10)

In this excerpt, Alice mistakes the word "Antipodes" for "Antipathies." However, it is clear from the excerpt that Alice is well aware that she used it in a wrong way. Even though this situation is already made clear by Carroll, the TT1 chooses to clarify this point even further by adding a footnote which explains what Alice meant by "Antipodes". However, we see this intervention does not come from the translator. It is the choice of the editor of the publishing house since it is stated as "e.n" meaning "Editor Note" in the translation. Thus, it can be seen that the TT1 chooses to transfer the extract by providing an explanation outside the text.

The TT2, on the other hand, adopts a different strategy. Here, the translator Osman Çakmakçı chooses to alter the word by using a made-up word "Zıtputuklar" instead of providing any explanation or directly translating the mistaken word "Antipathies." Though the Turkish translation of "antipode" is "antipot", it not frequently used by children; and it can be considered as a kind of scientific jargon. Thus, the translator changes the word "zıtkutuplar," which is the explanation of what antipode means, into "zıtputuklar" as if Alice misspelled the word. Thus, the translator makes it more simple and appealing as a nonsense word. The translator could have transliterated the word as is in the TT1 with a footnote. Even though Çakmakçı successfully creates a made-up word, he wants to provide a word that also ensures the intended meaning to be easily understood by the child reader. Hence, this approach can be seen as a **simplifying** strategy**.**

8. Deletion: The translator decides to remove an ST passage, sentence or word. The example below belongs to Mark Twain's *The Adventures of Huckleberry Finn* and its Turkish translation is done by Nihal Yeğinobalı.

Example

ST "**By jingoes**, for two cents I will do it." (Twain, 2004, p. 9)
TT - (Twain, 2002, p.10)

The expression; "by jingoes" is used as an "[e]xclamation used to indicate strong assertion, surprise, etc." ("by jingo," n.d.). The full expression is "by the living Jingo" which means "by the living God." In this extract, Yeğinobalı employs the **deletion** strategy.

9. Localization: The translator changes the whole cultural setting of the ST into a more familiar one for the target text reader. The following excerpt which is taken from *Alice's Adventures in Wonderland* is an example for the localization strategy.

Example

ST *"Speak roughly to your little boy,* *And beat him when he sneezes:* *He only does it to annoy,* *Because he knows it teases."* CHORUS. (In which the cook and the baby joined):— ***"Wow! wow! wow!"*** (Carroll, 2001, p.63)
TT *"Sert konuş evladına,* *Patakla aksırıp tıksırınca:* *Canını sıkmak için öyle yapar,* *Bilir ki anası babası buna pek kızar."* KORO (aşçının ve bebeğin katılımıyla) ***"Inga! Inga! Inga!"*** (Carroll, 2017, p.68)

In this scene, the Duchess sings a lullaby to the baby; and while she is singing, the other people also join her as their line is indicated as "CHORUS." The point of interest here is the line that belongs to the chorus. At the end of each stanza, they sing along "wow! wow! wow!". Although it is an expression of surprise in English, the Turkish translator, Osman Çakmakçı, translates "wow" as "ınga." The Turkish word "ınga" is an onomatopoeia of a crying baby. Hence, it can be seen that Çakmakçı alters the chorus' expression and converts that into the sound expression of a crying baby. He tries to set a new and proper context for the targer readership. For this reason, he chooses to domesticate the English expression. Thus, this approach can be listed under the category of **localization**.

Even though Klingberg states that cultural context adaptation is somewhat inevitable in children's literature, he warns that these interventions should be kept at a minimum level (1986:85). Klingberg thinks that the authors of children's literature have already considered children in their writings, and he notes that every children's book has a degree of adaptation. He expects from translators to keep the same degree of adaptation (1986, pp. 85-86). Klingberg argues that the failure in keeping intervention at a minimum level is a negative and disrespectful attitude against children (p. 86). However, as previously stated, neither Shavit nor Klingberg favor adaptation in the translation of children's literature. Hence, it is significant to note that the strategies Klingberg proposes is just for the treatment of culture-specific items.

Asalet Erten, also suggests that translators need to pay a great deal of attention while dealing with the culture-specific items. Erten states that

> "[t]ranslating for children is much harder than translating for adults. The measurements, slang terms, currencies or headlines can be problematic. If the idioms given in that particular text are translated word-by-word, the translation has a risk of losing its meaning. Cultural items, wordplays and elements of humor might be regarded as other problematic areas. (Erten, 2011, p. 55 my translation)

As can be seen, Erten states that favoring a literal translation may cause a text to lose its meaning and characteristics in children's literature. Even though she has same opinions with Klingberg regarding the culture-specific items, Klingberg has a very strict tone. Klingberg always warns that there will be alterations in the translation of children's literature inevitably (1986, p. 86). However, this should be kept at a minimum level. Thus, the translation must not become a full adaptation. It would not be wrong to suggest that scholars' opinions differ when it comes to translating for children.

As the discussion in the present chapter illustrates, the role played by wordplays and puns in the creation of ambivalence in literary texts is obvious. Thus, the following chapter focuses specifically on the challenges of the translation of worldplays and puns and

proposed translation strategies in order to construct the methodological framework to be utilized in the analysis of the translational style in the Turkish translation of *The Phantom Tollbooth*.

CHAPTER 2: CHALLENGES OF WORDPLAY AND THE TRANSLATION STRATEGIES

This chapter focuses on the definition of wordplay and its relevance to the term "pun" and the challenges wordplay possesses for translators. Different strategies proposed as translation solutions by Dirk Delebastita (1993, pp. 191-220).

2.1 WORDPLAY AND PUN

The concepts of figurative language and literature involve issues and instances of pun and wordplay. These literary devices garnish a text, illustrating unique style of an author. The two terms "wordplay" and "pun," are usually being used interchangeably. Puns are defined as wordplays that exploit language specific ambiguity. They are often used as an expression of humor. To have an opinion about puns one first need to understand what wordplay is, since there is no widely-accepted definition of the term "pun." Delabastita suggests the following description:

> Wordplay is the general name for its various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*. (1996, p. 128)

Punning is a literary technique that requires wit and good mastery of the language in question for both the author and the reader. Even though some scholars like Leppihalme (1997, p. 142) suggests that pun is a subgenre of wordplay (just as double *entendre* is), many scholars like Delabastita treat both terms as the same: "I will consider pun synonymous with 'instance of wordplay" (1993, p. 56). In this study, Delabastita's approach will be adopted in the analysis of these two terms.

Some authors frequently employ the use of wordplays, and this inclination is very common among certain authors such as Shakespeare or Charles Lutwidge Dodgson (the pen name of Lewis Carroll). To recreate a similar effect which these authors generate, the

translators of these texts need to find equivalents for figurative language, as the popularity of these authors owes much to their own unique exploitation of figurative language. As Delabastita suggests (1993, p. 252) the practice of wordplay translation is connected to the aesthetic appreciation of wordplays within the target culture. Failure to deliver the same effect on the target readership can potentially affect the reception of the whole text and possibly decrease target readers' interest in the text.

2.2 CHALLENGES OF TRANSLATING PUNS

Puns require deeper insight into the reading activity, and they often pose serious challenges to translators. Most of the scholars of translation studies accept the fact that the translation of puns has always been a difficult task for the translators. For instance, Katherina Reiss states that puns should be sacrificed to a great extent to prevent the semantic loss of an ST (2000, p. 169) and some scholars even think that the cases in which new puns can be created in target languages are rare and occur only under extraordinary situations.

Translatability of wordplay is an ongoing debate among scholars and other professionals within the literary field. According to some scholars, a text cannot be fully translatable or totally untranslatable. If it was fully translatable, it would be identical to the ST and thus, it would be considered as a mere copy. Similarly, if it was fully untranslatable, then it would not have any relation to the language systems in any sense, thus once again, it would vanish immediately (Derrida as cited in Davis, 2011, 33). This is the main issue that Delabastita problematizes (1996, p. 127): if puns owe their meanings and effects to the very structure of the source language, how could they be divorced from that language and be taken across the language barrier? According to Delabastita (1993, p. 190), the elimination of the ST wordplay by hiding behind the notion of untranslatability make translators ignore the responsibility.

Naturally, languages differ from one another in numerous ways; and the translators need to devise different strategies to deliver the source message into the receptor's language. However, when it comes to delivering language-specific items, or in other words

"*language signatures*" (Davis, 2011, 33), some translators tend to disregard and ignore how critical and subtle those particular items are. Some translators tend to handle wordplays as if they are common words or phrases that have no implicit meanings. In defense for adopting this approach, they refer to the notion of "untranslatability." Even though the challenge of translating those items is undeniable due to different semantic structures in languages, phonological (sound) and graphemic (writing) features (Alexieva, 1997, p. 141), it is seen that these language-specific items can be translated.

2.3. CATEGORIES OF PUNS

To investigate the possibility of and strategies for the translation of wordplays and puns, firstly, the types of puns need to be considered. Delabastita puts puns into four different categories which are homonymy, homophony, homography and paronymy (1996, p. 128). The word "homonym" comes from the Greek word "*homonymos*"; and it is the conjunction of the words "*homos*" which means "same" and "*onama*" which means name ("homonym," n.d.). These words have identical pronunciations and spellings but with different meanings. A good example of a homonym would be the word "sentence". Although the first meaning that comes to mind is a grammatical unit that expresses a statement, it also means punishment.

Homophones, as the word "phone" suggests, are the words that have identical pronunciations.. Even though their pronunciation is identical, they have different meanings and are spelled differently like the words "see" and "sea," or "plain" and "plane".

The third category is the homographs. The word "graph" means writing. These words have identical spellings with a different meaning. When homographs have identical pronunciations, they become homonyms as well. Take the word "second" as an example. It is the 60th part of a minute, and it also means the position that something or somebody takes after the first. As their pronunciations are similar, they are both homographs and homonyms. "Content" would be another good example of homographs. The first meaning is to become pleased with a situation; and the second meaning is everything that is

contained within something. In this example, as their pronunciations differ, they cannot be accepted as homonyms.

The fourth and the last category is paronyms. These are words that have similar pronunciations but different spellings and meanings. Though they have similar pronunciations, these are not identical with the homophones. The words “collision” and “collusion” can be given as examples of paranoyms. Though the first word “collision” suggests an event of moving objects hitting one another, the second word “collusion” means a secret agreement to move together to deceive someone.

If a word which is subject to one of the abovementioned wordplays is used only once in the same portion of the text, that would be called a vertical wordplay or wordplay in *absentia* ; if the words that are subject to wordplay occur one after another, then it is defined as horizontal wordplay or wordplay in *praesentia* (Haussmann as cited in Delabastita 1996, p. 128).

Example of Vertical Pun

> KING How is it that the clouds still hang on you?
>
> HAMLET Not so, my lord; I am too much in the **sun**. (Shakespeare, 2006, 1084)

The scene takes place in *Hamlet, Prince of Denmark.* To the question of Claudius, Hamlet says that he is too much in the sun. Here, we see that Shakespeare uses a pun on the word “sun,” and giving us an example of vertical homophone as Hamlet is secretly complaining about the fact that he is too much of a “son” for the King who is his uncle and now is stepfather.

Example of Horizontal Pun

"Mine is a long and a sad **tale**!" said the Mouse, turning to Alice, and sighing.

"It is a long **tail**, certainly," said Alice, looking down with wonder at the Mouse's tail' "but why do you call it sad?" (Carroll, 2001, pp. 55-56)

The extract above is taken from *Alice's Adventures in Wonderland.* This would be a good example of horizontal paronymy between the words "tail" and "tale." As can be seen, the words that are subject to wordplay occur one after another.

2.4. STRATEGIES FOR TRANSLATION OF PUNS

In his 1993 book, *There's A Double Tongue,* Delabastita presents nine different approaches to the "possible" translation or handling of puns (1993, p. 227). These are; (1) Pun to Pun, (2) Pun to Non-Pun, (3) Pun to Punoid, (4) Pun to Zero, (5) Direct Copy, (6) Transference, (7) Addition: Non-Pun to Pun, (8) Addition: Zero to Pun and (9) Editorial Techniques. In the following sections, these approaches will be explained.

2.4.1 Pun to Pun

Through this technique, the ST pun is translated into a TL pun. At first, this strategy may be seen as a simple approach, but it presents a number of difficulties. The communicative function and importance of the ST pun play a key role in its interpretation. As Delabastita puts forward (1993, p. 192), the heterogeneous character of wordplay will inevitably cause differences between languages regarding the formal structure, semantic structure or textual function.

Example

ST	"And how many hours a day did you do **lessons**?" said Alice, in a hurry to change the subject. "Ten hours the first day," said the Mock Turtle: "nine the next, and so on." "What a curious plan!" exclaimed Alice. "That's the reason they're called **lessons**," the Gryphon remarked: "because they **lessen** from day to day." (Carroll, 2001, p. 117)
TT	"Peki bir günde kaç saat **ders** yapıyordunuz?" dedi Alice aceleyle konuyu değiştirmeye çalışarak. "İlk gün on ders" dedi Yalancı Kaplumbağa, "İkinci gün dokuz ve öyle gidiyor." "Ne tuhaf bir ders programı!" dedi Alice. "Adları bu yüzden **ders** zaten" dedi Grifon, "Çünkü saatleri günden güne **ters** gider." (Carroll, 2015, p. 103)
TT2	[…] Günde kaç saat **ders** görürdünüz?" diye sordu. Yalancı Kaplumbağa, "İlk gün 10 saat, ertesi gün 9, ertesi gün 8, işte böylece giderdi diye yanıtladı. Alice "Ne acayip yöntemmiş" diye şaştı. Ejder, "Onlara **ders** denmesi de bundan zaten," dedi. "Saatleri **ters** gider de ondan." (Carroll, 2011, p. 79)

In the extract from Lewis Carroll's *Alice's Adventures In Wonderland,* we see an example of a pun based on the sound similarity between the words "lesson" and "lessen". The two different target texts follow the same approach and are successful at recreating the ST pun using paronyms, "ders" and "ters".

2.4.2 Pun to Non-Pun

In this category, the ST pun is translated in a manner of non-punning fashion. Even though the target word or phrase may contain all the senses of the wordplay, the very characteristics of the ST wordplay would be eliminated. Delabastita notes that this technique has three other subtypes which are non-selective non-pun, selective non-pun, and diffuse paraphrase.

2.4.2.1 Non-selective Non-pun

Non-selective non-pun is based on the translation of the double meaning of ST pun in a non-punning fashion. In this strategy, both meanings of the punning word are translated within the text. Horizontal and vertical wordplay terms play an important role here. When the ST pun is horizontal, this rendering mostly becomes an automatic response and standard translation strategy for the translators. As the punning words occur one after another in a horizontal wordplay, the translator's rendering of the ST pun in a non-punning fashion inherently becomes a non-selective non-pun strategy. Both meanings of the ST pun exist separately within the ST unit. Due to this fact, keeping both meanings of the ST pun becomes an easier and natural solution for the translator.

On the other hand, if the ST pun is vertical, translators face the difficulty of transferring both meanings involved in the ST pun to the receptor's language by separating the first meaning and the second meaning that lie within the phrase or the word. Peter Newmark suggests that if a ST unit has a double meaning and the translator would fail to deliver those meanings within a single word, the distribution of double meaning over two or more different units could be possible (as cited in Delabastita, 1993, p. 203). In a vertical wordplay, the punning word occurs only once; thus, the translator's rendering of the ST pun in a non-punning fashion requires him/her to make an addition to the text if he/she chooses to deliver both meanings of the punning word.

Example

ST "When we were little," the Mock Turtle went on at last, more calmly, though still sobbing a little now and then, "we went to school in the sea. The master was an old Turtle – we used to call him **Tortoise**-" "Why did you call him **Tortoise**, if he wasn't one?" Alice asked. "We called him **Tortoise** because he **taught us**," said the Mock Turtle angrily: "really you are very dull!" (Carroll, 2001, p. 115)
TT "Biz küçükken denizin dibinde, okula giderdik, öğretmenimiz de yaşlı bir Kamlumbağaydı, öyle yaşlıydı ki ona '**Tosbağa'** derdik." Alice, "Madem karada yaşamıyordu niye **Tosbağa** derdiniz?" diye sordu. Yalancı Kaplumbağa kızgın kızgın, "**Tosbağa** derdik, çünkü bizi **okuturdu**. Siz de amma sersemsiniz ha!" dedi. (Carroll, 2011, 77)

The example given above is taken from Lewis Carroll's *Alice's Adventures in Wonderland.* It is a clear example of non-selective non-pun. Here, Carroll's smart usage of phonetic similarity between "Tortoise" and "taught us" is simply ignored and translated without any wordplay. The translator translates both meanings occurring one after another (horizontal) without using a TT pun, thus, the humorous meaning produced through the punning words go unnoticed in the case of the target reader. Furthermore, as there is no cause and effect between a tortoise and its being able to teach something, the intended meaning becomes inapprehensible for the target reader.

2.4.2.2 Selective Non-pun

As the name suggests, one out of the two meanings of the ST pun is selected and transferred while the other is deleted in this category. The pun's vertical or horizontal status plays a major role in this strategy. Even if we cannot say that selective non-pun strategy is not observed in horizontal puns, the majority of the instances are seen in vertical wordplays.

As non-selective non-pun is a kind of favorable and automated fashion for horizontal puns, selective non-puns take the lead in the vertical puns.

E**xample:**

ST KING But now, my cousin Hamlet, and my son— HAMLET A little more than kin, and less than kind. KING How is it that the clouds still hang on you? HAMLET Not so, my lord, I am too much in the **sun**. (Shakespeare, 2006, pp. 64-67)
TT KRAL: Sana gelince, kuzenim ve oğlum Hamlet… HAMLET (ötekilere duyurmadan): Hısımdan yakınca, soydan uzakça! KRAL: Bakıyorum, üzerindeki bulutlar dağılmamış daha. HAMLET: Tam tersi Lord'um. **Güneşte** fazla kaldım. (Shakespeare, 2001, pp. 47-48)

This example is taken from Shakespeare's Hamlet. Here, the intended wordplay results from the phonetic similarity between the words "sun" and "son". However, it is not seen in the target text. The translator Bülent Bozkurt chooses to translate one of the double meanings that comes within the vertical wordplay "being too much in the sun." As a result, the wordplay goes unnoticed on the part of the target reader.

2.4.2.3 Diffuse Paraphrase

In this strategy, the ST pun with its double meanings is rather freely "beyond recognition", as Delabastita suggests (1993, p. 206). The meaning of the ST phrase or word can be understood in the TT but not as easily as it is in non-selective non-puns. Though one can deduce the double meaning, the traces of it is not seen at first glance.

Example:

ST KING But now, my cousin Hamlet, and my **son**— HAMLET A little more than kin, and less than kind. KING How is it that the clouds still hang on you? HAMLET Not so, my lord, I am too much in the **sun**. (Shakespeare, 2006, pp. 64-67)
TT CLAUDIUS: Şimdi, yeğenimiz Hamlet ve de evladımız… HAMLET(yana) : Ne yakınmış hısımlığımız, hasımken aynı zamanda! CLAUDIUS: Bakıyorum, o kara bulutlardan daha sıyrılamamışsın! HAMLET : Mümkün mü hiç o, efendim, güneşin evladıyken! (Yücel as cited in Akbatur, 2008, 24)

This strategy requires the translator to render the double meaning without using any pun in the target language. Above, in the same ST extract from *Hamlet*, Shakespeare's usage of sound and spelling similarities between the words "sun" and "son"are treated differently in the target text. The translator Can Yücel offers a distinctive translation strategy for the given source text excerpt, but it is still difficult to detect any wordplay. Instead, the phrase "being in the sun" and "be the sun" is given in a context which is completely different from that of the ST.

2.4.3 Pun to Punoid

Punoid is a term that is coined by Delabastita (1993, p. 207). This technique shares many similarities with the pun to non-pun translation strategy; however, this technique requires an outstanding reception and recreation of the ST wordplay with other "wordplay-related rhetorical devices" such as repetition, imagery, alliteration, assonance, irony (p. 207).

Example:

ST *Flavia* I shouldn't buy anything as **brassy** as this… (Frayn, 1997, p. 483)
TT *Flavia* Böyle **pirinç** – yani **gülünç** bir şey almış olamam her… (Yağ, 2012, p. 72)

The example above is taken from Michael Frayn's *Noises Off;* and its Turkish translation is taken from the MA thesis by Ezgi Yağ. The word "**brassy**" refers to both "something trashy" and "something that is made of brass." The translation is offered as an alternative to the given TT by Ezgi Yağ. Here, Yağ's use of the rhyme between the words "pirinç" and "gülünç" (which mean "brass" and "ridiculous", respectively) recreates the source text humor through what Delabastita calls **punoid.**

2.4.4 Pun to Zero

The ST portion that contains the pun is simply omitted through this strategy. The omission might be on the level of the sentence, a part of the dialogue or greater sections of the text. Delabastita states that when such an approach is applied to greater sections of the text, this leads us into "the domain of translation norms" (Delabastita, 1993: 210). When this strategy is used in a larger section of a text, this brings out the necessity to analyze the full text to understand the underlying motivation of this deliberate strategy and its relation to norms prevailing in the target culture in the time period in question rather than accepting it as a translation solution only for that specific text section.

