



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

Translation and Interpreting in English Programme

**TRANSLATING CULTURE-SPECIFIC ITEMS IN *HORRID HENRY*
SERIES BY FRANCESCA SIMON**

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Master's Thesis

Ankara, 2022

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ABSTRACT

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Literary texts reflect the social and cultural aspects of society. Culture-specific items play a key role in reflecting the culture in the texts. In this regard, translation is a way of cross-cultural communication. Children's literature requires special attention in this context. Translation of children's literature means not only transferring one language to another, but also opening the door to a foreign world. Culture-specific items have important roles in translation of children's literature. Through exploring the culture of the 'other' worlds, a child can broaden her/his horizon, thanks to translation, the child reader meets new and foreign worlds. Thus translation of culture-specific items in children's literature requires special treatment. Culture-specific items in children's literature should be translated using the appropriate translation strategies, creating the same effect as in the source text and in a way that the child reader can understand. Which translation strategies to adopt, depends on the target reader's age as well. In today's world, translation of children's literature is dominated by many 'adults' such as authors, translators, editors, publishers, teachers, and parents. They are the ones who decide how much of the 'foreign' world and culture is transmitted to the child. In this study, translators' choices and strategies are dealt with within the framework of Venuti's translation approaches which are domestication and foreignization and Davies's translation strategies which are preservation, omission, addition, creation, localization, transformation and globalization. The objective of this study is to research to what extent and how much of the culture-specific items have been transferred in the translations of *Horrid Henry* series. This thesis examines translation strategies adopted by the translators in the light of Davies's translation strategies which are used to explain the translation of culture-specific items. This study also examines the translation strategies used in *Horrid Henry* series within the framework of Venuti's foreignization and domestication approaches.

Keywords

Culture Specific Items, Children's Literature, Francesca Simon, Horrid Henry Series, Translation Strategies, Translating of Children's Literature.

ÖZET

TERCAN, Nurefşan, *Francesca Simon'un "Felaket Henry" Serisindeki Kültürel Öğelerin Çevirisi*, Yüksek Lisans Tezi, Ankara, 2022.

Edebi metinler toplumun sosyal ve kültürel yönlerini yansıtır. Kültüre özgü öğeler, kültürün metinlere yansıtılmasında anahtar rol oynamaktadır. Bu bağlamda çeviri, kültürler arası bir iletişim yöntemidir. Çocuk edebiyatı bu bağlamda ayrı bir dikkat gerektirir. Çocuk edebiyatı çevirisi yalnızca bir dili başka bir dile aktarmak değil aynı zamanda yabancı bir dünyanın kapısını da aralamak demektir. Çocuk edebiyatı çevirilerinde kültüre özgü öğeler önemli bir yere sahiptir. Çocuk 'öteki' dünyaların kültürünü keşfederek ufku genişletebilir, çeviri sayesinde çocuk okuyucu yeni ve yabancı dünyalarla tanışır. Bu nedenle, çocuk edebiyatındaki kültüre özgü öğelerin çevirisi özel bir yaklaşım gerektirir. Çocuk edebiyatında kültüre özgü öğeler, kaynak metindeki etkinin aynısı yaratılarak ve çocuk okuyucunun anlayabileceği şekilde uygun çeviri stratejilerini kullanılarak çevrilmelidir. Çevirmenlerin hangi stratejiyi kullanacakları hedef okuyucunun yaşına da bağlıdır. Günümüz dünyasında çocuk edebiyatı çevirisine yazarlar, çevirmenler, editörler, yayıncılar, öğretmenler ve ebeveynler gibi birçok 'yetişkin' hâkimdir. 'Yabancı' dünyanın ve kültürün ne kadarının çocuğa aktarılacağına onlar karar verir. Bu çalışmada çevirmenlerin tercihleri ve stratejileri Venuti'nin çeviriye yaklaşımları olan yerlileştirme ve yabancılaştırma ile Davies'in çeviri stratejileri olan koruma, çıkarma, ekleme, yaratma, dönüştürme ve yerelleştirme ve küreselleştirme stratejileri çerçevesinde ele alınmıştır. Bu çalışmanın amacı, *Horrid Henry* serisinin çevirilerinde kültüre özgü öğelerin ne ölçüde ve ne kadarının çevrildiğini araştırmaktır. Bu tez, Davies'in kültüre özgü öğelerin çevirisini açıklamada kullanılan ve çevirmenler tarafından benimsenen çeviri stratejilerini incelemektedir. Bu çalışma aynı zamanda *Horrid Henry* serisinde kullanılan çeviri stratejilerini Venuti'nin yabancılaştırma ve yerlileştirme yaklaşımları çerçevesinde incelemektedir.

Anahtar Sözcükler

Kültüre özgü öğeler, Çocuk edebiyatı, Francesca Simon, Horrid Henry Serisi, Çeviri Stratejileri, Çocuk Edebiyatı Çevirisi.

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INTRODUCTION

When compared to adult literature children's literature is a new study field, the field has started to be discussed only for a few decades. Children's literature has been discussed, criticized, interpreted and produced by 'adults'. These adults are sometimes parents, teachers, literary scholars, publishers, and editors. However, works of children's literature are especially important educationally and intellectually in the grow-up process of a child. In children's literature, real-life and theory confront. Questions like; what to tell, how to tell, and what are the effects of these tellings on the child raise. Children's literature has a great impact on the child, it can cause harm or mislead the child if it is not studied thoroughly. In this respect, adults are the ones who decide for the child. Children's literature is written by adults, so the literature contains adults' decisions on how much a child can understand and what the child should know. The issue of 'dual addresses' arises in this regard. Children's literature is a special area in which there is not only a target child reader or a writer but also there are other target readers such as parents, teachers, publishers, editors, and scholars. Children's literature is written, published, and chosen by adults. Adults are the decision-making mechanism in children's literature.

Another important impact of children's literature is that it consists of the unknown and foreign worlds. The child reader visits lives of others through reading. In this respect, translation of children's literature plays a major role in children's learning and growth. Culture-specific items which are present in translated children's literature help child readers to "find themselves" in a book and provide cultural understanding and perception. Children's literature and translation may be situated between cultural studies and literary studies. Children's literature is internationally known through translation. Thanks to translation, children can read many successful and famous children's literature works of other countries. *The Little Prince*, *Winnie-the-Pooh*, *Pippi Longstocking*, *Alice in Wonderland* and *The Cat in the Hat* are some major children's literature classics which have been translated and adapted into many languages. Through these classics and translations, children learn about different cultures and are aware of other countries. During the translation and publishing process, a translated children's literature work may be totally rejected in one culture, while another work may

be subjected to significant changes because what is normal in one culture could be unacceptable in another.

O'Sullivan asserts that the studies of children's literature, which can be classified in comparative literature, examine diverse translation processes through careful reading of works and, in the instance of children's literature, provide evaluative and ethical concerns related to pedagogical perspectives (2005, p.11). In the translation of children's literature, another important point is that, even if a book is translated it may not be recognized in the target culture, in other words, it may remain unknown. Furthermore, the recognition level of a literary work or an author may be higher in the target culture than in the source culture.

Thus, translators of children's literature should be capable of understanding the target reader culture and the expectations of children in the target culture. For instance, the *Horrid Henry* series which is the research subject of this study is quite famous in Turkey. There are more than 29 books translated into Turkish. There are also cartoons and a movie of the *Horrid Henry* series in Turkish. Generally speaking, children's literature has become popular and known in other countries through translated books, movies and television.

In translation, the difference in the structure of the two different languages causes some problems for children and adults. In some cases cultural expressions, idioms, and words in the source language may not have direct equivalence in the target language. In that case, the translator may opt for different translation strategies to convey the source text in the most appropriate way to the target text. Venuti's foreignization and domestication approaches are the two primary approaches around which translation strategies take shape. According to Venuti, who is an advocator of foreignization approach, domestication is rewriting the foreign text with the culture-specific items or values specific to target culture (2008, p.40). Foreignization, on the other hand, is a resistance to the dominant culture for Venuti. He says that foreignization represents the variations in the source language text, but only through breaking the cultural codes that exist in the target language (2008, p.15). The translator replaces odd and difficult-to-understand situations and concepts with familiar ones while domesticating a text. It is quite common in the translations of children's literature to replace foreign items such

as; food, nicknames, proper names, names of places, clothing, currencies, weights and measures, customs, and traditions with something more comprehensible to the target readers. When a translator foreignizes a text, she/he may also choose to leave some terms untranslated in order to maintain the original taste. Advocators of this approach claim that it is critical for children to become aware of cultural diversity while reading translated literature. In this sense, this thesis examines Turkish translations of the *Horrid Henry* series. In this study, translation strategies used in the translations of the *Horrid Henry* series will be analyzed in accordance with Eirly E. Davies's translation strategies (2003). Also, translation approaches adopted by the translators will be studied within the scope of Lawrence Venuti's translation approaches; domestication and foreignization (1995). In this way, the thesis analyzes and categorizes the randomly chosen examples from the *Horrid Henry* series and their translations.

There have been some studies on the *Horrid Henry* series and its criticism. In 2010, Neslihan Kansu-Yetkiner studied the translations of the series entitled 'Çocuk Yazınındaki Dilsel ve Dil Ötesi Normlar Bağlamında Felaket Henry Serisinin Türkçeye Çevirileri' (Translations of Horrid Henry Series into Turkish within the Context of Linguistic and Extra-Linguistic Norms in Children's Literature). In her study, she examines 56 stories included in the 14 books translated into Turkish and compares with the English originals. Also linguistic and extra linguistic factors that affect translator decisions are analyzed.

In 2018, some other scholars, Esmâ Dumanlı Kadızade and Can Sakar, wrote a research paper in which they examined violation and fear in the *Horrid Henry* series. In their research paper entitled 'Violence and Fear in Francesca Simon's Series of Horrid Henry', the researchers use qualitative research methods and document analysis. The study examines the effects of violence and fear on the child development.

In 2018, Szczygieł Anna, a researcher at Jagiellonian University, published a thesis entitled *The analysis of translation of various types of humor in the Horrid Henry series by Francesca Simon*. In her thesis the writer analyzes how the translators of the *Horrid Henry* series deal with humor translation. The present study differs from earlier researches in that it examines translations of the *Horrid Henry* series using Davies's culture-specific translation strategies (2003) and Venuti's (1995) translation approaches.

Purpose of the Study

In this study, identifying possible reasons of choices about translation strategies, explaining the translations of culture-specific items in Turkish translations of the *Horrid Henry* series and detecting which approaches of Venuti's have been mainly used will be discussed and the translations of culture-specific items within the scope of Davies's translation strategies will be examined. In this regard, culture-specific items have been categorized into 6 titles, which are 'food and beverages', 'names and nicknames', 'units of measurement and currency', 'pursuits (entertainment, games, and sports)', 'popular belief' and 'customs and practice'. For each of these categories, translation strategies used by the translators will be analyzed by using Davies's translation strategies for culture-specific items.

Research Questions

Within the framework of this thesis, it is intended to answer to the following questions:

- 1- Which translation strategies have the translators of the *Horrid Henry* series adopted in their transfers of the culture-specific items to the target language and their frequencies?
- 2- Which of the translation approaches has been used most frequently by the translators in dealing with the difficulties regarding the translation of culture-specific items?
- 3- Are there any semantic or cultural losses in the translations of the *Horrid Henry* series?

Methodology

In this study eleven randomly-chosen *Horrid Henry* books and their Turkish translations by Bahar Siber and Seda Aroymak will be analyzed. The analysis of the translations will be done within the framework of translation strategies proposed by Eirly E. Davies's (2003), the strategies are; preservation, globalization, transformation, localization, creation, addition, and omission. The Turkish translations of *Horrid Henry* series will also be explained in the light of 'domestication' and 'foreignization' approaches by Venuti (1995).

Limitations

This thesis is centered on the Turkish translations of Francesca Simon's *Horrid Henry* series which include eleven books. Nine books were translated by Bahar Siber and two of the books were translated into Turkish by Seda Aroyimak. The translations of the *Horrid Henry* series have been published solely by İletişim Yayınları publishing house. The results of this study are limited to the selected books.

Organization of the Study

This thesis consists of three chapters. The first chapter is divided into two titles. First, brief information about what is the definition of children's literature will be given and the development of children's literature in the western world will be presented.

In the second chapter of the thesis, information about general features of the translation of children's literature will be given and then theoretical approaches in the translation of children's literature will be explained and brief information about the translations of culture-specific items in children's literature will be given.

The biography of Francesca Simon along with the short summaries of the selected *Horrid Henry* series will be provided in the third chapter. In the last part of the third chapter, translations of culture-specific items will be analyzed with detailed explanations of Davies's translation strategies and Venuti's foreignization and domestication approaches. Then, a brief conclusion will be made in accordance with the study and the answers to the research questions will be given.

CHAPTER 1: CHILDREN'S LITERATURE

1.1.DEFINITION OF CHILDREN'S LITERATURE

When children's literature is discussed, definition of children's literature should be made at first. Just after the definition of children's literature is made, it would be easier to determine the age group of target readers so that the features of children's literature could be understood more clearly. However, it is not always easy to make a clear-cut definition of children's literature. There have been debates, criticism and questions about this subject.

It is hard to make a clear-cut definition of children's literature because it is not only an academic field but also an educational tool and has social functions. In general, children's literature is written for children and it is necessary for their mental health and psychological development. Children's literature starts at birth, with the mother's tales told to the child and it may continue up to 18 years. Oral literatures, as well as written literature, are all examples of children's literature. As Lerer states the origin of children's literature is closely associated with the history of childhood, since children are shaped by the writings and stories they read and hear. Learning how to read is a once-in-a-lifetime and life-changing process (2008, p.1).

In line with this broad definition of children's literature, Reynolds explains that children's literature encompasses everything including folklore, legends, myths, fairy tales, lullabies and representations of our transliterate age such as computer games, e-books and fan fiction (2011, p.20). Hunt states the definition of children's literature as "writings which are good for children" and this shows that the two terms "children" and "literature" within the framework of "children's literature" are inseparable (2005, p.16).

On the other hand, Lathey says that childhood is a dynamic time period which meets the economic necessity and is reliant to "the demands of the game, and entertainment industries" since it was originally classified as a separate stage of life (2006, p.5). Thus, even if the literature belongs to children, it is formed, decided and read by the adults. Some scholars argue that definition of the child is also important and it is the first step before defining children's literature. When choosing a book for children we take into account the age and interests of the child. With this regard, in his article 'Defining Children's Literature and Childhood', Lesnik-Oberstein asks the following questions:

"But is a children's book a book written by children, or for children? And crucially: what does it mean to write a book 'for' children? If it is a book written 'for' children, is it then still a children's book if it is (only) read by adults? What of 'adult' books read also by children—are they 'children's literature'?" (1996, p. 17).

Some other scholars have also emphasized the importance of knowing about children and raised similar questions, Glazer and Williams say that it is crucial to understand the phases of childhood while working with them. How children think and learn and also respond to questions about what is good and bad and how they improve their linguistic

skills are important questions which should be answered. The responses to these questions help identifying a specific child and suggest what books are above or below a young reader's level (1979, p.7).

As stated by Alvstad, one of the most notable features characterizing the genre of children's literature is the duality of the readers. The challenge is that the translator must adjust the terminology to the child reader without neglecting the presence of the adult readers (2010, p. 24). Moreover, whereas children's books are typically chosen by their parents or teachers, young adults are more likely to choose on their own and poor translation may discourage both adult reader and young reader from reading particular literary works, resulting in a loss for the readers. Nevertheless, keeping in mind that children are continually growing and changing audiences, the translations should be produced in a way that does not affect the intellectual capacity of children and young adults. The dual readership issue should be thoroughly considered before beginning the translation.

Since the emergence of children's literature, the debates about whether a child's book should be didactic or it should be just for fun have never ended. Patricia Demers & Gordon Moyles indicate that the prevailing motivation was pedagogical until the beginning of the eighteenth century. It was literature of reformation, with the goal of clarifying ideology, establishing standards for behavior, and sharing information (1982, p.7).

Regarding children's books, there are some questions raised, Hunt asks: "Are these texts truly intended for children, or are they merely directed at them? Are the writings we're discussing about childhood, for childhood, or written by children?" (2009, p. 14). Hunt explains why he thinks children's literature is didactic and proposes his views in his article. Adults produce, children read. Thus, even the most child-friendly books are ultimately didactic somehow. It is widely considered that authors of children's literature are generally people who want to do 'good' in some way for child readers. "The challenge, of course, is determining the meaning of 'good' — is it for fun or teaching, and what do these two factors say?" (2009, p. 14). He discusses the specific question of what children's literature is for, besides the continuous debate over whether

its principal goal is to entertain or to educate. According to Hunt, children's books are didactic, regardless of the intention of the author. He says:

“Books which are defined as didactic lead children to acceptable adult behaviors, whereas pleasant ones encourage their pleasure in what we regard as normal behaviour. Nevertheless, both kinds are didactic. Children's books have always been partially or totally didactic in nature” (2005, p.135-180).

In her article entitled “Syntax, Readability and Ideology in Children's Literature” Tiina Puurtinen asserts that in children’s books there is didacticism, more or less and she indicates that didacticism is always apparent, either directly or indirectly, in children's literature. This concept of didacticism is supported or occasionally challenged by the criterion of coherency: the content and language of children's literature are tailored to readers' understanding and reading skills (1998, p.2). For a long time, children's literature has been largely recognized as didactic. Children’s literature has been regarded as a way of teaching, training, and leading the child readers. Joy and pleasure were neglected in the past and doctrines, especially religious ones, were imposed through literature. In today’s child-centred literature publishers, writers and scholars have turned towards education along with enjoyment and rather than dictating something to the child, the adults tend to consider child’s entertainment and joy.

John Rowe Townsend also states that the two goals — to educate and to entertain — have been linked, and publishers now produce both entertaining and educational works. As for publishers, they are clearly distinguished; yet, the desire to educate children is rooted in human nature, and there have always been supposedly entertaining books that have, intentionally or unintentionally, an educational aspect. This is still true (cited in Hunt 1996, p.669).

1.2. THE DEVELOPMENT OF CHILDREN’S LITERATURE IN THE WESTERN WORLD

Children’s literature and children coexist. For children’s literature to exist there should be child and childhood notions. As John Rowe Townsend puts forward, “before there could be children's books, there had to be children — children who have been recognized as individuals with their own distinct interests and needs, rather than solely as tiny women and men” (1995, p.3). Children’s literature, even if it might have been

ignored by some scholars and intellectuals, has existed throughout human history. The origins of children's literature may be traced back to far before the intended books for children emerged. Given the existing perspective and living conditions, no specialties for children were established throughout the medieval era. There was no sharp division between entertainment for children and adults at that time, thus children just adopted adult literature that was appealing to them. The distinctions between adults and children were ignored.

Lerer states that in ancient Greece and Rome, the development of the child was evaluated through books, so if there is a “children's literature” for historical times, it is found in writings and narratives drawn from the canons of Greek and Roman libraries (2008, p.17). With the oral tradition such as; folk tales, fables, and myths, children’s literature has developed and passed orally throughout generations. “Even when the monks wrote the first examples of literature, oral tradition remained important” (Bobulová et al., 2003, p.21). However, at those times it was not possible for most children to have access to these literary works. The invention of the printing press was a breakthrough in the development of children’s literature. When the printing press was invented, books became more available, thus children could become literate and read books. This access was only because children were thought to be unaware and uneducated so most adults believed that children’s books should be instructive and didactic and not just for fun. Children's literature was solely didactic during those times, thus children's books contained rhymes for teaching numbers or the alphabet or religious books. Publishers also increased reading materials for children to attract both adults and children. “*The Book of Courtesy*, published in 1477 by William Caxton, was in the format of instructive and educative verses, as did the *Book of Good Manners* (1487)” (Grenby and Immel, 2012, p.4) which aimed to improve people's manners and situations. These books might be the first examples of children’s books. Aesop's fables, adapted and printed by Caxton in 1484, were also among the first books printed in Europe, and they usually included frontispieces depicting Aesop and the animals that appeared in his fables.

In medieval times, children’s literature was formed by the influence of social structures. Likewise Aesop’s stories and books continued to be read but new genres and concepts were added. Children were taught good manners and courtesy with books.

Religion-based books included images related to Christianity and biblical stories. Besides the Christian content of the books, they also reflected the social image of the time. Seth Lerer explains that in medieval ages, the universe was a book full of with symbols and signs that needed to be deciphered for a child. Understanding successfully was critical for social development, moral improvement, and financial stability. But, when illuminated manuscripts began to include a variety of animals on its pages, the book itself became a universe (2008, p.60). As it can be understood that in medieval times children's literature had some didactic and religious purposes other than entertainment. In the 16th and 17th centuries, most of the children's literature was intended both for reading and for living in accordance with Christianity and avoiding sins. Puritans dominated children's literature. According to Lerer, children were the future of the family and the Puritan movement overall (2008, p.81). The Puritan movement tried to shape children in accordance with their perceptions and religious notions. Another specific of children's literature in this era was the 'death' notion. It was full of rhymes, wordplays, and even alphabet books included death and mortality. Here is an example from one of the most popular alphabet books, *The New England Primer*;

“The Cat does play,
And after slay.
As runs the Glass
Man's Life doth pass.
Time cuts down all
Both great and small.
Youth forward slips,
Death soonest nips” (cited in Lerer, 2008, p.83).

Puritans focused on death-related subjects in children's literature. The Puritans regarded childhood as a temporary phase and to become adult childhood must become an end.

Reynold states that Janeway's book, which has been reprinted, revised, and reproduced in both England and America for almost two hundred years, is a key milestone in the history and development of children's literature. It is clearly intended for child readers (though it is believed that grownups would also be reading, as noted in the opening statement to teachers and parents), and it includes information about how children and childhood were seen in early modern Britain (2011, p.25). This book points out the relationship between childhood and children's books so this relationship paves the way

for children's literature studies. Johann Comenius's '*Orbis Sensualium Pictus*' which has been translated since its first publishing in 1658 was one of the first picture books. In the book, each material is listed in alphabetical order and it includes pictures of each material. In this aspect, Comenius's alphabetic book has led the way for later educational and alphabetic books.

Lerer states that with the assumptions that human beings have no intrinsic notions at birth; that the child learns from the external environment; that images, games, and figures may help in teaching language and vocabulary; and, ultimately, that the purpose of education should be both education and pleasure (2008, p.104). In his essay '*Some Thoughts concerning Education*' (1692), John Locke, a British philosopher, suggested a theory of education in children's literature. In this aspect, Locke's theory has had a significant influence on education. Locke stresses that children are born with no information, like a blank page (tabula rasa), and that morals and values are taught by parents or teachers (1693, p.44).

Locke's impact on children's literature has started to be realized. For example, British writer Daniel Defoe published *Robinson Crusoe* in 1719. Lerer comments that the book combines two main early modern periods' social and intellectual themes that influenced children's literary culture: "Puritan commitment" and "Lockean philosophy" (2008, p.129). An example could be John Newbery's *Little Goody Two-Shoes* (1765) which is about a little girl who shows virtue and becomes a teacher. Another example is Thomas Cooper's *Child's New Play-Thing* (1742) which includes fables, alphabetical games, letter teachings, and pictures to help children learn how to read. Didacticism was dominant until the nineteenth century, in that, children's literature was aimed at those who were preteens and in the early periods of their school education. After learning how to read, children typically read texts of adult literature. There was no distinction for the children of school age. As well as teaching the child to read, the books for children were intended for religious purposes. In the course of time, children's literature began to gain importance as people's welfare and education levels advanced and so their awareness rose. Thus, the demand for children's literature and children's literature books increased and publishing houses realized the potential of this new market, and authors of children's books started to adapt their books in more appealing and entertaining ways besides being educational.