The following example is given by Arzu Akbatur in her article titled "The (Un)Translatability of Wordplay: Is Hamlet Still The Master of Punsters in Turkish?" (p. 26). Whereas she presents four different TTs in her article, only one example omits an entire section. Hence, we can see the pun to zero strategy in the translation done by Halide Edip Adıvar and Vahit Turan.

Example:

ST	HAMLET (Lying down at Ophelia's feet) Lady, shall I lie in your lap? OPHELIA No, my lord. HAMLET I mean, my head upon your lap. OPHELIA Aye, my lord. HAMLET Do you think I *meant* **country** matters? OPHELIA I think nothing, my lord. HAMLET That's a fair thought to lie between maid's legs. OPHELIA What is, my lord? HAMLET *Nothing.* OPHELIA You are merry, my lord. (Shakespeare as cited in Akbatur, 2008, p. 26)
TT	*Ophelia'nın ayaklarının üzerine uzanır.* (p.26)

In the example given above, there is a pun with the word **"country"** which can be pronounced as **"cunt-try."** The sexual connotation here, although it can escape ordinary readers' attention, is probably the factor that causes the omission of the whole passage after the stage direction "*Ophelia'nın ayaklarının üzerine uzanır."* As indicated above, such omission requires to analyze the target culture norms of the time in question that required such censorship.

2.4.5 Direct Copy

The translator transfers the ST pun into the target language in its original form without 'translating' it (Delabastita, 1993, p. 210). It is also labeled as non-translation or direct transfer. Footnotes are typical supportive elements when this technique is preferred. Some translation critics favor this approach. Peter Newmark's views on this subject are as follows:

> Freud's slips of the tongue and 'jokes', where a similar communicative effect might be obtained by fresh examples, […] the source language examples would still have to be retained. In fact, the sentence, *Er behandelte mich wie seinesgleichen, ganz famillionär* […] could be translated as, *He treated me as an equal, quite like a famillionaire*, but it has not the naturalness of the German. Similarly, in the case of Freud's puns on anec-dotage, alco-holidays, monument-arily, the German must be retained. (qtd. in Delabastita, 1993, p. 211)

The following extract is taken from the series *Game of Thrones'* seventh season and episode four where Sir Jaime confuses Tarly's first name (Shakman, 2017). Tarly corrects Jaime, saying that his first name is Dickon; and Bronn bursts into laughter because of the sexual connotation of his name. Here, the Turkish translation of the series is made by one of the most well-known subtitle translators Cem Özdemir. As the pun given here is based on Tarly's actual name, his solution was a mere transfer of it as if it is just a misspelling. This inevitably omitts the entire humor.

Example

ST	TARLY	Sir Jaime
	JAIME	Rickon
	TARLY	**Dickon**
TT	TARLY	Sör Jaime
	JAIME	Rickon.
	TARLY	**Dickon**

2.4.6 Transference

Transference is described by J.C. Catford in his *Linguistic Theory of Translation* as follows:

> In normal translation [...] the TL text has *TL meaning*. That is to say, the 'values' of TL items are entirely those set up by formal and contextual relations in the TL itself. There is no carry-over into the TL of values set up by formal or contextual relations in the SL. […] It is, however, possible to carry out an operation in which the TL text, or, rather parts of the TL text, do have the values set up in the SL: in other words, have *SL meanings*. We call this process *transference*. (qtd in Delabastita, 1993, p. 211)

Delabastita states that the technique which is called 'transference' by J.C. Catford is applicable and can be used as the translation strategy for puns. What distinguishes it from the direct copy is the orthographical differences. In direct copy, the SL word is directly carried across to the TL as it is in the SL; however, in the transference, the SL word can be phonetically modified based on the TL ortography. One example is the French loan word "bourgeois" which is translated into Turkish as "burjuva".

Example

ST "Sir, I wondered what you know about . . . about **Horcruxes**?" (Rowling, 2005a, p. 370)
TT "Efendim, **Hortkuluklar** hakkında ... neler bildiğinizi merak ediyorum?" (Rowling, 2005b, p.371)

The above extract is taken from *Half-Blood Prince* by J.K Rowling. The word "Horcruxes" is a French word, and it is derived from the words "dehors" meaning outside and "crux" meaning soul. It is seen that translator followes the transference strategy while translating the word, giving a sense of a Turkish word without any interruption to ortographic features of the SL.

2.4.7 Addition Non-pun to Pun

This is the instance where the TT portion includes a wordplay for the specific ST equivalent portion that has no wordplay at all. Such additions can be seen as compensation. This technique is generally used when translators fail to find equivalents for the ST puns and use additional puns when they find an appropriate context to employ them as compensatory devices.

Example

ST	**Lloyd** Thank you! Poppy! **Selsdon** Oh, not for me. It stops me sleeping (Frayn, 1997, p.399)

TT	**Lloyd** (Selsdon'a) Teşekkür ederim şekerim. Poppy! **Selsdon** Yoo, ben şeker almayayım. Uykum iyice açılır sonra. (p.45) (Frayn as cited in Yağ, 2012, p.69)

The extracts above are from *Noises Off* by Michael Frayn and its Turkish translation. In this scene, though Lloyd calls Poppy, Selsdon thinks that he is offering him some poppy. Due to the impossibility of recreating the humorous effect of the ST pun, the Turkish translator follows the addition strategy as the translation solution and adds the word "şeker" ("sugar" in English). It is seen that the translator does not transfer the punning effect through the use of the proper name "Poppy. Instead, the translator compensates it by adding a new textual element which is considered as humorous.

2.4.8 Addition Zero to Pun

In this category, the target text contains a section that also includes a wordplay. What distinguishes this strategy from the addition: non-pun to pun strategy is that there is no ST equivalent here. Hence, there is no chance to find its counterpart in the source text. Once again, the main purpose here can be seen as a compensation tool; yet, since the creation of puns poses a challenge, it is rarely seen in the translations.

2.4.9 Editorial Techniques

It is the use of a wide range of phenomena such as introductions, epilogues to the original text, footnotes, and endnotes. Sometimes the ST pun can be translated through a Non-Selective Non-Pun technique and has a footnote that explains the pun to the target reader. When this happens, Delabastita argues that it loses its own characteristics of being a pun even though the ST pun is fully rendered in TT (1993, p. 219). An example would be as follows:

ST POMPEY If the man be a bachelor, sir, I can; but if he be a married man, he's his wife's **head**, and I can never cut off a woman's **head**. (Shakespeare, 2006, p. 112)
TT POMPEY Adam bekârsa keserim ama evliyse karısının **başı** demektir (1) ki kadın başı asla kesemem. *(1) Pompey, anlamı biraz çarpıtarak Kutsal Kitaba (Efesliler 5:23) gönderme yapıyor: Mealen, "İsa nasıl kilisenin başıysa erkek de kadının başıdır…" (çn)* (Shakespeare, 2016, p. 107)

The word "head" in the ST excerpt is an example of a vertical pun. Here, it seems that the translator does not deliver the double meaning of the word "head" (that is, (1) the upper part of the body above the neck, (2) someone in charge of leading something). The translator provides a detailed explanation with a footnote to render the pun.

The detailed categorization of the strategies used for the translation of wordplays and puns attests to the fact that there are specific potential and possible translation solutions to be chosen during the translation of such stylistic features no matter how profound the challenge may be. Drawing on the categorization outlined above, the case study of the thesis will be analyzed to find out what kind of strategies are adopted by the translator of *The Phantom Tollbooth* in order to cope with the stylistic challenges posed by the source text.

CHAPTER 3: CASE STUDY

This chapter seeks to analyze the Turkish translation of Norton Juster's The Phantom Tollbooth. First, brief information on Norton Juster will be given and the novel will be summarized. Second, the Turkish translation by Yasemin Akbaş and the Turkish publishing house will be introduced. The main focus of the chapter will be the exploration of the translation strategies adopted in the translation of wordplay and puns through the analysis of the excerpts taken from the Turkish translation in order to find out how the ambivalent position of a source as regards its intended readership influences the translation, and how the difference between the ST and the TT agents' perception of the work influences the style of the translation. The chapter also analyses the translation of the title and certain excerpts including culture-specific items in order to discover whether there is a relationship between the strategies followed for the translation of such items and the strategies followed for translating puns.

3.1. *THE PHANTOM TOLLBOOTH*

3.1.1. About the Author

As one of the main subjects of this thesis is punning, it is essential to provide information on the author of *The Phantom Tollbooth*, Norton Juster as one of the punsters in American literature. Juster's life story is of crucial importance for the analysis carried out in the thesis. Juster was born on June 2, 1929 in Brooklyn, New York City. His parents were Jews of Polish and Romanian descent. During the 1950s, he was enlisted in the Civil Engineer Corps of the United States Navy. After spending three years in the Navy, he began his career as an architect. He started his own firm in New York City, and then moved to Western Massachusetts, where he expanded his practice as Juster-Pope-Frazier. There he met with Jules Feiffer who later contributed to one of Juster's books with his drawings. Juster and Feiffer rented an apartment on State Street.

Even though he had some drawings and notes about elves, fairies, castles during his time in the Navy, his commanding officer forbade him to draw since it was demoralizing the

battalion (Juster, 2011b, p.xviii). After leaving the Navy, he found an opportunity to develop his writing skills. He was awarded a Ford Foundation grant to write a textbook on urban planning for school kids; but instead, he found himself scribbling notes and doodles about his childhood, and then he started creating a fantastical world based on wordplay and puns. His friend, cartoonist Jules Feiffer, agreed to illustrate it (Harvey, 2015, para. 3). The outcome was *The Phantom Tollbooth*, which was published in 1961 by Random House.

In addition to *The Phantom Tollbooth*, Juster has also written a number of other children's books, including *The Dot and the Line*, which was made into an Academy Award-winning animated film by animator Chuck Jones. However, it is also worth pointing out that *The Phantom Tollbooth* was a turning point for Norton Juster.

3.1.2. The Plot Summary and Style in *The Phantom Tollbooth*

The Phantom Tollbooth describes the epic adventure of a young boy named Milo, who travels to a magical world named "Lands Beyond" in a very humorous way by using numerous wordplays based on the literal meanings of English idioms, phrases, and words.

One day Milo finds an enormous package in his room that contains a magic tollbooth and a map for a land he has never seen before. He drives his toy car and finds himself in a magical world called "Lands Beyond." Milo starts exploring this magical world, and during his journey, he meets with a watchdog named Tuck and Humbug a beetle-like insect who later accompany Milo on his journey.

In the Dictionopolis, one of the two capitals of the Kingdom of Wisdom, Milo is invited to the Royal Banquet where people literally eat words. After a talk with the host of the banquet, King Azaz, they decide to go on a mission to rescue the two exile princesses of the Kingdom, Rhyme and Reason. They need to persuade the brother of Azaz; the Mathemagician, King of Digitopolis. On their way to Digitopolis, they have various kinds of adventures. They pass Valley of Sound where there is no sound at all, jump to the Island of Conclusions and they meet different characters like Dr. Dishord, Mr. Canby,

Dodecahedron. After they reach Digitopolis, they persuade Mathemagician to release the princesses with a tricky talk. However, rescuing them from the Castle in the Air is not an easy task, as they first need to make their way through demons during the journey.

They all escape from the castle but they are still surrounded by the demons. When there is almost no hope at all, a massive army from the Kingdom of Wisdom comes and save them. King Azaz and Mathemagician make peace, and a celebration is held. Having completed the mission, Milo heads home realizing that he was only missing for a couple of hours. The next day, after the school, Milo gets so impatient to have a new adventure, seeing that the tollbooth is gone with a note stating there are other girls and boys waiting to use it.

Published in 1961, *The Phantom Tollbooth* is most frequently compared to *Alice's Adventures In Wonderland* due to the similarities of the language it has (Harris, Atherly & Brewer, 1979, p. 171). Author of *The Phantom Tollbooth*, Norton Juster often uses figurative language that makes the reader think and laugh at the same time. Puns and wordplays in the book are so witty that some critics think that they are beyond children's level of comprehension (Juster, 2012, para. 20). Indeed, saying that this book is only meant for children would be a wrong statement. Through the author's clever usage of the language, the book becomes appealing for the readers of all ages. Juster's own words make this point clear:

> **My wife and I were over in England, on a little trip. That you know. And I was interviewed by a childrens' magazine called "Carousel," put out in Yorkshire. And we were chatting and he said, "You know what my favorite part of the book is?" And I said, "What?" And he said, "Well, this one little scene where they're all sitting in this little wagon. And Milo says, 'Shh, be very quiet cause it goes without saying." Now that's something I'd be willing to bet that probably 90 out of a hundred kids 8, or 9, or 10-years-old are not going to get. But it doesn't matter at all cause it gets in the way of the story. But it was something to him, and he had only read it as an adult, you see. So that is kind of nice, when that happens. You realize again, quite accidentally, I think, that there are things in there that appeal to different people at different times in their life.** (Juster, 2011a, para. 10 my emphasis)

Even though Juster got a grant from the Ford Foundation to write a book on urban planning for kids, he eventually wrote a story inspired by his childhood (Gopnik, 2017, para. 5). Then the book became a masterpiece which came as a surprise even to the author himself. In the same interview with *The Purple Crayon,* right after he is asked if he has ever thought that the book will survive more than 40 years, Juster says: "I didn't know it was going to be around 40 minutes after I wrote it" (Juster, 2011a, para. 2).

From Juster's statements in the excerpts, it can be seen that the author was quite confused on the audience of his book:

> **"I didn't even know who it was for. I mean, I vaguely knew it was a children's book. But when I brought it to the publisher and they mentioned, 'Well, what age group do you think this is appropriate for?' I really had no idea. I was a babe in the woods. I didn't know anything about children's books. Or rules for writing them. Or how they sold. Or what the situation was in the children's book world. So I had really no expectations other than the vague one of, "Gee, I hope someone likes it."** (Juster, 2011, para. 30 my emphasis**)**

In the same interview, Juster openly states that even though he submitted a grant to write a children's book about urban perception at first, he did not want to write such a book; and that is why he wrote *The Phantom Tollbooth*. (para. 32). In an another interview with the *BiblioFiles*, Juster states that

> **[e]verybody says I'm a children's book author, I don't remember ever writing a book only for children. I write for myself, and a lot of them I'm delighted that children enjoy them. But I think a lot of adults enjoy them, too. And I think, in most cases, if you're writing, it's much better to write what you want to write about without targeting an audience. It'll find its audience.** (Juster, 2016, p. 4 my emphasis)

The ambiguity over the intended audience of *The Phantom Tollbooth* appears in almost every interview with Norton Juster. As his own words suggest, Juster's intended audience is not clear in *The Phantom Tollbooth.* One of the main reasons behind such a dilemma is the wordplays in the novel. The novel includes a large number of wordplays, and it is

the reason why the novel received considerable attention. However, since the book is marketed as a work of children's literature, the real intended audience has been often questioned. In the same interview by the *BiblioFiles*, Juster states that before the publication, critics, writers and librarians who examined *The Phantom Tollbooth* thought that this was not a children's book (Juster, 2016, p.5). The predominant factor leading to such view was that the people who have examined the novel thought the difficult vocabulary, the complex nature of the plot, wordplays and jokes in the book were beyond the comprehension of the child reader.

It is also significant to note that Juster's stylistic use of language does not bow down to the general expectations for children's literature. In the first chapter, it has been noted that some writers try to overcome the constraints that are brought about by the children's literary system by addressing their book to adults and using the child reader as pseudo-addressee. It has also been stated that by taking such an approach, they get the dual acceptance of both adult's and children's literary systems. As it is seen from the interviews, the real intended audience of *The Phantom Tollbooth* is still being discussed; and this is the real evidence of the ambivalent nature of the book's readership.

3.1.1.3. The Turkish Translation: *Hayalet Gişe – Milo'nun Akıl Almaz Serüveni*

The Phantom Tollbooth is translated by Yasemin Akbaş into Turkish under the title of *Hayalet Gişe – Milo'nun Akıl Almaz Serüveni.* Yasemin Akbaş graduated from the Department of Economics at Middle East Technical University. It is seen that the only children's book Akbaş translated is Mark Twain's *The Prince and the Pauper*. Below is the full list of her translations:

- *Eleven Kinds of Loneliness* by Richard Yates (*Yalnızlığın On Bir Hali*)
- *Various Haunts of Men* by Susan Hill (*Cinayet Bahane)*
- *Moon Tiger* by Penelope Lively (*Ay Kırıkları*)
- *The Color of Law* by Mark Gimenez (*Suçun Rengi*)
- *Baghdad Central* by Elliott Colla (*Bağdat Merkez*)
- *A Trip To The Stars* by Nicholas Christopher (*Yıldızlara Yolculuk*)
- *The Prince and the Pauper* by Mark Twain (*Çalınan Taç*)

Even though *The Phantom Tollbooth* was originally published by Random House in 1961, it was not until 2008 that the Turkish readers met this literary piece. Turkish readers were only able to receive the book after 47 years with the publication of *Yapı Kredi Kültür Yayınları*.

3.2 THE INFLUENCE OF LITERARY AGENTS ON THE TURKISH TRANSLATION

3.2.1 The author's perception of his work and its effects on the book

Before writing *The Phantom Tollbooth*, Norton Juster was granted a fellowship from the Ford Foundation to write a children's book for urban planning to promote living in cities (Juster, 2011, p. ix). Even though Norton Juster had won a grant to write a children's book about cities, the author found himself writing a story about a child's adventure, which appears to be his own adventure. In an interview made by Laura Miller on behalf of *Salon.com*, Juster talks about how he eventually wrote *The Phantom Tollbooth*:

> I submitted a grant to do a children's book about urban aesthetics, how you experience and use cities. In six months I was up to my neck in 3-by-5 cards and I realized I was not really enjoying myself. I took a break to visit some friends at the beach and to take my mind off of it, and I began doing what I thought was a little story, going nowhere, just to clear my head. It just kept going. When I had about 50 pages a friend took it to Random House, and they liked it and offered me a contract to finish the book, which really depressed me because it was no longer a game. (Juster, 2001, para. 3)

When he wrote *The Phantom Tollbooth,* Juster was in his early thirties. Since he was an architect, he had no writing experience as an author. All the experience he had was on some drawings and short story experiments he had taken while serving for the U.S. Navy. It did not last long as his commanding officer told him to stop it immediately as "[N]avy man did not paint pictures or write children's stories" (Juster, 2011b, xviii). Even though Juster's early attempts to create such stories for children may show that the author's style is close to the stylistic characteristics which are usually associated with children's

literature, it seems that he was not sure about who the reader would be for his work *The Phantom Tollbooth*. In this context, he states the following:

> [W]hen I wrote the book I really didn't write it with any sense of mission. I wrote it for my own enjoyment. The book in no way was written to any sense of what it was that children needed or liked. It was really written as most, I think, books are by writers -- for themselves. There was something that just had to be written, in a way that it had to be written. If you know what I mean. I didn't even know who it was for. (Juster, 2011a, para. 29)

As Juster suggests, he was not quite sure of what he was doing. Like the main character of his story, Milo, he did not know what to do. He states that he did not know anything about how to write for children. Most interestingly, as he states, he did not know that the book he wrote was a children's book. Juster states that he wrote *The Phantom Tollbooth* only for his own enjoyment, recalling his childhood memories and sharing it with the other people by adding fantasy to it. The complex storyline, challenging vocabulary, the abundant wordplays in the book were the points he was criticized for as they were thought to be beyond the capacity of the child readership. Having such stylistic features which pose a significant challenge to the child readership, the book had the risk of getting rejected by the publishers. In that context, he notes that the editor Jason Epstein who checked the book "luckily" was not a children's book editor; otherwise, it would not have been published at all (Juster, 2012, 2:38).

3.2.2. Other ST Agents and their Reception of the book

Juster's style in *The Phantom Tollbooth* is seen by some critics (e.g., Library Journal, Saturday Review) as not appropriate for the child readership. The underlying claim was that the witty wordplays and humor would be incomprehensible to almost all children (Mathes, 1962, p. 84). However, it seems that Juster's style originates from his childhood. Even as a young boy, Juster appreciated stories and books that were considered as "far over heads of kids" and he always thought that the lexical complexity in a children's book is not important. Juster believes that the vital thing in literature is the rhythm that makes

the reader not stop at certain points where she/he fails to comprehend the text. (Juster, 2011, p. xiv).

Juster's style in *The Phantom Tollbooth* was questioned by some critics since he used too many puns which run the risk of going unnoticed by the child readership. Judy Sheftel Feiffer, the wife of Jules Feiffer, who is the illustrator of Norton's book, changed the book's destiny. She was the person who brought the book to Jason Epstein, one of the most important figures for the book. As it is clear from Juster's comments, the book could not be published without Epstein (Juster, 2011, p. xxv-xxvi)

Jason Epstein was one of the top editors of Random House. Judy Sheftel wanted him to review the book, saying that "there is a wonderful children's book and you have to publish it!" (Juster, 2011, xxv). If the book were reviewed by an editor other than Epstein, maybe we would not have any chance to read it today. Jason Epstein was famous for his "maverick approach to publishing and, in particular, on his proven talent for spotting golden opportunities that defied the common wisdom" (Juster, 2011, p. xxv). Norton was so lucky that Epstein did not want to intervene in the language of the book. Norton states that although Epstein had many suggestions, none of them was about "simplifying the language" (Juster, 2011, para. 23). Thus, as Leonard S. Marcus points out in this annotated version of *The Phantom Tollbooth*, Epstein liberated the book as regards its language and did not intervene in anything that is not deemed to be appropriate for a children's book or children's literature. Even some illustrations drawn by Jules Feiffer might be regarded as unacceptable for children. For instance, in the book, there is a character called The Terrible Trivium, who "was dressed in a dark suit [and]… had neither eyes, nose or mouth" (Juster, 2011, p. 209). The figure below might be considered as a scary figure by some children. However, as it was stated before, none of those descriptions were altered by the editor.