Fairy tales as a literary genre became famous in the nineteenth century. *Snow Queen*, *Beauty and the Beast*, and *The Little Mermaid* are some of the well-known fairytales. In the late nineteenth century, *The Grimm Brothers' Tales* began to dominate especially children's literature in Germany. Lerer states:

“Grimms combined folk tales, personal reminiscences, and an already rich tradition of literary fairy tales (from those of Charles Perrault in the 1690s to those of Clemens Brentano in the early 1800s) to create a literary language close to their understanding of early language itself” (2008, p.216).

Another author was Hans Christian Andersen who was a writer of fairy tales combined with his own experiences in the real life. “*The Emperor's New Clothes*” and “*The Ugly Duckling*” are some examples of Andersen's works that were published in 1835. In the 1860s two important children's books were published: Charles Kingsley's *The Water Babies* (1863), and the book which is the most favorite one for most children: Lewis Carroll's *Alice's Adventures in Wonderland* (1865). O'Sullivan says that the publication of *Alice in Wonderland* signified the release of children's literature from the hands of moralists and didactics. It transformed children's literature and restored fantasy to a key role after a long period of denial by opponents of fairy tales, with its imaginative narrative, flamboyant characters, parodies of poetry and songs, and use of gibberish. It was translated into over a hundred languages, making literary absurdity an international sensation (2010, p.61). Throughout the second half of the nineteenth century, children's literature became richer and adventure books became more popular. The explorations of new places were also reflected in children's literature. In this context, some of the most outstanding adventure books of that time are *Treasure Island* (1883) by Louis Stevenson and *Around the World in Eighty Days* (1872), *The Mysterious Island* (1874) and *Twenty Thousand Leagues under the Sea* (1870) by Jules Verne. These books are the most popular and well-known books in the adventure and science-fiction genres.

Erten states that, a new genre which is called local-color story emerged in America and Europe at the end of the nineteenth century. Local-color stories are about particular regions and inhabitants of a specific area. Local-color stories have been also quite popular in America since the end of the Civil War. Local-color stories focus on real life and real people (2011, p.26).

Erten explains that Mark Twain's *Huckleberry Finn* (1885) and *Tom Sawyer* (1876) can be given as examples of local-color story books. In Mark Twain's books, contrary to contemporary children's literature, the child character is a new type of "bad boy" who is naughty and spoiled but also a good boy at heart (2011, p.26).

Charles Dickens was also one of the most distinguished Victorian-era writers of the nineteenth century. *A Christmas Carol* (1843), *Oliver Twist* (1839), and *David Copperfield* (1850) are some of his well-known books. Another writer, Louisa May Alcott, who is best known for her famous book *Little Women* (1868), usually addressed the experiences of women. "Little Women is viewed as a remarkable nineteenth-century American children's novel, as well as the first family tale to become a lasting classic" (O'Sullivan, 2010, p.23).

The golden age of children's literature was fifty years before the First World War. *Alice's Adventures in Wonderland* (1865), *What Alice Found There* (1871) and *Through the Looking-Glass* (1872) by the famous author Lewis Carroll are the most prominent books of the golden age. *Alice's Adventures in Wonderland* was written entirely for the amusement of children, with no directives, and is full of imagination and fantasy, also the book is free of traditional notions of what is right and wrong. Hunt adds that not only it was one of the first and the most successful modern tales, but also for the first time we can see empathetic, rather than directive narrative (1994, p.30).

The golden age was not limited to Lewis Carroll, there were some other prominent authors of children's literature who paved the way for the liberation of children's literature from didacticism and moral lessons. Saukkola states that Charles Kingsley's *Water Babies* (1863), and Lyman Frank Baum's *The Wonderful Wizard of Oz* (1900) are some other famous literary works (2001, p.7). The awareness of the importance of children's books was raised among publishers. Children's literature as a study field and this newly developing genre were obvious. "The Macmillan Company established a separate Children's Book Department in 1919" (DeAngelo, 1958, p.221). Following the establishment of the Children's Book Department, many publishing houses gave places for Children's books and literature. In 1919, there was another important step in children's literature.

“Children’s Book Week was initiated by Franklin K. Mathews in 1919 and it has been recognized since then. In 1922, another milestone in children’s literature was achieved by Frederic Melcher who was an important publisher and editor. On the American Library Association website it is written that at the American Library Association Conference held in 1921, Melcher suggested that each year a medal could be awarded for the most distinguished book for children. Thanks to Frederic Melcher’s offer, ‘John Newbery Medal’ has been awarded annually by the Association for Library Service to Children to the author of the most distinguished contribution to American literature for children since 1922” (American Library Association, 2021).

In the late nineteenth and early twentieth centuries, many children’s magazines besides books were published, such as Aunt Judy’s Magazine and Chatterbox. Lewis Carroll and Juliana Horatio Ewing, famous children’s book authors, were among the contributors to these magazines. “Educators, physicians, social workers, and politicians no longer considered children as immature people who needed to be shaped into the form of the adults as quickly as possible” (Meigs, 1953, p.437).

As adults’ awareness of childhood was raised, they showed more empathy towards children's feelings and lives. It has been noticed that while children could be small and young, their emotions are big. The twentieth century brought a new approach to children’s literature. The emotional need of children has become more important and adults’ interests in children’s emotion have grown. The importance of books in children's development has been understood, and literature has been regarded as a vital tool for improving children's lives. Also, with the popularity of picture books and modern fantasy, there has been an emergence of some notable picture-book and fantasy book writers. “*Winnie-the-Pooh*” by A.A. Milne (1926) is an example in which toy animals are employed to act out in the story. In the book, toy animals show characteristics of humans which was a new feature of the time. Irish author of the fantasy books and writer of the *Chronicles of Narnia*, C. S. Lewis, is a well-known writer in children’s literature. The *Chronicles of Narnia*, which is a series of seven fantasy books by C. S. Lewis, is an example of a classical adventure and fantasy book for children. The *Chronicles of Narnia* is inspired by Greek and Roman mythology, fairy tales, and, most important, Christian themes. It is still quite popular; it has been translated and adapted into more than 40 languages. It has been adapted into film. The *Pippi Longstocking* books, which were written by one of the most acclaimed

authors of the 20th century Astrid Lindgren, are among the milestones of the fantastic children's books. *Pippi Longstocking*, a nine-year-old orphan who has her own house and fortune, is free of adults' restrictions and she lives her life as she wishes. She refuses to grow up and be an adult. Some scholars criticized this different and new type of protagonist and they advocated that *Pippi Longstocking* was not a suitable model for children; yet, today the book is one of the examples that appeals to both adults and children in similar ways.

Another fine literary classic of children's literature is Antoine de Saint-Exupéry's *The Little Prince* (*Le Petit Prince*, 1943) which depicts childhood in a poetic style. The book is about a child's observations about love and life. *The Little Prince* has been translated into more than 150 languages. This book is also an example of dual addressee; appealing to both adults and children. The fantastic items are enjoyed by children while the philosophical dimension appeals to adults.

After 1950s, children's literature has changed. The environmental pollution concerns, the creation of atomic weapons along with other technological developments, the effects of the Second World War and the ecological issues changed the theme of children's literature. According to Yates, Robert C. O'Brien's *Z for Zachariah* (1973), and Robert Swindells's *Brother in the Land* (1984) are some of the examples that reflect these issues (2004, p.528).

In 1997, with the publishing of the *Harry Potter* series by J.K. Rowling, dual addressee books have gained wide popularity. The *Harry Potter* series, with its fantastic elements, appeals to both young adults and children. J.K. Rowling has gained international recognition and commercial success thanks to the *Harry Potter* series. "By June 2008, more than 400 million copies of the novels had been sold, and they had been translated into some 70 languages" (O'Sullivan, 2010, p.217).

In today's world, children's literature has evolved as Erica Hateley's depicts as "From Turning the Page to Touching the Screen" (2013, p.1). With the digitalization in the publishing industry, children's literature has evolved in both form and content. Children have started to use mobile-phones and tablets to read books. Books for children have become more interactive and technology-adapted. For example, *It's a Book* (2010) by Lane Smith illustrates a conversation between a jackass and a monkey whose physical

proportions indicate a child and an adult. The jackass is curious about the book that the monkey reads. Jackass asks the monkey whether a book can be used for his own mobile apps. *It's a Book* shows the technology that young readers encounter.

Through 21st century, children's literature has had an important role in the literary world. Thanks to children's literature awards such as; Carnegie and Greenaway Awards, Children's Literature Legacy Award, America's Book Award for Children's and Young Adult Literature, and Mildred L. Batchelder Award, children's literature has been canonized in the world of literature. Also, there are many distinguished organizations and associations related to children's literature, for instance, The Children's Book Council of Australia, established in 1945, has been running as a non-profit organization which aims to connect children with the literary world. However, this historical account of children's literature cannot be regarded as a universal fact because the chronological development of every country is different from one another. This is the case for Europe. The concepts of child, childhood, education of children, and entertainment differ greatly in the world.

CHAPTER 2: TRANSLATION OF CHILDREN'S LITERATURE

2.1. THEORETICAL APPROACHES IN THE TRANSLATION OF CHILDREN'S LITERATURE

Concerns about the translation of children's literature, such as the low image of children's literature or the translator's low status, would lead one to believe that translation of children's literature has a little part within literary systems. However, there have been several notable exceptions to this rule. Although the translation of children's literature is not clearly distinct from translating other types of literature, there are several features unique to this subject that necessitate additional methodological and theoretical concerns.

The analysis of children's literature in translation focuses on topics that aren't typically addressed in translation studies, and thus makes a significant addition to the subject as a whole. Children's understanding of the world enables them to cross cultural boundaries. In the 1960s, the focus of these early studies was promoting international recognition through children's literature. "The third conference of the International Research Society

of Children's Literature in 1976 demonstrated the growing interest in the translation of children's literature” (Lathey, 2006, p.1).

Katharina Reiss, on the other hand, was one of the scholars who made a systematic approach to the issue based on her expertise in translation studies in general. Reiss recognizes the specific issues of translating children's literature within the scope of her text typology and Reiss proposes three elements which require specific research; “child reader's limited verbal abilities, the child reader’s limited understanding of the world and taboo words” (1982, p.17).

The first book-length study made by Swedish scholar Göte Klingberg, *Children's Fiction in the Hands of the Translator* (1986), is prescriptive in nature. Klingberg records any cultural or linguistic references that emerge, as they are one of the most likely reasons of translation 'deviations' from the source text (cited in Emer O’Sullivan, 2013, p.454).

The position of children’s literature in the literary polysystem has an effect on the translation of children’s literature. It is known that in the literary polysystem of a country there are literary works that occupy the central position while some occupy the secondary position. The positions of literary works can change over time. According to Shavit, the non-canonized position of children’s literature is also prevalent in the translations. Jeremy Munday points out that in the case of translating secondary literature, translators tend to use target culture models and produce more ‘non-adequate’ translations (2008, p.109). The translators of children’s literature usually use omitting strategies in translations. Shavit says that this strategy is also common in non-canonized adult literature because “the completeness of the text norm is now adopted in the majority of translations of the adult canonized system. Deletions, if they occur at all, are unintentional” (1981, p.174).

According to another scholar, Ritta Oittinen, reading is the most significant part of translating for children:

“first, the translator's reading experience, in which she/he translates according to her/his experience of the original; second, the translator's imagined future readers' reading experiences, in which she/he communicates with readers who do not yet exist for her/him, i.e. imaginary projections of her/his own readerly self. The translator is reaching out to future child

readers, who will benefit from the entire translation process—both the child and the adult reading aloud. Translators are readers who are always translating for their readers, the translation's future readers” (2000, p.5).

She considers that adapting children’s literature is a crucial element for a translator. Adaptation and equivalence are not separate concerns or parallel problems because each translation requires adaptation, and translation necessitates modification and domestication. When the language is altered, the fiction is brought closer to the target-language reader (2000, p.75).

Translation for children is also important regarding its difference from translation for adults. There are many elements besides text in the situation of translating for children. For example; the pictures should be dealt with delicacy. If there are sentences or any text in the pictures such as a dialogue, it should be transferred in the most understandable and enjoyable way. The translator of children’s literature should be aware of the foreignness of the source text and how much a child reader can take from this foreignness, also it should be decided by the translator which cultural references and items will be preserved and omitted and the last but not the least issue is that the translator should decide if the child reader needs any explanations in order to cope with these foreign culture-specific items. Another essential difference is the dual addressee problem. Children’s literature is written, translated, criticized, and read by adults while its addressee is children. A children’s book should gain an adult’s approval before it reaches the child reader.

In translated children’s books, there is not a single target reader but there are parents, teachers, librarians, and publishers. Because of this dual addressee, the translator is shaped by other factors other than the child reader. Parents, teachers, and adult critics play important roles in the process of translated literature reaching the child reader. The ‘dual addressee’ steers a translator’s strategies more or less. The situation of ‘dual addressee’ is mostly observed in adults reading aloud books. The feature of the dual addressee could pose some problems for translators during the translation process. Thus, some academics urge that translators make a clear decision about their intended audience.

Cultural differences between two different countries are reflected and can be recognized clearly in translations. Adults; however, are afraid of children being exposed to another

culture, thus they sometimes reject a translated book, and thus the intended target reader, the child, cannot learn about ‘foreign cultures and worlds’. In children’s literature adult is the authority and makes decisions about what a young reader should know and should not know.

In translation, negative attitudes of children are usually omitted or transformed into something different. However, this approach is not acceptable because children should learn the other facet of the world. They should be aware of the otherness and foreignness as well as negative or ‘bad’ attitudes. ‘Bad attitudes’ mean that children are not always kind and respectful or they may sometimes do wrong things and if children see examples of these situations in a book, they may feel more comfortable and familiar. There may be spoiled children in the books, such as the *Horrid Henry* series, in which children can see all aspects of being a child.

As it can be understood that adults compose a text to educate the child and also they take the child’s behavior and psyche into consideration and these elements are also the same in translating for children. The translator takes into account how all of these elements affect the target culture reader. Oittinen thinks that “behind every act of translation there are assumptions about the future readers of the translation” (2000, p.76). She underlines that adults should not underestimate young reader's ability to comprehend. When it comes to children's literature, adults perceive it as a tool for education. This is right, but an adult, particularly a translator, should allow the child to learn about and experience the new and magical world. In the translation process, translator’s childhood plays an important role. For the translator, the child that she/he carries within herself/himself leads the translation. When translating for children, according to Oittinen, “translators discuss with all children: the child of their time, the history of childhood, the former and present child within themselves—the adults’ childhood and how they remember it” (2000, p.30).

Another scholar Birgit Stolt also says: “the original text must be treated with the same respect as in the case of adult literature; therefore the aim should be a translation that is as faithful and similar as possible” (cited in Klingberg et al., 1978, p.145). She proposes that children’s literature should be translated as faithfully as Bible translation.

According to Oittinen, the translator has proved faithfulness to the original author when a text survives in the target language that is when it is accepted and appreciated as a result of the translation.

Alvstad sums up the “five issues that need to be considered when translating children’s literature. These are:

- (1) cultural context adaptation,
- (2) ideological manipulation,
- (3) dual readership (the targeted audience includes both children and adults),
- (4) features of orality, and
- (5) relationship between text and image” (2010, p.22)

In the translation of children’s literature, the translator deals with the culture-specific items mostly. This is because while some culture-specific items are quite familiar in adult or young adult literature, the same cultural elements may be quite unfamiliar in children’s literature. Thus, the first issue to be dealt with is the cultural items in the source text. Translators and adults may sometimes limit the cultural items and the other foreign references according to their own perception of the world and their ethical concerns. The dual readership or dual addressee is unavoidable, especially in picture books and read-aloud books. The duality of children’s books may make it difficult for the child reader to reach a translated book because of the approval process of an adult reader.

According to Edward Fenton, an American writer and translator, the first and most significant part of translation is meaning. The translator should be fluent enough in both languages to comprehend what is intended in the source text and then unearth the most useful, relevant, and vivid similar phrase or words from the depths of his judgment and experience in the second language (1977, p. 639). This case is also important in translating children’s literature. In children’s books, meaning is created by both words and pictures. The translator should detect the different layers of meanings attached to text and render it in accordance with the target reader’s expectation and understanding capacity. In dealing with the ‘meaning’ of the text, there is another issue which is the translation of the ‘meaningless’ in the text. Most children’s books contain neologism

which means newly coined words and phrases usually made up from the author's imagination or some mythical tales. In this sense, it is up to the translator to make sense of the nonsense or recreate a similar humorous effect in the target text.

Zohar Shavit has made a significant contribution to the translation of children's literature by employing polysystem theory to describe the translational pattern of children's literature. It elevated children's literature to a prominent object of research; polysystem theory has a major impact on the study of the translation of children's literature. Children's literature has a complex position in the polysystem. The adaptations and interventions in the adult literature are the same in the translation of children's literature. Pedagogic concerns make the position of translated children's literature complex.

Munday asserts that if a literary work is closer to the peripheral, it has a lower cultural status within the polysystem. From this perspective, translated literature is one of the subsystems, and it can be in the center and make a large contribution to a country's literature, or it can be on the periphery and have less impact. Children's literature is typically regarded as peripheral and of low prestige in the literary polysystem (2008, p.108-109). Translation of children's literature has a secondary place in the literary polysystem. Because of the peripheral status of children's literature, the translator of children's literature, unlike translators of adult literature, can allow himself liberties with the text.

There are a lot of factors to consider when making decisions about which books to be selected for translation, as well as which texts to be altered, and manipulated to varying degrees. Culture is linked to these factors. Most adults do not want children to be exposed to another culture and this concern affects translation process.

A Finnish researcher, Tiina Puurtinen, approaches translating for children from the position of linguistic acceptability.

When considering the educational objective of children's literature, according to Puurtinen:

“Language acceptability has a vital role in the readability and comprehensibility of translated children's books. Thus, while transferring children's literature, both the language and the content are adjusted by child

readers' comprehension levels and reading skills, and long and complicated sentences are shortened since they may alienate children from reading and hinder their reading progress” (1998, p. 2).

This is why in children’s literature there are age restrictions in books. The translator renders the target culture items in the most comprehensible way for the child reader.

Erten (2011), for example, has studied on the Turkish translations of Roald Dahl's *Charlie and the Chocolate Factory*. In her study, she focuses on how the translator handles culturally bound qualities. Erten infers that when working with children's literature, the acceptability criteria should be taken into account. This case is also the same with the translations. The translator of children’s literature should take into account the needs of the target reader and translate the text in accordance with the target reader’s age and understanding capacity.

Mildred L. Batchelder, an American librarian, says “children in all countries should have good books in translation from many parts of the world for these reasons:

- children of one country who come to know the books and stories of many countries have made a beginning toward international understanding;
- knowing the classic stories of a country creates an attitude for understanding towards the people for whom that literature is a heritage;
- children, who know they are reading in translation the same stories which children in other countries are reading, develop a sense of nearness with those in other lands; and
- interchange of children's books between countries through translation enhances communication between the peoples of those countries, and, if the books chosen for traveling from language to language are worthy, the resulting communication is deeper, richer, more sympathetic and more enduring” (1972, 307).

They can bring the most distant to the nearest by reading translated materials and learning about new traditions and civilizations, as well as experiencing diverse lives. Thus, foreignization strategy might be used while translating such literature to expose young readers to the unusual, new, and foreign. Translation of children’s literature has a unique and magical effect on children because translated books are the first doors that open to different worlds for children, their first encounter with the foreign world is made throughout translations. Within this perspective, the translator has a major role to bring the target reader to the source culture.

Venuti's Domestication and Foreignization Approaches

The translation process starts with deciding the text to be translated and then developing which method to use during the translation process. These procedures are determined by different factors such as: political, economic, and cultural. Although there are many different strategies for translation, it could be assumed that there are two main approaches to translation strategies. According to Venuti:

“A translation work may comply with the values that are dominant in the target culture, adopting a conservative and explicitly assimilationist approach to the target text, appropriating it to support domestic canons, publishing trends, and political alignments. A translation attempt, on the other hand, may oppose and try to transform the dominant by using the marginal, restoring foreign texts forbidden by domestic canons, restoring residual values such as old texts and translation methods, and developing new ones” (1998, p.240).

In the 1990s, American translation theorist Lawrence Venuti created the terms "domestication" and "foreignization," which have subsequently been used in both translation methods and ideas. The concepts of foreignization and domestication have been debated by many scholars over the years. While some advocate for domestication, others advocate for foreignization.

According to Venuti, domestication techniques date back to ancient Rome, when Greek and Latin translators employed deleting culture-specific items when translating and adding items which are belonged to Roman culture, resulting in a text originally written in Latin. Domestication was very popular in the Western literature, particularly in the early modern period (2001, p.240-241). Domestication refers to translation strategies that lower the foreignness of the target text and uses domestic and cultural equivalents in the source text (1998, p.240). The aim of domestication approach is to make the text more familiar to the target reader. The aim is to reflect the original's actual meaning in a manner that both the subject and language are accepted by and understandable to the reader. Domestication, in other words, refers to the form of translation in which the translator minimizes the strangeness of the foreign material for the target population by using a fluent and transparent style.

Foreignization, on the other hand, “comprises selecting a foreign text and developing a translation technique along lines that are precluded by dominating values in the target

language” (Venuti, 1998, p.242). Only when target language's literary canon, professional standards, and ethical conventions are challenged can a foreign language approach represent the otherness of the foreign text. Foreignization refers to the sort of translation in which a target text "purposely deviates from target culture norms by retaining some of the original's foreignness. Foreignization is defined as "an ethnodeviant stress on cultural values to reflect the linguistic and cultural difference of the foreign text, so sending the reader abroad” (Venuti, 1995, p. 244).

Friedrich Schleiermacher (as cited in Venuti, 1995, p. 19) states that “the translator either leaves the author alone as much as possible and moves the reader towards him, or he leaves the reader alone and moves the author towards him”. The act of “keeping the author apart” may be equal to foreignizing the text and the act of “keeping the reader apart” may be equal to domesticating. Venuti regards ‘domestication’ as a way of ‘violence’ of the source text and to prevent this ‘violence’ caused by domestication, Venuti advocates ‘foreignization’ (1995, p.305-306) In children’s literature, when a child reads a text which has been translated by using the foreignization approach, she/he frequently encounters cultural connotations that are new for him/her. However, when a child reads a work translated by adopting the domestication approach, she/he can identify that the text is written in her or his native language.

From the perspective of postcolonial translation studies, Venuti states that “foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations” (2008, p.16). Venuti regards foreignization as a strategic resistance against the dominant nations, he sees foreignization as an intentional and strategic construction of cultural norms in the target culture. Venuti expresses that “in the interests of democratic geopolitical relations, foreignization in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism” (2008, p.16). In order to keep and preserve the cultural diversity and characteristics, “foreignization” is an effective strategy to adopt when translating a postcolonial literary text. Thus, foreignization and domestication approaches are adopted in the postcolonial literary texts and translation studies; however, this thesis is not linked with the foreignization and domestication approaches which are used in postcolonial and ideological literary

texts. The approaches adopted in this thesis are not related to imperialism, postcolonialism or ideology.

Some translation scholars have different views on which of the two translation procedures should be used in practice. However, examining the evolution of these two techniques reveals that they are both profoundly based on distinct sociocultural settings. In other aspects, the option of domesticating and foreignizing strategies is influenced not just by the translators, but also by the sociocultural settings. According to Schleiermacher while some scholars and parents believe that a children's book which is rich in culture-specific items allows child readers to expand their understanding of the world; however, "some scholars believe that children cannot cope with a different cultural context because they lack sufficient interpretative and intellectual abilities" (cited in Wolf et al., 2010, p. 425).