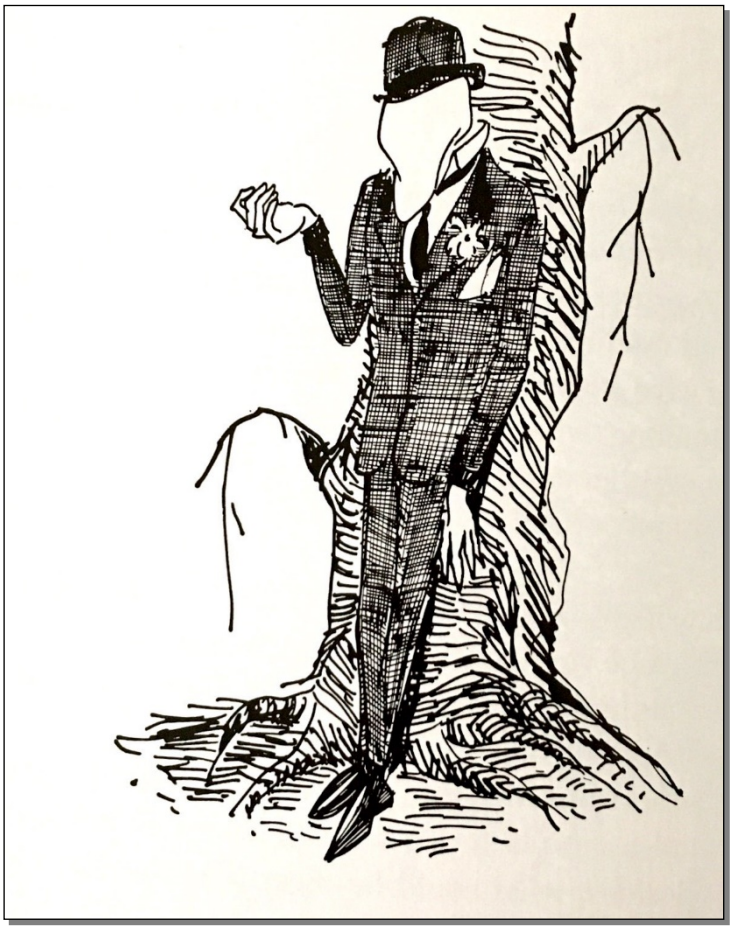

Figure 1 Illustration of the Terrible Trivium by Jules Feiffer. (Juster, 2011, p. 208)

When the book was published by Random House, it received negative criticisms. Most critics focused on Juster's style, particularly his use of wordplay in a book which was marketed as a piece of children's literature by its publisher. For instance, one critic, Miriam Mathes, from Library Journal states the following:

> [T]o a bored little boy [in *The Phantom Tollbooth*,] the gift of a phantom tollbooth opens up a new, imaginative world after he deposits a coin and drives through the gate—from Dictionopolis where words are sold on the marketplace and a Spelling Bee buzzes around to the Castle in the Air where the Princess of Pure Reason and the Princess of Sweet Rhyme wait to be rescued. **The ironies, the subtle play on words will be completely lost on all but the most precocious children.** Definitely for the sophisticated, special reader. Only the large libraries can afford to experiment with it. (1962, p. 84 my emphasis)

Furthermore, *The Bulletin of the Center for Children's Books* states that *The Phantom Tollbooth* is an "intensive and extensive fantasy, heavily burdened with contrivance and whimsy (Juster, 2011, p. xxxvi). *The Phantom Tollbooth* did not receive much positive criticism until Emily Maxwell, one of the book reviewers of *The New Yorker,* wrote a rhapsodic full-page essay on it. Comparing the theme of the book to John Bunyan's *The Pilgrim's Progress,* Maxwell states that "[a]s 'Pilgrim's Progress' is concerned with the awakening of the sluggardly spirit, 'The Phantom Tollbooth' is concerned with the awakening of the lazy mind." (Maxwell, 1961, p.224). Despite all the controversies, Penguin Random House published and advertised the book as a book of children's literature. The age group indicated on the webpage is as follows:

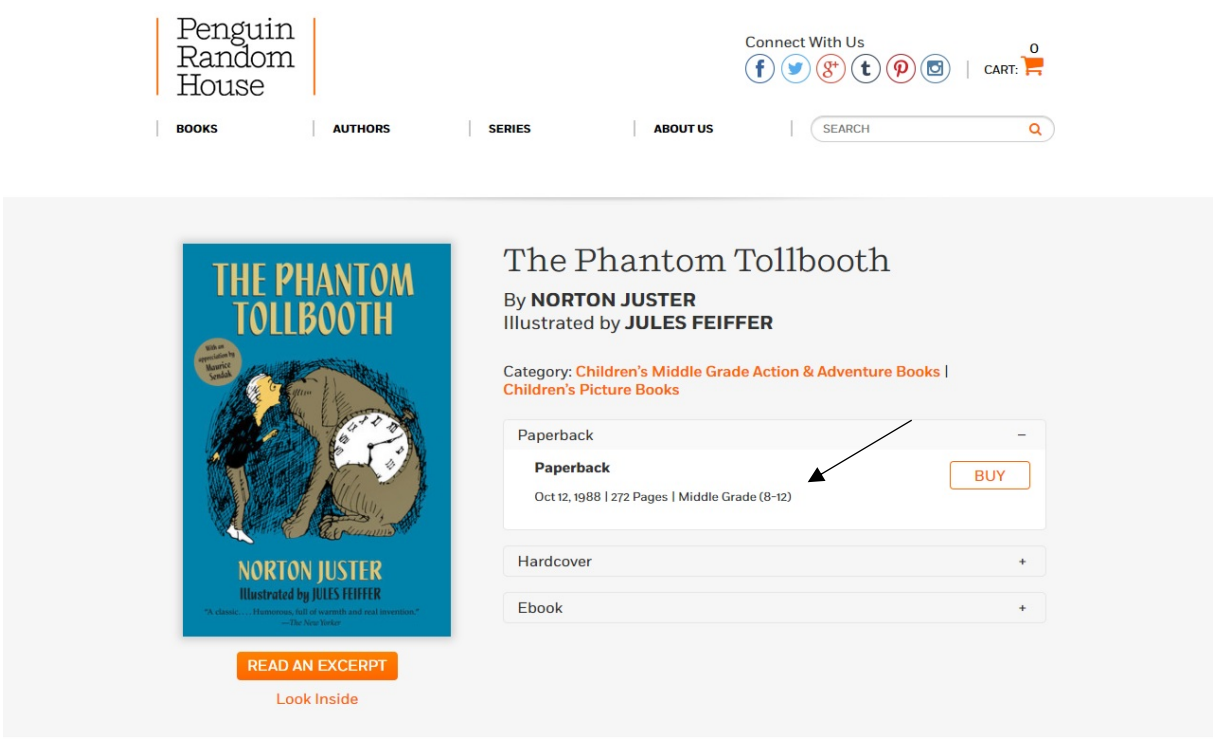

Figure 2 Penguin Random House Listing the age group for The Phantom Tollbooth as (8-12)

3.2.3. The Perception of the Work by the TT Agents and Its Effect on the Translation

The agents and institutions taking part in the translation, from the process of the production of the translation to its consumption are publishing houses, editors, and the translators, reviewers, and the like. They all have different roles at every stages of the translation activity. Let alone the selection of the text, they sometimes set the guidelines

for the translation. In this section, such possible interventions on the part of the agents of the translation will be analyzed through different examples.

3.2.3.1. The Title

It has been already stated that Juster was lucky to have Epstein as his editor because his style was not exposed to strict editorial changes. *The Phantom Tollbooth* was not introduced to the Turkish readers until July 2008. It was Yapı Kredi Yayınları that published the book under the title of *Hayalet Gişe: Milo'nun Akıl Almaz Serüveni* in 2008, after 47 years *The Phantom Tollbooth* was written. The following webpage list *The Phantom Tollbooth* as a piece of children's literature and announces the age group for the suggested readership of *The Phantom Tollbooth* as follows (that is, 11-14 age):

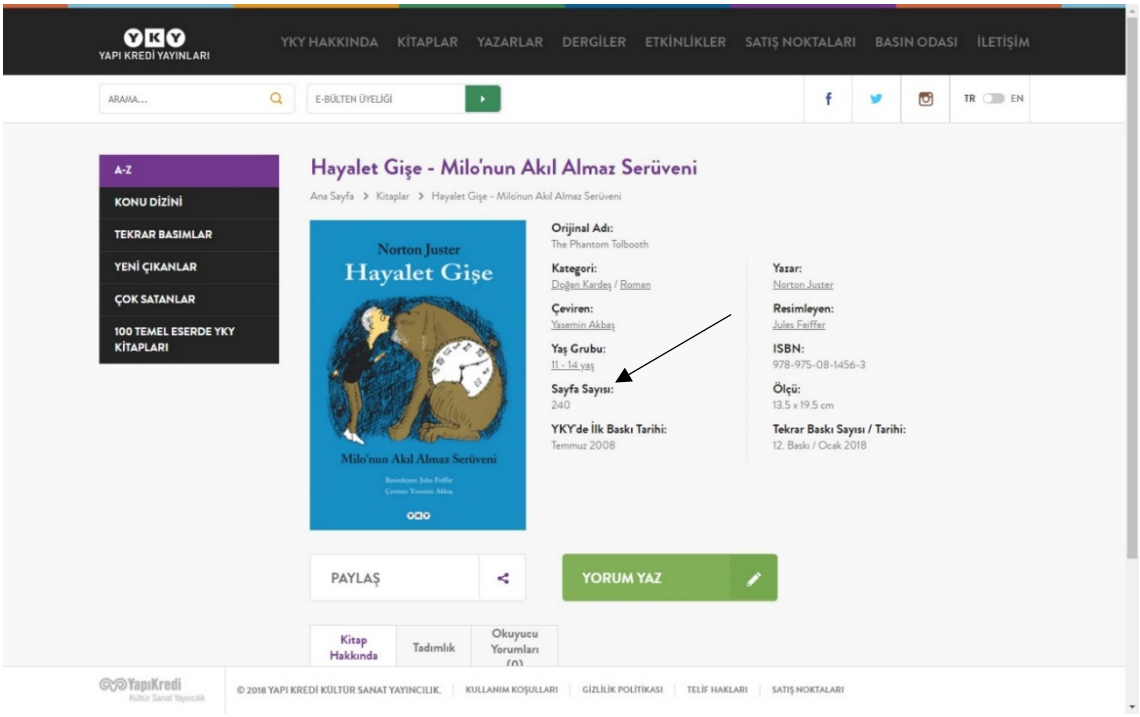

Figure 3 The official page of Yapı Kredi Publication listing the age group of Hayalet Gişe – Milo'nun Akıl Almaz Serüveni

The interesting point is that Random House and its editor did not make any alterations on the book; and announced the intended audience for the book as "8-12 age" group despite all the criticisms on the stylistic complexity of the book. However, it is clear that Yapı Kredi targets an age group (that is, 11-14 age) which is older than that of Random House.

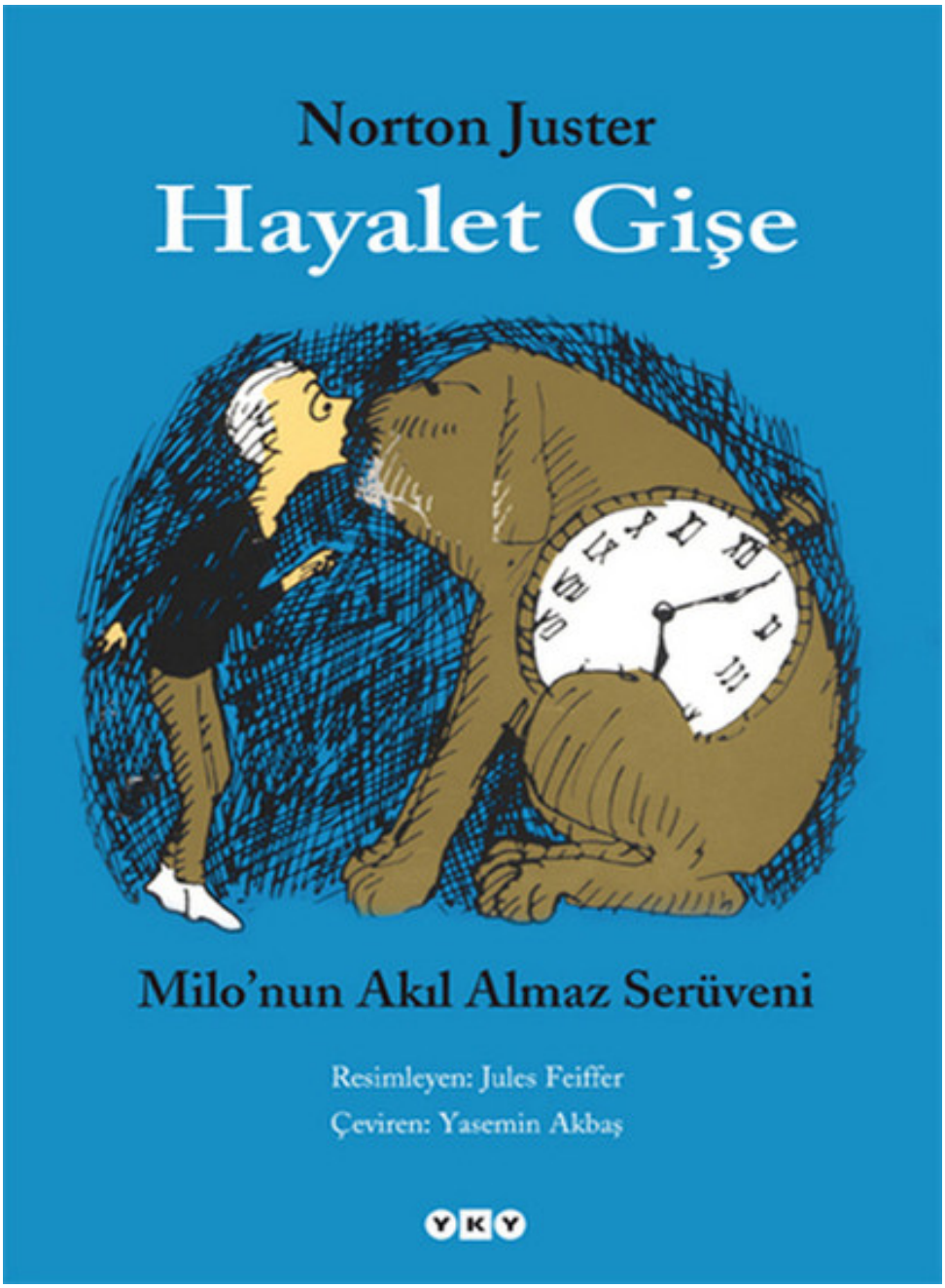

Figure 4 Front Cover of the Turkish Translation of The Phantom Tollbooth by Yapı Kredi Publication

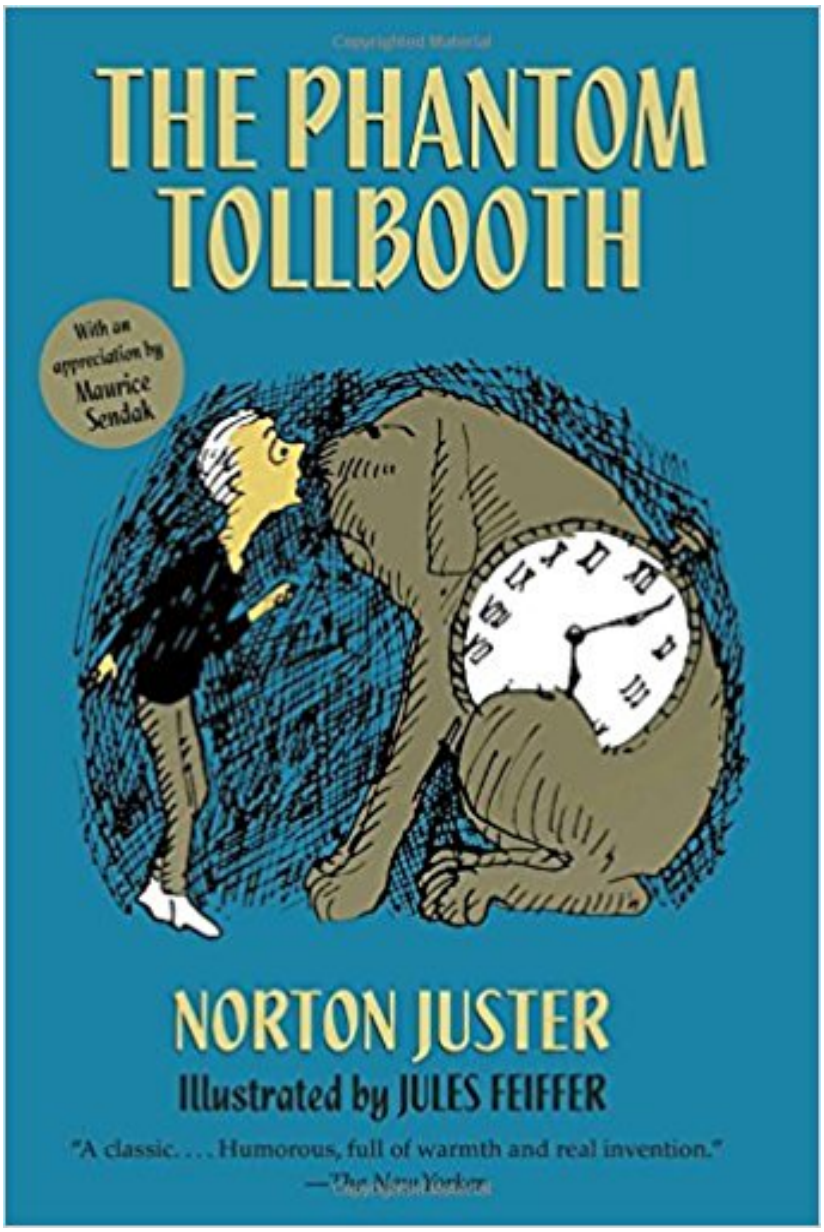

Figure 5 Front cover of The Phantom Tollbooth published by Random House

Interestingly, it can be seen that the title of the book is expanded with a subtitle in the Turkish translation into ***Hayalet Gişe – Milo'nun Akıl Almaz Serüveni.*** While "**Hayalet Gişe**" is the translation of "**The Phantom Tollbooth**", there is an addition to this title. In the Turkish version, the statement; "**Milo'nun Akıl Almaz Serüveni**" (Milo's Fantastic Adventure) is added to the title. Thus, it is possible to state that the target-culture agents have decided to make such an addition, thinking that the title would not be appealing for

children without such addition. Thus, even though the title "The Phantom Tollbooth" was not exposed to any intervention by the source text editor or the publishing house, it seems that the agents of translation in the Turkish case intervened in the translation.

3.2.3.2. Culture-specific items which are challenging for the child readership

The title of the book is not the only element that met with intervention during the translation of *The Phantom Tollbooth* into Turkish. There were also interventions on the translation of culture-specific items. Accordingly, the excerpts which illustrate the interventions will be discussed according to Klingberg's (1986, pp. 17-18) categorization.

Example 1

Context: At the Royal Banquet hosted by King Azaz, all guests give different speeches one by one, and now it is time for the King himself:

ST	**TT**
"Pâté de foie gras, soupe à l'oignon, faisan sous cloche, salade endive, fromages et fruits et demi-tasse," he said carefully, and clapped his hands. (88)	***"Pâté de foie gras, soupe à l'oignon, faisan sous cloche, salade endive, fromages et fruits et demi-tasse…"**** dedi kral kelimeleri dikkatle seçerek, sonra da ellerini çırptı. (88) **Footnote:** "Kaz ciğeri ezmesi, soğan çorbası, hindiba salatası, peynir, meyve ve küçük bir fincan da…

Milo and Tuck are invited to the Royal Banquet by the king's advisors. There Milo realizes that people are eating literally what they say. Thinking that he is going to give an ordinary speech as most people do at a feast, he starts his speech as "Your Majesty, ladies and gentlemen…" and gets a little bit confused when waiters bring his words as his meal.

When it is King's turn to give a speech he says; "*Pâté de foie gras, soupe à l'oignon, faisan sous cloche, salade endive, fromages et fruits et demi-tasse*." All these foods belong to the French cuisine. In the source text, it is seen that no additional explanation is given by Juster even if some of these foods are unknown to the ST reader. However, the Turkish translator chooses to give the Turkish explanations in a footnote. It is highly possible that the translator thinks that the Turkish readers will not understand that section. Though the same exists for the ST reader, the translator opts for understandability and clarity. And it is also important to note that footnotes are not frequently used in children's literature. However, for the sake of comprehensibility, this rare strategy is adopted by the Turkish translator in this example. In Klingberg's terms, the strategy can be listed as **explanation outside the text.**

Example 2

Context: After Milo's speech, Officer Shrift also makes his own speech at the Banquet.

ST	TT
"**Frankfurters**, sour pickles, strawberry jam," shouted Officer Shrift from his chair. Since he was taller sitting than standing, he didn't bother to get up. (p. 88)	"**Sosis**, acılı turşu, çilek reçeli," diye bağırdı polis memuru İzahat da oturduğu yerden. Otururken ayaktaki halinden daha uzun göründüğünden, kalkmaya yeltenmemişti bile. (p. 88)

In the example above, like everyone, Officer Shrift gives his own speech, lists the food he wants to eat. One food he ordered is "frankfurter". Frankfurter is a type of seasoned smoked sausage made of beef and pork. Even though it is a special kind of sausage, it is seen that the translator translates it as "sosis" (that is, sausage). The name of this sausage comes from its origin, the city of Frankfurt. Instead of translating it as "Frankfurt sosisi," the translator transfers it as if it is a typical sausage without any special features. It seems that the translator makes such a change since children are the intended reader of the translation. Thus, the strategy here is the **simplification**.

Example 3

Context: After meeting with Mathemagician, the king of Digitopolis, they start to eat something called "subtraction stew." This meal, like King Azaz's feast, is not an ordinary one, either.

ST	**TT**
"Me, too," complained Milo, whose stomach felt as empty as he could ever remember; "and I ate so much."	"Ben de," diye yakındı Milo, midesinin bu kadar boş kaldığını hiç hatırlamıyordu," oysa o kadar da yedim ki."
"Yes, it was delicious, wasn't it?" agreed the pleased Dodecahedron, wiping the **gravy** from several of his mouths. "It's the specialty of the kingdom-subtraction stew." (p. 185)	"Doğru, pek lezizdi doğrusu, öyle değil mi?" dedi Dodekahedron sevinçle, ağızlarından birkaçına bulanan **sosu** eliyle silerek. "Bu ülkemizin özel yemeğidir – çıkartma yahnisi." (p. 175)

The above extract is taken from episode 15, where Milo and his friends have dinner with the Mathemagician. In Dictionopolis, the act of eating is an extraordinary phenomenon. As Milo and his friends eat, they realize that they are getting even more hungry. However, the point of interest in this example is a different one. When Dodecahedron starts to talk, he first wipes "the gravy" from his mouth. Gravy is a sauce that is made from the fat and juices that drip during cooking; and it is usually used as a sauce for meats, potatoes. Even though it can be translated as "Gravy sosu", the translator omits the type of the sauce and directly translates it as "sos" (that is, sauce). Thus, the translation strategy can be listed as **simplification**.

Example 4

Context: While exploring the word market, Milo and Tuck encounter with Spelling Bee. While he is talking about himself, the following dialogue occurs;

ST	**TT**
"You see, years ago I was just an ordinary bee minding my own business, smelling flowers all day, and occasionally **picking up part-time work in people's bonnets.** Then one day I realized that I'd never amount to anything without an education and, being naturally adept at spelling, I decided that—" (p. 52)	"Ben aslında, seneler önce, bütün gün çiçekleri koklayıp gezen, kendi halinde bir arıydım, arada bir de, **yarım günlük işler** edinir, **bal yemek isteyenlerin başına bela olurdum.*** Sonra bir gün eğitim görmeden hiçbir işe yaramayacağımı anladım ve doğuştan heceleyebilme yeteneğimi de göz önüne alarak, sonunda—" (p. 52) ***Footnote:** "Arının belasını çekmeyen bal yiyemez" atasözüne gönderme yapılmış (Ç.N)

In the example above, we see that Spelling Bee refers to an idiom "having a bee in your bonnet". This idiom is used to describe a situation that keeps you thinking about something again and again because you think it is very important. A possible Turkish equivalent for that could be "kafayı takmak". However, it is seen that the Turkish translator translates it in a different way. The translator translates the sentence as "bal yemek isteyenlerin başına bela olurdum" (that is, I would cause trouble to people who want to eat honey). It is seen that the translation is different than the ST sentence. In addition, the translator puts a footnote, stating that it is a reference for the Turkish proverb; "arının belasını çekmeyen bal yiyemez" (that is, you cannot make a living without facing some difficulties.) The possible reason for this is that the translator chooses

to retain the relationship between the idiom and the word “bee” (that is “arı” in Turkish) by adding such a footnote. At first glance, the translation strategy may be considered as “explanation outside of the text”, however, as the translation is different from the ST, we might regard it as **simplification** strategy.

Example 5

Context: After Shrift sentences Milo to 6 million years of prison, he takes Milo to a dungeon. There, Milo meets the Which, the Faintly Macabre.

ST	**TT**
Brevity is the Soul of Wit.	*Baş Dille Tartılır.*
[…]	*[…]*
An Ill-chosen Word is the Fool's Messenger.	*Aklı Az Olanın Öğ üdü Çok Olur.*
[…]	*[…]*
Speak Fitly or be Silent Wisely.	*Az Konuş , Öz Konuş .*
[…]	*[….]*
Silence is Golden. (pp. 67-68)	*Söz Gümüş se Sükut Altındır.* (pp. 67-68)

In the example above, there are numerous English proverbs used by the Which. The Which is an elderly woman who once was responsible for deciding which words are appropriate for people. In time, her greed forced her to keep words to herself; thus, she was sent to the dungeon by the King. While talking about her story, she tells Milo that she used to post all different kinds of signs indicating different kinds of proverbs that belong to different languages. The first one is “Brevity is the soul of wit,” and it is used to say that saying few good words is better than saying lots of words. The Turkish translator uses a different Turkish proverb as a translation solution here: “Baş dille tartılır.” However, it is not an equivalent of the ST proverb, and it means that “you can

tell how smart a person is by looking at his discourse." She also adds a footnote for that proverb, noting its real meaning. For the second proverb, "An ill-chosen word is the fool's messenger," the translator uses "Aklı az olanın öğüdü çok olur", which can be considered as the partial Turkish equivalent of the ST proverb. Even though it can be said that the last proverb is also successfully given through a Turkish equivalent that is not so different from the ST one; in the third example, the translator follows a different approach. "Speak fitly or be silent wisely" is generally used when one wants to say that saying a few good words is better than saying anything at all". The translator translates it as "Az konuş, öz konuş." Though it is not a Turkish proverb, it is a common saying and is used among Turkish people a lot. It is seen that the translator simplifies each proverb by domesticating them. This strategy can be listed as **substitution of equivalence in the culture of the TL.**

Example 6

Context: At the banquet, right after the main courses, King Azaz offers Milo half-baked ideas as a dessert.

ST	**TT**
He picked up a long one that stated **"THE MOON IS MADE OF GREEN CHEESE"** and hungrily bit off the part that said "CHEESE." "Now *there's* a half-baked idea," he said, smiling. […] The count was munching contentedly on **"IT NEVER RAINS BUT IT POURS"** and the king was busy slicing one that stated **"NIGHT AIR IS BAD AIR."** […] "Don't worry," Milo replied; "I'll just wrap one up for later," and he folded his napkin	Derken kendisi de uzanıp, uzunca bir tanesini seçti, onun üzerinde de şöyle yazıyordu: "**ARMUDUN SAPI VAR, ÜZÜMÜN ÇÖPÜ VAR**." Arı hırsla ağzını açarak, "ARMUT**"** yazan ucundan ısırıverdi. Sonra da gülümseyerek, "Al sana yarım yamalak bir fikir daha," dedi. […] Yaver ağzına attığı "**KILAVUZU KARGA OLANIN BAŞI DERTTEN KURTULMAZ**" lafını hapır hupur yerken, kral ise kendisine "**HER GECENİN BİR SABAHI VARDIR"** lafından ince bir dilim kesmekle meşguldü.

around **"EVERYTHING HAPPENS FOR THE BEST."** (p. 91)	[…] "Tasalanma," diye karşılık verdi Milo; "daha sonra yemek üzere yalnızca bir dilim sarıp cebime atacağım," diyerek üzerinde "**KARA GÜN KARARIP KALMAZ**" yazılı olan bir dilimi peçetesine sardı. (p. 91)

In the example above, waiters bring half-baked ideas as dessert. These are all sayings that people use in their daily life; and they do not literally mean a specific thing. These sayings are ideas that are not thought carefully; and they are usually false statements only taken from some fables or old stories, and they are used in a symbolic way. In the above extract, these are served as desserts, as people eat actual words in Dictionopolis. The translation solution that is brought by the translator is to transfer them by using Turkish proverbs which is the domestication strategy. The saying "moon is made of green cheese" comes from a fable; and it is used for a situation that is so ludicrous to believe even though it does not mean anything in particular. The translator uses "Armudun sapı var, üzümün çöpü var" as a Turkish equivalent for that saying. It is possible to assume that the translator's choice results from the fact that this Turkish proverb has "armut" (pear) and "üzüm" (grape) that can be eaten because the ST saying has the word "cheese" in it. To retain this link, the translator chooses to provide a proverb that has a food term in it. The meaning, however, is completely different as the Turkish proverb can be the equivalent for the idiom "splitting hairs."

"It never rains but it pours" is a saying used to describe that misfortunes tend to follow each other, and "kılavuzu karga olanın başı dertten kurtulmaz" is given as the Turkish equivalent for that saying. First of all, the original version of the proverb is "Kılavuzu karga olanın burnu boktan kurtulmaz" and it is used when one wants to say that "be careful about whom you look up to, otherwise you can get into trouble." The reason why it was altered is that the word "bok" (that is, crap) can be offensive for the child

readership, especially for a book that is marketed as a piece of children's literature. Thus, it is one of the possible reasons why the translator chooses to alter the Turkish proverb.

"Night air is bad air" is a saying that dates back to the 18th century of America. It seems that John Adams was afraid of nigh. He states that "the window was open and I, who was an invalid, and afraid of the air in the night, shut it close" (as cited in Rosenfeld and Duane, 1997, p. 289). Other than that, the fear of dark is a common concern among many people, so this saying is used to tell that bad things are likely to happen at nights. The translator uses the Turkish proverb "her gecenin bir sabahı vardır," and it can be said to be the perfect equivalent for the English proverb "every cloud has a silver lining." Even though the ST saying is different from the Turkish proverb, the reason behind this choice is likely that it has the word "night" (gece) in itself.

The last thing to be considered is the saying, "everything happens for the best." The translation solution chosen by the translator is providing another proverb to be easily understood by the children. The Turkish proverb "kara gün kararıp kalmaz" is used to tell that even if bad things happen, they do not last forever. Even though they both mean different things, it is seen that the translator chooses to give a Turkish proverb that has alliteration. The reason for such a choice might be to give a catchy proverb that children can enjoy. In this example, the strategy adopted by the translator can be listed as **substitution of equivalence in the culture of the TL**.

3.3 PUNS WHICH ARE CHALLENGING FOR THE CHILD READERSHIP

In this section, the extracts from the source text and their Turkish translations will be described comparatively in line with the relevant contextual information in order to analyze the translational decisions concerning the puns. Then, the translation strategies used by the Turkish translator and the potential reasons underlying the translational choices will be analyzed in detail.

Example 1

Context: When Milo, the protagonist, arrives Expectations, he meets a strange little man. This little man has some strange habits such as repeating things three times. And he introduces himself as the Whether Man.

ST	**TT**
"Is this the right road for Dictionopolis?" asked Milo, a little bowled over by the effusive greeting. "Well now, well now, well now," he began again, "I don't know of any wrong road to Dictionopolis, so if this road goes to Dictionopolis at all it must be the right road, and if it doesn't it must be the right road to somewhere else, because there are no wrong roads to anywhere. Do you think it will rain?" "I thought you were the **Weather Man**," said Milo, very confused. "Oh no," said the little man, "**I'm the Whether Man, not the Weather Man**, for after all it's more important to know whether there will be weather than what the weather will be." (p. 19)	"Bu yol bizi Sözcükkent'e götürür mü, doğru yolda mıyız acaba?" diye sordu Milo karşılamanın taşkınlığından sersemlemiş bir halde. "Şey, bir bakalım, şey, bakalım bir," diye tekrar konuşmaya başladı adam, "Doğrusu Sözcükkent'e gidiyorsa o halde doğru yol olmalı, yok eğer gitmiyorsa, o zaman da başka bir yere götüren, bir başka doğru yol olmalı, çünkü bir yerlere giden hiçbir yol yanlış olamaz. Ne dersiniz, sizce bugün yağmur yağar mı?" "Ben sizin **Hava Durumu Görevlisi** olduğunuzu sanıyordum," dedi Milo büyük bir şaşkınlıkla. "Ne münasebet," dedi ufak adam, "**ben Havacıva Görevlisi'yim, Hava Durumu Görevlisi değil**, çünkü o gün havanın nasıl olacağını öğrenmektense, bozar mı bozmaz mı diye boş yere endişelenip durmak gibi havacıva işlerle uğraşırım." (p. 18)

In the first example above, Juster uses sound similarity between the words “weather” and “whether” with the introduction of a strange man. This man is the caretaker of the Expectations, and when he introduces himself to Milo, at first, he mistakes the man as “Weather Man” and this results in a funny dialogue as given above. The reason he was called the “Whether Man” is that he always asks whether questions, and Milo also faces this kind of questions as the Expectations is the first point he goes in the Land Beyond. In addition, here all he can do is to wonder what the next step will be, where he will go and so on.

Throughout the novel, the selection of names is mostly based on puns and this one is no exception to that. The Turkish translator’s approach here is to transfer the pun based on the sound similarity between the words “whether” and “weather” in a non-punning manner. As stated previously, when Weather Man introduces himself, Milo asks him about the weather, and the main reason behind that is the homophonic usage of these two words. However, in the Turkish translation, the phrase “Weather Man” is translated as “Hava Durumu Görevlisi” while “Whether Man” is translated as “Havacıva Görevlisi”. “Havacıva” means “nonsense” in Turkish. Comparing these two phrases, it can be seen that the translator tries reproducing the sound similarity; however, a similar sound effect cannot be achieved. Thus, this translation strategy does not carry across the ST’s humor. Thus, the adopted strategy can be listed under the category of **pun to non-selective non-pun** strategy.

Example 2

Context: Milo and his accompany Tuck goes to the word market where people sell all kinds of words which have real and various tastes. There they come across with a giant bee who can actually talk.

ST	**TT**
"I am the **Spelling Bee**," announced the Spelling Bee. "Don't be alarmed—a-l-a-r-m-e-d." Tock ducked under the wagon, and Milo, who was not overly fond of normal-sized bees, began to back away slowly. "I can **spell** anything—a-n-y-t-h-i-n-g," he boasted, testing his wings. "Try me, try me!" (p. 50)	"**Hececi Arı** derler bana," diye tanıttı kendini Hececi Arı. "Korkmana gerek yok, kork-ma-na." Tak bir çırpıda yük arabasının altına saklanmıştı, Milo ise normal büyüklükteki arılardan bile pek hoşlanmazdı, ayakları kendiliğinden geri gitmeye başlamıştı bile. "Her şeyi **heceleyebilirim**, he-ce-le-ye-bi-li-rim," diye böbürleniyordu arı kanatlarını çırparak. "Haydi, bir şey sor bana, haydi sor sor!"(p. 50)

The dialogue to be examined as the second example takes place in the word market. Milo and Tuck meet with Spelling Bee who usually cannot finish the sentence without spelling a word in it. The name of the bee is self-explanatory and explains what kind of bee it is. However, it is also important to underline that the name of the bee is also based on a pun. "Spelling Bee" is a competition in which contestants are asked to spell out a selection of words.

The wordplay in the bee's name is used only in one context, and it is to indicate the name of that particular bug, which results in a vertical pun. The task is a challenging one on the part of the translator because "Spelling Bee" is "Hece Yarışması" in Turkish. However, the translator chooses to render the phrase as "Hececi Arı" which corresponds to only one of the double meanings of the pun. Thus, the translation strategy in this example can be listed as **pun to selective non-pun strategy**.

Example 3

Context: After Milo and Tuck's encounter with Spelling Bee, they meet another insect. This one resembles a beetle, but he always wears a suit. In the following scene, bee introduces Humbug to Milo and Tuck.

ST	**TT**
"This," said the bee with complete disdain, "is the **Humbug**. A very dislikable fellow." "NONSENSE! Everyone loves a **Humbug**," shouted the Humbug. (pp. 53-54)	"Bu," diye lafa girdi arı yeni geleni küçümseyen bir tavırla, "**Martaval Böceği'dir**. Son derece sevimsiz biridir kendisi." "SAÇMA! **Martaval Böceği'ni** herkes sever," diye bağırdı Martaval Böceği. (p. 53)

Humbug is a beetle-like character that accompanies Milo in his journey even though sometimes it happens in an unexpected way for him. The name Juster chooses for this character comes from his talkative behavior. He is also very arrogant and thinks that everyone loves him. He loves praising people while praising himself too. His consistent behavior to take both sides of each argument causes him to accompany Milo in his rescue operation. The word "humbug" literally means a fraud or imposter. In the example given above, the second instance where we encounter the word "humbug" comes with the article "a": "Everyone loves a humbug." So here, it may also be a reference for the traditional hard boiled sweet mostly available in the United Kingdom.

When we look at the example, adding the second instance where a reference to traditional sweet occurs, Juster combines three different meanings. The first one is the literal meaning that refers to bugs that makes a humming sound. Second, as the name suggests, Humbug is a very deceptive character. Moreover, as stated earlier, third one is the traditional sweet consumed by people. By having a close look at the Turkish translation of the excerpt, it is seen that the translator selects one of the three meanings and transfers

it. She translates “Humbug” as “Martaval Böceği”. Similarly, there is no such insect called “Martaval Böceği” in Turkish. Here the translator chooses to transfer the name indicating his characteristic features. In the Turkish language, the word “martaval” is used for expressions that are mostly lies. Thus, once again, we come across with **pun to selective non-pun strategy**.

Example 4

Context: After leaving Expectations, when Milo becomes drowsy on the road he finds himself in Doldrums, the land of laziness. There he meets little creatures called Lethargians. They basically do nothing and just waste their time all day long. Just about to join them, Milo was rescued by a watchdog.

ST	**TT**
“Tell me”, he yawned, for he felt ready for a nap now himself, “does everyone here do nothing?” “Everyone but the terrible **watchdog**,” said two of them, shuddering in chorus. “He's always sniffing around to see that nobody wastes time. A most unpleasant character.” “The **watchdog**?” said Milo quizzically. “THE **WATCHDOG**,” shouted another, fainting from fright, for racing down the road barking furiously and kicking up a great cloud of dust was the very dog of whom they had been speaking. (p. 28)	“Söylesenize,” diye esnedi, hafif bir şekerlemeye içi giderek, “yani burada hiçbir şey yapmamak mıdır herkesin yaptığı? “Evet öyle, **Çalar Çomar** denilen şu korkunç **bekçi köpeği** dışında herkesin,” dedi yaratıklardan ikisi bir ağızdan, korkudan titreyerek. “Vaktini boşa harcayan var mı yok mu diye sürekli ortalığı koklayıp durur. Sevimsizin tekidir.” “**Çalar Çomar** mı dediniz?” dedi Milo bunu tuhaf bularak. “**ÇALAR ÇOMAR**,” diye bağırdı yaratıklardan biri, korkudan neredeyse bayılmak üzereydi, çünkü gerçekten de

	söz konusu olan köpek o sırada öfkeden kudurmuş bir halde havlayıp, tozu dumana katarak yoldan aşağıya doğru son sürat koşmaktaydı. (p. 27)

In the above example, we meet another main character of the story: Tuck who is a watchdog. The thing about the Tuck is that he is not a watchdog who guards your property. Instead, he is a dog who has a giant clock in his body. Their encounter takes place in Doldrums, as he rescues Milo from lazy Lethargians. Tuck hates people who waste their time and he mostly spends his time in Doldrums as so much time is wasted there. So, he is basically the watchdog of the time itself. After the rescue, the duo becomes best friends throughout the journey.

Juster, by indicating Tuck as "a watchdog," shows his relentless duty to protect time and prevent it from being wasted. At the same time, it is Tuck's nickname because Tuck has a giant clock attached to his body. The translator seems to follow an "unusual" strategy here. She firstly uses "Çalar Çomar" as the equivalent for "watchdog". It can be seen that she prefers to use one of the common names used for watchdogs in Turkey; "Çomar". She also uses "Çalar" as the adjective indicating the physical attribute of the dog as the phrase "Çalar Saat" is the equivalent for "alarm clock" in English. However, what makes this extract interesting is that she also uses additional information by saying that he is a "bekçi köpeği" which means "watchdog." Even though the main reason behind that choice is hard to recognize at first glance, it can be interpreted that the translator adds such explanation to get rid of possible confusion. By providing such addition, the translator transfers the double meaning of the punning word; however, she does this in a non-punning manner. Thus, it can be stated that the translator's strategy can be listed as **pun to non selective non-pun strategy.**

Example 5

Context: After Humbug and Spelling Bee get into fight with each other in the Marketplace, Officer Shrift arrives on the scene to investigate the problem and directly declares everyone around him as guilty.