Davies's Translation Strategies

Preservation, globalization, transformation, localization, creation, addition, and omission are the seven translation strategies proposed by Davies. Before giving detailed information and explanation of these procedures, it may be useful to give general information about Davies's statements and her ways of handling culture-specific items.

Davies describes culture as "the set of values, attitudes, and behaviors shared by a group and passed on by learning" (2003, p.68). She emphasizes that beliefs and values of a culture can be conveyed indirectly or directly in a book through its "organization, communicative strategies genre and discourse patterns" (2003, p.68). A new culture shows itself in a different environment through translation. In this stage, the translator decides how much of the 'other' culture can be conveyed or omitted in the target culture.

Translator of children's literature has to make different adaptations and modifications compared to the translator of adult literature. For instance, in Turkish culture, people do not celebrate Christmas or make traditional foods for Christmas as much as in the Christian cultures, and also it is not common for a Turkish family to drink alcohol and eat pork meat at dinner. Thus, when translating a children's book which contains such foreign elements that may not be accepted by the target culture, the translator may resort

to omission or other translation strategies. These kinds of manipulations are common in the translation of children's literature.

In the translation process, most publishing houses prefer different translation strategies in the translation, if there are any "delicate" issues such as; death, break up, racism, politics, religion and sex. Translating children's literature requires special treatment. The target reader's age is also an important factor. A translator cannot ignore a child's age and thus she/he cannot address a 5-year-old in the same way as a 10-year-old child. Their capacities and understanding of the world should be considered in translation.

According to Davies, there are multiple layers of culture, which include a group's ideas and values as well as traditions, norms of behavior, artifacts, and symbols. When it comes to the relationship between translation and culture, each of these levels may emerge in the texts on which a translator is asked to work (2003, p.68).

Cultural symbols such as rituals, heroes and heroines, words, gestures, pictures, religious ceremonies, what is good or evil and right or wrong are all elements represented in the text. Culture is a complex collection of these elements. Regarding translation, the translator may not be familiar with the source culture items, so understanding the source text and adapting it to the target text may be challenging for the translator.

Culture-specific items can be found in literary texts and they are used to represent cultural situations. These items are notions, words, and expressions that are unique to a particular culture. These notions create difficulties for translators in adapting the source-text functions and expressions to the target text because target reader is likely to be foreign to them.

Davies states translators should find alternative solutions for the culture-specific items which cause problems. These solutions are; either preserving the source text as far as possible or adapting the text to target culture norms and produce an acceptable translation (2003, p.69). Also, it is important whether a child reader understands the 'foreign' element or not. In this respect, the age factor is the determiner. It is not probable for a text to be free of culture-specific items, thus children of all ages should

be aware of the presence of different cultures in order to accept the existence of any other culture. Davies states that:

“Discussions of alternative options for culture-specific items frequently invoke the distinction between two basic goals of translation: retaining the features of the source text as much as possible, even if this results in an exotic or strange effect, and adapting it to produce a target text that appears normal, accessible and familiar to the target reader” (2003, p.69).

Lawrence Venuti's book *The Translator's Invisibility* (1999), which was first published in 1995, referred to these two goals as “domestication and foreignization”. Venuti’s principles which are foreignization and domestication predominate in translation.

“While, some translators use domestication to make their translations more "accessible" to or "acceptable" for their readers; some are less "encouraged" to make their translations easily accessible to their readers in regards to cultural closeness; thus, they use foreignization strategies” (Davies, 2003, p.72).

Source texts which are made up of many culture-specific items can be translated with different strategies depending on whether foreignization or domestication approaches are used. Davies states that many factors are examined when deciding whether to domesticate or foreignize the target text. Which translation technique is dominant is determined by a variety of criteria such as target reader, translation traditions and text type (2003, p. 69).

Jaleniauskiene and Čičelytė have drawn the following scale to place Davies’s translation strategies along with the Venuti's foreignizing and domesticating approaches (2009, p.33).

A scale of domestication and foreignization translation approaches

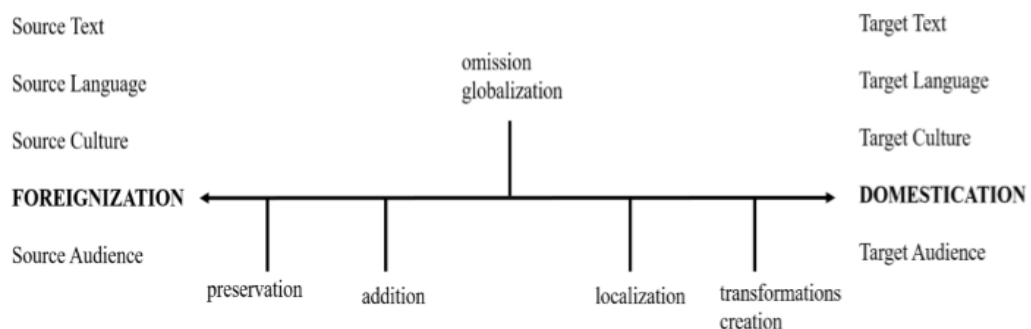


Figure 1. A scale of correlation between foreignization and domestication (Jaleniauskiene, E, Čičelytė, V. 2009, p.33).

In Figure 1, there is the range of Davies's strategies along with Venuti's approaches of domestication and foreignization. Preservation and addition are shown under the foreignization category; the reason is that the culture-specific items in the source text are kept in the target text. On the other hand, creation, transformation, and localization are belonged to the domestication category; while translating culture-specific items of source culture, these items are replaced with more familiar culture-specific items in the target text. Creation means, "creating" something new, in other words, something not present originally in the target text while translating a culture-specific item conforming to the target language norms. "The technique of addition is similar to Aixela's intratextual gloss and Baker's loan word with explanation in that the original cultural reference is kept, but the translator adds something to the text" (Blažytė, D., & Liubinienė, V., 2017, p.47). The opposite method of addition is omission, in which translators "omit a problematic cultural-specific item entirely so that no sign of it is present in the translation" (Davies, 2003, p.79).

Globalization and omission, according to Jaleniauskienė & Čičelytė, fall somewhere between foreignization and domestication in that when a culture-specific item in the source text is omitted or globalized, it impacts what is belonged to the source culture to some extent without actually replacing it with a similar item from the target culture. Globalization is defined as "the process of replacing culture-specific items with more neutral or global ones" (Davies, 2003, p.83).

Davies's strategies can be classified according to the approaches of domestication and foreignization. In this study, both the approaches of foreignization and domestication put forward by Venuti (1995) and Davies's (2003) seven translation strategies will be applied to analyze the translation of culture-specific items in Francesca Simon's selected *Horrid Henry* books. In the below part, a detailed description and explanation of each strategies will be provided in the analysis of Turkish translations of culture-specific items in the selected *Horrid Henry* books.

1.1.Preservation

As a translation strategy, preservation entails keeping the source text terms in the translated text. In the opinion of Davies, when a translator encounters "a reference to an entity which has no close equivalent in the target culture", she/he preserves the item in

the target text (2003, p. 72-73). Davies distinguishes between two different types of preservation: “formal preservation” and “semantic preservation”. Formal preservation points out the preservation of the original item’s form, which is retained unmodified in the target text. The second one, semantic preservation, means literal translation, in this type of strategy the culture-specific items and cultural references to the target language are dismissed.

2.2. Addition

Davies suggests that “the translator may choose to maintain the original item but add whatever information is deemed relevant to the text” when preservation of the culture-specific items may lead to confusion (2003, p.77). Translators might put relevant additional information; however, this can lead to the complexity that affects the narrative or ruins the original's style. “This extra information might be included in footnotes, brackets, endnotes, and so on, or it could be integrated as part of the translated text as part of the paragraph” (Diana Blažytė & Vilmantė Liubinienė, 2017, p.47). Footnotes can also be used by the translator to convey extra information but when it comes to children’s literature using footnotes is not common. Translator should decide whether it is necessary to use footnotes or additional explanations or information because especially in children’s literature, the child reader may not enjoy the footnotes or it may affect the fluency of the text. Accordingly, Davies emphasizes that the decision on how and when to make modifications on the translation is important and the translator must consider the expectations of the specific target reader. Translators should be aware of the target reader and decide what additional information is necessary.

3.3. Omission

Omission strategy is the opposing of addition, this strategy means eliminating a problematical culture-specific item in the translated text so that the target reader has no clue of this item. According to Davies, there might be several reasons for such a choice. For example, it may be a desperate move by a translator who cannot find an effective method to represent the original meaning (2003, p.79).

Another reason stated by Davies is that the translator may believe that translating certain items may cause an extra burden for him/her and the target reader. Paraphrasing

some sentences or explaining them in the translation may give them significance that is not present in the original text (2003, p.80). Shortly, omission can help the smooth flow of reading by eliminating some problematic culture-specific items that may confuse.

4.4. Globalization

Davies points out that globalization is “the process of replacing culture-specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds” (2003, p. 83). “Globalizing” or “globalized” terms have been used among editing or translation service companies in recent times, it has been considered that “if a company wants to communicate successfully with multicultural audiences, they must globalize their sites” (2003, p. 82). It allows accessing more audiences from different backgrounds. Nonetheless, this strategy may cause loss of some cultural references or the intended effect may be eliminated.

5.5 Localization

Localization is the opposite of the globalization or preservation strategy. Localization is moving the text to languages, cultures, or countries which are more recognizable to the target reader. It is a drastic example of cultural context adaptation. According to Davies, instead of attempting for "culture-free" representations, translators may attempt to attach “a reference firmly in the culture of the target reader” to avoid loss of effect (2003, p. 84). The translator attempts to replicate the culture-specific item in the source text in localization; however, it may not be possible for a translator to recreate the same effect. In short, the source text references are replaced with more familiar references to target readers in the target text. While using the localization strategy the translator should be careful not to cause inconsistencies in the target text. For instance, a source culture-specific food or place that sounds foreign and unknown to the target reader is substituted with the well-known and familiar one. Anyhow, some critics do not approve this method, such as Klingberg who is a strong proponent of "anti-localization," emphasizing the need to expose children to different cultures.

According to Klingberg the “translator may keep all of the original's content to emphasize that the text occurs in a different and foreign country” (Gabriele Thomson-Wohlgemuth, 1998, p.58).

6.6. Transformation

As claimed by Davies, transformation strategy is used if “the modification of a culture-specific item seems to go beyond globalization or localization”, and when this modification of a culture-specific item is “seen as an alteration or distortion of the original” (2003, p.86). The decision of making such modifications depends “on the translator’s anticipation of the target reader’s willingness, understanding, and tolerance to deal with possible confusion”. She claims that when translating “the title of a novel or a film, the translator follows their creativity and tradition in literature” (2003, p. 86). She points out that, changing a culture-specific item that may be regarded as unacceptable or offensive in the target culture with a “more acceptable” item can be regarded as a transformation strategy.

7.7. Creation

Creation is the seventh translation procedure suggested by Davies. Creation strategy is adopted when a translator creates a new culture-specific item that is not present in the source text. There can be many reasons behind the translator’s choice of creation strategy. Davies points out that this strategy might be adopted in the translation of proper names if they seem too odd or foreign in the target culture. While using this creation strategy, the translator makes sure that the translated name has a source culture flavor (2003, p.88). “Even if a translator eliminates a particularly English characteristic from a name, she/he may still convey an equivalent taste by adding another element” (2003, p.89).

In this study, the seven strategies which are preservation, globalization, transformation, localization, creation, addition, and omission will be used in line with the approaches of foreignization and domestication to identify the translations of culture-specific items in the *Horrid Henry* books.

2.2. TRANSLATION OF CULTURE-SPECIFIC ITEMS IN CHILDREN'S LITERATURE

Every culture has its own culture-specific items. These culture-specific items can be, along with many other things, food, and beverages, proper names, politics, pursuits, religion, clothing, institutions, flora and fauna, units of measurement and currency as well as folk dances, wedding and engagement ceremonies, religious and national holidays, and language. However, these culture-specific items are not totally unknown to other cultures as a result of globalization. In this sense, language is one of the most fundamental parts of culture, every culture has its own language and linguistic features. At this point, translators are the ones who build bridges between two different cultures, languages, societies, and civilizations. Translators transfer culture-specific items of one country into another. However, every culture has its own culture-specific words and terminology, thus it is a challenging job for translators to preserve the uniqueness of the source culture while finding equivalence in target texts. Translating children's literature requires experience and education because the child learns about the foreignness and presence of other cultures through translations. Thus, it is up to the translator how to properly convey the meaning and the culture to the child in the most appropriate way. Age factors and the structure of the society are some of the factors that translators should take into consideration.

Shavit states that because of "the peripheral position of children's literature in the polysystem", the translator of children's literature can feel free with the text. The translator can change the text in any way she/he sees fit, as long as she/he adheres to the following criteria, which are common in the translation of children's literature; adapting the text to make it more relevant and beneficial to the child readers in line with what society thinks to be "good for the child." is the first criteria. The second one is changing the language, plot, and characters to match the child's cognitive level and reading ability (1981, p.172).

In today's world, translators prioritize children's needs and focus on child reader's perception of the world and foreign cultures instead of society's needs. Oittinen also refers that translators of children's literature "need to adapt their texts according to the presumptive readers" (2000, p. 78). Translators enable children to travel and discover

foreign and different cultures and societies. Batchelder says that “children who discover other cultures' oral and written literature have taken a step toward international understanding” (1972, p. 307). Through translation, children can learn about different civilizations, and this triggers children’s desire to learn more and thus read more. In this regard, it is up to the translator’s choice whether to preserve the foreign item or domesticate and adapt it to target culture’s norms.

O’Sullivan remarks that because of its link to the literary and socio-educational systems, children's literature has a “peripheral position within the literary polysystem”. It is observed as a pragmatic phenomenon rather than a literary one. Its position is determined by factors which are as diverse as the content of the books, as well as general conceptions of childhood and its place in a certain cultural region at a specific time (2013, p.452). The translator should balance the preservation and the adaptation of the foreignness while translating for children. There are basically two translation strategies; “domestication” and “foreignization”. Domestication means “bringing the author home”, whereas foreignization means “sending the reader abroad” (Venuti, 2008, p.15). Translation strategies circle around these two basic strategies. Throughout translation history, many scholars have developed different translation strategies. For instance, Mona Baker lists eight strategies to deal with the problematic issues such as culture-specific items;

“translation by paraphrase using unrelated words, translation by a more general word, translation by cultural substitution, translation by a more neutral/ less expressive word, translation by omission, translation by paraphrase using a related word, translation using a loan word or loan word plus explanation, and translation by illustration” (1992, p.26-42).

Another academic Aixela classifies translation techniques into two categories, explaining further strategies below each category;

“Conservation includes linguistic (non-cultural) translation, repetition, extratextual gloss, orthographic adaptation, and intratextual gloss. Substitution also covers absolute universalization, restricted universalization, deletion, naturalization, synonymy, and autonomous creation” (1996, p.60-64).

The conservation category can be linked to the domestication approach while substitution is closer to the foreignization approach. In children's literature choosing the right translation strategies is a very delicate issue. In this regard instead of "how" the text is transferred into the target text, "how well" the source text is translated into the target text is a more crucial question. Both of the foreignization and domestication strategies are part of the translation process, thus how much the needs of target readers, both children, and adults, are met is what matters. Yalçın says that "the translator should find the most suitable equivalences for the culture-specific items in translation" (2003, p.57). In this sense, in translating children's literature, translators must be much more cautious because the target reader is a young reader. When the target reader is a child, the cultural systems that most challenge the translator become more complicated. Erten indicates that children's literature is beneficial in the upbringing of future adults (2011, p.15). Literary works are quite important in terms of education and language education for young readers. Translating a children's book reflects the expectations and interpretations of childhood.

Culture-specific items are one of the limiting factors in the translation of children's books. According to Davies, there are two aims that affect the translator's decision to translate at first:

"preserving the characteristics of the source text as far as possible, even where this yields an exotic or strange effect, and that of adapting it to produce a target text which seems normal, familiar and accessible to the target audience" (2003, p.69).

In this respect, the translator takes these into account in the decisions she/he makes at the beginning of the translation and shapes the translation methods accordingly.

Culture-specific items reveal the existence of other worlds, and other cultures, thus it is important for a child to learn about these foreign worlds so that the child reader can have a vivid imagination and also her/his curiosity and desire to learn more can be increased. Yamazaki argues that the practice of changing 'foreign' names with familiar ones in the target text not only demonstrates disrespect for the source culture but also deprives young readers of the opportunity to enjoy the cultural diversity of other cultures (2002, p.53). In this regard it can be said that translation books enable children to understand and respect other cultures and see the differences. Regardless of the

literary quality of the book, a conflict of values between the source culture and the target reader's culture may cause the reader to react unfavorably to that work. According to Venuti, new genres, and cultural values are imported through foreignization: foreignized translations not only "indicate the cultural and linguistic distinctions of the foreign text" but also acknowledge their origin (1995, p.311).

Within the scope of the concept of the child and childhood, translations are altered to cultural settings. What is acceptable in one culture can be unacceptable in another or what is considered appropriate in one culture may not be categorized under the children's books category in another culture. Thus, some children's books are totally rejected and ignored in one culture, or some children's books may be subjected to significant changes throughout the translation to adapt the books to target culture norms. In various translations, some culture-specific items like food and beverages are subjected to alterations. For example, in some cultures consuming pork meals at the dinner is a common thing and part of their culture; however, in some societies this food item is changed into some other meat or omitted in the translated text. The decision mechanism is sometimes the publishing house or the translator, but in either way, the culture-specific items are transformed, changed, globalized or omitted in the target text.

CHAPTER 3: FRANCESCA SIMON AND *HORRID HENRY* SERIES

3.1. A BRIEF BIOGRAPHY OF FRANCESCA SIMON

According to Royal Opera House website, Francesca Isabella Simon is an American author who was born on February 23, 1955, in St Louis, Missouri and grew up in Los Angeles. She attended Oxford and Yale Universities. She worked as a freelance journalist, in many newspapers and now she lives in London (Royal Opera House, n.d.).

According to her own website, when she gave birth to her son, Joshua, in 1989, she was inspired by the stories she read to her son, and then she began writing children's books. "Papa Forgot" was the first published book of Francesca Simon. She has been writing for children as a full-time author since 1993. Her writings and stories have been based on real-life situations. Simon has published over 50 different books, including the *Horrid Henry* series which is Francesca's most popular and best-selling series. *Horrid Henry* series, first published in 1994, has sold over 15 million copies and has been

published in 17 countries, and has been translated into 31 languages. *Horrid Henry* series also inspired a television series produced by Novel Entertainment Limited for CITV. *Horrid Henry and the Abominable Snowman* won the Children's Book of the Year Award at the Galaxy British Book Awards in 2008. The series started in 1994 and was brought to a close in 2015. However, on 21st March 2019, the 25th anniversary of the first *Horrid Henry* book, a new book entitled *Horrid Henry: Up, Up and Away* was published (Francesca Simon, 2014).

Francesca Simon has written many other books for children of all ages apart from the *Horrid Henry* series. She has written 20 picture books, 23 books for early readers, and 6 fiction books for older children so far. Apart from her author life, she supports and encourages the ones who want to be writers. She has attended the Roald Dahl Funny Prize and the Guardian Children's Fiction Prize as the judge. She has participated in many literacy charities such as; Storybook Dads, The Reading Agency, Beanstalk, and Book Trust's Children's Reading Fund (Francesca Simon, 2014). Simon also makes it clear that she does not want to write for adults. She enjoys writing for and about children.

3.2. HORRID HENRY SERIES AND BRIEF SUMMARIES

The Turkish Translations of the *Horrid Henry* Series

Turkish translations of *Horrid Henry* series have been published by İletişim Yayınları publishing house. There are more than forty-five *Horrid Henry* books excluding the ones for early readers, thirty of the books have been translated into Turkish by İletişim Yayınları publishing house. In this study, eleven books of the series have been selected and analyzed within the framework of translation studies. Two books of the series, *Horrid Henry* and *Horrid Henry's Secret Club*, were translated by Seda Aroymak. The other nine books of the series were translated by Bahar Siber. A research on detailed information about translators has been done, but no information could be found.

***Horrid Henry* Series**

Francesca Simon got the idea of *Horrid Henry* by accident. She said that while she was talking to a friend of hers, she was asked to write a book about a naughty child. That is how *Horrid Henry* was born. Francesca Simon says that the ideas and stories come to

her mind in everyday events. The author says that "we all have aspects of Horrid Henry and Perfect Peter – the desire to be good, the urge to rebel – and sometimes it's great to let the imp out" (Carus, 2021).

Horrid Henry series were first published in 1994 and illustrated by Tony Ross. The first book of *Horrid Henry* series is entitled '*Horrid Henry*'. *Horrid Henry* series is among the best-selling series all over the world. The series has also been made into a TV show, and the TV show has been adapted by different countries. *Horrid Henry* series is about Henry who is a naughty and spoiled and as his name signifies a Horrid boy, and his little brother, Perfect Peter who is just the opposite character of Henry. Perfect Peter is a kind and well-behaved child. Perfect Peter does what parents think a 'perfect child' would do. He loves eating vegetables, doing homework, helping the elders, reading books, and tidying up his room. Horrid Henry, on the other hand, loves junk food and hates vegetables, never does his homework and hates school, fools and mocks people, and always messes things up. *Horrid Henry* series tells the adventure of Horrid Henry and his younger brother Perfect Peter, his friends Lazy Linda, Rude Ralph, Brainy Brian, Aerobic Al, Moody Margaret, and his teacher Miss Battle-Axe along with many other funny characters. Each *Horrid Henry* book contains four stories. The age group of *Horrid Henry* series is 7+.

Since the first *Horrid Henry* book was published, the series have been criticized by parents and teachers. However, the main reason for parents' disapproval of Horrid Henry series is because of the TV adaptation. Simon does not appreciate the adaptation and she disagrees with parents who try to blame her for their children's behaviors. She points out to them that none of the crimes their children committed were in her stories but might be in the TV show. Henry's behaviors may not be accepted by parents but children like reading this kind of story and what Henry does is not something a child never does.

3.2.1. *Horrid Henry and Mummy's Curse*

Horrid Henry and Mummy's Curse is made up of 4 short stories: *Horrid Henry's Hobby*, *Horrid Henry's Homework*, *Horrid Henry's Swimming Lesson*, and *Horrid Henry and Mummy's Curse*.

The first story is *Horrid Henry's Hobby*. The story starts with Henry and his brother Peter fighting in the kitchen about who will open the Sweet Tweet cereal and take the toy. Horrid Henry and Perfect Peter both collect Gizmos from inside cereal boxes. There are ten different colored Gizmos to collect but one of them, the gold-colored one, is quite rare. Both Henry and Peter have Gizmos of every color except the gold one. Then finally they open the cereal box and find out that it is a gold Gizmo. Henry tries to snatch it but Mum does not let Henry take it because it is Peter's turn to take the toy. He thinks about how to take it, he may steal it but Peter would notice or he could give Peter two green Gizmos but Peter would think Henry is trying to cheat him. Henry thinks of something evil and trickery. He goes to Peter's room and says that he feels sorry for Peter to have the gold-colored Gizmo. Mum takes them to the shopping mall. While Peter and Mum are shopping, Mum sends Peter to get a box of Sweet Tweets. Henry runs to the cereal section and grabs a box of Sweet Tweet and then Henry stops. He doesn't want another green Gizmo so he wants to check which color is in it. He carefully opens the box and slips his hand inside. Then he sees that it is a green one. Henry gets disappointed and wants to find a gold Gizmo so he opens a few more Sweet Tweet cereal boxes. While he is trying to reach the upper shelves the cereals fall and sprawl everywhere. Then the manager and Mum run there. When they head home, they are surrounded by boxes of Sweet Tweets. Henry will be eating Sweet Tweets for each meal but he thinks it is worth it. He finally has the gold Gizmo.

The second story is *Horrid Henry's Homework*. Henry gets home from school and turns on the TV. He is relaxed and happy that school is over. Then Mum comes and asks Henry if he has done his homework yet. Henry has not done his homework yet. He has to learn five spelling words. Mum turns off the TV and says that she has a phone call from Miss Battle-Axe and she has said that Henry got a zero in the last ten tests. Then Mum forbids Henry from watching TV until he finishes his homework. Horrid Henry goes to his room. He hates homework. He sighs and slowly picks up the spelling list. The first word is "goat". Henry thinks that he hates goats and he hates goat cheese and milk and he thinks he will never need to spell the word 'goat' in his life. The next word is "boat". Henry thinks that he is not going to be a sailor when he grows up. He can get seasick. Thus he assumes it is bad for his health to learn the spelling of boat. The third word is "said". He guesses it doesn't matter if he spells it "sed". Then the next word is

"stoat". He doesn't even know the meaning of this word so he skips this one, too. The last word is "friend". Henry thinks that his friend Rude Ralph doesn't care how the word "friend" is spelled so Henry decides not to learn the spelling of this word, too. However, Henry knows that if he cannot learn these five words, he won't be given Big Boppers candies and he won't be allowed to watch TV for a week. Henry thinks of a way to get the candy without learning these words. Then he has an idea. The next morning Henry sits next to Clever Clare. When the exam begins Henry tries to glance at her paper. Then he copies down the five words quickly. Victory! While Henry is eating his candies, Miss Battle-Axe approaches him and says "I'm promoting you to the top spelling group. Twenty-five extra words a night." Henry is shocked. He looks in horror at the list.

The third story is *Horrid Henry's Swimming Lesson*. It is Thursday, the worst day of the week for Henry. It is a swimming day. Henry doesn't like swimming. He hates the water. He has a list of excuses. For example, he could pretend that he is sick or he has lost his swimsuit. However, he remembers that this week is test day. In the test, everyone has to swim as far as they could. The only ones who still try for their five-meter badges are Lazy Linda and Horrid Henry. Then Henry's class arrives at the pool. Henry tries to trick Soggy Sid but he doesn't believe Henry's lies. Thus, Henry wears his swimsuit he thinks he is going to die. He has to do something. Henry runs along the pool's bottom and pretends to swim but Soggy Sid notices this and commands Henry to do it again. Then Henry whispers to Susan and says that there is a shark in the pool. Sour Susan pauses and whispers something to Margaret. Margaret says "shut up, Henry" and they swim off. Henry pretends he is a crocodile. He sneaks under the water and grabs Al's leg. Al screams and says, "something grabbed my leg. Help!". Then everyone screams and struggles to get out of the pool. The only one left is Henry. Shark! Henry forgets there are no sharks and he forgets how to swim, all he could think about is the shark. Henry swims for his life. "Five meters!" says Soggy Sid. "Whoopee!" screams Henry.

The fourth story is *Horrid Henry and the Mummy's Curse*. Horrid Henry tiptoes to Peter's room. There it is. A brand-new "Curse of the Mummy" kit. Peter has won it at the "Meet a Real Mummy" exhibition but has never played with it. Horrid Henry tears off the wrapping and opens the box. Just at that moment, Peter comes into the room and sees Henry with his kit. Peter says that Henry is not allowed to play with his toys and he

is going to tell his Mum. Henry stops Peter and says that he is trying to protect Peter from Mummy's Curse. Peter stops and asks about the curse. Henry explains that the mummies take on the shape of someone familiar. Henry then adds that even Mum could be a mummy. Peter doesn't believe Henry at first. Then he runs downstairs to Mum. Peter says, "Mom, Henry says you are a mummy". Mum looks confused and says "Of course, I'm a mummy". Peter gets scared and takes a step back. He screams "I want my mommy!" Mum says "I'm your mummy". Perfect Peter runs upstairs and goes to Henry. Peter says that Mum says she is a mummy. Henry smiles and says that he can free her from the curse. Henry pretends to consult the curse book. He demands some toilet paper and a few marbles from Peter. Peter brings what Henry wants. Then Henry starts wrapping Peter from head to toe. Henry pretends to cast a spell on Peter and while he is saying that he is freeing Mum from mummy's curse, Mum bursts through the door. He gets angry and removes the toilet papers around Peter. For Henry, the bad news is that he is banned from watching TV for a week. The good news is that Perfect Peter says that he doesn't want the mummy kit.

3.2.2. Horrid Henry Gets Rich Quickly

Horrid Henry Gets Rich Quicky consists of four short stories. These are: *Horrid Henry Runs Away*, *Horrid Henry's Sports Day*, *Horrid Henry Gets Rich Quickly*, and *Horrid Henry's Christmas*.

The first story is *Horrid Henry Runs Away*. Horrid Henry is fed up with his parent's nagging and demanding things from him. He will run away to the jungle. Then he starts to pack things he needs. He takes his Grisly Grub box and Dungeon Drink kit and lots of games in case he gets bored fighting panthers. He also stuffs a few pockets of crisps and some sweets. The next morning Henry leaps out of the bed and he goes to Peter's room and wakes him. He tells that he is running away from home and makes sure that he won't tell anyone. The more he walks the heavier his suitcase gets. Then Henry decides to have a rest in the tree house and when he climbs the tree house he falls on something. The thing screams "Ahhh!" Henry asks "What are you doing here?" Margaret asks "What are you doing here?". Henry says that he has run away from home, Margaret says that she has also run away from home. Henry says that he is going to Congo and Margaret tells him that she is going to Susan's house. Margaret looks at

Henry's food and laughs at him for taking comics. While they are fighting, they both smell something. It is the smell of pancakes. Henry's favorite breakfast. Margaret sniffs the smell again and tells that it is coming from Henry's house. Henry stops for a moment and thinks that his parents are celebrating Henry's departure. He then runs home and asks where his pancakes are. They are all gone, answers Mum. Peter says that Henry has said to him not to tell anyone that he is gone. Dad sighs and goes to the kitchen and returns with a big stack of pancakes. Henry thinks he could get to Congo tomorrow.

The second story is *Horrid Henry's Sport Day*. Miss Battle-Axe announces that the day after tomorrow is sports day. Henry hates sports day. Miss Battle-Axe also adds that no one is bringing any sweets to sports day. It is the sports day. Peter is responsible for bringing hard-boiled eggs for the egg-and-spoon race. Henry fills his pockets with sweets. Peter says that "it doesn't matter if he doesn't win. It's how you play that counts." Then Henry has an idea. He runs to the fridge and grabs eggs and switches them for the hard-boiled ones. When they arrive at the field, everyone is ready. Then Miss Battle-Axe announces the first race. It is a three-legged race. Miss Battle-Axe announces that Henry and Margaret are partners. Then Margaret and Henry tie their legs together and the race starts. When the race begins, Henry tries to drag Margaret in one way while Margaret tries to drag him in another way. They crash and trip over the others. Miss Battle-Axe stops the game. Then the second game, the egg-and-spoon race, starts. Peter walks faster and faster but suddenly his egg falls and splats. Everyone's egg is splat. The eggs are all over them. Miss Battle-Axe blows her whistle and sends Peter straight to the Head. The next race starts. Henry has an idea. He thinks of the Greek who won a race by throwing golden apples which slowed his rivals. He decides to do the same. When the race begins, Henry grabs some sweets from his pocket and throws them in front of the runners. Greedy Graham stops to take them. Then the others also stop to take them. The last one who is still running is Aerobic Al, the fastest one in Henry's class. Henry checks his pocket and sees that there is only one giant sweet left. He throws it in front of Al. Al hesitates and while he stops Henry runs faster and faster. He crosses the finishing line. The winner is Henry. When they come home, Peter wonders how he mixed up the eggs, Henry says, "Never mind, it is not winning, it is how you play that counts.

The third story is *Horrid Henry Gets Rich Quickly*. Henry loves money, and he loves spending money, too. So he usually doesn't have any money. He looks at his empty bank. He asks his Mum for more money but she refuses and says that he could earn money if he wants more money. Henry thinks about how to earn money and then he has an idea. He asks Mum if he could sell some of his old stuff and Mum says okay. Horrid Henry runs to his bedroom and clears his shelves of books, takes his party costumes and his puzzles with missed pieces. Then Horrid Henry sets up his stall and waits for his customers. While waiting, he glances at Peter and has a spectacular idea. He asks Peter if he wants to earn money. Peter says yes and Henry offers to sell Peter as a slave. Peter hesitates for a moment but when he hears the price, he accepts it. Then his first customer, Moody Margaret comes and has a look at Henry's sale. Henry says all his money is going to Children in Need. He thinks of himself as a child in need. Moody Margaret then looks up at Peter and buys him. Rude Ralph buys some play cards. After everything is sold out, Henry returns home and sits happily. Mum comes and asks if he has seen her new perfume, Henry says no, and Mum asks where Peter is. Henry says he is gone and says that he has sold him. Mum's face gets pale. He tells that Peter is sold to Margaret. Mum gets angry and tells Henry to buy Peter back. Unwillingly, Henry goes to Margaret, when he arrives at them he sees Margaret is ordering constantly to Peter. Peter asks Henry to take him back but Henry doesn't accept it and takes money from Peter. Then Henry bargains for Peter with Margaret and finally she accepts to sell him back. Henry dances happily when looking at all his money.

The fourth story is *Horrid Henry's Christmas*. Perfect Peter and Henry are looking through the Toy Heaven catalog. When looking at the catalog Henry finds his dream toy. A Boom-Boom Basher. But his parents refuse it because it is so noisy and expensive. Then the next day, they are in queue waiting for Father Christmas. Afterwards Peter goes to Santa and he wants a dictionary and a geometry kid from Santa. Also, he gives a present to Santa. Then it is Henry's turn. He unrolls his list. Santa says, "well, we will see about that ". It is Christmas Eve. Their aunt and cousin are coming for Christmas. Henry hates his cousin Steve. At night, Henry can't sleep, he can't stop thinking about his Boom-Boom Basher. He gets up from the bed and goes downstairs. He sneaks into the living room and there is the tree and loads of presents. He seizes a giant package and shakes it. He thinks it sounds good. After that he checks

the label: "Merry Christmas, Steve." He swaps some presents' labels with Merry Christmas, Henry. The next morning, Henry and Steve jump out of bed and run to the presents. Then they start unpacking the presents. However, Steve is disappointed with the presents while Henry is quite excited and happy. Because the exact things Steve has wanted have been given to Henry. Afterwards Steve and Henry get into a fight. Henry splats green goo with his Boom-Boom Basher. Steve is covered with green goo.

3.2.3. *Horrid Henry Robs the Bank*

Horrid Henry Robs the Bank consists of 4 short stories: *Horrid Henry's Newspaper*, *Moody Margaret's School*, *Perfect Peter's Pirate Party*, and *Horrid Henry Robs the Bank*.

The first story is *Horrid Henry's Newspaper*. Horrid Henry needs money to buy a Hip-Hop Robot Dog but he does not have any so he decides to trick Peter into giving him money so he goes to Peter. When he goes into Peter's room, Peter and his friends have been writing their newspaper. "Tidy Best Boys' Busy Bee". He learns that Peter and his friends will sell their paper and as soon as Henry learns this, he decides to write his own newspaper to sell it and earn money. First, he thinks about what the name is going to be and decides to name it "The Purple Hand Basher". Then he starts to write fake news about everyone at school. The next morning Henry comes across Margaret who is also selling her newspaper which is called "Daily Dagger". Then their teachers see them selling newspapers and buy their newspapers. When they all read the news they all get shocked and send Henry to the school master's room.

The second story is *Moody Margaret's School*. Margaret, Susan, and Henry play a teacher and student role-play game. Margaret plays the teacher role and the others play students but as always, Margaret and Henry start arguing over who the principal will be. Then Mum sends them to Margaret's home to stay until five o'clock so that Mum could work. Henry hates going to Margaret's and playing with her. When he goes there, Margaret and Henry start fighting again. Then Henry finds a way to go home. He says to Margaret's mother that Margaret seems ill because she has caught something from Peter. He also adds that Peter has thrown up. Margaret's mother looks faint and worried so she sends Peter and Henry to their home. When he goes home, he says his mother that Margaret is not feeling well so they are sent back home.

The third story is *Perfect Peter's Pirate Party*. Peter's birthday is coming. While Mum is talking about the pirate party Henry gets jealous and mocks Peter. Henry thinks that it is his idea to have a pirate party. They start fighting. Henry blames Peter for stealing his idea. He tries to trick Peter into believing that if he has a pirate party then he will be cursed. Peter is scared and asks Mum if he is going to turn into a shrunken head if he has a pirate party. Mum gets angry and says that there is no such thing. So Peter decides to have a pirate party. Then it is Peter's birthday party. Henry teases Peter and when they start to play treasure hunt Henry takes off his skull and eyepatch. He doesn't want anyone to think that he is part of this baby pirate party. Then while he is walking he comes across Lipping Lilly, New Nick's sister. She loves Henry and shouts that she loves Henry. Horrid Henry runs to the bushes and tries to hide. Then he roars and scares Lily. She turns and runs and crashes into Peter. Peter looks into the bushes and sees a skull and crossbones. He screams and runs saying "It is Blood Boil Bob!" Then all his friends scream and run to the house. At that moment Henry finds the pirate chest. He eats all the chocolate coins by the time Peter and Mum and Dad come and when they arrive they cannot find the treasure.

The fourth story is *Horrid Henry Robs the Bank*. Henry, Peter, and Margaret play the Gotcha which is Henry's favorite board game. In this game, players roll the dice, travel along with the board, collect treasure, buy dragon lairs, and try not to land in enemies' lairs in the Dungeon. However, when they play Gotcha, Margaret always wins. That is what Henry hates. They start the game but first, they must choose who the banker will be. Both Margaret and Henry want to be bankers. So they cannot decide and they start fighting. Mum runs in and scolds them for fighting before they even start playing. Then they roll the dice to decide who will start first. Margaret rolls three. Henry rolls four and Peter rolls five. So it is Peter's turn to start first. Henry reads the cards and tricks Peter and takes his money. Then the game continues and everyone tries to collect money; however, Henry runs out of money. He has to find some money but because Margaret is the banker he cannot steal so he thinks of another idea. He thinks a spectacular but risky idea. He says that he needs to go to the bathroom and he leaves. Then he sneaks straight out the back door and jumps over the garden wall and goes into Margaret's house. Quickly he runs to her room and finds Margaret's Gotcha game. Then he stuffs his pockets with money. While he goes back he hears a voice from upstairs. It is Margaret's

mother. She asks if it is Margaret. Henry runs back to his home and they continue the game. Henry rolls the dice and lands on Margaret's dragon. Margaret starts a victory dance saying "I won!". Horrid Henry smiles at her and says "Not so fast" and puts a pile of money. Margaret's jaw drops. Then Margaret blames Henry for stealing money and they call each other "cheaters". That is how the game ends.

3.2.4. Horrid Henry

Horrid Henry has four short stories. They are *Horrid Henry's Perfect Day*, *Horrid Henry's Dance Class*, *Horrid Henry and Moody Margaret* and *Horrid Henry's Holiday*.

The first story is *Horrid Henry's Perfect Day*. His parents are fed up with Henry and they don't know how to make Henry behave nice and kind. Everyone knows that Henry is a Horrid boy. On the other hand, Peter is just the opposite of Henry. He is kind and thoughtful. One day Henry starts to think "What if I were perfect?". The next morning, Henry doesn't wake Peter by pouring water on his head. So Henry's parents are overslept and they are late for Cub Scouts. On their way to Cub Scouts Henry doesn't pinch Peter. When they return home, Henry doesn't knock down Peter's castle instead he sits on the sofa and reads a book. Peter wonders why Henry behaves like this. It is time for dinner. Henry goes to the kitchen and asks Dad if he can help. Dad stops and stares at Henry. Then they all sit down at the table. Henry eats his dinner with a knife and fork. He doesn't throw peas at Peter. Perfect Peter could not eat. Peter reaches for pea and when no one is looking he throws a pea at Henry. Henry reaches for a fistful of peas. But then he remembers he is being perfect and stops. Perfect Peter can't understand. Slowly Peter kicks Henry. Dad says that "you're very quiet today Henry". Henry says he is quiet to better enjoy his dinner. Mum approaches Henry and asks if he is feeling okay. Then Mum kisses Henry and gives him dessert. Perfect Peter cannot stay calm. He aims at Henry and throws spaghetti. Henry leans down and spaghetti lands on Mum's head. Mum yells at Peter and sends him to his room. Henry tries not to laugh but it is no use. Mum shouts "It is not funny, go to your room".

The second story is *Horrid Henry's Dance Class*. This story is about Horrid Henry and Perfect Peter practicing for their dance class show. Henry hates dancing with other children at school. He wants to go to karate instead. But his parents do not allow it. So every weekend Henry and Peter go to Miss Tutu's dance studio. Then they start their

rehearsing. However, Henry races around the room and crashes the others. Miss Tutu orders Henry to sit in the corner. It is show time. Everyone is quite excited except Horrid Henry. He doesn't want to dance in the back. When the show starts, Henry pushes his way through the others. In a moment, everyone smashes and bumps into each other. Miss Tutu faints. The only person on the stage is Henry. Henry does his elephant and buffalo dances. Then the curtain falls and no one claps. Then Miss Tutu screams "Henry, leave my dance studio at once!" Henry shouts "Yay!".

The third story is *Horrid Henry and Moody Margaret*. Horrid Henry and Moody Margaret play Captain Hook. But then they get bored and think of something else. While Horrid Henry wants to play pirates Moody Margaret wants to play something else. So they start fighting. Then Margaret says that she is hungry Henry says "you can have a radish, a carrot, or a glop". Margaret asks what is a glop. Henry says that it is something special that only he can make. Then they dare each other to eat glop. Henry and Margaret go into the kitchen and get a giant bowl. They start with oatmeal and then Margaret opens the fridge, she grabs soggy semolina. Yogurt, baked beans, spinach, mustard, coffee, vinegar, pepper, peanut butter, coleslaw, flour, and so on. They mix them and Margaret looks into the bowl. She has never seen anything so yucky in her life. Then they sit down and try to decide who is going to eat first. They look at each other. Margaret says "I'm not scared, I can try". She has a spoonful glob and swallows it. Her face goes pink and green. Then Henry has a tiny spoonful and just when Henry is eating Peter comes and says that he is hungry. "Come in, Peter," says Henry smiling. "Your dinner is on the table."

The last story is *Horrid Henry's Holiday*. Horrid Henry doesn't like vacations. His dream holiday is sitting on the couch and eating chips while watching TV. Unfortunately, his parents have other plans. They are going camping this year. When Henry hears it, he gets happy. Because he has heard from Margaret that, they have stayed in a big tent with beds, a bathroom, a heated swimming pool, and a big giant TV. The big day arrives. They board a ferry. Henry and Peter have never been on a boat before. Finally, the boat arrives. When they arrive the campsite there are three small tents and a few trees. Henry hates the place. On day five of their camping, it is raining outside Mum, Peter and Dad go for a walk. Henry doesn't want to go for a walk. Dad asks Henry to stay and collect some firewoods. Henry looks around to see if there is any

wood closer to their tents. Then he sees thick dry pegs holding up all the tents. When no one is around Henry takes a few pegs from each tent. Then at night Henry wakes up, he is floating, the tent is filled with cold muddy water. Then the tent collapses on top of them. Wet campers stare at their collapsed tents. Two hours later, Mum, Dad, Henry, and Peter are sitting on a sofa inside a tent, eating chips and watching TV. The sun is shining, the sky is blue. "Now this is what I call a vacation!" says Henry.

3.2.5. *Horrid Henry's Nightmare*

Horrid Henry's Nightmare consists of four short stories. These stories are; *Horrid Henry's Nightmare*, *Horrid Henry and the Revenge of the Demon Dinner Lady*, *Fluffy Struts Her Stuff*, and *Horrid Henry's Mother's Day*.

The first story is *Horrid Henry's Nightmare*. Rude Ralph is staying over at Henry's. They love telling horror stories to each other at night. When Rude Ralph and Henry tell scary stories, Peter comes in. Henry tries to kick Peter out but if he does so, Mum will send Ralph home so he says okay to Peter. Then Horrid Henry starts his scariest story about a child-eating vampire-werewolf. Rude Ralph tells his scariest story about a ghost who eats babies. Peter interrupts and says that he also knows a scary story and wants to tell it. His story is about a big bunny and one day this bunny's tail falls off. That is Peter's scary story. Ralph and Henry laugh at Peter for his story. At night Henry wakes up with a nightmare. In his nightmare, there is a ghost bunny with huge teeth and no tail running after Henry with a big needle. Henry is too scared to stay in the room. Henry jumps out of his bed and goes into Mum and Dad's bed. He is sure that Peter is awake after all those scary stories. If he sees Peter terrified, he will feel much better and braver. So Horrid Henry sneaks into Peter's room but he is shocked. Peter is sleeping. Then Henry murmurs some scary things in Peter's ear. But Peter isn't afraid of them. Then suddenly Peter's room door opens. Henry screams, Peter screams. Mum asks what he is doing and Horrid Henry says that he has come to see if Peter is scared. Then Mum sends Henry to his room but Henry doesn't want to go to his room. Mum checks Henry's room, under his bed and wardrobe and there is nothing. So Henry gets in his bed happily.

The second story is *Horrid Henry and the Revenge of the Demon Dinner Lady*. Mrs. Oddbod announces that the school administration has decided to appoint a lunchbox

monitor who will check every day. Horrid Henry thinks that this is terrible news. Mrs. Oddbox announces that this monitor will be Greta. Henry hates Greta, the Demon Dinner Lady. Greasy Greta says that she will be checking all lunchboxes every day. Then Ralph asks what they will do with the sweets. Mrs. Oddbox says that all sweets will be given to a charity. Next day, Greasy Greta starts checking everyone's lunchbox. He opens Greedy Graham's lunchbox and empties all the sweets and fizzy drinks into her pockets. Then goes to check Henry's lunchbox. Henry has hidden his sweets inside his sleeves but Greta snatches his sleeves and takes the sweets into her pockets. Horrid Henry has to find a way to take his sweets to school. Then he thinks of a spectacular idea. He will buy sweets and then sell them for twice the price in the morning break. At first Henry's business goes well but then Mrs. Oddbox sees Henry and catches him. She gets angry and takes Henry with her to put the sweets into their charity cupboard. When they arrive, Mrs. Oddbox unlocks the cupboard and they see Greta eating the sweets. Mrs. Oddbox yells at Greta and Greta runs out of the school. Mrs. Oddbox shouts "you're fired". Henry says that he has known that Greta eats the sweets so he has been trying to protect them from her. Then Mrs. Oddbox offers Henry to be the new healthy food monitor. He accepts and then Mrs. Oddbox adds that "You'll be a lead by example. Only healthy food in your lunchbox from now on." Henry is disappointed and says hello to carrot sticks and granola bars.

The third story is *Fluffy Struts Her Stuff*. Perfect Peter tries to teach Fluffy some tricks. He says "fetch", Fluffy yawns. He says "go on, fetch". Fluffy snores. Then Henry comes in and asks Peter what he is doing. Peter says that he is training Fluffy for Scruffs. Scruffs is the annual pet show. However Fluffy does nothing except eat, sleep and snore. Horrid Henry has an idea, he offers Peter to train Fluffy. However, he doesn't tell how, he says that it is a secret. Perfect Peter gets excited. Then the big day comes. The organizer asks everyone to line up. Henry shows Peter how to make Fluffy do tricks. He should squeak to make her walk on her legs and two squeaks to make her come running to Peter. Peter hands his ticket at the entrance but the man at the gate says that Peter is too young so Henry has to attend the contest. Henry freezes. Then Henry and Fluff are on the stage. Everyone is looking and laughing. Henry says "stay!", Fluffy does nothing. Henry squeezes the toy and says "move!" but Fluffy doesn't even raise her head. Whatever Henry does to move Fluffy, it is in vain. Henry squeaks continuously and

then Piddle runs over and pees on the judge's leg. Henry still squeaks and this time Sour Susan's Grumpy bites the dog next to him. Every dog barks and yelps while their owners run after them. The only animal left is Fat Fluffy. Then the judge announces that Fluffy is the winner. Peter claps his hands. Fluffy "meow".