ST	**TT**
"Now we'll get to the bottom of this," he heard someone say. "Here comes **Officer Shrift**." Striding across the square was the shortest policeman Milo had ever seen. (p. 59)	Yakınlarda biri, "Neyse, şimdi her şey anlaşılır," dedi. "İşte **Kısa İzahat** da geliyor zaten." Meydanın öte yanından bu tarafa doğru, Milo'nun hayatta gördüğü en kısa adam geliyordu. (p. 58)

One of the humorous names in the book is based on the saying "short shrift". If you get short shrift, it means that you did not get much attention, you are not treated with sympathy. In the book, there is a policeman named Officer Shrift, and he is a very short man. In fact, he is twice as wide as he is tall. He usually sentences people to millions of years in prison but forgets about them almost instantly. Other than being a police officer, he also works as judge and a jailor as well. When people try to talk with him, he does not let them to explain themselves, so he gives them short shrift.

In the above example, the translator translates Officer Shrift as "Kısa İzahat" which would literally mean "short explanation". At first glance, it may be seen as a possible equivalent for the ST pun. However, the main problem is that in the source text, we would not get any idea of his height if there was not any additional information on how short he is. Thus, the name "Officer Shrift" does not evoke anything particular about his height at first. Even the punning phrase "short shrift" becomes clear with his actions, such as prohibiting people from talking too long. The translator follows another approach here. In the first encounter with this policeman, she adds an adjective related to his physical attribute by

putting “Kısa” (short) in front of his name. Also, by translating the name as “Kısa İzahat,” she omits his “Officer” title making his profession unknown to the reader. Referring to his shortness and using the phrase “short shrift,” she provides a translation that fits what Delabastita calls as **pun-to-pun strategy.** However, it is seen that this approach gets a different shape in the following scenes of the Officer Shrift as explained in Example 6.

Example 6

Context: In this scene, Officer Shrift, as we have talked about his personality, gives short shrift to Milo and his friends while they are trying to get what Officer Shrift is doing.

ST	**TT**
“**AHA**!” interrupted **Officer Shrift**, making another note in his little book. “Just as I thought: boys are the cause of everything.” (p. 62) **…** **“SILENCE!”** thundered the policeman, pulling himself up to full height and glaring menacingly at the terrified bug. (p. 62)	“**KISA KES! İZAHAT İSTEMEZ!”** diye lafını kesti **memur İzahat**, minik defterine bir not daha düşerek. “Tam düşündüğüm gibi hangi taşı kaldırsan, altında bir erkek çocuğu.” (p. 59) **…** “**SUS! KISA KES!”** diye gürledi polis memuru, bir yandan da gövdesini, olabildiğince dikleştirmeye çalışarak, korkudan ödü patlayan böceğe tehditkâr bir bakış fırlattı. (p. 63)

Compared to Example 5 discussed above, the translator chooses to follow a different approach for the translation of the name “Officer Shrift,” in Example 6. Here, she translates the phrase as “Memur İzahat”, instead of “Kısa İzahat”. The word “memur” is the translation of the word “officer”. It is seen that by replacing “Kısa” with “Memur”, even though the translator makes the character’s profession clear, the reference to the saying “short shrift cannot be retained in the translation. The interesting thing about this example is that when we look at the expressions that are in capital letters; “AHA!” and

"SILENCE", we see that their Turkish translations are different. Even though "AHA!" is used as an expression of thrill, its Turkish pair; "KISA KES! İZAHAT İSTEMEZ!" is no equivalent for that, and instead, it means, "Cut it short! No need for explanation!" The expression "Aha!" is common in most languages and Turkish language is no exception for that. Thus, it means that the translator could have left it as "AHA!" in the target text as well. The second paragraph in the example is also similar to the first one. Even though "SUS" is the equivalent for the word "SILENCE", once again we see the same additional phrase; "KISA KES". The recurrent usage of the same expression makes it clear that the translator, while omitting the "Kısa" as physical attribute to describe Officer Shrift, makes such additions to the orders of the character to preserve the second meaning that comes from the saying "short shrift." However, when he has no lines, and is only mentioned by his name, the translation of his name as "Memur İzahat" or "Polis Memuru İzahat" shows that the most recurring strategy for that particular name is **pun to non-selective non-pun.**

Example 7

Context: While Officer Shrift is conducting his so-called investigation, Milo and Tuck get confused with his strange questioning method. When Tuck tries to interrupt and ask one question, the following dialogue occurs.

ST	**TT**
"And illegal barking," he added, frowning at the watchdog. "It's against the law to bark without using **the barking meter**. Are you ready to be sentenced?" (p. 62)	"Ve de yasadışı havlamak," diye ekledi polis memuru hemen hiddetle. "**Havmetre** kullanmadan havlamak yasalara aykırıdır. Verilecek hükme hazır mısınız?" (p. 63)

In the above example, Juster makes a wordplay between the phrases "parking meter" and "barking meter." The parking meter is a machine that is placed next to parking spaces on a street into which drivers must put money to have the right to park their vehicle. Of course, there is no such thing as "barking meter", at least in real life. When it comes to the target text, the Turkish translation of "parking meter" is "parkmetre." Also, the word

"hav" is the sound expression that is used for dog barking. So, in this example, the translator retains the pun by following **pun to pun strategy.**

Example 8

Context: As Officer Shrift sentences Milo and his friends to six million years in prison because of the disorder in the marketplace, Milo tells him that only a judge can sentence him. Therefore, Officer Shrift takes the role of judge and the following dialogue occurs between the two.

ST	**TT**
"Only a judge can **sentence** you," said Milo, who remembered reading that in one of his schoolbooks. "Good point," replied the policeman, taking off his cap and putting on a long black robe. "I am also the judge. Now would you like a long or a short **sentence**?" "A short one, if you please," said Milo. "Good," said the judge, rapping his gavel three times. "I always have trouble remembering the long ones. How about **'I am.**'? That's the shortest **sentence** I know." (p. 63)	"Ama **hükümler** yalnızca yargıçlar tarafından **verilir**," dedi Milo, bu konuda ders kitaplarının birinde okuduklarını hatırlayarak. "Tam üstüne bastın," diye yanıtladı polis memuru, o sırada şapkasını çıkarmış, üzerine uzun, siyah bir cübbe geçirmişti bile. "Yargıç da benim zaten. Şimdi, söyleyin bakalım, **verilecek hüküm** uzun mu olsun yoksa kısa mı?" "Eğer mümkünse kısa olsun lütfen," dedi Milo. "Pekâlâ," dedi bu kez yargıç, elindeki tokmağı üç kez vurarak. "Zaten uzun cümleler kurmakta her zaman zorlanmışımdır. Yalnızca '**Ben**' desem nasıl olur acaba? Bildiğim en kısa **cümle** bu da." (p. 63)

Here Juster uses a pun based on the double meaning of the word "sentence." The first one is a set of words that express a statement, question or request and so on. The second one is an authoritative decision, a punishment given by a judge in a court to a person that is guilty of an action. Taking the role of a judge, Officer Shrift asks Milo if he wants a long or short 'sentence'. When he responds to it as 'short sentence', Shrift tells him "I am." and explains that it is the shortest sentence he knows, humorously referring the grammatical unit.

When it comes to the Turkish translation of the word 'sentence' and its double meanings, 'sentence' as a grammatical unit is 'cümle' in Turkish. The second meaning, the act of punishment, is usually translated as 'hüküm' in Turkish. So, they are neither phonetically nor orthographically similar words. The translator chooses to transfer this horizontal pun in a non-punning fashion. In the first question in which Milo should decide whether the punishment will be a long or a short one, the translator literally translates the word "sentence" as "hüküm". However, when the humorous effect is created with Shrift giving an example of the shortest sentence he knows, the translator translates the same word, that is the word "sentence", as 'cümle', referring to the grammatical unit. By doing so, the ST humor that comes with the punning word is not carried across. Since the translator lists the double meanings of the pun without omitting any of them but in a non-punning fashion, the preferred strategy can be listed as **pun to non-selective non-pun**.

Example 9

Context: Right after Shrift sentences Milo, he and Tuck are taken to the dungeon. There they meet with the "Which", Faintly Macabre. She is King Azaz's great aunt. Back then she was responsible of choosing which words would be used for which occasions. When she noticed how wasteful people are on using words, she decided to give fewer words to people. Since they were eventually not able to speak at all, King Azaz locked her up in a prison.

ST	TT
"You'll find it quite pleasant here," chuckled the policeman as he slid the bolt back and pushed the door open with a screech and a squeak. "Not much company, but you can always chat with the **witch**."	"Görün bakın, burasını seveceksiniz," diye kıkırdadı polis memuru sürgüyü çekerken; derken kapı keskin bir gıcırtıyla inleyerek açıldı. "Bizim buralara pek kimse uğramaz aslında, **laf ebesi acuze**yle bol bol laflarsınız artık"
"**The witch?**" trembled Milo. (p. 63) ….. "Don't be frightened," she laughed. "I'm not a **witch**—I'm a **Which**."	**"Acuze mi?"** diye tekrarladı Milo korkudan titreyerek. (p. 64) ……. "Korkmayın canım," diye güldü kadın. "**Acuze** dediklerine bakmayın siz, yalnızca **Laf Ebesiyim** aslında."
"Oh," said Milo, because he couldn't think of anything else to say.	"Ya?" diyebildi Milo sadece, aklına diyecek başka bir şey gelmiyordu zaten.
"I'm Faintly Macabre, the not-so-wicked **Which**," she continued, "and I'm certainly not going to harm you." (p. 67)	"Hoş, Azbuçuk Ucube sayılırım aslında, yani o-kadar-da-kötü-olmayan **Acuze**," diye sürdürdü sözlerini, "ama korkmayın, benden size zarar gelmez." (p. 66)

In the eighth example, we see that the pun is based on the similar sounding words "Which" and "Witch." When Officer Shrift tells Milo that he can chat with the witch in the prison, Milo gets horrified as he thinks that Shrift is talking about some sort of a woman who has magical capabilities and is mostly imagined as an evil person. However, this example is different from the others because though Shrift knows what kind of woman she is, the first appearance of the word "witch" belongs to Officer Shrift's line. So it is understood that people time to time really mistakes this lady as a witch. Of course, this is just another humorous wordplay by Juster. The woman in the dungeon is called

"Which" because in the past she was responsible of the words that people use, but in time, she became a miser who did not allow people use new words and ended up in the prison.

In the first section of the example, even though the word "witch" is used twice, their target text equivalents are different. First, the word is translated as "laf ebesi acuze", and in the second instance, the word is translated as "Acuze." "Laf ebesi" is a term generally used for people who talks too much and have things to say no matter what the topic is. "Acuze", on the other hand, is an adjective that means an ugly and a grumpy old woman. It might be argued that none of the Turkish equivalents are as scary as the word "witch". In the first appearance of the word, the translator uses "laf ebesi acuze" and one possible reason behind this choice may be to make the reader familiar with the character's previous task in the kingdom. However, to recreate the terrifying implication of the word in the target text, the translator omits the phrase "laf ebesi" when Milo repeats what Shrift says. In the following section, when the old woman introduces herself as "Which" and tells him that she is mistaken for a "Witch", in order to distinguish the words, the translator this time uses the phrase "Laf ebesi" for the equivalent term of "Which". The words "which" and "witch" are homophones as they have different spellings, but they sound alike. Thus, it poses a challenge for the translator in search of recreating the same effect in the target text. Eventually, it is seen that the sound similarity between these two words is not recreated due to the linguistic differences between English and Turkish languages. It can be deduced that by using the word "acuze", the translator tries to give the same effect with the word "witch", because it is one of the closest words that can recreate such effect and becomes a complementary item for the compound noun "laf ebesi acuze." However, sound similarity cannot be created in the target text for the punning words "Witch" and "Which" and thus, the humorous effect based on sound similarity in the source text connot be carried across to the target text. Thus, the translation strategy here belongs to **pun to non-selective non pun** strategy.

Example 10

Context: After Milo and Tuck escape from the prison, they go to Dictionopolis where they see a market day, and people are selling different kinds of words. They are approached by five men who repeat each other by using synonyms.

ST	**TT**
"That seems simple enough," said Milo, trying to be polite. "**Easy as falling off a log**," cried the earl, falling off a log with a loud thump. (p. 43)	"Kolaymış doğrusu," dedi Milo, nazik olmaya çalışarak. "Kolay olmasına kolay da, hele bir de gerektiği gibi yapmayagör, **hayatın kayar** inan bana," diye haykırdı özel-kalem. Ama tam o sırada kendi ayağı kayınca, paldır küldür yere yuvarlandı. (p. 42)

In the extract given below, the pun is based on the idiom "easy as falling off a log" and its literal meaning. These five gentlemen are the King's Cabinet; Duke of Definition, Minister of Meaning, Earl of Essence, Count of Connotation, and Under Secretary of Understanding. What is humorous about these characters is that when one of them starts speaking, the others follow as well, and they mostly talk about the same thing just by using synonyms. And they also check the word market to see if proper words are being sold to people. While they are talking about their job, the earl says it is "easy as falling off a log" and right after that, he literally falls off a log and thus, resulting in a witty pun in the source text. One idiomatic equivalent of the idiom "easy as falling off a log" can be "çocuk oyuncağı" in Turkish. It is a saying used to express something so easy that even a child can do and it can be literally translated as "kid's toy." The translator translates the idiom by using the phrase; "kolay olmasına kolay" meaning "it surely is easy." However, instead of recreating a pun in the target text as the equivalent of the idiom "easy

as falling of a log," she transfers its meaning, and afterwards, she creates her own pun with an addition by using a phrase "hayatın kayar". This Turkish phrase can be translated as "be ruined" and but also literally means "your life slips free." In the next scene, the earl (özel kalem) actually slips his foot and falls over. Therefore, even though it seems that the pun is transferred into Turkish in a non-punning manner, the translator compensates the loss by making an addition with a new pun. It may be suggested as an example to zero to pun translation, but since the translation solution is provided for the ST portion that contains the pun, it belongs to **pun to pun** translation strategy.

Example 11

Context: After Milo and Tuck escape from the prison, king's advisors tell Milo that he is expected at the royal banquet. There he sees a long table full of people including Officer Shrift who thinks that six million years have passed so quickly. Humbug tells Milo that as a guest of honor he must choose the menu of the course.

ST	**TT**
"Well," said Milo, remembering that his mother had always told him to eat lightly when he was a guest, "why don't we have **a light meal**?" "**A light meal** it shall be," roared the bug, waving his arms. The waiters rushed in carrying large serving platters and set them on the table in front of the king. When he lifted the covers, shafts of brilliant-colored **light** leaped from the plates and bounced around the ceiling, the walls, across the floor, and out the windows. (p. 86)	"Şey," diye söze başladı Milo, bir yere konuk gittiğinde her zaman az ve hafif yemesini söyleyen annesinin sözlerini hatırlayarak, "neden şöyle **hafif bir şeyler** yemiyoruz?" "**Hafif bir yemek** olsun," diye gürledi Martaval Böceği kollarını havada sallayarak. Kocaman servis tabaklarıyla içeri koşturan garsonlar ellerindekini masanın üzerine, kralın önüne bıraktılar. Kral tabakların kapağını kaldırır kaldırmaz tabaklardan **duman gibi hafif bir şeyler** çıktı, bir süre tavana ve duvarlara çarparak sektikten

	sonra salonun öteki tarafındaki pencereden dışarı çıkıp gözden kayboluverdiler. (p. 86)

In the example above, when Milo, as the guest of honor, is asked what they will eat at the Royal Banquet, he first wants "a light meal" remembering his mother's advice. Even though what he means is some kind of snack that is not a heavy meal, when he lifted the covers, he sees different colored lights leaping from plates. The meal they bring is actually made of light. As it is suggested "light meal" refers to the meals that are not heavy, almost like an entrée. However, in the Dictionopolis, people must choose their words wisely. "Light meal" can be given literally as "hafif bir yemek" in Turkish, and the translator follows the same approach. However, for the wordplay to function in the same way as in the source text, it needs further adjustments as Milo sees a meal that is actually made of light. Here, the translator adds an additional feature to solidify the meaning and the role of wordplay. Thus, she chooses to transfer the "light" leaping from the plates, as "duman gibi hafif bir şey", meaning "something as light as smoke." Though the word "hafif" refers to the word "light" in the source text, it is impossible to refer to both the light that means brightness and the light that is used to describe something mild, or lightweight. The word "light" can literally be translated into Turkish as "ışık." Even though the translator could use it on the second instance, "ışık yemek" or "ışıklı yemek" would make no sense at all in Turkish. However, the phrase "duman gibi" is not stated in the translation of the first occurance of the ST pun, and added by the translator to transfer the humor created by the ST pun. Thus, even though the translator retains the humor, she does it with a non-punning manner. This is why it can be categorized as **pun to non-selective non-pun** translation strategy.

Example 12

Context: At the banquet, seeing that her mother's advice left him hungry, Milo tries something different as Humbug suggests him to try something "a little more filling." This time he takes Humbug's advice, but he cannot realize what is going on.

ST	TT
Milo quickly suggested, "Well, in that case, I think we ought to have **a square meal** of—" "**A square meal** it is," shouted the Humbug again. The king clapped his hands once more and the waiters reappeared carrying plates heaped high with steaming **squares** of all sizes and colors. (p. 86)	Milo bir an bile duraksamadan, "Madem öyle, bu durumda sanırım şöyle **dört dörtlük bir yemek**—" **"Dört dörtlük bir yemek**," diye bağırdı Martaval Böceği bir kez daha. Kralın ellerini bir kez daha çırpmasıyla garsonlar ellerinde tabaklarla yeniden ortaya çıktılar, dumanı tüten tabaklar bu kez de ağzına kadar her renkten irili ufaklı **dörtgenlerle** doluydu. (p. 86)

After his first order, Milo this time orders "a square meal" meaning a meal that is substantial, satisfying, and filling. However, as in the example 10, he does not get what he imagines. He sees that all the plates are filled with square shaped foods of different sizes and colors. Words have significant importance in Dictionopolis, and one must be careful when using them. Juster here makes a pun based on the literal meaning of square; which is a typical figure with four equal straight sides and angles of 90 degrees. This shape is called "Kare" or "Dörtgen" in the Turkish language. However, the term "square meal" have different equivalents that have no relationship with the word "kare." Typical translation for a square meal in Turkish would be "doyurucu yemek" which is "filling food." Still, it would be wrong to say that the translator's "dört dörtlük bir yemek" is not an equivalent term for that. The term "nosh-up" could be the English equivalent for "dört

dörtlük yemek." The main reason why the translator uses such translation is that as it was stated earlier, the word "square" literally means "dörtgen", and this word derives from the number "dört" (four) in Turkish. The term "dört dörtlük" is used for things or people that are perfect and excellent and contains the word "dört" in it, so it is directly connected to the shape which has "four" corners. It should be underlined that the pun in this example is a horizontal one. In the second instance where the word is repeated, it acts as an explanation, and this seems to be how the translator seems to deliver the humorous role within the wordplay. Once again, the translator's strategy can be listed under the **pun to pun** category.

Example 13

Context: When Milo is asked to give a speech at the Royal Banquet, he thinks that it is one of the usual speeches that people make when they are giving a toast. However, just as he starts by saying "I would like to take this opportunity to say that in all the-," the king directly interrupts him saying that is enough. And when he hears the speeches from others like Spelling Bee and Officer shrift, he thinks that this is not an ordinary speech. Because at this banquet, you just eat what you say, literally.

ST	**TT**
The waiters reappeared immediately, carrying heavy hot trays, which they set on the table. Each one contained the exact words spoken by various guests, and they all began eating immediately with great gusto.	Garsonlar bir anda beliriverdiler yine, ellerindeki ağır mı ağır sımsıcak tepsileri masaya yerleştirdiler. İstedikleri her şey harfi harfine tepsilerle önlerine gelen konuklar büyük bir iştahla yemeye koyuldular.
"Dig in," said the king, poking Milo with his elbow and looking disapprovingly at his plate. "I can't say that I think much of	"Yumulun," dedi kral Milo'yu dirseğiyle dürterek, bakışlarından konuğunun tabağındakileri hiç beğenmediği anlaşılıyordu. "Böyle bir şey tercih

your choice." "I didn't know that I was going to **have to eat my words,**" objected Milo. "Of course, of course, everyone here does," the king grunted. "You should have made a tastier speech." (p. 88)	edeceğin hiç aklıma gelmezdi doğrusu." "İyi ama, sonunda **kendi laflarımı yemek zorunda kalacağımı** bilemezdim ki" diye karşı çıktı Milo. "Olur mu canım, burda herkes böyle yapar" diye homurdandı kral. "Daha lezzetli bir konuşma yapmalıydın." (p. 88)

The above example contains a pun based on the English idiom; "eat one's words." The scene takes place at the Royal Banquet. When Milo fails at his first two orders, he is asked to give a speech. The humorous thing is that Milo has no idea that people eat what they say in their speeches. This is actually why he gets confused by Humbug's extraordinary speech; "Roast turkey, mashed potatoes, vanilla ice cream." Milo is only able to understand the situation when waiters reappear with a plate containing his spoken words. He says that he did not know he was going to have to eat his own words.