The fourth story is *Horrid Henry's Mother's Day*. Horrid Henry hates Mother's Day. Last year Peter bought Mum a bouquet of red roses and Henry picked some tulips from the garden and got told off. He wonders why they never celebrate Children's Day. Horrid Henry hasn't bought any gifts yet. Peter's gifts are ready, he has already bought some nice presents. Henry thinks that when Peter gives his presents, Henry will be ashamed and feel guilty. So he decides to do something better than Peter. He could get Mum a fantastic card and make her breakfast in bed. He goes to the corner shop to buy something for Mum. When he arrives there, he sees that the Mother's Day card display shelf is empty. He has to find a card then he sees a plastic box filled with cards. One of them says "Sorry you're leaving. Happy 90th birthday". Henry grabs the card he thinks that he could cross out the 90th and birth and write Mother's instead. Then Henry looks for some gifts. He finds a "Hello Dentures" DVD for 25p and grabs it. The next morning, Henry runs to the kitchen and there is Peter. He is decorating the breakfast tray with a red rose. Then Henry goes to the living room and comes back and tells Peter that Dad is calling him. When Peter leaves the kitchen, Henry throws Peter's toast into the bin and puts in four pieces of toast. Peter comes back to the kitchen and says that Dad hasn't called him. Peter asks where his toast is and blames Henry for taking it out of the toaster. Henry refuses and they start arguing. While they are arguing Dad comes in and asks both of them to prepare breakfast for their mother. They accept and Henry races to the toaster and takes the toast and throws it on a tray. He snatches two eggs quickly because there is no time to boil them. Peter also runs to the jam and puts it on his tray. Then they both run to Mum with their trays. As they go into the room they crash and everything on the tray spills all over Mum. Henry says that it is no problem because he has the best gifts.

3.2.6. *Horrid Henry and the Abominable Snowman*

Horrid Henry and the Abominable Snowman consists of 4 short stories: *Horrid Henry and the Abominable Snowman*, *Horrid Henry's Rainy Day*, *Moody Margaret's Makeover*, and *Horrid Henry's Author Visit*.

The first story is *Horrid Henry and the Abominable Snowman*. It is winter and there is the best snowman competition. The competition is held by Frosty Freeze Ice Cream Company and the winner gets free ice cream for a year. Henry dreams about winning the competition and eating tons of ice cream. Horrid Henry is sure about winning the competition because his snowman will be an abominable snowman. Henry looks at Moody Margaret and Sour Susan's snowman and teases them and mocks about their snowman. Then Henry starts rolling a huge ball of snow for his Abominable Snowman's belly. While he is building his snowman Peter approaches Henry and asks if they could build the snowman together. Henry rejects it because he wants to build his snowman on his own and he does not want to share the prize. The next day, Horrid Henry wakes up and goes to the window and sees that his Abominable Snowman is still there. Henry sneaks to the street and scoops up Peter's snowman and stacks it on top of his Abominable Snowman. The next day, Henry jumps out of his bed and runs to the door. When he looks around his Abominable Snowman is gone. The Abominable Snowman is melted and only Peter's little snowman is still there. Thus, Peter is the winner.

The second story is *Horrid Henry's Rainy Day*. It is a rainy day and Horrid Henry is stuck indoors and banned from playing computer games. He is bored and has nothing to do. Then Henry goes to check what Peter is doing. He is arranging stamps in his room. Henry starts to call Peter baby and they start fighting. Henry then makes a deal with Peter, he demands Peter to list ten names that he doesn't want Henry to use for him and charge Peter \$1 for this. Peter, who hates and is fed up with being called insulting names, accepts the deal. Then Peter makes a list with ten names he does not want to be called. Henry scans the list and calls Peter something insulting but not on the list. Then Henry gets punished for calling Peter bad names and goes to his room and he remembers his mum saying that people write wills to indicate to whom they want to get their stuff when they die. Henry decides to write his own will. While he is writing his will, he decides not to give but to receive something from others. He goes to Mum and

Dad's room and takes everything he thinks they will not use when they are old. On his way to his room, they catch Henry, and Henry goes to his room empty-handed.

The third story is *Moody Margaret's Makeover*. Moody Margaret does makeup for her friends, Susan and Violet but Margaret tells off the girls and bosses around. While they are talking and shouting Henry hears them and comes to see what is going on. When Henry sees the girls he is shocked. Susan has rollers all over her pink hair, Violet has blue mascara all over her face and Linda is covered in glitter. Henry mocks and laughs at them. However, Henry realizes that the girls are not complaining, but instead they are giving money to Margaret. Horrid Henry starts to think, he could also earn money just like Margaret. Then Henry dashes to the bathroom and takes some of Mum's makeup. Horrid Henry, the Makeover Magician is ready. He goes to Margaret's and starts shouting about his new makeover advertisement. Margaret gets angry and Henry teases her. He continues shouting. Then his first customers come. Henry colors their face and even empties a bottle of glue on Kung-Fu Kate's hair. He tricked them into believing he uses a magic hair potion. When the customers look at the mirror screaming starts. They do not look nice but they look scary. Then Henry's mum realizes what he is doing and catches Henry. After that Henry goes to Peter and tries to persuade him into doing a makeover.

The fourth story is *Horrid Henry's Author Visit*. When Henry wakes up he feels excited because it is the day his favorite author, TJ Fizz, visits his school. Henry has read all his books. This day is also special for Perfect Peter. His favorite author, Milkshop Miles, visits their school. Henry sits in class with all his favorite TJ Fizz books. Then Miss Battle-Axe comes to the class and announces that the authors are coming and anyone who misbehaves will be sent out. By the way, Henry gets so excited that he gets hungry and he forgets the rule about eating in class. While he is eating snacks, Miss Battle-Axe catches him and sends Henry to Miss Lovely's class. Despite Henry's objections, she sends him to the other class in which Milkshop Miles is reading one of his books. Henry gets angry and is frustrated. He tries to sneak but Milkshop Miles notices and calls Henry back. Somehow Henry persuades the teacher and could go out. He runs to his class and there is TJ Fizz just reading a new chapter from his latest book. Henry sighs happily.

3.2.7. *Horrid Henry and the Bogey Babysitter*

Horrid Henry and the Bogey Babysitter consists of 4 short stories: *Horrid Henry Tricks and Treats*, *Horrid Henry and the Bogey Babysitter*, *Horrid Henry's Raid*, and *Horrid Henry's Car Journey*.

The first story is *Horrid Henry Tricks and Treats*. It is Hallowe'en! It is Henry's favorite day of the year. The entire day is devoted to wearing scary costumes and eating sweets. His devil costume with an evil mask is ready. Then Peter comes into Henry's room, he is wearing a pink bunny costume. Henry laughs and says that it is a horrible costume. Then he remembers he has to go out trick or treating with Peter. Henry thinks that it is so shaming. He thinks of an idea to get rid of this costume of Peter's. He offers Peter his costume but Peter declines. Then Henry offers him some help to make him scary. Henry says that he will give him a scary haircut. Peter accepts the offer and Horrid Henry takes the scissors and starts cutting Peter's hair. He is finished and looks at Peter proudly. Peter goes over and looks in the mirror. He screams and then Mum comes and she screams, too. Half of Peter's hair is bald. Mum forbids Henry from trick-or-treating. He cries "NO!". But there is nothing to do. He is not allowed to go trick-or-treating. Mum and Peter leave the house to go trick-or-treating. Dad comes into Henry's room and asks Henry to give treats children. Horrid Henry looks into the bag happily but when he sees the treats Henry gets disappointed. The bag is full of lime or peppermint candies and apples. Then the first trick-or-treater rings the bell. It is Weepy William. Henry asks William to close his eyes for a surprise and then he plunges his hand into his bag and grabs a big handful of William's sweets when William notices that his bag is empty Henry slams the door. Then the second one is Lazy Linda. Henry tricks them in the same way. The next ones are also tricked by Henry. Then Mum and Peter come back and Mum says that Henry learned his lesson, Henry smiles and says "I certainly have learned my lesson".

The second story is *Horrid Henry and the Bogey Babysitter*. Mum is on the phone trying to find a babysitter for Henry anyhow she cannot persuade anyone to babysit Henry. When the babysitters hear the name Henry they hung up the phone immediately. Then Dad thinks of "Rebecca". He asks Rebecca to babysit and she accepts it. The moment Henry hears her name, he starts crying and asking his parents not to choose

Rebecca; however, they decide to call Rebecca. The door opens and Rebecca walks in. She is enormous. Horrid Henry is alone with Rebecca in the house. They look at each other. Then Henry goes to the living room and turns on the TV. Rebecca comes and snatches the remote controller and zaps. Horrid Henry grabs the remote controller and zaps. Rebecca sends Peter and Henry to their rooms. Henry protests her but she roars "NO" so he goes upstairs. Horrid Henry is shocked that he is in bed at seven o'clock because it is two hours before he goes to bed. Henry gets up and goes downstairs to get some water and slowly he opens the door and there is Rabid Rebecca sitting at the top of the stairs. Horrid Henry opens the door and Rebecca points at a big spider in front of her. She begs Henry to help her. Henry says he'll get rid of the spider if she lets him watch television. Rebecca accepts it. Then Horrid Henry grabs a jar and catches the spider. Horrid Henry advances Rebecca and tells him to go to the bathroom and stay in there. Rebecca does it. Horrid Henry has a lovely evening. He eats ice cream and watches movies. Then the bell rings. Mum and Dad come into the room and see that the floor is full of sweet wrappers and ice cream cartons. Rabid Rebecca staggers into the room and runs away.

The third story is *Horrid Henry's Raid*. Moody Margaret and Sour Susan are in the Secret Club tent arguing over who has eaten the biscuits. Moody Margaret accuses Henry of stealing the Secret Club biscuits. Henry asks them to prove it and Margaret points to the crumbs on the floor. Margaret leaves the Purple Hand fort saying "We'll get you for this, Henry". The next morning when Henry is sitting in his Purple Hand Fort, Peter comes in and Henry asks him to be aware of their enemies and then he grabs the biscuit tin. It is empty and there is a dagger drawn on paper. The dagger is the symbol of Margaret's Secret Club. While Margaret and Susan are in their tent, they hear "Nah Nah ne Nah Nah" and run out of the tent. However, they are late. Henry waves the Secret Club banner. Susan and Margaret try to catch him but they cannot. Then Margaret takes Henry's skull and crossbones flag. They both order each other to give the flags. But none of them give the flags back. Then Margaret threatens Henry with cutting the flag. Then she cuts off a corner of the flag. Henry drops Margaret's flag. Margaret drops Henry's flag. Then in the evening, Henry sneaks outside and goes into the Secret Club tent and takes the secret codebook and the other things. He also pinches the carpet and collapses the tent. Then he decides to go to his tent, but it is gone. There is a sound

in the shadows. He looks there and the Purple Hand Fort is leaning against the shed. Horrid Henry runs and grabs his banner just when it is falling.

The fourth story is *Horrid Henry's Car Journey*. The whole family is going to Polly's but Henry doesn't want to go instead he wants to go to Ralph's birthday party. But his parents don't allow it because it is Vera's christening. After an argument, Henry gets in the car. Dad starts the car and after a while, Henry says he needs a wee. They stop at the services, Dad and Henry go to the toilets. Henry goes into the toilet and locks the doors. Then he screams and says that he is locked in and he cannot open the door. He thinks they will smash the door but Dad asks Henry to crawl under the door. Henry unwillingly opens the door. Then Henry rolls his window and Peter says that he is cold. Dad turns the heat on. Henry says that the heats make him sick. Peter also says that he is going to be sick. Then they both throw up all over Mum and Dad. After that, they finally arrive at Polly's and the door opens. Polly and Paul ask why they have come and Mum answers they have come for the christening. Paul says that it is next weekend. Dad and Mum look at each other sadly. They turn back and get in the car. Henry screams "Hurray!"

3.2.8. *Horrid Henry and the Secret Club*

Horrid Henry and the Secret Club has four stories which are; *Horrid Henry's Injection*, *Horrid Henry and the Secret Club*, *Perfect Peter's Horrid Day*, and *Horrid Henry's Birthday Party*.

The first story is *Horrid Henry's Injection*. Henry and Peter are in Dr. Dettol's waiting room. Today is the injection day. Horrid Henry is not afraid of spooks, burglars, or spiders but he is scared of injections. Henry starts breathing fast. Then Nurse Needle comes and calls Henry. Henry starts screaming and kicking. Dad and Nurse Needle grab Henry and take him to the Nurse's room. Henry sits on the chair and tries not to look at the needles. While Nurse Needle is preparing the needle, Henry reads the label on them. It says "Do NOT give injection if a child is feverish or seems ill". Nurse Needle comes closer with infection and Henry sneezes. As she comes closer Henry rasps and pants. Nurse Needle asks Henry if he is okay. Henry says no and Nurse Needle puts down the injection. She sends Henry to home and comes back when he feels better. Henry lays in bed and has no injection, no school tomorrow, and supper in bed. All in one. Then there

is a knock on the door. It is Dr. Dettol. She checks Henry and examines his eyes and legs. Everything seems fine. Then Dr. Dettol shakes her head and says "There is only one cure". "An injection!".

The second story is *Horrid Henry and the Secret Club*. While Margaret and Susan are in their Secret Club, they hear the secret password. It is Henry. Henry makes a plan and he is going to set a booby trap in Margaret's tent. Meanwhile Margaret decides to set a booby trap in Henry's fort. So, just before lunch, Henry sets the booby trap in Margaret's tent. After lunch, Margaret sets a booby trap in Henry's fort. Perfect Peter walks into the fort and trips. Sour Susan walks into the fort and trips. When Henry hears the screams he runs into the garden saying "Ha Ha Margaret Gotcha". When Margaret hears the screams she runs into the garden saying "Ha Ha Henry Gotcha". Then they stop. Peter and Susan get angry with them.

The third story is *Perfect Peter's Horrid Day*. The whole family is at the dinner table and Mum and Dad are yelling at Henry as always. They don't notice how well Peter behaves. They forget saying "Peter, it is wonderful that you're not spitting or you are using a fork". Peter starts to think, What if he was Horrid? The next morning Peter lays in his bed instead of going to get ready for breakfast. When he gets out of bed he doesn't straighten the duvet. When he takes off his pajama he doesn't fold them and drops them on the floor. Peter says that he hasn't made his bed and his mother answers "clever you to remember it's wash day". She thanks Peter and leaves his room. Peter looks at his arranged books on the shelf and knocks them over. Mum gets angry with Henry for making a mess in Peter's room. Mum orders Henry to pick up the books he has knocked over. Henry says that he hasn't done anything but Mum doesn't believe him. Peter tells that he did it. Mum doesn't believe it again. She thinks Peter is trying to protect his brother. Mum tells them that Grandma is coming and they should keep the house tidy and leave the chocolates alone. Then Peter has a terrific idea. He goes to the sitting room and searches everywhere. Then he finds the chocolates. Peter opens the box and takes a bite out of every chocolate in the box. The bell rings and Grandma comes and Henry offers to take her bag. When no one is looking he takes Grandma's glasses out of her bag and hides them behind Peter's cushion. Afterwards Mum asks Peter to serve the chocolates. Peter says that someone has taken bites out of chocolates. Mum and Dad turn to Henry and yell at him. Henry runs to his room and slams the door behind him.

Peter decides to be perfect again, he has done enough to be Horrid. He leans back against the cushion and the glasses break. Grandma doesn't accuse Peter, she thinks that she might have dropped them there. Dad and Mum look at each other. Peter goes to the kitchen to do something good and he notices the dirty cups and plates. He carefully washes and dries them. When he is finished, Henry comes behind him and makes a "boo!". Peter falls and all the plates and cups are broken. Mum and Dad run in and they yell at Peter. Peter runs to his room.

The fourth story is *Horrid Henry's Birthday Party*. February is Horrid Henry's favorite month. His parents' least favorite day. It is the month of Henry's birthday. Henry says that he wants to go to Lazer Zap for this year's party. They think for a moment and Dad says that it means that the party wouldn't be at home and they say okay to Lazer Zag. He makes a list of presents he wants. Then he makes the menu with the foods he likes such as; Pickled Onion Monster Munch, Smoky Spider Shreddings, and Super Spicy Hedgehog Crisps. It is Henry's birthday. Mum, Dad, and Peter wish happy birthday to Henry. They give Henry presents which are the First Encyclopedia, Scrabble and a globe and a tapestry kit from Peter. Dad and Mum call Lazer Zag but when they hear Henry's name, they hung up the phone immediately. So Henry's party will be at home. The guests start coming. Henry opens the presents but none of them is good enough for Henry. The last present is from Rude Ralph. It is a Super Soaker 2000 water blaster. Henry thanks only to Ralph. Then they start playing games. The first game is to pass the parcel. Dad starts the music and they pass the parcel. Dad stops the music and William opens the parcel, it is a granola bar. Everyone says yuck! The next game is Musical Statues. The winner gets a bookmark. Henry is out of the game. Then it is tea time. The children run to the table and grab the snacks. Henry sits at the head of the table. He is so unhappy. He has wanted to go Lazer Zag. Then he has an idea. Henry sneaks out of the room. After a while, Henry runs into the kitchen holding the super-soaker. He starts drenching everyone. Splat goes to the cake and drinks. Mum and Dad yell at Henry and stop him. The party is over.

3.2.9. *Horrid Henry's Underpants*

Horrid Henry's Underpants consists of 4 short stories. These are; *Horrid Henry Eats a Vegetable*, *Horrid Henry's Underpants*, *Horrid Henry's Sick Day*, and *Horrid Henry's Thank You Letter*.

The first story, *Horrid Henry Eats a Vegetable*, starts with Henry's dislike for vegetables at the dinner table. To persuade Henry to eat vegetables, Henry's parents make a deal with him. If Henry eats all his vegetables for five days, he is allowed to eat at his favorite restaurant, Gobble and Go! Horrid Henry accepts their proposal dreaming about the foods and desserts in the Gobble and Go! Horrid Henry hates vegetables so he plans not to eat vegetables without his parents noticing. On the first day of his eating-vegetable challenge, Henry piles his vegetables into Peter's plate when no one is watching. The second day is broccoli day. Henry drops his vegetables "accidentally" on the floor and then kicks them under Peter's chair. Soon the floor is filled with broccoli. The third day is peas day. Henry flattens peas under his knife and squishes and hides each pea under the knife. After that, he carries his plate to the sink and rinses it quickly. On the fourth day, the vegetable is cabbage. Henry tricks his parents and Peter saying that there is a fly on the ceiling. While they are trying to see the fly, Henry throws his vegetables in the garbage. On his last day, sprouts are on the menu. There is a drawer in front of Henry's chair, Henry opens the drawer and when no one is watching Henry stuffs his sprouts inside the drawer. Soon Henry's plate is empty. The next day they all go to Gobble and Go, but when they arrive there, there is a new restaurant in Gobble and Go's place. It is a new vegetable restaurant. Horrid Henry wants to protest but he gives up. He knows when he is beaten.

The second story is *Horrid Henry's Underpants*, Horrid Henry opens a late birthday present. It is from Great-Aunt Greta who thinks Henry is a girl even though she is told many times that his name is not Henrietta, and he isn't a four-year-old girl. Thus, every year Henry gets a doll or baby poopie pants while Peter gets money or a computer game. Henry opens the box and there are pink lacy underpants. Just when Henry is headed to the garbage to throw the underpants, Ralph, Henry's best friend, comes to play, so Henry quickly stuffs them in his drawer. The next morning, Henry is late to school thus his mother hurries him to get ready. Henry grabs a pair of underpants in his

drawer and then picks up clothes and they all run to the school. At school Henry feels that his underpants are itchy, he takes a look at them and then Henry's face turns white. He is wearing pink underpants. He panics and thinks about how to get rid of the underpants. He thinks maybe he can find a pair of underpants in Lost and Found. He goes to the Lost and Found and checks everywhere, but unfortunately, there aren't any underpants. Then Henry thinks of something else and finds Peter. They go to the bathroom and Henry tries to persuade Peter into exchanging their underpants. However, he cannot persuade Peter. Henry takes off his underpants and leaves them there. In the last lesson, Miss Battle-Axe announces that the next lesson is P.E. so everyone should change their clothes. Horrid Henry goes up to Miss Battle-Axe and whispers in her ear. "Have you forgotten your underpants?" says Miss Battle-Axe loudly. Henry blushes and Miss Battle-Axe pulls pink underpants out of her pocket. She says "I have found these underpants in the boys' bathroom." Then Horrid Henry screams "Take them away!".

The third story is *Horrid Henry's Sick Day*. One morning, Perfect Peter gets sick. He coughs and sneezes. Mum and Dad decide for Peter to stay at home. Horrid Henry gets jealous of Peter for staying at home and not going to school and he thinks that if he pretends to be sick maybe he could stay at home, too. He pretends to cough and sneeze. He says that he feels ill and weak to his parents. His parents are convinced and decide that he could stay at home and rest. Henry runs to the sofa to watch TV but he sees that Peter is watching Nellie's Nursery. Then Horrid Henry and Perfect Peter start arguing over who decides what to watch. Then their Mum comes into the room and hushes them. Mum pops one thermometer into Peter's mouth and the other into Henry's. When Perfect Peter goes to the bathroom, Henry checks his thermometer. It is 101 degrees! He has a temperature. Henry puts Peter's thermometer into a glass of cold water and holds his thermometer to the light bulb. When his mother comes to check, she is shocked and thinks the thermometer is broken because it shows 127 degrees. After a while, Dad comes and says that he is not feeling well and he goes to bed. Then complaints start, Henry says that he is hungry, Peter says that he is thirsty and Dad says that he is achy. The complaints continue until Mum feels bad. Horrid Henry looks at the clock and realizes that the school is finished. The weekend comes. Suddenly he feels good and not sick anymore. He rushes to Mum and says that he is not sick and wants to play computer. The moment he says these, her mother goes to bed and requests Henry to

bring her some tea. When he sits down at the computer and starts the game, everyone starts to call Henry and wants tea, a blanket, and water from him. Henry feels sick again.

The fourth story is *Horrid Henry's Thank You Letter*. While Henry is watching TV, his mother shouts from the kitchen and asks Henry if he has written Christmas thank you letters yet. Henry answers no and his mother comes to the room, switches off the TV. She bans Henry from watching TV until he finishes thank you letters. Henry murmurs and goes to his room to write them. He hates writing thank you letters because he thinks they are waste of time. Dad obliges Henry to write down only one page, so Henry writes "Dear Aunt Ruby, Thank You for the Present, Henry" in his biggest and gigantic handwriting. Then Mum comes into his room and asks Henry if he has written them yet and Henry says yes. When Mum looks at his thank you letter she gets angry and demands that he should write five sentences. Horrid Henry picks up the pencil and writes five sentences. However, his thank-you letter is full of rude sentences and it starts with "No thank you for the horrible present". Then he finishes all his thank you letters and puts them in the envelope and then Horrid Henry has a wonderful and unbelievable idea. He is going to start a business, he will write and sell thank you letters to people. He starts shouting and saying "Personal letters just for you". Suddenly he is surrendered by the children. They want Henry to write thank you and no thank you letters for them and pay Henry for the letters. When Henry comes home and goes to write the letters he gets shocked and all those blank sheets horrify Henry. Then Horrid Henry gets an idea. He could write down one letter and use the same letter for everyone and if he uses a computer, it will be easier. Then, Henry gets another idea. He writes the letter in closed-ended questions. He writes "Thank you /No thank you/ for the a) wonderful b) horrible c) disgusting present." He writes seventeen letters in total and pops them in the mailbox. After two weeks the doorbell rings and Henry opens the door. There are his customers shouting that they have been grounded and banned from watching TV. Henry looks at his angry customers and thinks that it is too difficult to please people.

3.2.10. *Horrid Henry's Nits*

Horrid Henry's Nits consists of 4 stories: *Horrid Henry's Nits*, *Horrid Henry and the Frangmangler*, *Horrid Henry's School Trip*, and *Horrid Henry and the Dinner Guests*.

The first story is *Horrid Henry's Nits*. Dad, Mum, and Henry altogether scratch their head at the dinner table. Mum looks at Henry and asks if he has nits again. Henry answers no. Then Mum wants to check Henry's head. Mum drags the nit comb across Henry's head and groans. Henry has nits! Mum combs her hair and Dad's hair to see that they all had nits. Then Mum combs Peter's hair and sees nothing. When no one is looking Henry picks a few nits off the paper towel and puts them on Peter's head. Mum rushes everyone to the bathroom to shampoo their heads. Then Mum and Dad grab Henry. Mum empties the bottle of nit shampoo over Henry's hair but at that moment Henry shakes his head and there is shampoo everywhere and all over the bathroom except Henry's hair. The next morning Miss Battle-Axe announces that Nitty Nora Bug Explorer is coming to school. Henry gets anxious. He thinks that everybody will know he has nits and Ralph will tease him, Mum and Dad will shampoo his hair every day. He should find a way to get rid of her. Suddenly he has an idea. Henry leans over Clever Clare and brushes his hair lightly against hers. Then he gets up to sharpen his pencil and on his way, he brushes against Greedy Graham. On his way back he falls against Anxious Andrew and Henry leans across the table and puts his head close to Bert's head. Then Henry raises his hand asks for help from Miss Battle-Axe. When she comes, Henry leans his head near hers. After a while, everybody starts scratching. Nitty Nora marches into the classroom with her combs and instruments. The children line up and wait for their turn. Nitty Nora sticks her comb in their heads and she announces "nits" each time she checks over. At last, it is Henry's turn, Nitty Nora sticks her comb into Henry's hair and examines. Then she announces "no nits". Henry goes home waving his certificate.

The second story is *Horrid Henry and the Fangmangler*. Horrid Henry is going to Toy Heaven the day after tomorrow. Henry quickly gets his bank and opens it while thinking about his dream toy: a Dungeon Drink kit. He opens the bank and a five-pence coin rolls out. Henry's jaw drops. Henry thinks about how to get that money for the Dungeon Drink kit. He could steal Peter's money but everyone would suspect Henry. Then Henry has a spectacular idea. Henry goes to Peter's room, Peter and his friends are having a meeting at Best Boys Club. Then Henry tells them about Fangmangler. He says Fangmangler is "the slimiest, scariest, most horrible and frightening monster in the whole world". He also says that he could find one and show them. The boys get

suspicious and curious. They insist that Henry show them. Henry says that he will meet them in the back garden after dark but it is for two pounds each. Henry thinks that he could get some money from Margaret and Susan, too. He goes to their garden and tells them about the Fangmangler. Then Margaret and Susan also want to see the Fangmangler so they accept to give Henry money. When no one is looking Henry goes to the bushes and hides his supplies. When it is dark, Henry collects the money and says to everyone they should not talk or move while he is finding Fangmangler. Henry disappears into the darkness of the garden. After a long moment, they hear a growl and moaning. Then they hear Henry saying run for your lives. Children scream and run. Horrid Henry then stops and waits until he is alone. He dances and sings with joy. While he is dancing he hears a noise and sees a dark shape out of the bushes. Horrid Henry drops the money and runs to his room. Henry can't sleep that night. The next morning Henry wakes up and hears noises coming from the next door. Henry runs to the window and sees that Margaret is sitting next to a Dungeon Drink kit and smiling. "Want a Fangmangler drink, Henry?" asks Margaret.

The third story is *Horrid Henry's School Trip*. Henry and Peter's classes are going to school trips. Henry's school goes to Frosty Freeze Ice Cream factory and Peter's school is going to Town Museum. Thus, Mum and Dad prepare some food for both of them. They put apples, celery sticks, and healthy snacks. Henry hates vegetables while Peter loves them. The bus arrives at the Frosty Freeze Factory. Children sing happily. However, when they get off the bus they see that there is a sign that reads: CLOSED on Mondays. Miss Battle-Axe looks pale. She says now that there is a mix-up they could go to Town Museum. When they arrive at the museum, they leave their lunch boxes in the packed lunch room and follow the museum guide. Horrid Henry tries to escape and he asks Miss Battle-Axe if he could go to the toilet so he leaves the group. He goes to the packed lunch room and exchanges his healthy snacks with other children's snacks. After a while children start to grumble and ask for lunch. The moment they go to the lunchroom they start asking where their food is. Soon the room is filled with flying vegetables and apples. Henry smiles and eats his lunch. Then Miss Battle-Axe stops them and they continue their tour. While gazing around Henry notices a sign saying: STAFF ONLY, DO NOT ENTER. Henry wonders what is behind the door, so he enters the room and gets on the elevator. While he is going up, the guards notice him and run

after him. Then Henry finds himself in a room with a dog's skeleton. Henry approaches it and loses his balance and falls on the skeleton. Museum guards run into the room. Henry runs. He sees Peter's class and hides behind the traffic cones. Museum guards point to Peter saying they have found him. Henry and Peter wear the same tops on that day so the guards mix Peter for Henry. They take Peter and Mum to the Bad Children's Room. Henry goes to his class happily just when they are leaving.

The fourth story is *Horrid Henry and the Dinner Guests*. Horrid Henry is in the kitchen making Dungeon Drinks and Rotten Crispies. Dad comes into the kitchen and starts cooking. Dad says that Mum's new boss and her husband are coming to dinner and asks Henry to behave properly. While Dad is cooking Mum sets the table for four people. Henry and Peter are not with them during the dinner. Then the bell rings and guests arrive. Henry is so angry, he goes to his room and slams the door behind him. While Peter is playing cello for the guests, Henry goes downstairs and sneaks into the kitchen. There are the bowls of nuts and crisps. Henry eats the nuts and leaves three nuts. He looks at his Grisly Grub box and Dungeon Drink kit. He thinks he could make some drinks and crisps for the guests. Then the kitchen door opens and Peter comes in. Henry says that Mum has said that he could serve the nuts. Then grabs the bowls and runs to the sitting room. He starts serving the nuts but moves away from Mum and Dad. Then Mrs. Mossy has a large handful of Rotten Crispies and eats them. Her face goes purple and spits them all over Mrs. Mossy. Peter runs back to the kitchen and grabs a drink. She spits it out. Perfect Peter burst into tears and runs out of the room. Then Henry wants to show his karate skills but he falls on the guests. The dinner is ruined. Mum burst into tears asking what to do and Henry calmly goes to the phone and calls Pizza Delight.

3.2.11. *Horrid Henry's Revenge*

Horrid Henry's Revenge is made up of four stories which are; *Horrid Henry's Revenge*, *Horrid Henry's Computer*, *Horrid Henry Goes to Work* and *Horrid Henry and the Demon Dinner Lady*.

The first story, *Horrid Henry's Revenge*, starts with a fight between Henry and Peter. Mum gets angry at them and sends Henry to his room. Henry is sick of Peter telling of him to Mum and Dad. He starts to think about taking a revenge from Peter. Then he

finds a perfect plan to get Peter into trouble. One day when Henry is at the garden, he pretends he has found something, then Peter comes and asks if he has found something. Henry tricks Peter into believing that he has found fairies and shows him some glitter in his hand saying that it is fairy dust. Peter wants to see them so Henry says that they will meet at seven o'clock and then Peter should hide up the tree to see them. Perfect Peter accepts the offer. In the evening, they sneak out the back door and goes to the garden. Perfect Peter climbs the tree and hides between the bushes. After a while Peter whispers Henry but there is no answer then he realizes that Henry has tricked him. He has no chance so he starts screaming. Mum and Dad run to the garden and find Peter. Peter says that Henry has tricked him but Mum and Dad don't believe him because they have checked before coming that Henry has been sleeping. Peter gets punishment.

The second story is *Horrid Henry's Computer*. Henry's parents buy a computer to do their works. Henry's parents don't allow Henry to play computer games. Then the next morning, Henry sneaks into the living room and turns on the computer. The computer asks for setting a password and Henry sets a password "Smelly Socks". Then he changes Perfect Peter's homework and the next morning, everyone is panicked because the computer asks for password. Then Henry asks them if he fixes the problem he could play computer games. Everyone accepts. Then Peter goes to school and reads his essay, because Henry changed it into some horrible text, Peter is banned from the computer. Peter blames Henry and Henry blames the computer.

The third story is *Horrid Henry Goes to Work*. It is "take your child to work day". Mum and Dad argues over who takes Peter and who takes Henry. Then they settle and Dad takes Henry. Dad warns Henry about what to do and what not to do. Boss's son, Bossy Bill, is also coming to the office. Bill and Henry hate each other. Bossy Bill acts up but blames Henry and Henry cannot prove that he is innocent. Then Henry makes a plan to trick Bill. When they go to photocopy room, Henry offers Bill to photocopy their bottoms. While Bill photocopy his buttom, Henry leaves to get some paper and goes to Boss's room and says that Bill is in trouble. Boss runs to the photocopy room and sees Bill. Then Bill is grounded and sent home.

The fourth story is *Horrid Henry and the Demon Dinner Lady*. Horrid Henry wants to take packed lunch but his parents insist on eating in the cafeteria at school. Henry hates

school lunch. Then the next day Henry and his friends start food fights at school. Henry is happy and smiles but suddenly Horrid Henry's food is gone. It is Demon Dinner Lady Greta. She takes everyone's junk food and this continues for a week. Then Henry has an idea. The next day, Henry waits for Greta and when Greta grabs Henry's biscuits and eat them. She starts screaming, and asking for a drink. She grabs a drink and pours it on top of herself and runs the aisle and out the door.

3.3. TRANSLATION ANALYSIS OF CULTURE-SPECIFIC ITEMS IN *HORRID HENRY* SERIES

3.3.1. Preservation

	SOURCE TEXT	TARGET TEXT
	"Yum, <u>cabbage</u> , said Perfect Peter." (Horrid Henry and Mummy's Curse) (p.19)	"Hmm, <u>lahana</u> , dedi Mükemmel Peter." (Felaket Henry ve Mumyanın Gazabı) (s.22)
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	PRESERVATION	

Many children, as well as adults, dislike vegetables, like broccoli, cabbage, and leek. It is also the same in the target culture and Turkish children do not like vegetables. The translator takes a source-oriented approach and prefers to preserve the meaning in the target text. By using the preservation strategy, she creates the same effect in the text for the young reader, and also because "cabbage" is an unloved food in the target culture, the translator uses the domestication approach.

	SOURCE TEXT	TARGET TEXT
	"Henry pretended he was a hungry <u>Tyrannosaurus Rex</u> ." (Horrid Henry) (p.45)	"Henry karnı çok aç bir <u>T-REX</u> olduğunu hayal etti." (Felaket Henry) (s.84)
VENUTI'S APPROACH	FOREIGNIZATION	
DAVIES'S STRATEGY	PRESERVATION	

According to Smithsonian Institution website, “Tyrannosaurus” is a Greek word for “tyrant lizard,” and “rex” means “king” in Latin” (Smithsonian Institution, 2014). In the Cambridge Online Dictionary, “Tyrannosaurus” is defined as “a very large, meat-eating dinosaur with large, powerful back legs, small front legs and a long tail. T-Rex is short for Tyrannosaurus rex, a dinosaur of the tyrannosaurus genus (Tyrannosaurus, n.d.) In this example the translator resorted to the strategy of preservation. In the source text, the word “Tyrannosaurus Rex” is written in italics probably to point out its foreignness. However, in the translation, the translator hasn’t opted for writing in italics but instead she has used the short form of the “Tyrannosaurus Rex” and thus she has done a foreignizing translation.

	SOURCE TEXT	TARGET TEXT
	“First we must sacrifice to the <u>Egyptian gods Osiris and Hroth</u> , said Henry.” (Horrid Henry and Mummy’s Curse) (p.48).	“Her şeyden önce <u>Mısır tanrıları Osiris ile Serapis’e</u> kurban vermemiz gerekiyor, dedi Henry.” (Felaket Henry ve Mumyanın Gazabı) (s.77)
VENUTI’S APPROACH	FOREIGNIZATION	
DAVIES’S STRATEGY	PRESERVATION	

“Osiris” is one of the most famous gods of Ancient Egypt. According to Britannica, “Osiris, one of Egypt’s most important deities, was god of the underworld. He also symbolized death, resurrection, and the cycle of Nile floods that Egypt relied on for agricultural fertility” (Brittanica, n.d.). In the original story, Horrid Henry tries to deceive his younger brother, Perfect Peter, into making curse and tries to scare him while they are playing with Mummy kit. The second Ancient Egypt god is “Thoth” but misspelled in the source text and written as “Hroth”. In Britannica, “Thoth” is defined as “a god of the moon, of reckoning, of learning, and of writing. He was held to be the inventor of writing, the creator of languages, the scribe, interpreter, and adviser of the

gods, and the representative of the sun god, Re” (Brittanica, n.d.). In the translation of these Ancient Gods, the translator has preferred using a foreignization approach and preserved the names the same as the original but translated “Hroth” as “Serapis” who is an another ancient god.

	SOURCE TEXT	TARGET TEXT
	“Just his luck to get stuck all day with boring old <u>Bossy Bill</u> .” (Horrid Henry’s Revenge) (p.51)	“Koca günü bu sıkıcı <u>Buyurgan Bill</u> ’le geçirmek zorunda olması ne büyük talihsizlikti.” (Felaket Henry’nin İntikamı) (s.51)
VENUTI’S APPROACH	FOREIGNIZATION	
DAVIES’S STRATEGY	PRESERVATION	

In this example, the author uses alliteration in order to give the names rhyme and fun. The author uses alliteration and other literary devices specifically for all the names in the *Horrid Henry* series. Names with rhymes or repeated sounds are fun and more entertaining for children. Rhythmic structure makes it easier to read in a more enjoyable way. In the translation, the translator has preserved both the rhyme and meaning of the original and thus used preservation strategy and the text is foreignized. It can be referred that the translator has created an effect in the target text similar to the one desired to be created in the source text, by transferring the specifics of the character instead of wordplay. It can be inferred that these proper nouns and nicknames which are written in this way in the source text are rhythmic at the same time. This is an issue that should be paid attention to in the translation, as this writing style is a prominent stylistic feature that is frequently observed in the source books.

	SOURCE TEXT	TARGET TEXT
	“I want to watch <i>Robot Rebels</i> , said Henry.” (Horrid Henry’s Underpants) (p.49)	“ <i>Robotların İsyanı</i> ’nı seyretmek istiyorum, dedi Henry.” (Felaket Henry’nin Donu) (s.57)

VENUTI'S APPROACH	FOREIGNIZATION
DAVIES'S STRATEGY	PRESERVATION

“Robot Rebels” is one of the episodes of *Robotboy*. *Robotboy* is a British/French/American animated television series” (Robotboy, n.d.). Regarding that the “Robot Rebels” may refer to a real cartoon name, the translator has used preservation strategy by making a literal translation. Literal translation falls under Davies’s preservation strategy. Instead of using a familiar cartoon name in target culture, the translator has made a source-oriented translation.

	SOURCE TEXT	TARGET TEXT
	“Peter was having a meeting of the Best Boys Club (motto: Can I help?) with his friends <u>Tidy Ted</u> , <u>Spotless Sam</u> and <u>Goody-Goody Gordon</u> .” (Horrid Henry’s Nits) (p.39)	“Peter, arkadaşları <u>Utangaç Ted</u> , <u>Kusursuz Sam</u> ve <u>Hanım evladı Gordon</u> ile En İyi Çocuklar Kulübü (Kulübün varolma amacı: “Yardım edebilir miyim?”) toplantısındaydı.” (Felaket Henry’nin Bitleri) (s.37)
VENUTI'S APPROACH	FOREIGNIZATION	
DAVIES'S STRATEGY	PRESERVATION	

As for the translation of nicknames in this example, the translator has translated the names “Tidy”, “Spotless” and “Goody-Goody” literally into Turkish by preserving the meanings of the names. Children like reading nursery rhymes and often they learn new phrases and adjectives through these literary devices. In this example, the translator makes use of foreignization approach as a result of benefiting from preservation translation strategy. Thus, it can be concluded that in this example none of the

alliterations in the source text have been transferred to the target text, the translator has ignored the alliterations in the original and kept the meaning.

	SOURCE TEXT	TARGET TEXT
	“Beside it, a <u>Grisly Ghoul</u> <u>Grub box</u> heaved and spewed some Rotten Crispies.” (Horrid Henry’s Nits) (p.77)	“Onun yanında, <u>Korkunç Cadı</u> <u>Yiyecek makinesi</u> havaya Berbat Gevrekler fırlatıyordu.” (Felaket Henry’nin Bitleri) (s.75)
VENUTI’S APPROACH	FOREIGNIZATION	
DAVIES’S STRATEGY	PRESERVATION	

The culture-specific items in the source text have been translated linguistically; however, the literal translation does not create the similar rhyme. The translator, with the aim of making the term more understandable has added the word “makine” which means “machine” to emphasize that it is a tool to prepare food. The translator has changed the word “box” with “machine” in the target text. The translator has preferred to use interesting word preferences in her translation instead of the alliteration use in the source text. Therefore the translation of source language culture-specific item can be regarded as a foreignized translation and the translation strategy of preservation has been used.

	SOURCE TEXT	TARGET TEXT
	“Slowly, steadily, <u>centimetre</u> <u>by centimetre</u> , he spread out into peter’s area.” (Horrid Henry and the Bogey Babysitter) (p.74)	“Yavaş yavaş, adım adım, <u>santim</u> <u>santim</u> ilerleyerek Peter’in alanına taştı.” (Felaket Henry ve Beter Bakıcı) (s.82)
VENUTI’S APPROACH	DOMESTICATION	

DAVIES'S STRATEGY	PRESERVATION
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In this example, the translator has adopted domestication approach in which her translation choice is closer to the target culture. In target language the equivalent form of “centimetre” is “santimetre”. The translator has translated the original unit of measurement “centimetre” into “santim” which is the short form of the original word in target language. By means of this preservation strategy, the original reference is adapted into a similar reference in the target language. It has been observed that the units of measurement used in the source text have been translated with domestication approach in the target text.

	SOURCE TEXT	TARGET TEXT
	“Ralph gets <u>a pound</u> a week.” (Horrid Henry Gets Rich Quickly) (p.52)	“Ralph haftada <u>bir pound</u> alıyor.” (Felaket Henry Çabuk Zengin Olma Peşinde) (s.52)
VENUTI'S APPROACH	FOREIGNIZATION	
DAVIES'S STRATEGY	PRESERVATION	

In this example, the translator has preferred to preserve the original word and has benefited from foreignization approach. “Pound” has a Turkish equivalent which is “İngiliz Sterlini” but the translator has preserved both the form and content of the source culture item. “When a translator translates for the child, she/he also reads, writes, and discusses with her/his present and former self. She/he also discusses with her/his audience, the listening and reading child” (Oittinen, 2000, p. 30). In this example, by preserving the currency item while translating in the target text, the translator enables the target culture reader to encounter the source culture items. In the above example, it is observed that the expression “a pound” is used as a unit of currency specific to the source culture. The expression in question in the source text has been conveyed in the form of "pound" with foreignization approach.

	SOURCE TEXT	TARGET TEXT
	“He’d dropped his egg in the egg-and-spoon race, tripped over Rude Ralph in the <u>three-legged race</u> , and collided with Sour Susan in the sack race.” (Horrid Henry Gets Rich Quickly) (p.29)	“Kaşıkla yumurta taşıma yarışmasında yumurtasını düşürmüş, <u>üç bacak yarışında</u> Kaba Ralph’in üzerine düşmüş ve çuval yarışında Hırçın Susan’la çarpışmıştı.” (Felaket Henry Çabuk Zengin Olma Peşinde) (s.29)
VENUTI’S APPROACH	FOREIGNIZATION	
DAVIES’S STRATEGY	PRESERVATION	

In this text, there is an annual sports day at Henry and Peter’s school and some races are held such as; egg-and-spoon race and sack race. “Three-legged race” is one of these races. In “three-legged race”, the left leg of one person is tied to the right leg of another person or vice versa, and these two people run together as if they had three legs that is why it is called “three-legged race”. The translator has translated “three-legged race” as “üç bacak yarışı”. Translator translates the name and uses the translation strategy of preservation, which gives way to a foreignizing translation but understandable for the target reader. It has been observed that the generally-known names have been preserved in the translation in accordance with Davies’s preservation strategy.

	SOURCE TEXT	TARGET TEXT
	“That the infants would be practising their <u>barn dance</u> at playtime?” (Horrid Henry’s Nightmare) (p.24)	“Küçüklerin teneffüste <u>ahır dansı</u> çalışacaklarını mı söyleyecekti?” (Felaket Henry’nin Kabusu) (s.30)
VENUTI’S APPROACH	FOREIGNIZATION	

DAVIES'S STRATEGY	PRESERVATION
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In Cambridge Online Dictionary, “barn dance” is defined as “an informal dance in which people do traditional dancing in rows and circles, changing partners regularly” (Barn dance, n.d.). “Barn dance” involves traditional or folk music with traditional dancing. The dance was originally held in barn so that is why it is called “barn dance”. It is a social gathering which includes different types of dances. In the target culture, there is no equivalence for the “barn dance”. Thus, the translator has conserved the aforementioned culture-specific item in her translation, and has made use of the translation strategy of preservation. It is possible to say that the meaning of the word in the target text is not very clear for the target culture reader.

	SOURCE TEXT	TARGET TEXT
	“There was so much stuff he needed: a Mutant Max lunchbox, a Rapper Zapper Blaster, and, of course, the new <u>Terminator Gladiator</u> game he kept seeing advertised on TV.” (Horrid Henry’s Underpants) (p.21)	“Henry’nin satın alması gereken bir sürü şey vardı: Çılgın Max beslenme çantası, Kır-Dök-Parçala rüzgar makinesi ve elbette televizyonda reklamını gördüğü yeni <u>Gladyatör Terminatör</u> oyunu.” (Felaket Henry’nin Donu) (s.29)
VENUTI'S APPROACH	FOREIGNIZATION	
DAVIES'S STRATEGY	PRESERVATION	

The word “Terminator Gladiator” is translated into Turkish by translator as “Gladyatör Terminatör”. “Terminator Gladiator” is one of Henry's most favourite TV shows. In this example, the author may have referred to the movie “Terminator” which was released in 1984. Henry loves fighting and violence-related movies and shows. Thus in this text the author gives the effect of violence and combat. In the translation, the translator has not

ignored the culture-specific item and she has maintained the source text item in her translation. In the target culture, the movies “Gladiator” and “Terminator” are also popular especially among young boys. For that reason, the translator has made the source-culture item more visible to the target readers and she does foreignization translation by using preservation strategy.