The humorous element in this example is that "eating your words" is an English idiom meaning "to regret what you previously said and have to take it back." The Turkish equivalent idiom for that might be "tükürdüğünü yalamak," and a literal translation for that would be "licking what you spit." The translation "kendi lafını yemek" is the literal translation of "eat your words". It is a literal translation, but at the same time, it also a common saying in the Turkish language. Thus, it serves as the Turkish equivalent for the English idiom. By choosing this translation, the translator preserves the source text pun. Thus, the strategy can be listed as **pun to pun** translation.

Example 14

Context: In the Royal Banquet, King Azaz's cabinet, who usually interrupts each other's sentences and repeats each other using synonyms, starts having an argument amongst themselves and the following scene takes place;

ST	**TT**
"Why not **wait for your just deserts?**" mumbled the earl indistinctly, his mouth full of food. (p. 89)	"Niye kendin **doğru dürüst bir şey söyleyip kendi tatlını yemiyorsun ki**?" diye geveledi ağzı tıka basa yemek dolu özel-kalem anlaşılmaz bir biçimde. (p. 89)

In the above example, we see that Juster uses different idioms as puns based on their literal meanings. Seeing that Milo is not happy with the meal that he ordered, the king's cabinet offers him different kind of words, in other words, foods. However, like in many other situations, they eventually get into a fight with each other once again. This time they use different kinds of idioms such as "getting your just deserts," "biting off more than you can chew" (see Example 15). In the first one, when the earl asks Milo why he is not waiting for his desserts, we see that the word "dessert" is misspelled. It is obvious that Juster does this intentionally. "Getting your deserts" as an idiom is used for situations when something bad happens, it is because of something you deserve. However, in the source text the utterance of the earl was stated to be indistinct and this implies that the earl is actually talking about "dessert". The translator translates the idiom literally by disregarding both the misspelling and the wrong word order. However, the interesting thing is that the translator also translates the term "indistinctly" without recreating any misspelling in the target text. As only one of the two meanings is transferred, the translation can be listed under the **pun to selective non-pun strategy.**

Example 15

Context: This excerpt is the continuation of the dialogue presented in the example 14.

ST	TT
"How many times must I tell you **not to bite off more than you can chew**?" snapped the undersecretary, patting the distressed earl on the back. (p. 89)	"**Çiğneyemeyeceğin lokmayı ısırma diye kaç kere söyleyeceğim sana**?" diye çıkıştı kont zor anlar geçirmekte olan özel-kalemin sırtına eliyle vurarak. (p. 89)

In the above example, undersecretary tells earl whose mouth is full of food not to bite off more than you can chew. Once again, an idiom, "not to bite off more than you can chew", is used in its literal meaning. Usually this idiom is said to somebody who tries to do something too difficult for him/her. However, in this excerpt, idiom is used with its literal meaning. Undersecretary actually uses it to tell the earl that he is biting big "words" that he cannot possibly chew. From the point of translation, it is observed that the translator uses the Turkish equivalent idiom "çiğneyemeyeceğin lokmayı ısırma" as the word-for-word translation of the English idiom. Thus, without any problem, the translator both retains the pun and the humor. Consequently, the translation can be categorized as **pun to pun** translation strategy.

Example 16

Context: At the feast, after the guests finished their main courses, King Azaz announces that it is time for desserts now. He tells Milo that pastry chefs worked all night in the half bakery.

ST	**TT**
"By royal command the pastry chefs have worked all night in the **half bakery** to make sure that—"	"Verilen emirler uyarınca saray aşçılarımız **palavra fırınlarında** bütün gece çalışarak--"
"**The half bakery?**" questioned Milo.	"**Palavra** mı?" diye sordu Milo.
"Of course, the half bakery," snapped the king. "Where do you think **half-baked ideas** come from? …. He picked up a long one that stated "THE MOON IS MADE OF GREEN CHEESE." And hungrily bit off the part that said "CHEESE." Now there's **a half-baked idea**," he said, smiling. (pp. 90-91)	"Elbette ya, **palavra fırınları**," dedi kral terslenerek. "**Palavraların, yarım yamalak fikirlerin** nereden çıktığını sanıyordun? Ama lütfen artık sözümü kesme. Verilen emirler uyarınca saray aşçılarımız bütün gece çalışarak— " …. Derken kendisi de uzanıp, uzunca bir tanesini seçti, onun üzerinde de şöyle yazıyordu: "ARMUDUN SAPI VAR, ÜZÜMÜN ÇÖPÜ VAR." Arı, hırsla ağzını açarak, "ARMUT" yazan ucundan ısırıverdi. Sonra da gülümseyerek, "Al sana **yarım yamalak bir fikir** daha," dedi. (pp. 90-91)

In the example given above, we see an adjective that is used in its literal meaning as it is typical in the novel. "Half-baked" is an adjective used for something that is poorly designed, lacking common sense. Therefore, an idea which is not fully thought out can be called as a "half-baked idea". One example in the novel is the statement, "The moon is made of green cheese.", in which case the last word "cheese" is eated by a character and the statement is now presented as a half-baked idea, and served to the people at the

feast. This is a statement that comes from an old Serbian tale where a fox getting stuck in a well, deceives a hungry wolf and says that the reflection of the moon on the water is actually a cheese. Since then, it is a statement that is commonly used for humor. Juster uses these sayings in their literal meanings. Spelling Bee tells Milo that these are half-baked ideas that come from half bakeries. The term "half bakery" is translated as "palavra fırını" by the translator. Here "palavra" refers to "lie" in English and the term "fırın" is the translation of "bakery." However, the phrase "half-baked ideas" receives a different treatment in the translation. It is first translated as "Palavra, yarım yamalak fikir" by the translator. In the last instance where it is used, the translator chooses to omit the word "palavra" and translates it as "yarım yamalak fikir." "Yarım yamalak fikir" can be translated as "slipshod thoughts" into English. The difference between both instances might be interpreted to show that main intention of the translator is to form a link between what she uses for "half-bakery", and "half-baked ideas." That is why she prefers to leave "palavra" before the term "yarım yamalak fikir." It can be concluded that the translator highlights the figurative meaning of the English phrase, but does not deliver the literal meaning, and the ST humour is not carried across. Thus, the strategy followed in this example can be listed under the category of **pun to selective non-pun**.

Example 17

Context: After Milo and Tuck press the button in the prison cell to escape, they come across King's cabinet. They tell Milo that they have been waiting for him and invite him and Tuck to the Royal Banquet with their unusual vehicle.

ST	**TT**
"How are you going to make it move? It doesn't have a—"	"Bu nasıl hareket ediyor pek? Şeyleri yok da-"
"Be very quiet," advised the duke, "for **it goes without saying.**"	"Sessiz olun lütfen," diye öğütledi teşrifatçı, "**lafla peynir gemisi yürümez**."
And, sure enough, as soon as they were all	

quite still, it began to move quickly through the streets, and in a very short time they arrived at the royal palace. (p. 79)	Gerçekten de teşrifatçının dediği gibi oldu, herkes susar susmaz usulca harekete geçen araba hızla sokakların arasına daldı, çok geçmeden kraliyet sarayına varmışlardı bile. (p. 79)

After King's cabinet offers Milo and Tuck to take them to the Royal Banquet with their vehicle, Milo starts to question how this wagon will move without any manpower or something else. When he asks how the vehicle works, Duke explains to Milo that this wagon is powered by people-not-talking. Here, Norton Juster uses a pun based on the English idiom "it goes without saying." Normally, the idiom is used in a situation where a fact is very obvious, widely accepted, and well-known. However, the wagon here literally works only if the people on it does not talk or "say anything" at all. The pun created by the use of double meanings in the pun is a challenge for translation since no equivalent idiom exists in the Turkish language. "It goes without saying" can be literally translated as "gayet açık ki" in Turkish. However, it is neither an idiom nor does it include any relation to a form of transportation. The translator's preference is to follow a Turkish proverb "lafla peynir gemisi yürümez" which might be regarded as the Turkish equivalent of the English proverb "fine words butter no parsnips". Here, "peynir gemisi" can refer to the wagon the characters are taking as it can be translated as "ship carrying cheese". The meanings of these two proverbs are completely different. The translator might have thought that she can relate the idiom's literal meaning by choosing a Turkish proverb that has a means of transportation in it, and in this example, it is "gemi" meaning "a ship" which is related to transportation. In addition to that, the Turkish proverb also includes a similar word for "saying", which is the word "laf". It is seen that the humour intended in the ST is not transferred to the TT, however, the translator creates her own pun by using a Turkish proverb. In Delabastita's terms, it can be listed as **pun to pun** strategy.

Example 18

Context: After Milo leaves Conclusions and on their way to Digitopolis they meet a strange man on the road.

ST	**TT**
14. **The Dodecahedron** Leads the Way (p.171) … "What's a **Dodecahedron**?" inquired Milo, who was barely able to pronounce the strange word. "See for yourself," he said, turning around slowly. "**A Dodecahedron** is a mathematical shape with twelve **faces**." Just as he said it, eleven other **faces** appeared, one on each surface, and each one wore a different expression. (p. 173)	14.**Dodekahedron*** Yol Gösteriyor (p. 163) ** Dodekahedron (Onikiyüzlü): Geometride on iki yüzlü katı cisim.* … "**Dodekahedron** nedir acaba?" diye sordu Milo, bu tuhaf sözcüğü söylemek bile zordu doğrusu. Şekil, "Bak da gör," diyerek ağır ağır kendi etrafında dönmeye başladı. "**Dodekahedron**, on iki tane **tabanı** olan geometrik bir şekildir." Bunu der demez öteki on bir **yüz** de çıktı ortaya, ayrı ayrı düzlemlerde yer alan yüzlerin her birinde farklı bir ifade vardı. (pp. 164-165)

On his journey, Milo encounters a man who is called Dodecahedron. He is a character with twelve different faces. Dodecahedron is a geometrical polyhedron shape with twelve faces. In this example, Juster uses this character as a pun, as he actually has twelve different faces. So Juster uses the alternative meaning of the word "face" to create a wordplay. "Dodekahedron" is the Turkish equivalent of the word "Dodecahedron" and at

the beginning of the chapter 14, the title was translated as it is. However, we see a footnote explaining that it means a solid shape with twelve faces in geometry. Even though we can categorize it as pun translation with an editorial technique, our main focus here is the pun that comes with the word "face." The word "face" can be translated into Turkish as "yüz," and it is possible to use it when both referring to an actual face of a person and a face of a shape. However, interestingly, when Dodecahedron himself is explaining what "Dodecahedron" means, the translator uses the word "taban" which means "base" instead of the word "yüz". In this example, the reason underlying the decision of the translator might be said to be unclear since in the following instance of the same word, she uses "yüz" instead of "taban." The translator uses different equivalents for the punning words; thus, the ST pun is not recreated in the TT. The translation strategy for this example can be listed as **pun to non-selective non pun** strategy.

Example 19

Context: On their way to Digitopolis, Milo, Tuck and Humbug see a carnival wagon which has a sign saying "KAKOFONOUS A. DISCHORD, DOCTOR OF DISSONANCE." Dr. Dischord mostly deals with making noises and harsh sounds. He tells Milo and his friends that they need more noise in their lives. When he tries to give them a potion, they all refuse to take that. Then he tells them he will give it to his assistant DYNNE.

ST	**TT**
"What is a **DYNNE**?" asked Milo when he had recovered from the shock of seeing him appear.	"Peki **ŞAMATA** nedir acaba?" diye sordu Milo sorduğu şey karşısındaki korkuyu üzerinden atar atmaz.
"You mean you've never met **the awful DYNNE before**?" said Dr. Dischord in a surprised tone. "Why, I thought everyone had. When you're playing in your room	"**Korkunç ŞAMATA** ile daha önce hiç karşılaşmadınız mı yani?" diye sordu Dr. Yaygara şaşkınlık içinde. "Bak sen, bense onu herkesin bildiğini sanırdım. Peki,

and making a great amount of noise, what do they tell you to stop?" "**That awful din**," admitted Milo. "When the neighbors are playing their radio too loud, late at night, what do you wish they'd turn down?" "**The awful din**," answered Tock. (p. 141)	odanda oyun oynarken çok gürültü yaparsan, büyüklerin neye bir son vermen gerektiğini söylerler bakalım?" "**O korkunç şamataya**," diye itiraf etti Milo. "Peki, komşular gece yarılarına dek avaz avaz radyo dinlediğinde, insanın yetti artık dediği o şey nedir bakalım?" (p. 135)

In the above example, we see that the pun is based on the name of Dr. Dischord's assistant who is actually a genie-like figure formed of blue smoke. His main task is to collect sounds for Dr. Dischord. What makes his name a pun is that his name sounds similar to the word "din." "Din" means a long and loud voice that is unpleasant. When people are talking about an unpleasant sound, they describe it as "an awful din." It seems Juster uses this word to create a humorous wordplay. Dr. Dischord, to introduce his assistant DYNNE to Milo and his friends, lists some unpleasant situations where people are faced with terrible noises, and expects them to remember what people say in those situations. Milo and his friends answer him as "The awful din." When we look at the Turkish translation, we see that "DYNNE" is translated as "ŞAMATA" meaning "clamor" in English. The translation corresponds to the characteristic features of Dynne; however, the main problem here is that there is a pun based on this name. The sound similarity between words "DYNNE" and "DIN" is what makes this instance a little problematic. Moreover, the saying "awful din" is also given in the following parts of the excerpt. The translator chooses to translate the saying "awful din" as "korkunç şamata", leaving the word "şamata" unchanged. So, she uses it both for the character name and for the common saying, "awful din" at the same time. However, by doing so, the translator does not

recreate the made-up word in the translation. Consequently, to understand the relationship between the character's name "DYNNE" and the saying "the awful din" becomes challenging for the target reader. Thus, it is seen that the translation strategy does not carry across the ST's humor and it can be listed under the category of **pun to selective non-pun.**

Example 20

Context: As Milo and his friends meet with Dr. Dischord's genie-like assistant DYNNE, Dr. Dischord tells them how he found him as an orphan in a soda bottle.

ST	**TT**
"**No nurse is good nurse**," interrupted the DYNNE, doubling up with the laughter (if you can imagine a thick bluish smog doubling up with laughter). … **"No niece is good niece,"** roared the DYNNE again, with a laugh that sounded like several sirens going off at once, and he slapped at where his knee should have been. "And brought him here," continued the exasperated Dischord, "where, despite his lack of shape or features, I trained-----" **"No nose is good nose,"** thundered the DYNNE once again as he collapsed in another fit of hysterics and clutched his sides.	**"En iyi bakıcı, olmayan bakıcıdır,"** diye araya girdi ŞAMATA attığı kahkahadan iki büklüm olmuş bir halde (kahkahadan iki büklüm olmuş bir duman nasıl olursa artık, işte öyle). ….. **"En iyi yeğen, olmayan yeğendir,"** diye gürledi ŞAMATA yine, hep birden çalan sirenlerin bağırtısına benzeyen bir kahkahayla gülüyor, bir yandan da elleriyle dizleri olması gereken bölgeyi dövüyordu. "Sonra da onu alıp buraya getirdim," diye devam etti artık iyice çileden çıkan Yaygara, "her ne kadar belirli bir şekli ve şemaili olmasa da, onu eğiterek—,"

.... **"No noise is good noise,"** exclaimed the Humbug happily, trying to catch the spirit of things. "THAT'S NOT FUNNY AT ALL," sobbed the DYNNE, who went to a corner and sulked. (pp. 139-140)	**"En iyi burun, olmayan burundur,"** diye gürledi ŞAMATA bir kez daha, yeni bir kahkaha kriziyle her iki yanını tutarak. ... **"En iyi gürültü, olmayan gürültüdür,"** diye neşeyle haykırdı ortamın havasına ayak uydurmaya çalışan Martaval Böceği. "BU HİÇ DE GÜLÜNÇ DEĞİL DOĞRUSU," diye söylendi ŞAMATA ağlamaklı bir sesle, sonra da köşeye gidip surat asmaya başladı. (pp. 134-135)

In the above example, we see a pun based on the English proverb "No news is good news." While Dr. Dischord tries to tell his story with DYNNE, he constantly makes fun of the saying "no news is good news" by changing the word "news" and putting different words that sound similar. This proverb is generally used for a situation in which receiving no information about a certain thing is a good since it means there is nothing wrong and all is as it should be. Even though in Turkish, we do not have an equivalent proverb for that, the translation of it might be; "herhangi bir haber olmaması kötü haber almaktan iyidir." Interestingly, when we have a close look at the Turkish translation, we see that the translator did not find a similar proverb and change a couple words in it as it is seen in the source text. Instead, the translator chooses to literally translate everything that DYNNE says. The sentence "En iyi bakıcı, olmayan bakıcıdır.", for instance, is a direct translation of; "No nurse is good nurse". Maybe it can be suggested that this is not a wordplay after all. However, when we look at the last instance of these sayings, Humbug tries to mimic DYNNE to cheer up with him, but DYNNE immediately protests by saying "THAT'S NOT FUNNY AT ALL." And it makes this scene very funny. Of course, there is the fact that DYNNE does not like what Humbug says as he loves the noise. However, as a result of the direct translations of the sayings, the pun based on the sound similarity

that comes from the English proverb "No news is good news" is not recreated in the translation. Thus, the translator's approach can be listed under the category of "**pun to selective-non-pun**" strategy.

Example 21

Context: After Milo, Tuck and Humbug leave the Valley of Sound, they start to make assumptions like; "Nothing can possibly go wrong now", "It certainly couldn't be a nicer day." Then, they find themselves in a tiny island called Conclusions where they meet a man who seems to forget his own identity.

ST	**TT**
"Can you describe yourself?" "Yes, indeed," the man replied happily. "I'm as tall as **can be**"—and he grew straight up until all that could be seen of him were his shoes and stockings—"and I'm as short as **can be**"—and he shrank down to the size of a pebble. "I'm as generous as **can be**," he said, handing each of them a large red apple, "and I'm as selfish as **can be**," he snarled, grabbing them back again. […] "If everything you say is true," added Tock. "Then, without a doubt," Milo concluded brightly, "you must be **Canby**." (p. 166)	"Bize kendinizi biraz tarif edebilir misiniz acaba? "dedi. "Ah, elbette," dedi adam sevinçle. "Hem göz **alabildiğine** uzun"—derken, birden boyu yukarı uzamaya başladı, öyle ki sonunda çoraplarıyla ve pabuçlarından başka bir yerini görmek imkansız hale geldi- "hem de **alabildiğine** kısa biriyim" – dedi ve der demez de küçülerek bir çakıl taşı kadar kaldı. "Hem **alabildiğine** cömert," diye devam etti, her birine kocaman, kırmızı birer elma vererek "hem de **alabildiğine** bencil biriyim," diye homurdandı bu kez verdiği elmaları çekip geri alarak. […] "Eğer bütün söylediklerinizdoğruysa," diye ekledi Tak.

	"Bu durumda siz," diye sonunu getirdi Milo neşeyle, "**Bay Alabildiğine** olmalısınız." (pp. 158-159)

Looking at the example 20, it is seen that Juster once again makes a pun based on one of the character's names, Canby. He is an interesting person whom Milo and his friends meet right after they leave the Valley of Sound. He says he does not know who he is, so Milo and his friends try to make him remember. As he starts to describe himself, he uses phrases like "as tall as can be", "as short as can be", and "as selfish as can be." Remembering the importance of the words, Milo and his friends tell him that he surely must be "Canby". Pronounciation of "can be" is almost similar to the character's name, "Canby." However, it is hard to say the same for the Turkish language. "Can be" is not an actual word, it is the combination of a modal verb (can) and a verb (be) in English. As a modal verb used to express possibility, "can" might be translated in Turkish as the suffix "-ebilmek" or "-abilmek", and the verb "olmak" might be listed as the equivalent of the verb "be". Looking at the target text, it is seen that the word that has been transferred for the translation solution of "can be" is the word "alabildiğine." Alabildiğine" is an adverb in Turkish language meaning "by using all one's resources and strength." From the first impression, it can be seen that the word choice is quite logical, and the translator seems to take not only "can be" but also "as…as" structure while suggesting the word "alabildiğine." Additionally, by doing so, she seems to retain relevancy to the source text. Yet, when it comes to the wordplay in the example, that is based on the sound similarity between the structure "can be" and the name "Canby", the Turkish translator disregards that by using the same word both as the equivalent of the "can be" structure and the character name, omitting the characteristic features of the wordplay. Thus, translation solution for this example can be listed as **pun to selective-non-pun** strategy.

Example 22

Context: After they meet a man named Canby and help him to remember who he is, Milo, Tuck and Humbug start to wonder how they come to that place all of a sudden while driving in their car. When they ask Canby where they are, he tells them they are on the Island of Conclusions.