	SOURCE TEXT	TARGET TEXT
	“He was <u>Medusa</u> , coiling round her victim with her <u>snaky hair</u> .” (Horrid Henry and the Bogey Babysitter) (p.9)	“ <u>Yılan şeklindeki saçlarını düşmanına dolayan Medusa</u> olmuştur.” (Felaket Henry ve Beter Bakıcı) (s.18)
VENUTI’S APPROACH	FOREIGNIZATION	
DAVIES’S STRATEGY	PRESERVATION	

Francesca Simon makes references to Greek culture and ancient gods in her *Horrid Henry* series, and here is an example to this situation in the text. “Medusa” is a fabled creature from Ancient Greek. According to Met Museum website, “Medusa” is “an instantly recognizable figure from ancient Greek art. Medusa is best known for having hair made of snakes and for her ability to turn anyone she looked at to stone, literally to petrify” (Glennon, 2017). In the source text, the author explains Medusa to help the kids, who may not know Medusa, picturing how she looks like. In the translation, the translator keeps the name “Medusa” and makes literal translation thus, she foreignizes the target text. It can be said that with these preferences, the translator has preserved the foreignness of the source text and has carried a historical name that can be foreign to the young readers in the target culture. For this reason, it is possible to say that the translator has showed a source-oriented approach in this translation.

	SOURCE TEXT	TARGET TEXT
	“Do not question <u>the priest of Anubis!</u> , shrieked Henry.”	“ <u>Anubis rahibini</u> sorgulamaya kalkma!, diye bağırdı Henry.”

	(Horrid Henry and Mummy’s Curse) (p.48)	(Felaket Henry ve Mumyanın Gazabı) (s.78)
VENUTI’S APPROACH	FOREIGNIZATION	
DAVIES’S STRATEGY	PRESERVATION	

“Anubis” is the god of mummification in the Ancient Egypt; he was a man with the head of a black jackal and worshipped by the Ancient Egyptians. According to World History Encyclopedia, “Anubis is the Egyptian god of mummification and the afterlife as well as the patron god of lost souls and the helpless” (Mark, 2016). In the translation of the text the translator has adopted a source-oriented approach, and has translated the name literally into Turkish by using the preservation strategy. However, when the obscurity of the name in Turkey is taken into account, the target reader might be confused and they might not be able to imagine or understand that the name is belonged to an Ancient figure. This may cause difficulties in understanding the text.

	SOURCE TEXT	TARGET TEXT
	“The Queen would <u>knight</u> him.” (Horrid Henry’s Nightmare) (p.54)	“Kraliçe kendisini <u>şövalye ilan edecekti.</u> ” (Felaket Henry’nin Kabusu) (s.60)
VENUTI’S APPROACH	FOREIGNIZATION	
DAVIES’S STRATEGY	PRESERVATION	

Knighthood ceremony dates back to middle ages when warriors were granted the title knight by the representative of the country. “In the United Kingdom, knighthood is today the only title still conferred by a ceremony in which sovereign and subject both take part personally. In its modern form the subject kneels and the sovereign touches him or her with a drawn sword (usually a sword of state) first on the right shoulder, then

on the left. The male knight uses the prefix Sir before his personal name; the female knight the prefix Dame” (Brittanica, 2018).

In this example Horrid Henry dreams of becoming a legend so that the Queen would knight him. The knighthood and knight title are source culture-specific items which have religious connotations as well. In Turkish, “şövalye” is a French-origin word and the translator has preserved this word and followed foreignization approach.

	SOURCE TEXT	TARGET TEXT
	“You’re coming to the <u>christening</u> , and that’s that.” (Horrid Henry and the Bogey Babysitter) (p.68)	“ <u>Vaftiz törenine</u> geleceksin, işte o kadar.” (Felaket Henry ve Beter Bakıcı) (s.76)
VENUTI’S APPROACH	FOREIGNIZATION	
DAVIES’S STRATEGY	PRESERVATION	

Christening and baptism are used interchangeably and they both have the same meaning with some minor differences. “Christening is a religious ceremony where a child is given a name before Christ and baptized. It is an official term for naming ceremonies. Baptism is a Greek word, while Christening is an English word. The major difference is the way the ceremonies are conducted. Baptism involves immersion of water on an adult or child to atone for their sins and pledge their commitment to God. Christening involves the priest’s sprinkling of water, where the parents accept the baby’s commitment to God and give them a proper name.” (Ratnam, 2021).

In Turkey, “vaftiz töreni” meaning “baptism ceremony” is used for this christening ceremony. In Turkey, there is also a religious ceremony named “sunset töreni” which is similar to “christening”. In this text, the translator might have thought that the child readers could meet the source culture so; she has preserved the foreign word and translated the word with foreignization approach.

3.3.2. Addition

	SOURCE TEXT	TARGET TEXT
	“Have you written your <u>Christmas thank you letters?</u> ” (Horrid Henry’s Underpants) (p.63)	“ <u>Noel hediyeleri için teşekkür mektuplarını yazdın mı?</u> ” (Felaket Henry’nin Donu) (s.71)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	ADDITION	

“Christmas thank-you letters” are traditional letters which are written after Christmas to thank the Christmas gifts. Christmas, the traditional festival of commemorating the birth of Jesus, is celebrated mostly by the Christians (Hanc, 2015). It can be concluded that the thank-you letters are something that source culture readers are familiar with. However, in the Turkish culture it is not common to write thank-you letters among children. The translator has made an effort to emphasize that “Christmas thank-you letters” are written to thank for the gifts. When the target text is examined, it has been observed that the translator has transferred the name “Christmas thank-you letters” by adding “thank you letters for Christmas gifts”. Hence the translator uses domestication approach.

	SOURCE TEXT	TARGET TEXT
	“It was the work of a moment to swap Ralph’s <u>sandwich</u> for Henry’s egg and cress.” (Horrid Henry’s Nits) (p.65)	“Ralph’ın <u>şokellalı ekmeğini</u> Henry’nin yumurtası ve teresiyle <u>değiş tokuş</u> etmek sadece birkaç saniye sürdü.” (Felaket Henry’nin Bitleri) (s.63)
VENUTI’S APPROACH	DOMESTICATION	

DAVIES'S STRATEGY	ADDITION
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In this example, there is an addition in the translation of the text. In the original text, Horrid Henry hates healthy food and he loves snacks and junk food, so if he swaps his sandwich with another one then the other one must be an unhealthy one. In Turkish culture, when people think of sandwich, usually a healthy sandwich comes to the mind, thus, to emphasize that the sandwich is appealing to Henry the translator has added the word “şokellalı” which means spreadable chocolate and is put in sandwich. “Şokella” is the Turkish pronunciation of the brand “Nestle chocella” and in the past it was quite popular among children. Thus, it can be understood that the translator has domesticated the text by adding a more familiar name in the target text.

3.3.3. Omission

	SOURCE TEXT	TARGET TEXT
	“He was the <u>Loch Ness monster</u> gobbling up a thrashing duck.” (Horrid Henry's Revenge) (p.31)	“Tüylerini yolduğu ördeği çabuk çabuk yiyen korkunç bir <u>canavara</u> dönüşmüştü.” (Felaket Henry'nin İntikamı) (s.31)
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	OMISSION	

“Loch Ness” monster, byname Nessie, is a large marine creature believed by some people to inhabit Loch Ness, Scotland. “However, much of the alleged evidence supporting its existence has been discredited, and it is widely thought that the monster is a myth. Reports of a monster inhabiting Loch Ness date back to ancient times” (Tikkanen, 2020). “Loch Ness monster” is also well known in Turkish culture. It is known as “Loch Ness Canavarı”. In this example, the translator has omitted the “Loch Ness” and only preserved the “monster” word and thus she has used omission strategy and has domesticated the text.

	SOURCE TEXT	TARGET TEXT
	“Peter was the wormy worm wibble pants noodle-head who was scared of <u>Rudy the Rootin-Tootin Rooster cartoon</u> , Santa Claus, and probably the Tooth Fairy.” (Horrid Henry’s Nightmare) (p.14)	“Peter ise, <u>Süper Rudy çizgi filminden</u> , Noel Baba’dan, hatta muhtemelen Diş Perisi’nden bile korkan, makarna kafalı, bezli solucanın tekiydi.” (Felaket Henry’nin Kabusu) (s.21)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	OMISSION/CREATION	

“Rootin-Tootin Rooster cartoon” is the USA version of the “The Foghorn Leghorn” cartoon. The cartoon is a well-known and popular character which is a rooster animal (IMDb, 1948). “Rootin-Tootin Rooster” is a production of Warner Bros Company and it was first released in the 1950s (IMDb, 1948). In both the source culture and target culture, the cartoon is well-recognized among children. In Turkish, the name of the cartoon is “The Foghorn Leghorn” and it has been released under the name of this title. However, in this example, the translator has omitted the full name of the cartoon and created a new name for it, which could cause confusion for the children in target culture. It can be said that the translator has made compensation because she has added a new name to the target text even though it was not in the source text.

3.3.4. Globalization

	SOURCE TEXT	TARGET TEXT
	“I’m watching <u>ballroom dancing</u> .” (Horrid Henry and the Bogy Babysitter) (p.31)	“Ben de <u>dans yarışmasını</u> seyrediyorum.” (Felaket Henry ve Beter Bakıcı) (s.39)
VENUTI’S APPROACH	DOMESTICATION	

DAVIES'S STRATEGY	GLOBALIZATION
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“Ballroom dancing is a kind of social dancing, which is performed in Europe originally. It is performed by two people and this couple uses specific steps and movements. It is associated with elite class and it includes dances like the Waltz, tango and polka” (Brittanica, n.d.). Nowadays it is performed in invitational dance events and dance exhibitions. Thus it can be concluded that this type of dance is different from a simple dance and has historical connotations. In the translation of “ballroom dance” the translator has used the term “dans yarışması” which means “dance competition” in English. The translator has used a more generic word and omitted the cultural reference so it can be referred that the translation is a target-oriented and domesticated one.

	SOURCE TEXT	TARGET TEXT
	“And a <u>Goo-Shooter</u> .” (Horrid Henry Gets Rich Quickly) (p.75)	“Bir de <u>Çamur Silahı</u> .” (Felaket Henry Çabuk Zengin Olma Peşinde) (s.75)
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	GLOBALIZATION	

In this example, Horrid Henry wants a “goo-shooter” toy which ejects some kind of slime. Slime-shooter or goo-shooter toys are famous among kids in source culture. Slime is a kind of sticky, colored substance for children to play with. “Slime” has no equivalent term in target language; generally children know “slime” as “slime”. In this text, the translator uses globalization strategy, in that she translates the culture-specific item which is belonged to the source text with a more generic word in the target text. The translator uses the word “çamur silahı” which means “slime gun” in English. Therefore, by translating “goo-shooter” as “çamur silahı” in the above-mentioned way, the translator performs a domesticating translation.

	SOURCE TEXT	TARGET TEXT
	“I can’t wait to go <u>trick-or-treating</u> in it tonight.” (Horrid Henry and the Bogey Babysitter) (p.4)	“Bu gece bu kıyafetle <u>Cadılar Bayramı</u> turuna çıkmak için sabırsızlanıyorum.” (Felaket Henry ve Beter Bakıcı) (s.12)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	GLOBALIZATION	

31st of October is the Halloween Day. Halloween is the night when children dress in special costumes. According to Britannica:

“The celebration marks the day before the Western Christian feast of All Saints and initiates the season of Allhallowtide, which lasts three days and concludes with All Souls’ Day. In much of Europe and most of North America, observance of Halloween is largely nonreligious” (Britannica, 2021).

Thus it has religious origin but in today’s world it is celebrated as a non-religious day. In the Halloween Day, people, especially children, practice pulling usually harmless pranks. Children wear scary costumes and masks for trick-treating which means they go from house to house and say “trick-or-treat!” Children ask for sweets or threat people that they will pull a trick if they do not give a treat, usually candy. The translator globalizes “trick-or-treating” and translates it in the target text as “Cadılar Bayramı” which is the popular name for “Halloween”. The translator might have thought that target reader may be unfamiliar with the “trick-or-treat” concept so she has opted for a more common and familiar name for it. By choosing a more familiar equivalence, the translator contributes to the understandability of the translation. Thus, the translator has benefited from a target-oriented approach.

	SOURCE TEXT	TARGET TEXT
	“Henry flapped his arms and pretended he was a <u>pterodactyl</u> about to pounce	“Henry kollarını kanat gibi çırparak, Bayan Tütü’ye saldırmaya hazırlanan <u>uçan bir</u>

	on Miss Tutu.” (Horrid Henry) (p.26)	<u>dinozor</u> olduğunu hayal etti.” (Felaket Henry) (s.43)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	GLOBALIZATION	

According to Cambridge Online Dictionary, “Pterodactyl” is “a very large flying animal that lived many millions of years ago” (Pterodactyl, n.d.). It is formed from Latin and Greek roots. In the translation, the translator adapted the Latin word into Turkish as “uçan bir dinazor” which means “a flying dinosaur” in Turkish. With this translation, the translator has conveyed the proper name to the target text in a more understandable and simple way. Thus, it can be concluded that the translator has domesticated the text and used globalization strategy.

	SOURCE TEXT	TARGET TEXT
	“ <u>An Abominable Snowman.</u> ” (Horrid Henry and the Abominable Snowman) (p.7)	“Henry <u>Kar Adamı Yeti</u> ’yi yapacaktı.” (Felaket Henry Ve Kar Adamı Yeti) (s.16)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	GLOBALIZATION	

“Abominable Snowman” also known as “Yeti” is a giant human-like creature covered in hair and it is believed that Yeti lives in the Himalayas (Powell, 2017). The creature is sort of a mythological or legendary character. The translator has tried to domesticate the name and opted for a more globalized name, Yeti. In Turkish culture, Yeti is known better as “Koca Ayak” which means “Big Foot” in English. Thus it can be said that the translator has chosen to translate this character in a more neutral way, instead of using the expression in the target text which is known as “Koca Ayak”. The translator may

have opted for “Yeti” to keep the foreignness of the culture-specific item in the target text as well as to attract young readers.

	SOURCE TEXT	TARGET TEXT
	“Queueing for hours for revolting <u>ravioli</u> and squashed tomatoes.” (Horrid Henry’s Revenge) (p.71)	“Saatlerce kuyrukta bekledikten sonra, Henry’yi bekleyen berbat bir <u>makarna</u> ile çürük domates sosu oluyordu.” (Felaket Henry’nin İntikamı) (s.73)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	GLOBALIZATION	

The word “ravioli” is derived from Italian and it is originally belonged to Italian cuisine. “Ravioli” is made up from egg pasta wrappers filled with different food items such as vegetables, meat, ricotta, and cheese. They can be homemade or bought from a store. “Ravioli is part of the Italian tradition, especially in northern Italy” (Ravioli, n.d.). Ravioli has gained some popularity all over the world with the rising popularity of different cuisines. However, “Ravioli” has become popular only for a couple of years in Turkish cuisine but especially for children “ravioli” is a completely new term, regarding this fact, in this example, it is observed that the translator has translated the food item using familiar expressions in the target language and she has adapted it to the target culture. This decision of the translator is acceptable, since this specific word is not very important for the content integrity of the text.

	SOURCE TEXT	TARGET TEXT
	“Then Henry and Peter ate a big greasy lunch of <u>hot dogs and french fries</u> in the cafe.” (Horrid Henry) (p.41)	“Sonra Henry ve Peter geminin kafeteryasında, <u>sosis ve patates kızartmasından</u> oluşan bol yağlı bir yemek yediler.” (Felaket Henry) (s.75)

VENUTI'S APPROACH	DOMESTICATION
DAVIES'S STRATEGY	GLOBALIZATION

Throughout the globalizing world “hot dogs” which are quite common in the USA have become popular in the UK (Selinger, 2020). *Horrid Henry* book was translated in 2004 and hot dogs were not as popular as today back then, hot dogs have gained popularity in target culture recently. Since this food in the source text is not specific to the target language culture, the translator has used the globalization strategy and transferred “hot dogs and French fries” into Turkish with a more universal food item “sosis ve patates kızartması”, which means “sausage and fried potatoes”. It can be said that the expression "sausage and fried potatoes" is a more well-known food item in the target culture.

	SOURCE TEXT	TARGET TEXT
	“Peter’s <u>oatmeal bowl</u> crashed to the floor.” (Horrid Henry Robs the Bank) (p.34)	“Peter’ in <u>mısır gevreği dolu tabağı</u> gürültüyle yere yuvarlandı.” (Felaket Henry Banka Soyuyor) (s.58)
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	GLOBALIZATION	

“Porridge is one of the most consumed breakfast cereals in Britain and one of the most popular. It is a traditional food from Scotland (oats historically being Scotland’s main crop)” (British Grub Hub, n.d.). Oatmeal or porridge bowls are quite common in the source culture; on the other hand in Turkish culture ‘mısır gevreği’ which means ‘cereals’ are more common among kids. The Online Oxford dictionary defines “oatmeal” as “a type of soft thick white food made by boiling oats in milk or water, eaten hot, especially for breakfast” (Oatmeal, n.d.). In this example, “oatmeal” has been

translated in Turkish as “mısır gevreği” which is kind of a breakfast cereal made from grain and dried fruits and consumed with milk. The translator benefits from domestication approach and uses globalization strategy.

	SOURCE TEXT	TARGET TEXT
	“ <u>101 degrees!</u> Oh no, Peter had a temperature.” (Horrid Henry’s Underpants) (p.52)	“ <u>39 derece!</u> Hayır olamaz Peter’ın ateşi vardı.” (Felaket Henry’nin Donu) (s.60)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	GLOBALIZATION	

Here, the translator has opted to use a word which is more familiar to the Turkish reader and she has substituted the word with equivalents that have a similar meaning in the target language or have a similar effect on the target culture. In the Fahrenheit temperature scale, 101 degree is higher than the normal body temperature which is 96 Fahrenheit. In the Celsius temperature scale, 39 is not a normal degree for a child. Thus it can be said that by converting the temperature degrees, the translator has caught the similar effect in the target text. This strategy makes the target reader be more connected with the text. The translator has benefited from the translation strategy of globalization; hence she has made the target text a domesticated one. The translator may have wanted to make the target text more fluent and understandable by not using a unit of measurement to which the target reader is unfamiliar.

	SOURCE TEXT	TARGET TEXT
	“It read <u>98.6F.</u> Normal.” (Horrid Henry’s Underpants) (p.53)	“ <u>36,5</u> derece gösteriyordu. Normal vücut ısısı.” (Felaket Henry’nin Donu) (s.61)

VENUTI'S APPROACH	DOMESTICATION
DAVIES'S STRATEGY	GLOBALIZATION

It is known that the unit of measurement "98.6F" in the source text corresponds to "36.5" degree in the target language. To recreate the similar effect in the target text, the translator has resorted to using globalization strategy which makes the text a domesticated one. The culture-specific item is covered with a commonly-used and generally-known equivalent in the target culture. Thus, the fluency of the text is not affected from the source text culture-specific item. The target reader, especially target reader children, can read the text without any interruption and confusion.

3.3.5. Localization

	SOURCE TEXT	TARGET TEXT
	"He could run screaming out of the door saying he'd caught <u>mad cow disease</u> ." (Horrid Henry's Nits) (p.20)	" <u>Deli dana hastalığına</u> yakalandığını söyleyerek çığlık çığlığa sınıftan koşup çıkabilirdi." (Felaket Henry'nin Bitleri) (s.18)
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	LOCALIZATION	

"Mad cow disease" is a transmissible and incurable cattle disease. In Turkish it is known as "deli dana hastalığı" which is the literal translation of "mad cow disease". In this example, the translator has translated the name using the equivalent name in the Turkish translation and she has used localization strategy. As it is a widely known disease all around the world, she may have assumed that young readers can understand it and may find the name funny.

	SOURCE TEXT	TARGET TEXT
	“I want <u>doughnuts</u> ! screamed Henry.” (Horrid Henry and Mummy’s Curse) (p.19)	“ <u>Tatlı çörek</u> istiyorum! diye bağırdı Henry.” (Felaket Henry ve Mumyanın Gazabı) (s.22)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

Cambridge Online Dictionary defines “doughnut” as “a small, circular cake, fried in hot fat, either with a hole in the middle or filled with jam” (Doughnut, n.d.). It is one of the most favorite sweets of children in the UK and the USA. It has a long history and children in source culture know what a doughnut is very well (Meltzer, 2013). In target culture doughnuts are not as popular as in the USA or UK, in line with this, the translator renders “doughnuts” as “tatlı çörek” meaning “sweet cake” the translator adopts domestication approach and uses localization as a translation strategy. It can be said that with this preference of translator, she reduces the foreignness of the culture-specific item in the target text.

	SOURCE TEXT	TARGET TEXT
	“Mmm boy, he could taste that <u>Triple Fudge Gooney Chocolate Chip Peanut Butter Marshmallow Custard ice cream</u> right now.” (Horrid Henry and the Abominable Snowman) (p.17)	“Gınam gınam, şimdiden <u>Üç Kat Kakao Soslu Fıstık Ezmeli-Çikolata Parçalı-Lokumlu-Vanilyalı dondurmanın</u> tadını damağında hissedebiliyordu.” (Felaket Henry ve Kar Adamı Yeti) (s.25)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

In this text, Horrid Henry explains the ice cream of his dreams. It is made up from many sweet foods which are enjoyed by source culture readers. Adopting a target-oriented approach, the translator uses alliteration as a literary device in the description of ingredients, so the text becomes more appealing to target readers. While the translator preserves some of the items like “triple fudge gooey chocolate chip” and “peanut butter”, she domesticates some of the items, for example “marshmallow” which is a “soft, often white, candy made mainly of sugar” (Marshmallow, n.d.) is translated to target text as “lokum” meaning “a soft type of sweet, usually in the form of square pieces covered with powdered sugar (Turkish delight, n.d). Even though “lokumlu dondurma” is not a known ice cream flavor, it can attract child reader’s interest. Thus, it can be said that this translation is target-oriented.

	SOURCE TEXT	TARGET TEXT
	“Henry poured lashings of <u>maple syrup</u> on top, then stuffed a huge forkful of buttery pancakes into his mouth.” (Horrid Henry Gets Rich Quickly) (p.26)	“Henry kreplerin üzerine <u>pekmez</u> akıttı, sonra da tereyağlı kocaman bir krep parçasını ağzına attı.” (Felaket Henry Çabuk Zengin Olma Peşinde) (s.27)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

“Maple syrup”, being one of the most traditional breakfast foods, is quite common in source culture. According to Cambridge Online Dictionary, “maple syrup” is “a thick, sweet liquid produced from the maple tree, eaten with or used in making food” (Maple syrup, n.d.). Especially children in source culture enjoy “maple syrup” with pancakes at breakfast. In target culture children are not used to consuming “maple syrup” so in this text translator has adapted the food item into target text with localization strategy.

“Pekmez” means “boiled grape juice” and it is a more common breakfast food in target culture.

	SOURCE TEXT	TARGET TEXT
	“Then he ate <u>doughnuts</u> , played computer games, and surfed the web.” (Horrid Henry’s Revenge) (p.67)	“Daha sonra <u>pudingli çörek</u> yedi, bilgisayarda oyun oynadı ve internette sörf yaptı.” (Felaket Henry’nin İntikamı) (s.68)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

It can be said that the translator has adopted a target-oriented approach, as she has translated the culture-specific item by reducing the foreignness in the target text. The translator has rendered “doughnuts” as “pudingli çörek” meaning “pudding cake” so the translator uses localization as a translation strategy. “Pudingli çörek” is a local food item which is enjoyed by children. It can be concluded that the translator produces a domesticated text.

	SOURCE TEXT	TARGET TEXT
	“Or one of Rude Ralph’s <u>jam rolls</u> .” (Horrid Henry’s Revenge) (p.73)	“Ya da Kaba Ralph’in <u>reçelli kanepelerinden</u> biriyle.” (Felaket Henry’nin İntikamı) (s.76)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

“Jam roll”, also known as Swiss roll, is a quite nostalgic and easy dessert. In Turkish cuisine, there is also a similar dessert. It looks just the same as the jam rolls and its ingredients are more or less the same. Thus, target reader is familiar with this dessert and it is widely known as “rulo pasta” meaning “rolled pastry”. In this example, the

translator has used a different but another well-known dessert for “jam rolls”. She has translated “jam rolls” in target language as “reçelli kanepeler” meaning “jam canapes”. The translator has used localization as translation strategy.