ST	TT
"But how did we get here?" asked Milo, who was still a bit puzzled by being there at all. "**You jumped**, of course," explained Canby. "That's the way most everyone gets here. It's really quite simple: every time you decide something without having a good reason, you **jump to Conclusions** whether you like it or not. (p. 168) …. "I'm sure you will," gasped Milo. "But from now on I'm going to have a very good reason before I make up my mind about anything. You can lose too much time **jumping to Conclusions.**" (p. 170)	"İyi ama, nasıl oldu da buraya geldik biz?" dedi Milo orada olduğuna hâlâ inanamayarak. "**Kestirmeden zıplayıverdiniz** elbette," diye açıkladı Bay Alabildiğine. "Buraya zaten herkes bu şekilde gelir. Aslında mesele çok basit: insan ne zaman yeterli bir dayanağı olmaksızın, kısa yoldan bir karara varsa, sonunda, işine gelse de gelmese de, **Kestirme Yargılar'a varmış** olur. (p. 159) …. "Eminim gidersin," diye söylendi Milo nefes nefese. "Bundan böyle herhangi bir konuda sağlam bir gerekçe bulmadn herhangi bir karara varırsam, ne olayım. **Kısa yoldan Kestirme Yargılar'a zıplamak** vakit kaybından başka bir şey değil aslında." (p. 162)

While Milo and his friends are driving away from the Valley of Sound, they start to make assumptions on different topics. Humbug and Tock disappear all of a sudden after they say things like "Nothing can go wrong now," "We'll have plenty of time." Milo does not realize that they are missing and he says "It certainly couldn't be a nicer day." Then he finds himself on an island with his missing friends. This is to say that they directly jump to a conclusion without any factual information. "Jumping to a conclusion" as a phrase is used in situations when you try to form an idea on something without having enough information. However, Juster's word choices in *The Phantom Tollbooth* is not a coincidence, and they all exist for a reason. In the Lands Beyond, there is an island called "Conclusions." All the people who jump to conclusions on different situations suddenly find themselves on this tiny island.

When Milo asks Mr. Canby how he and his friends got here all of a sudden, he tells him that they "jumped." The wordplay here is based on the phrase "jumping to conclusions" and its literal meaning. After all, there is no relation to the activity of jumping and what is meant with the phrase "jumping to conclusions." When it comes to the Turkish translation, "düşünmeden sonuca varmak" can be one of the equivalent translations of the phrase meaning "making inferences without thinking thoroughly." In the first instance, the translator chooses to transfer the phrase "you jumped" as "kestirmeden zıplamak." It seems that she chooses to retain the ST verb "jump" as it means "zıplamak" in Turkish. The word "kestirmeden" adds the meaning, "by using a short cut." She translates the name of the island as "Kestirme Yargılar." "Short-cut judgements" can be the literal translation of the phrase. In addition to that, the translator chooses to deliver the phrase "Jumping to conclusions" with "Kestirme Yargılar'a varmak," omitting the verb "jump" this time. In Turkish, it is hard to recognize the phrase as a target equivalent of the saying "jumping to conlusions," but it would not be fair to say that one cannot understand what it means here. However, the second instance of the saying is translated with a different solution. This time, it is translated as "kısa yoldan Kestirme Yargılar'a zıplamak." As the repeated usage of the word "kestirme" would cause confusion, a similar phrase "kısa yoldan" is preferred in the second instance. Thus, it is seen that even though the double meanings

that the pun posses are transferred, it is done in a non-punning manner. The adopted strategy can be listed as **pun to non-selective-non-pun strategy.**

Example 23

Context: Right after they get Mathemagician's approval to rescue Rhyme and Reason, Milo and his friends head to Mountain of Ignorance. As they move forward, they hear a voice that makes pun with every word they say.

ST	**TT**
"I can hardly see a thing," said Milo, taking hold of Tock's tail as a sticky mist engulfed the moon. "Perhaps we should wait until **morning**." They'll be **mourning** for you soon enough," came a reply from directly above, and this was followed by a hideous cackling laugh very much like someone choking on a fishbone. (p. 204)	Tak'ın kuyruğuna tutunan Milo, "Artık hiçbir şey göremez oldum," dedi, o sırada ortalığı kaplayan yapışkan bir sis perdesi Ay'ı yavaşça örtüverdi. "Belki de **yarına** kadar beklemeliyiz." "Fazla sürmez nasılsa, **yasınızı tutmaya** başlarlar yakında," dedi tam tepelerinde gelen bir ses, hemen ardından da, boğazına kılçık kaçmış birinin çığlığını andıran, çatlak ve arsız bir kahkaha duyuldu. (p. 190)

In the above example, the pun is based on the homophone words "morning" and "mourning." After Milo and his friends leave Digitopolis to rescue Rhyme and Reason, they hear a voice that seems to repeat what they say in a different context. As Milo says they should wait until "morning", the voice says people will be "mourning" for them soon. The words "morning" and "mourning" are similar in pronunciation. The Turkish equivalent of the verb "mourning" is "yas tutmak." Even though "morning" is "sabah" in Turkish, the translator prefers using "yarın" meaning "tomorrow," and keeps the original meaning. However, there is no sound similarity between the word "yarın" and the phrase

"yas tutmak." It is seen that the punning effect is not recreated in the TT and the pun is transferred in a non-punning fashion. This strategy can be listed as **pun to non-selective non-pun** strategy.

Example 24

Context: The voice Milo and his friends hear, keeps taking whatever they say out of its context.

ST	**TT**
"We're looking for a place to **spend** the night." "It's not yours to **spend**," the bird shrieked again, and followed it with the same horrible laugh. "That doesn't make any **sense**, you see—" he started to explain. "Dollars or **cents**, it's still not yours to spend," the bird replied haughtily. "But I didn't **mean**—" insisted Milo. "Of course you're **mean**," interrupted the bird, closing the eye that had been open and opening the one that had been closed. "Anyone who'd spend a night that doesn't belong to him is very mean." (p. 205)	"Geceyi **geçirebileceğimiz** bir yer arıyorduk aslında." "Gece sizin malınız mı ki keyfinizce **geçirebilesiniz**?" diye cırladı kuş bu sefer de, ardından yine o korkunç kahkahalarından birini attı. "Bu dediğiniz çok **saçma**, bakın biz—" diye bir daha söze girdi Milo. Ama kuş, "Aman ne iyi, **saçın** her şeyi etrafa," diye arsızca sürdürdü konuşmasını. "Ama ben kötü bir şey **kastetmemiştim-**" diye üstelemeye kalkıştı Milo. "Elbette **kastettin**, canıma **kastettin**, kötüsün sen," diye sözünü kesti kuş, açık duran gözünü kapayıp kapalı olanını açarak. "Zaten geceyi kendi malı gibi tepe tepe kullanmaya kalkan biri kötü değil de nedir?"(p.191)

In the example above, we see four different puns based on both sound and spelling similarities. The voice Milo and his friend hear belongs to a mean bird called “the Everpresent Wordsnatcher” who seems to twist each word they use. The Everpresent Wordsnatcher is from a place called “Context.” As he finds Context as an unpleasant place, he spends most of his time out of it, making it easy for us to understand why he acts in this way. It can be argued that this specific part of the book is one of the most challenging parts for a translator as it contains various puns, and that is why I divided this section under four different examples (Example 22, 23, 24 and 25).

In the first part of this example, the word “spend” is given by its two different meanings; 1) giving money as a payment for something; 2) passing time doing something. As the first meaning is “(para) harcamak”, the second meaning can be given as “(zaman) harcamak” or “(zaman) geçirmek.” The verb “spend” can be translated as “harcamak” in isolation. However, to make it meaningful in the Turkish language, it is mostly used with the words “zaman” (time) or “para” (money). In the following situations, as it cannot make sense in isolation, Turkish equivalents will be examined with the preceding words. The translator chooses to transfer the word “spend” by using the word “geçirmek”. The first meaning which is the “spending the night” is translated as “geceyi geçirmek”; and the second meaning that refers to spending money, translated as “keyfince geçirmek.” Here, even though the adverb “keyfince” (that is, “as you wish”) does not provide any relevance to “spending money”, the translator puts an additional phrase; “sizin malınız mı ki” meaning “is it your property?”. And by doing so, she retains the ST meaning. Therefore, for the first pun, the strategy can be listed under the category of **pun to pun**.

Second pun is based on the sound similarity between the words “sense” and “cents”. Confused by the reactions of the Everpresent Wordsnatcher, Milo tells him that this conversation they are having does not “make any sense.” However, this bird loves to twist words, so he says “Dollars or cents, it's still not yours to spend." Twisting the word “sense”, Everpresent Wordsnatcher takes it as “cents” that refers to a small unit of money. Whereas the Turkish equivalent of “make sense” is “anlam ifade etmek,” the word “cent” can be translated into Turkish with a transference method as “sent.” It is easily seen that neither words share a sound similarity. As a solution, the translator chooses to transfer

them with the words “saçma” and “saçmak”. For the phrase “not make sense” she uses “saçma” meaning “nonsense”. The word “cents” is transferred with the verb “saçmak”. As a verb, “saçmak” has two meanings; one is “to scatter” but the other one, which is the relevant one for the context, is “to spend recklessly”. Thus, by getting the sound similarity and still being relevant to the ST, the translator once again retains the wordplay by using **pun to pun** strategy.

The word “mean” and its double meanings is the third pun of this example. This pun is based on the homonymic usage of the word “mean.” The first meaning is to express or represent something which can be translated as “anlamına gelmek” or “to have the intention of conveying a particular thing” meaning “ifade etmek, kastetmek”. The second one is an adjective form of it that is used to for people who do not share his/her belongings or for people who are unkind to others, and it can be translated into Turkish as; 1) cimri, 2) kötü. While transferring the passage the translator uses “kastetmek” for the equivalent of “to mean something.” However, for the second usage, to retain the wordplay effect, she changes the context and transfers the second meaning as “cana kastetmek” (intend to kill). By doing so, once again she retains the wordplay. In some situations, even though changing the context can cause different negative outcomes, this time it does not affect the passage as it is what The Everpresent Wordsnatcher does all along. Thus, once again it can be listed as **pun to pun strategy.**

Example 25

Context: The Everpresent Wordsnatcher keeps twisting Milo’s words.

ST	**TT**
“Well, I thought that **by**—” he tried again desperately.	“Oysa, **anlaşabilseydik**, belki—“ diye açıklamaya kalkıştı beriki yeniden.
“That's a different story,” interjected the bird a bit more amiably. “If you want to	“Ha, bak o zaman durum değişir,” diye araya girdi kuş, biraz daha yumuşayarak.

buy, I'm sure I can arrange to sell, but with what you're doing you'll probably end up in a cell anyway." (p. 205)	"**Anlaşabiliriz** tabii, o başka, o zaman bir şeyler ayarlayabilirim bak, ama yapmaya çalıştığın her neyse, işin sonu hapiste biter, bilmiş ol." (p. 193)

The above example is the continuation of Example 23. Because of the translation strategy adopted by the translator, this example is analyzed separately. Here the pun is based on the words "by" and "buy." The word "by" is a preposition that can be translated into Turkish in various ways depending on the context, but I will only mention the one that is stated in the source text. Here, for the usage of "by", the translation could be the Turkish conjunction; "ile." And the verb "to buy" can be translated as "satın almak." Once again, due to the differences between English and Turkish languages, the translator tries to change the context. For both usages, she chooses to transfer them as "anlaşmak" meaning "to reach an agreement" with the suffix suggesting ability "-ebilmek, -abilmek." It is seen that even though a change in the context is evident, it would not be right to say this is not relevant since "anlaşmak" can be used in trading as well. Thus, to align her translation with the original context, the translator chooses this verb to refer to the ST verb "to buy." However, the adopted strategy does not carry across the ST's humor and thus, can be listed under the category of **pun to selective non-pun.**

Example 26

Context: After many fruitless attempts to talk with this strange bird, Milo finally realizes that the bird is twisting whatever he says.

ST	**TT**
"That doesn't seem **right**," said Milo helplessly, for, with the bird taking	"Bana öyle **geliyor** ki," dedi Milo umutsuzca, çünkü her şeyi yanlış anlayan

everything the wrong way, he hardly knew what he was saying. "Agreed," said the bird, with a sharp click of his beak, "but neither is it **left**, although if I were you I would have **left** a long time ago." "Let me try once more," he said in an effort to explain. "**In other words—**" "You mean **you have other words?"** cried the bird happily. "Well, by all means, use them. You're certainly not doing very well with the ones you have now." (p. 205)	böyle bir kuş karşısında kendi sözlerinden de emin olamıyordu doğrusu. "Haklısın," dedi kuş gagasını şaklatarak, "bana da öyle **geliyor**, herkese öyle **geliyor**, kimseden **gittiği** yok zaten, ama belki senin yerinde ben olsam, günah benden çoktan **gitmiş** olurdu, kim bilir." "En iyisi baştan başlayayım," dedi Milo ısrarla ne dediğini anlatmaya çalışarak, "**Başka bir deyişle—**" "Ne yani **başka deyişler** de mi biliyorsun sen?" diye haykırdı kuş sevinçle. "Eh, o halde, hiç durma başla anlatmaya. Çünkü şu ana dek dediklerinle pek de başarılı olduğun söylenemez doğrusu." (p. 193)

In the above example, even though Milo seems to realize what The Everpresent Wordsnatcher is doing, he cannot make him stop. Source text puns in this example are based on the alternative meanings of the words "right," "left" and the phrase "in other words." Although these expressions may have multiple meanings, I will only look at the meanings given in the source text. In the extract, the word right is used with two different meanings; the first one as an adjective used for situations that you feel correct, suitable, or morally acceptable and it can be translated as "doğru" or "haklı" into Turkish. The second one is used to point out a direction of a thing or subject, meaning "sağ" in Turkish. As in the situation of the word "right", "left" is also used in two different meanings; one is the same with the former, indicating a direction ('sol' in Turkish, and the other one is the past form of the verb "leave" ('terketmek', 'gitmek'). When Milo says "That doesn't seem right," the bird, as always, twists the word and replies him back saying "but the neither is left." So, once again the bird takes Milo's word out of context, and starts to

speak about the two opposite directions, “right” and “left” (‘sol’ in Turkish). But wordplay continues with the following sentence as the bird says “I would have left a long time ago,” causing a three-way wordplay. The target text reflects the first instance of the word “right” as “gelmek”, meaning “seems to” in English. However, for the second instance, the translator uses a different concept rather than directions. Instead, she uses the opposite words “gelmek” and “gitmek”. Here, the word “gelmek” means “to come” and she also uses “gitmek” which means “to go” in the aim of transferring the ST pun that comes from the opposite words “right” and “left.” Therefore, by using an additional sentence, she links the punning words in the first paragraph and the second one and creates a target text pun.

Third and fourth paragraphs host an additional pun that is based on the saying “in other words” that means “to explain it more clearly.” This saying can be translated as “diğer bir deyişle” or “bir başka ifadeyle” into Turkish. The punning effect comes with the usage of the “word” in its literal meaning that can also be translated as “kelime” into Turkish. The translator chooses to translate the saying “in other words” as “başka bir deyişle” and she uses “deyiş” for the equivalent of “word”. “Deyiş” is mostly used for the English equivalent of “wording”, however in daily usage, it is also used as “idiom.” Thus, by successfully using the double meanings of the word “deyiş”, the translator delivers the source text pun. Consequently, the main approach in this extract can be listed as **pun to pun** strategy.

Example 27

Context: Trying to escape from the demons that are following them, Milo and his friends finally arrive at the Castle in the Air. There, in front of the entrance, a man who wears the thickest glasses Milo has ever seen greets them. He has ink stains all over his body and carries a huge book that he uses to keep track of the letters in people’s names.

ST	TT
"Oh, this won't take a minute," the man assured them. "I'm the official **Senses Taker**, and I must have some information before I can take your senses. Now, if you'll just tell me when you were born, where you were born, why you were born […] your hobbies, your shoe size, shirt size, collar size, hat size, and the names and addresses of six people who can verify all this information,[...] (p. 226) […] "I'll steal your **sense of** purpose, take your **sense of** duty, destroy your **sense of** proportion—and, but for one thing, you'd be helpless yet." "What's that?" asked Milo fearfully. "As long as you have the sound of laughter," he groaned unhappily, "I cannot take your **sense of** humor—and, with it, you've nothing to fear from me." (p. 230)	"Yok canım, fazla sürmez," dedi adam kendinden emin bir tavırla, "ben resmi **Bilinç Yokedicisi**'yim, bilincinizi ele geçirmeden önce hakkınızda bilmem gereken şeyler var. Şimdi söyleyin bakalım, nerede doğdunuz, niye doğdunuz […] kişisel meraklarınız, ayakkabı ölçünüz, yaka ölçünüz, şapka ölçünüz, bütün bu bilgileri doğrulayabilecek altı kişinin adları ve adresleri. (p. 210) […] "hedef **bilincinizi** çalar, görev **duygunuzu** yıkar, orantı **duygunuzu** yerle bir ederim—ama asıl o bir tek şeyi almadan, işimiz bitmiş sayılmaz." "Nedir o?" diye sordu Milo korku içinde. "Kahkaha sesi elinizde oldukça," diye homurdandı adam üzgün bir sesle, "mizah **duygunuzu** yok edemem – bu duyguyu yitirmediğiniz sürece de benden korkmanıza gerek kalmaz." (p. 213)

In the above example, the pun is based on the character's name; "Senses Taker". Senses Taker who works at the entrance of the Castle in the Air asks people different kinds of

absurd questions like how many cones of ice-cream they eat weekly or how far is their home to the barbershop. This way he gathers information on people; by asking their names and destinations, he almost acts as if he is a "census taker." Thus, the pun is based on the sound similarity between the words "senses" and "census." The reason why this character is called "Senses Taker" is that he shows people their fantasies to hypnotize them and steal their senses. For instance, Milo and his friends become so mesmerized by the illusions that they forget the demons that are chasing them. "Census taker" can be translated as "sayım görevlisi" into Turkish. "Sense" on the other hand, could be translated as "duygu" or "his." Apparently, these words are not homophones in Turkish. The translator chooses to translate "Senses Taker" as "Bilinç Yokedecisi." Interestingly, this approach is not repeated in the following sections. Even though she uses "bilinç" while translating the phrase "sense of purpose" (hedef bilinci), for "sense of duty," she prefers using the word "duygu" (emotion) while translating the phrase as "görev duygusu." The underlying reason for such change might be that though it is possible to use the phrase "görev bilinci", using "mizah bilinci" for the saying "sense of humor" would be meaningless as the correct usage is "mizah duygusu" in Turkish. Therefore, the differences between both languages might be the reason that leads the Turkish translator to follow **pun to selective non-pun** for this example.

Example 28

Context: After Milo and his friends reach the Castle in the Air, they finally find the princesses Rhyme and Reason. Demons who follow them attack the castle from below and make it float into the air.

ST	**TT**
"But how will we get down?" groaned the Humbug, looking at the wreckage below. "There's no stairway and we're sailing higher every minute." "Well, **time flies**, doesn't it?" asked Milo.	"İyi ama, aşağıya nasıl ineceğiz şimdi?" diye sızlandı Martaval Böceği aşağıdaki yıkıntıya bakarak. "Ne merdiven kaldı ne de başka bir şey, gitgide uzaklaşıyoruz üstelik."

“On many occasions,” barked Tock, jumping eagerly to his feet. "I'll take everyone down." “Can you carry us all?” inquired the bug. “For a short distance,” said the dog thoughtfully. (p. 236)	“**Zaman nasıl da akıp gidiyor,** değil mi?” dedi Milo. “Neye mal olursa olsun,” diye havladı Tak, yattığı yerden heyecanla kalkarak, “sizi aşağıya indireceğim.” “Hepimizi birden taşıyabilir misin?” diye sordu böcek. “Kısa bir süre,” dedi köpek düşünceli bir ifadeyle. (p. 218)

The last but not the least example given above hosts a pun based on the saying “time flies.” As demons attack the castle and make it float away, Tuck volunteers to take everyone back to safety. “Time flies” is a saying that is used for telling that time passes so quickly. The Turkish equivalent of the saying can be “Zaman nasıl da akıp gidiyor.” However, the punning effect in this extract comes from the fact that Tuck, who is a watchdog, is the representative of the time itself as he has a huge clock attached to his body. As nearly all of the words in the Land Beyond are used with their literal meanings, Tuck actually has the ability to fly. However, it can be argued that the humorous exchange in the ST is not recreated in the Turkish translation. Therefore, the Turkish reader cannot understand that Tuck has the capability of flying until the very end of the scene. It is seen that Milo’s sentence “zaman nasıl da akıp gidiyor?” is translated literally, therefore, the effect intended with the pun is not carried across. Even, it is possible to suggest that the target text equivalent for the punning phrase may create confusion for the Turkish readers. The translation strategy adopted in this extract can be listed under the category of “**pun to selective non-pun**” translation strategy.

Last part of the thesis is devoted to the discussion on the results of the above-presented analysis within the theoretical and methodological framework of the thesis and conclusions.

3.4 DISCUSSION

The previous section of the thesis has focused on the analysis of the Turkish translations of puns and wordplays that are foregrounded in the source text. Furthermore, the translation of the title of the book and other examples related to culture-specific items have been explored. This section centers on the findings in order to present a general discussion and to explore how the literary elements that create source text's ambivalence as regards its readership are translated by the Turkish translator.

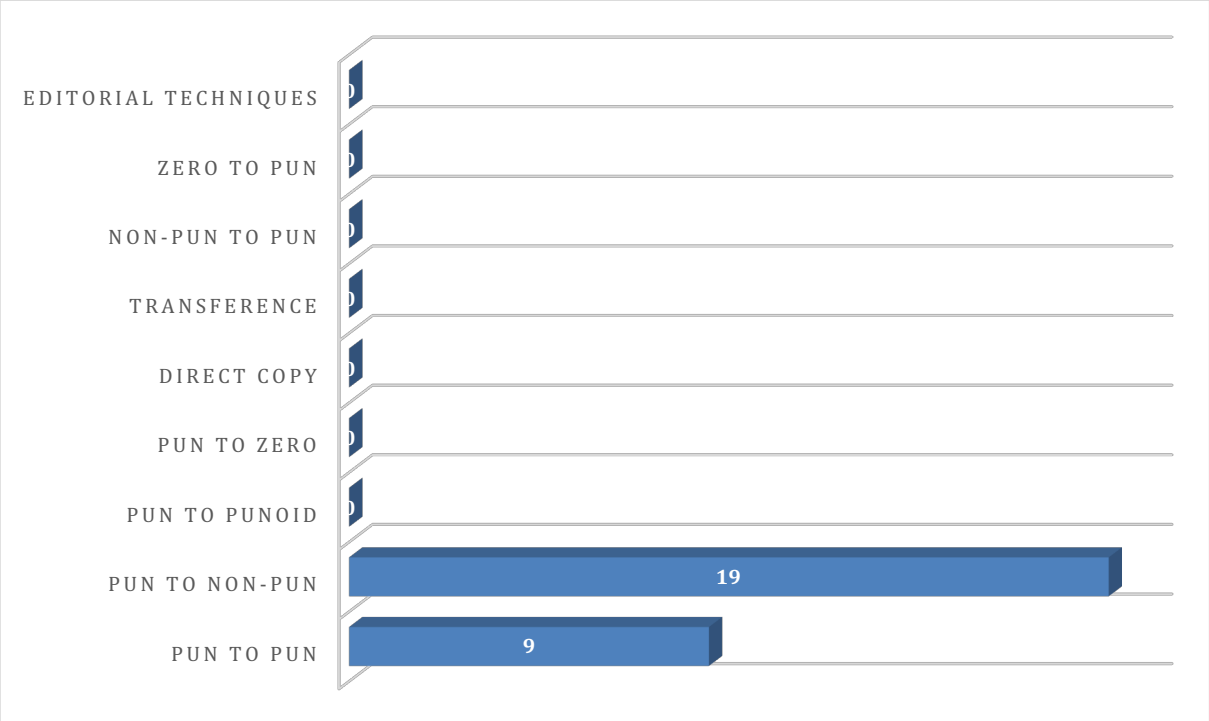

Figure 6 Analysis of the Turkish Translator's Strategies Based on Delabastita's Model

In the analysis of the randomly chosen excerpts that feature puns and wordplays, it is seen that out of 28 examples, 19 of the excerpts in the source text that contain punning word or phrases are translated through a non-punning manner. Thus, it has been observed that non-punning strategies outnumber the punning strategies in the translation of the ST puns. In the remaining 9 that are translated through an equivalent TT pun, it is seen that, in many instances, the ST puns have equivalents in the Turkish culture, thus do not pose a challenge to the translator. However, even in those instances when a TT pun is presented,

the Turkish translator provides additional information to make it sure that the ST pun does not go unnoticed. It seems that the translator adds extra information probably to ensure the child reader's comprehension.

It is true that puns require more processing effort for the reader (McQuarrie and Mick 1999, p. 37) However, the novel analyzed in this study owes its uniqueness to its ambivalent nature; and puns are the most prominent feature that makes the novel ambivalent because as critics suggest, they can only be fully appreciated by adults. It is seen that in the Turkish translation, puns are mostly rendered in a non-punning manner. The distribution of the strategies followed by the Turkish translator in rendering the ST punning fragments through the non-punning equivalents are illustrated as follows:

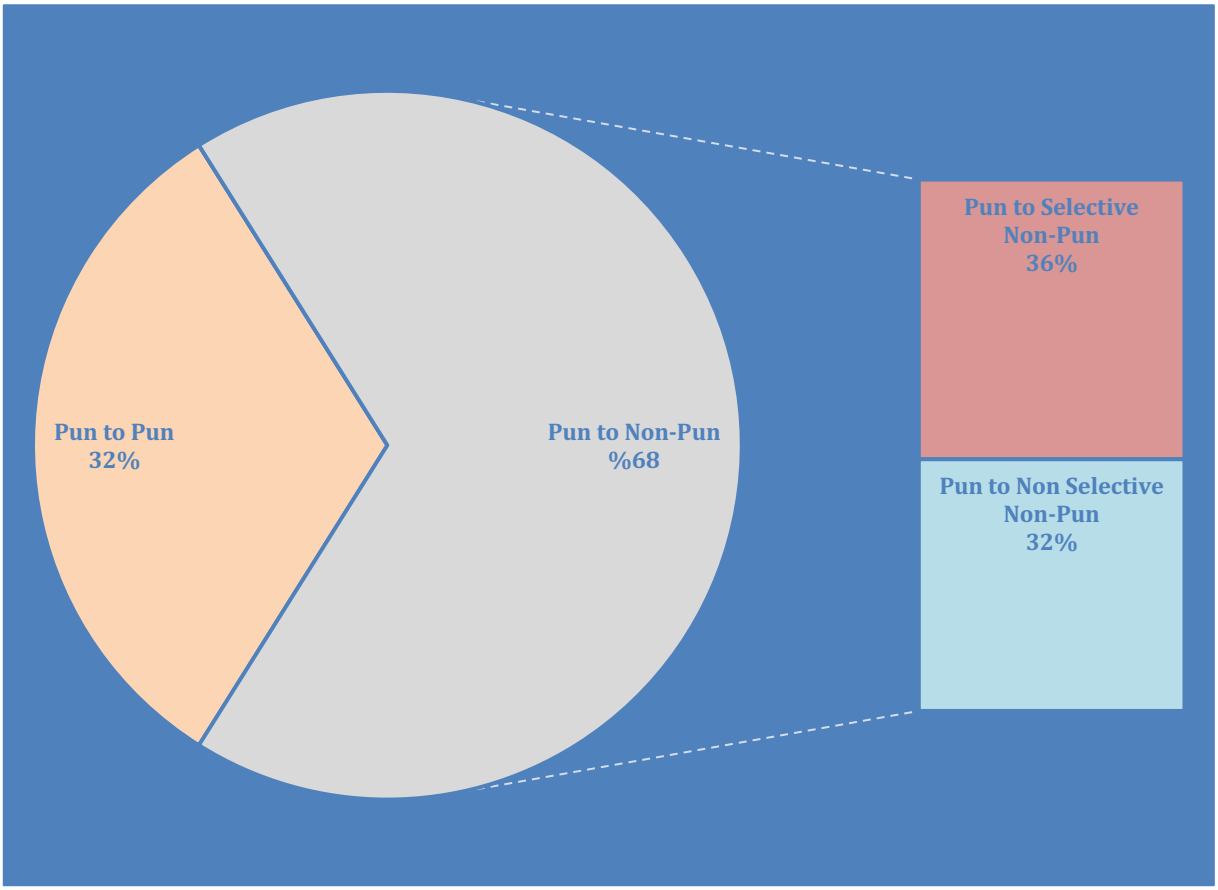

Figure 7 Distribution of the Strategies Adopted by the Turkish Translator

As shown in Figure 8, out of 19 non-punning TT fragments, 10 of them are translated through selective non-pun strategy, nine are translated through non-selective non-pun strategy. It has been underlined in Chapter 2 that the selective non-pun translation is usually the automatic result of the vertical wordplays, the ST fragments with horizontal wordplays are also translated through selective non-pun strategy. This gives rise to the omission of one of the two meanings of the pun. The translator's general tendency towards translating the punning segments shows that this is probably the result of the intended readership the translator has in her mind. Thinking that rendering double meanings in those cases would pose a challenge for children's comprehension or would disrupt the natural flow of the children's reading process, the translator chooses to render only one of the two meaning layers of the puns.

The previous chapter has also covered the analysis of certain culture-specific items which are translated into Turkish. In her treatment of the culture-specific items, the translator adopts different strategies. It is observed that, for the English idioms, the translator's choice is to find a target language equivalent by domesticating them and sometimes to provide a footnote to ensure clarity. In the case of the foreign words, her choice is to leave them as they are and add a footnote that explains their meaning. What makes her approach interesting is that we do not see any footnote in the source text. Norton Juster might have thought that footnotes are not necessary for his reader. However, the translator decides to provide additional information with a footnote. It seems that the translator prevents anything that would disrupt the smooth flow of the translation, and hence, the smooth reading process of the readership she translates for. Another instance where the translator alters the text is related to the culture-specific foods. Providing functional equivalents is the dominant translation strategy. By simply changing "gravy" to "sos" or a "Frankfurter" to "sosis,", the translator renders the words as culture-neutral words. Thus, it is seen once again that the prevailing strategy is the simplification and neutralization of the textual properties which would create challenges in the reading process.

In the previous chapter, it is seen that the title of the novel is altered in the target culture. The original title is rendered through an addition: "Milo'nun Akıl Almaz Serüveni." Generally, such additional phrases to titles are seen in translated children's books, especially when it is believed that the original title would not attract the children readership. If one compares the ST title *The Phantom Tollbooth* with the TT title *Hayalet*

Gişe – Milo'nun Akıl Almaz Serüveni, one would argue that the readership of the TT has been considered as children.

CONCLUSION

The aim of this thesis has been twofold: The thesis has sought to explore how the ambivalent status of a literary text that seems to have dual audience (that is, children and adults) affects the translation strategies regarding style. Second, the thesis has aimed to explore how Norton Juster's *The Phantom Tollbooth*, which is laden with wordplays and puns, is translated into Turkish, considering the ambivalent status of the book in the source culture. The theoretical and methodological framework of the thesis is based on the concept of ambivalence proposed by Jurij M. Lotman (1977) and elaborated by Zohar Shavit (1986). As wordplays and puns are at the center of creating an ambivalent status for a literary work, the study has furthered its research by using Delabastita's (1993) categorization of translation strategies to be used for the translation of puns and wordplays. In addition to that, Göte Klingberg's (1986) nine forms of cultural context adaptation has been used in the analysis of the excerpts that feature foreign words and culture specific items.

In order to fulfill the aims of the thesis, the randomly selected excerpts from the source text and their Turkish translations have been discussed comparatively with the relevant contextual information. The translation strategies used by the Turkish translator concerning the translation of puns as well as the translation of the title and certain excerpts including culture-specific items have been analyzed. The analysis has highlighted the relationship between an ambivalent text and the translation strategies used to translate such a text.

The micro and macro research questions listed in the Introduction of the thesis and the answers to these questions are presented below:

Macro Research Question 1:

How does the ST's ambivalent readership influence the reception of the source text by the target language publishing house and by the translator?

The research results show that the only similarity between the ST and TT agents' perception of the original and the translation is related to the categorization and advertisement of the book as a children's novel.

While *The Phantom Tollbooth* has not received any substantial criticism over its intended audience in the target culture, it has received a lot of criticism in the source culture after its publication due to the complexity of its style. The common opinion was that the subtle play on words and the abundant pun usage would be lost and would not be understood by the children. Of course, all those criticisms can be considered as normal as the book was advertised as a children's literature work. However, this situation is quite common for ambivalent texts. Shavit suggests that the authors of ambivalent texts address their books both to adults and children but pretend that it is for children in order to get the dual acceptance from both adult and child readership (p. 67). Thus, categorization of the book as a children's literature is the plausible outcome. The same also applies to the target culture in its categorization of the translated novel.

However, the approach of the agents of the source and target culture differs significantly. It has been seen that the recurrent strategy which the translator adopted is the alteration of the original text into a more simplified version. In the first chapter, it has been stated that the translator's main aim seems to adapt the text to the TT receptor's cognitive environment and use the appropriate strategy for the intended audience. However, it is observed that this dual readership and the ambivalent nature of the novel were disregarded by the agents of the target text. It seems that the children are the intended audience of the Turkish translation, since the target text agents performed to the source text in order to simplify it. Hence, it is safe to assure that the translator rendered the text in accordance with the demands of children's literature to ensure the optimal relevance for her assumed TT receptor.

Macro Research Question 2:

How do the TL publishing house's and the translator's reception of the ST influence the translation of the ST's stylistic features?

Norton Juster was criticized due to the abundant witty puns, the challenging plot and the sophisticated vocabulary in *The Phantom Tollbooth* as they conflicted with the characteristics of the children literature. However, the ST publishing house did not intervene in the style of the novel. This opened the way to the dual readership of both adults and children.

Hayalet Gişe: Milo'nun Akıl Almaz Serüveni, the Turkish translation of *The Phantom Tollbooth* was advertised as a children's book by the TL publishing house Yapı Kredi Yayınları. However, there are interventions in the Turkish version. The first of these is the usage of footnotes in order to further explain and simplify the source text, which can be interpreted as the translator's intention to render the text to be easily understood by the child reader.

The simplification strategy is obvious in the treatment of the culture-specific items as well. It has been seen that all the English idioms were domesticated; and they are sometimes clarified through additional explanations in footnotes. Food names that belong to the source culture were transferred as culture neutral names into the TT.

The strategies followed by the Turkish translator is indicative of the readership that the translator has in her mind. By using additional information in many instances and by providing footnotes, the translator makes alterations to the source text. It is plausible to argue that such alterations are appropriate for children. When compared to the adult readership, children have limited cognitive abilities, especially when it comes to a text with a challenging literary style. Shavit underlines that while "the norm of complexity" is a major norm in the adult system, simplicity is the main objective for children's literature (1981, p. 175). Thus, when an ambivalent text is to be translated, it may be exposed to alterations for the simplification of the text. The TL agents seem to think that the ST's challenging style might be lost on most children. Hence, the simplification of the text would be seen as acceptable for the comprehension abilities of the child readership.

The intended readership of the TT becomes apparent in the translation of the title of the novel. While the title of the novel in the source culture is simply put forward as "The Phantom Tollbooth", the Turkish agents' approach to the title is to alter it in order to render the book attractive for children as the intended audience. It is necessary to note

that such an approach is usually a preferred strategy in the Turkish literary system. The existence of such an intervention shows that the Turkish agents of translation have seen children as the intended reader of the book. Thus, whereas the ST agents' approach to the book's readership remains ambivalent, the agents of translation seem to resolve the book's ambivalent status and choose children as the TT audience.

Judging by the translation of the punning segments, it is safe to assume that the translator might have thought that the wordplays in the source text do not conform to the cognitive environment (e.g. comprehension level) of the child reader; thus, unless there is an exact equivalent for a pun, her strategy is to render the pun in a non-punning manner through simplification.

Although *The Phantom Tollbooth* is considered as one of the great works of American Literature and the American counterpart of *Alice*, the Turkish translation was unable to achieve similar recognition in the Turkish culture. The translation of the ST puns into non-puns, the simplification of the ST's complex style, and the limitation of the TT readership only to the child reader seem to be the factors underlying the TT's lack of popularity in the Turkish culture.

Micro Research Question 1:
What are the stylistic features of *The Phantom Tollbooth* that lead to ambivalence concerning its intended audience?

The Phantom Tollbooth is laden with wordplay and puns. Its ambivalence stems from the uncertainty over its intended audience. After its publication in 1961, *The Phantom Tollbooth* was criticized heavily for its vocabulary. The main reason for such criticism was that the novel was advertised as a children's book. Critics noted that the language was beyond the comprehension abilities of the children. The abundant usage of wordplay and puns, which is also the main stylistic feature of the book, is also the main reason that contributes to the book's success in the publishing market. Norton Juster's own comments were influential on the acceptance of *The Phantom Tollbooth* as an ambivalent text. The author suggests that the book would be extensively edited or completely rejected if he

would have taken the book to an editor other than Jason Epstein. As Juster states (2011, p. xxxiv), Epstein was the person who helped the book retain its ambivalence as he did not suggest any change over the book in order to simplify the language of *The Phantom Tollbooth*.

Juster's open statement that he had a little opinion on children's literature and its governing rules and that he did not consider child readership as his main intended audience can be regarded as an evidence which reflects, in Shavit's (1986, p.66) words, the ambivalence of the book. Moreover, as discussed in Chapter 3 of the thesis, Juster's statement that he writes only for his own enjoyment without limiting himself to the conventions of a particular genre and without encountering any editorial intervention also shows that the editor or publisher of the ST did not do anything to resolve the ambiguity over the book's audience.

Consequently, the prevailing stylistic elements such as the difficult vocabulary, the complex nature of the plot, wordplays and jokes which are thought by the critics to be beyond the comprehension of the child readership can be interpreted as a strategy to get the dual acceptance of both adult and children's system, thus making the book an ambivalent one. Nevertheless, in the source culture, the book is advertised as a book of children's literature by *Penguin,* which seems to confirm Shavit's claim that, in the case of ambivalent texts, child readership is used as pseudo-addressee (1986, p.71).

Micro Research Question 2:
How is the translation presented to the Turkish culture: as a children's literature or adult's literature, or both?

In Chapter 1, it is stated that the authors of ambivalent texts use children as a pseudo-addressee. However, the treatment of puns and wordplays, the translatorial addition to the Turkish translation of the title, explanatory additions throughout the text and footnotes in the Turkish translation of the book show that the agents of the Turkish translation perceive *The Phantom Tollbooth* as a work of children's literature.

One of the possible reasons of such alterations might be the criticisms regarding the complexity in the style of the book in the source culture. As previously stated, the complex language of the novel was thought to be beyond the comprehension abilities of children. The critics suggest that the child readership would not understand most of the witty wordplays in the book. However, Juster's own comments are the exact proof that the intended readership of the book was not limited by the author himself only to the children. The excerpts obtained from the Turkish translation indicate that the target text is tailored to fit the comprehension abilities of the children. The frequent use of the translatorial strategy of simplification is an evidence of this point.

In the Introduction of this thesis, it has been stated that the dual readership is one of the advantages of an ambivalent text. By having a dual readership and getting acceptance from both adults and children, the author of an ambivalent text increases the number of his/her readers. It may be suggested that as the novel does not recreate the language that adults enjoy, in Shavit's (1986, p. 72) terms, it becomes a "univalent" text that specifically aims children.

In Chapter 1, it has been stated that the authors of ambivalent texts use children as the pseudo-addressee. However, the treatment of puns and wordplays, the translation of the title, the explanatory additions and footnotes show that the Turkish agents perceive *The Phantom Tollbooth* as only a work of children's literature rather than a text with a dual audience.

Micro Research Question 3

What are the strategies adopted by the Turkish translator to recreate the stylistic features of the source text's wordplays and puns?

The analysis of the strategies adopted by the translator within the context of stylistic features observed in the translation of wordplays and puns included in the source text has

shown that the Turkish translator of *The Phantom Tollbooth* follows a simplification method throughout the translation. As Figure 7 shows, the punning source text fragments are mostly translated in a non-punning manner. It is seen that the translator has translated 19 out of 28 extracted punning examples through pun to non-pun strategy.

Though the most recurrent strategy in the target text is the use of the non-punning strategy, it has been seen that the translator respects the integrity of the source text and does not omit any punning segments. However, it has also been observed that the translator does not follow any other strategy other than pun to pun, pun to selective non-pun and pun to non-selective non-pun. As has been stated in Chapter 2, Delabastita notes that some translators follow zero to pun or non-pun to pun methods as a kind of compensation for the segments which they were unable to recreate the ST pun in the TL. As a result of the analysis, it is observed that the translator does not choose to create new puns as a compensation strategy.

It is important to note that this thesis has covered only one case study. Thus, further studies on both literary texts and audio-visual media that are highly debated over their intended audience should be conducted to shed light on how ambivalence plays a role in their reception.

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APPENDIX 1: ETHICS BOARD WAIVER FORM

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Tarih: 07/05/2019

Tez Başlığı: Çocuk Edebiyatı mı Yetişkin Edebiyatı mı? Muğlak Bir Metin Olarak Norton Juster'ın *The Phantom Tollbooth* Adlı Eserinin Türkçe Çevirisinin Çeviri Biçemi Analizi

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Tarih ve İmza
07.05.2019

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Öğrenci No:	N14220479
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Programı:	İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans
Statüsü:	☒ Yüksek Lisans ☐ Doktora ☐ Bütünleşik Doktora

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Date: 07/05/2019

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My thesis work related to the title above:

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Student No: N14220479
Department: Department of English Translation and Interpreting
Program: English Translation and Interpreting MA with Thesis
Status: ☒ MA ☐ Ph.D. ☐ Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL Approved

Dr Hilal Erhazarca Durmuş

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APPENDIX 2: ORIGINALITY REPORT

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Tarih: 07/05/2019

Tez Başlığı : Çocuk Edebiyatı mı Yetişkin Edebiyatı mı? Muğlak Bir Metin Olarak Norton Juster'ın *The Phantom Tollbooth* Adlı Eserinin Türkçe Çevirisinin Çeviri Biçemi Analizi

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 127 sayfalık kısmına ilişkin, 07/05/2019 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 19 'dur.

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Dr Hilal Erkazancı Durmuş

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

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

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Program:	English Translation and Interpreting MA with Thesis

07.05.2019

ADVISOR APPROVAL

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