	SOURCE TEXT	TARGET TEXT
	“I want crisps, biscuits, chocolate, and a <u>fizzywizz</u> drink.” (Horrid Henry’s Nits) (p.55)	“Cips, bisküvi, çikolata ve de <u>gazoz</u> istiyorum, dedi.” (Felaket Henry’nin Bitleri) (s.53)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

Fizzy is a beverage which contains bubbles, there is a brand entitled “fizzywizzy” soda, the products are carbonated soft drinks. The author might have combined fizzy and wizz to give an effect of bubbling drinks. There is also another brand “WizzFizz” which is a kind of drink kit especially for the kids. The author may also have referred to “WizzFizz” brand because the drink is very appealing to children because of its colorful and appetizing look. The translator has opted for a more local term to imply that the drink is a fizzy drink and known by target readers. She has used the word “gazoz” which is equivalent to “soda” in English. Thus, she has domesticated the text by using localization translation strategy.

	SOURCE TEXT	TARGET TEXT
	“Sorry, Henry – I mean <u>Lord High Excellent Majesty of the Purple Hand</u> .” (Horrid Henry and the Bogey Babysitter) (p.49)	“Özür dilerim Henry, yani <u>Mor El’in Haşmetli Sultan Hazretleri</u> .” (Felaket Henry ve Beter Bakıcı) (s.57)
VENUTI’S APPROACH	DOMESTICATION	

DAVIES'S STRATEGY	LOCALIZATION
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In the *Horrid Henry* series, Henry is the leader of the Purple Hand Gang Club. Its members are Henry's best friend, Rude Ralph and sometimes Henry's brother Peter. Peter tries to be a permanent member of this club, so he does what Henry commands. In this text Perfect Peter tries to ingratiate himself with Henry by saying some fancy, royal titles to Henry. "Lord" and "Majesty" are source culture-specific words. According to Cambridge Online Dictionary, "Lord" means "a man of high social rank or a title given to a man who has earned official respect, in the UK" (Lord, n.d.). "Majesty" is, "used when you are speaking to or about a king or queen" (Majesty, n.d.). In the target text translator has adapted source culture items into more domesticated items and used more familiar words in her translation. "Lord High Excellent Majesty" has been translated in target text as "Haşmetli Sultan Hazretleri". "Haşmetli" means "Majestic" and it is an old word which is used for "Sultans" as a sign of respect. The word "Sultan" could be conceived as a similar word with "Lord". "Sultan" means "a ruler in some Muslim countries" and it is an old Turkish word which is in no use anymore. "Hazretleri" is a title which was formerly used with other nouns to denote the names or positions of respected persons. Thus, the translation is more comprehensible to the child readers and it can be assumed that the translator has produced a target-oriented translation.

	SOURCE TEXT	TARGET TEXT
	"Customers would queue for <u>miles</u> for one of Monsieur Henri's scary snips." (Horrid Henry and the Bogey Babysitter) (p.7)	"Müşteriler Mösyö Henry'nin makasının tek bir hareketi için <u>kilometrelerce</u> sıra oluşturacaklardı." (Felaket Henry ve Beter Bakıcı) (s.16)
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	LOCALIZATION	

The metric system of one country might be different from that of another country. The Americans, for example, use miles as the unit of distance while Turks use kilometers. Another difference is the currencies of countries. British people, for instance, use pound as their currency while Ukrainian people use Grivna as their unit of currency. In this example, the translator has opted for localization strategy in her translation of the unit of distance “miles”. The translator has substituted the original for its equivalent in the target culture. “Kilometer” is the equivalent form of “mile” in target language.

	SOURCE TEXT	TARGET TEXT
	“That’s <u>100 rubies.</u> ” (Horrid Henry Robs the Bank) (p.54)	“Benim inime düştün, çık bakalım <u>100 sikkeyi!</u> ” (Felaket Henry Banka Soyuyor) (s.94)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

In this example, Horrid Henry uses a term, “rubies” that is not valid in source culture. The author might have intended to create an exaggerating effect on the expensiveness. As there is no equivalent currency unit in the target culture, the translator has opted for localization strategy for the translation of the currency. In the translation of “rubies” the translator uses “sikke”. In Turkish language “sikke” is a type of metallic currency which is an old word and not used in today’s language any more. Thus by using localization strategy, it can be said that the translator has adopted domestication approach.

	SOURCE TEXT	TARGET TEXT
	“You could see that neon sign for <u>miles.</u> ” (Horrid Henry’s Underpants) (p.18)	“O neon ışıklar <u>kilometrelerce</u> uzaktan bile görülürdü.” (Felaket Henry’nin Donu) (s.26)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

In this example, the source culture unit of currency has been changed into target culture unit of currency. The word “miles” is quite common in source text. The author uses it to make it more familiar to the reader. The translator, on the other hand, uses a more familiar word to the target reader and domesticates the text with a more common equivalent in the target culture. It is possible to say that the translator uses localization strategy and and adopts domestication approach.

	SOURCE TEXT	TARGET TEXT
	“He held a <u>game of Chinese Checkers</u> in his hand.” (Horrid Henry and the Bogey Babysitter) (p.32)	“Elinde, <u>Çin Daması oyunu</u> vardı.” (Felaket Henry ve Beter Bakıcı) (s.40)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

In the above example, there is Henry’s birthday party and his parents try to make him and his friends play some ‘harmless’ traditional games and “Chinese Checkers” is one of these games. “Chinese Checkers” is “a game played on a star-shaped board where small balls are moved from hole to hole” (Chinese checkers, n.d.). For the translation of “Chinese Checkers” the translator uses word-for-word translated version of the name, which is “Çin Daması”. By using localization strategy, the translator makes her translated text a domesticated one. Children in target culture also play “Chinese Checkers” game, so it is a familiar game for the target reader.

	SOURCE TEXT	TARGET TEXT
	“ <u>Liar, liar, pants on fire</u> , said Margaret.” (Horrid Henry and the Bogey Babysitter) (p.52)	“ <u>Yalan söylüyorsun. Yalancının mumu...</u> dedi Margaret.” (Felaket Henry ve Beter Bakıcı) (s.60)

VENUTI'S APPROACH	DOMESTICATION
DAVIES'S STRATEGY	LOCALIZATION

“Liar, liar, pants on fire!” is originally lyrics of the song “Liar, Liar” which was recorded by the Castaways in 1965 (Harry, D. 2013). In the United States and most English-speaking countries, the phrase is used as an idiomatic expression which is known by children. “They say it when someone gets caught in a lie, in other words, when someone gets busted for lying” (Voice of America, 2015). This childhood taunt has been translated with a localization strategy in target language. “Yalancının mumu...” are the first two words of an idiom which is well known by target readers. The full phrase is “Yalancının mumu yatsıya kadar yanar” which means “the candle of someone who lies almost always burns just to midnight”. It can be interpreted that the translator has aimed to create a more connectable text by including nursery rhymes specific to the target culture. Thus, in this example translator has adopted domestication approach and localized the text to attract target reader’s interest into the text.

	SOURCE TEXT	TARGET TEXT
	“He’d dropped his egg in the <u>egg-and-spoon race</u> , tripped over Rude Ralph in the three-legged race, and collided with Sour Susan in the sack race.” (Horrid Henry Gets Rich Quickly) (p.29)	“ <u>Kaşıkla yumurta taşıma yarışmasında</u> yumurtasını düşürmüş, üç bacak yarışında Kaba Ralph’in üzerine düşmüş ve çuval yarışında Hırçın Susan’la çarpışmıştı.” (Felaket Henry Çabuk Zengin Olma Peşinde) (s.29)
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	LOCALIZATION	

According to Cambridge Online Dictionary, “Egg-and-spoon race” is “a race in which people run with an egg balanced on a spoon”. This race is one of the most popular games as part of annual sports day at most of the primary schools (Egg-and-spoon race, n.d.). The “egg-and-spoon race” is a universal game and known by children by different names all over the world. In Turkey, this game is also played by children of all ages. The translator has adapted the source text into target text by using localization strategy. It can be said that the translator has conveyed the culture-specific item in a way that corresponds to the target language culture.

	SOURCE TEXT	TARGET TEXT
	“What if they played <u>hide and seek</u> ?” (Horrid Henry’s Underpants) (p.24)	“Ya <u>saklambaç</u> oynarlarsa?” (Felaket Henry’nin Donu) (s.32)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

“Hide and seek” is a quite popular game among children all over the world. It is known with different names but the game and its rules are more or less the same everywhere. Here, the translator resorts to the localization strategy by adopting domestication approach. The translator uses the equivalent form of the culture-specific item in target text. The translator conserves the meaning but changes the sentence structure and adapts the word into target language norms.

	SOURCE TEXT	TARGET TEXT
	“ <u>You scream! I scream! We all scream for ice cream!</u> shrieked the children as the bus stopped outside the gate” (Horrid Henry’s Nits) (p.62)	“Otobüs kapının önünde durunca, çocuklar hep bir ağızdan <u>Akdeniz! Karadeniz! Dondurmaları isteriz!</u> diye bağırdılar.” (Felaket Henry’nin Bitleri) (s.60)

VENUTI'S APPROACH	DOMESTICATION
DAVIES'S STRATEGY	LOCALIZATION

In this example, children sing a nursery rhyme which is quite famous among children in source culture. The rhyme is from a song entitled “Ice Cream” by Howard Johnson, Billy Moll, and Robert A. King (Johnson, H.; Moll, B.; King, R. (1927). This chorus part of the song has been popular ever since its release. In the Turkish language, there is a famous nursery rhyme which is sung by children, but in this example the translator has changed the last part of the rhyme, the reason behind this change may be because the context of the text. In the original rhyme it says: “Akdeniz! Karadeniz! Karnemizi isteriz!” which means “Mediterranean! Black Sea! We want our school report!” The translation version is: “Mediterranean! Black Sea! We want ice cream!” It does not sound rhythmic in English but it does in Turkish. Thus, the translator compensates the rhyme with a similar one in the target text by using localization strategy in her translation.

	SOURCE TEXT	TARGET TEXT
	“Stop being horrid, Henry, or I’ll cancel the visit to <u>Father Christmas</u> , shouted Mom.” (Horrid Henry Gets Rich Quickly) (p.73)	“Kes şunu, Henry, yoksa <u>Noel Baba</u> ziyaretini iptal ederim, diye bağırdı Anne.” (Felaket Henry Çabuk Zengin Olma Peşinde) (s.73)
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	LOCALIZATION	

According to Cambridge Online Dictionary, “Father Christmas” is “an imaginary old man with long white hair and a beard and a red coat who is believed by children to bring them presents at Christmas, or a person who dresses as this character for children”

(Father Christmas, n.d.). “Father Christmas” is also synonymous for Santa Claus. Father Claus is a very important figure for children, because he gives children gifts at Christmas Eve. In the target culture, “Father Claus” has no religious-related meaning as in the source culture, and it is translated as “Noel Baba” which means “Father Noel” and it makes reference to Christmas and the term is a part of popular culture in the target culture. In this example, the translator has used the well-known equivalent of “Father Claus” in the translation and thus she has localized the text and she has made a target-oriented translation.

	SOURCE TEXT	TARGET TEXT
	“Oh, where was a <u>cloak of invisibility</u> when you need one?” (Horrid Henry’s Nightmare) (p.63)	“Ah şu <u>görünmezlik otu</u> gerekli olduğu zamanlarda nereye kaybolurdu ki sanki?” (Felaket Henry’nin Kabusu) (s.69)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

In Harry Potter series there are some magical and imaginative tools which are specific to the series. “The cloak of invisibility” is one of these magical tools. In Harry Potter series the “cloak of invisibility” makes the wearer invisible (Harry Potter Wiki, n.d.). In the translations of Harry Potter series into Turkish, the translators have translated “cloak of invisibility” into Turkish as “görünmezlik pelerini”, thus it could be more relevant for target reader if the translator of *Horrid Henry* series had used “görünmezlik pelerini” instead of using “görünmezlik otu” meaning “invisibility herb”. On the other hand, in Turkish “görünmezlik otu” has a longer history than “görünmezlik pelerini”. In the old fables of Turkish, there are some references to “görünmezlik otu” (Milliyet Gazete Arşivi, 1985). It can be understood that the translator has adapted the text into target culture with localization strategy.

	SOURCE TEXT	TARGET TEXT
	“You help me draw some <u>Eyes of Horus.</u> ” (Horrid Henry and Mummy’s Curse) (p.45)	“ <u>Kem Gözler</u> çizmeme yardım edersen, ona karşı korunmuş oluruz.” (Felaket Henry ve Mumyanın Gazabı) (s.73)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

In the “*Horrid Henry and Mummy’s Curse*” book, Horrid Henry and his younger brother Perfect Peter play with a Mummy kit toy, and Horrid Henry tries to make some magical spell to save his brother from so-called Mummy’s curse. As mentioned before, the author of *Horrid Henry* series makes references to Ancient Greek, Ancient Egypt and mythology quite a lot, so here is another example of this. “Eye of Horus” is an ancient Egyptian symbol. In Ancient Egypt “Eye of Horus” symbol refers to safety, well-being and recovery. According to Britannica, “In Egyptian myth, Horus lost his left eye in a struggle with Seth. The eye was magically restored by Hathor, and this restoration came to symbolize the process of making whole and healing. For this reason, the symbol was often used in amulets” (Brittanica, 2020). In target culture, especially among child readers, “Eye of Horus” is not something known well. Thus, in this example the translator has domesticated the text and translated “Eyes of Horus” into target text as “Kem Gözler” which means “Evil Eyes” in Turkish. It can be said that the culture-specific item in the source text has been transferred to the target text with an idiomatic expression specific to the target language.

	SOURCE TEXT	TARGET TEXT
	“Lazy Linda gave him a ‘Read and Listen Cassette of favourite fairy tales: <u>Cinderella, Snow White, and</u>	“Tembel Linda ona ‘En sevilen masallar: <u>Sindirella, Pamuk Prenses ve Uyuyan Güzel</u> ’ kasedini hediye etti.” (Felaket

	<u>Sleeping Beauty.</u> ” (Horrid Henry and the Secret Club) (p.89)	Henry ve Gizli Kulüp) (s.89)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

“Sleeping Beauty, Snow White, and Cinderella” are some of the favourite tales of children all over the world. These tales have been translated into many languages so far. Thus, each country has translated and adapted these stories in accordance with their own culture so that children, the target readers of these tales, could understand and not get confused while reading or are being read these tales. In Turkish, these three tales have been told for many years and Turkish children know them as “Sindirella”, “Pamuk Prenses” and “Uyuyan Güzel”. In this example, even if their translations might seem to have been preserved and adapted with foreignization approach, they are established names in Turkey, so the translator has used the local form of these tales and domesticated them into target text instead of translating them into Turkish with new names other than their popular names.

	SOURCE TEXT	TARGET TEXT
	“Henry had been a <u>page boy</u> at the wedding of his cousin, Prissy Polly, when she’d married Pimply Paul.” (Horrid Henry and the Bogey Babysitter) (p.68)	“Henry kuzeni Çıtkırıldım Polly ile Sivilceli Paul’ün düğününde <u>sağdıçlık</u> etmişti.” (Felaket Henry ve Beter Bakıcı) (s.76)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

According to Cambridge Online Dictionary, “page boy” is “a young boy who is one of the people to go with the bride (= the woman who is getting married) into the church” (Pageboy, n.d.). In the past, the page boy would hold the train of the bride’s dress but nowadays they just walk down the aisle ahead of the bridesmaids. In this example, Horrid Henry’s cousin, Prissy Polly, gets married and Horrid Henry has to be the page boy. In the target culture there is not a tradition similar to the one in the source culture. Thus, the translator has translated the term “page boy” as “sağdıç” which means “best man” in English. It can be concluded that the translator has used localization strategy and used a culture-specific item which is belonged to the target culture.

	SOURCE TEXT	TARGET TEXT
	<p>“Then he checked the label: ‘<u>Merry Christmas</u>, Steve.’” (Horrid Henry Gets Rich Quickly) (p.83)</p>	<p>“Sonra hediyenin üzerindeki karta baktı: ‘<u>Mutlu Noeller</u>, Steve,’ yazıyordu.” (Felaket Henry Çabuk Zengin Olma Peşinde) (s.84)</p>
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

“Merry Christmas” is a term used by many people to express their good wills for other people in Christmas. “Christmas is a combination of the phrase Christ Mass. This is an annual tradition that dates back to the fourth century when millions of people gather together for a large mass honoring the birth of Jesus Christ” (Wilstar, 2016).

The phrase has gained popularity with the famous story of Charles Dickens, *A Christmas Carol* and also there is a song entitled “Merry Christmas” which has increased the popularity of the phrase. In the translation, the translator has used “Mutlu Noeller” for “Merry Christmas”. The phrase “Mutlu Noeller” means “Happy Noel”. The foreign reference has been preserved in the target text. The term “Christmas” is known as “Noel” in Turkish so in the translation of this text, the translator has adopted domestication approach and used the translation strategy of localization.

	SOURCE TEXT	TARGET TEXT
	“ <u>Parliament</u> would declare a special holiday – <i>Henry Day</i> – to celebrate his brilliance.” (Horrid Henry’s Nightmare) (p.53)	“ <u>Millet meclisi</u> Henry’nin muhteşem yeteneğinin kutlanacağı özel bir gün ilan edecekti: Henry Günü.” (Felaket Henry’nin Kabusu) (s.59)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	LOCALIZATION	

In the UK, “parliament” is the highest legislature which consists the Sovereign, the House of Lords, and the House of Commons. Parliaments make the laws for the country (UK Parliament, n.d.) In Turkey, “parliament” corresponds to “Great National Assembly of Turkey (TBMM)” and instead of “parlamento” people generally use the word “Millet Meclisi” meaning “National Assembly”. In this example, the translator uses localization strategy and follows a target-oriented approach.

3.3.6. Transformation

	SOURCE TEXT	TARGET TEXT
	“A single, solitary <u>five pence coin</u> rolled out.” (Horrid Henry’s Nits) (p.33)	“ <u>Yarım pound</u> ’luk tek bir <u>madeni para</u> yuvarlanarak dışarı çıktı.” (Felaket Henry’nin Bitleri) (s.31)
VENUTI’S APPROACH	FOREIGNIZATION	
DAVIES’S STRATEGY	TRANSFORMATION	

A “five pence coin” is equivalent to a “half of pound”. In this example, the translator has opted for a different word for the “five pence” and she has transformed the culture-specific item into another source language culture-specific item in her translation. It can

be asserted that she both preserves the distinction and foreignness of the source text and translates the term using transformation as a translation strategy.

	SOURCE TEXT	TARGET TEXT
	“And it will only cost you \$1.” (Horrid Henry and the Abominable Snowman) (p.30)	“Bunun için senden sadece <u>1 pound</u> alacağım.” (Felaket Henry ve Kar Adamı Yeti) (s.38)
VENUTI’S APPROACH	FOREIGNIZATION	
DAVIES’S STRATEGY	TRANSFORMATION	

In this example, the translator has followed transformation strategy as for the translation of currency. In the source text there is “dollar” as currency and in the translation there is British currency, “pound”. The translator has transformed the original reference, “dollar”, into “pound” which is the specific currency of the British. The translator might have tried to reinforce the idea that the original text is about the British culture and so children wouldn’t get confused when they see the American currency “dollar” and so that children get used to the source culture. However, both “dollar” and “pound” are foreign to the target culture readers. In addition, the currency units of “dollar” and “pound” point to different monetary systems, it is possible to say that the translator has used an expression that has no equivalent in the target text.

	SOURCE TEXT	TARGET TEXT
	“ <u>Chocolate mousse</u> , said Dad.” (Horrid Henry’s Nits) (p.80)	“ <u>Krem şokola</u> , dedi Baba.” (Felaket Henry’nin Bitleri) (s.78)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	TRANSFORMATION	

“Chocolate mousse” is a kind of dessert made up of chocolate, cream, sugar, eggs and butter. Children love it. In Turkey, the word “mousse” has been popular recently. The original name is used in menus nowadays; however, in the past it wasn’t as popular as now. On the other hand, “şokola” is a beverage which is prepared with chocolate, milk and sugar. It looks like “chocolate mousse”. In this example, the translator has transformed the culture-specific item “chocolate mousse” into another culture-specific item “krem şokola”. It can be said that the translation is a domesticated one.

	SOURCE TEXT	TARGET TEXT
	<u>“Baby Poopie Pants”</u> (Horrid Henry’s Underpants) (p.22)	<u>“Pembe Bebek Pantolonları”</u> (Felaket Henry’nin Donu) (s.30)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	TRANSFORMATION	

In this example, the author makes alliteration by using the same letters in the initials of the words. The translator has adopted domestication approach and transformed the “Baby Poopie Pants” into Turkish as “Pembe Bebek Pantolonları” meaning “Pink Baby Pants”. The author might have used “Poopie” to emphasize that the pants are annoying and embarrassing for Henry. Thus the translator may have thought that Henry would also be ashamed of the “Pink Pants” so she has used transformation as translation strategy. The fact that she has preferred to use the expression "pink", which is not found in the source text, may be due to the desire to transfer the alliteration to the target text.

	SOURCE TEXT	TARGET TEXT
	“There was no escaping <u>Nitty Nora Bug Explorer</u> and her ferocious combs.” (Horrid Henry’s Nits) (p.19)	<u>“Haşere avcısı zalim Nora’dan ve zorba taraklarından kurtulmanın hiçbir yolu yoktu.”</u> (Felaket Henry’nin Bitleri) (s.17)

VENUTI'S APPROACH	DOMESTICATION
DAVIES'S STRATEGY	TRANSFORMATION

In the translation of 'Nitty Nora Bug Explorer', the translator translates the name as "Haşere avcısı zalim Nora", which can be literally translated as "Insect hunter cruel Nora" in English. However, 'nitty' means 'bitli' in Turkish, yet 'haşere' means 'insect' in English. So, the translator uses the flexibility of Turkish language and changes the culture-specific item which belongs to the source culture. Thus, her transformation strategy leads to a target-oriented translation. The translator has also omitted the reference to "nit" in her translation.

	SOURCE TEXT	TARGET TEXT
	"The letter from <u>Miss Battle-Axe</u> ." (Horrid Henry Gets Rich Quickly) (p.9)	" <u>Bayan Acuze</u> 'nin mektubu." (Felaket Henry Çabuk Zengin Olma Peşinde) (s.9)
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	TRANSFORMATION	

According to Merriam Online Dictionary, "Battle-Axe" means "a usually older woman who is sharp-tongued, domineering, or combative" (Battle-Axe, n.d.). Miss Battle-Axe is Henry's teacher at school. She is a very strict teacher and she does not like her class and seems like she wants to give punishments who are horrid. Thus, the name "Battle-Axe" is quite appropriate for the teacher. In the translation of Miss Battle-Axe the translator uses "Bayan Acuze" which means "Miss Hellcat" in English. Thus, it can be said that the intended emphasis on the name in the source text has been provided in a similar way in the translation.

	SOURCE TEXT	TARGET TEXT
	“Hello! <u>Tootsie’s Take-Away!</u> said Bill.” (Horrid Henry’s Revenge) (p.57)	“Buyrun, burası <u>Güven Kurutemizleme</u> , dedi Bill.” (Felaket Henry’nin İntikamı) (s.57)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	TRANSFORMATION	

In this example, the name “Tootsie’s Take-Away” is both a rhythmical name and is a real fast food restaurant in the USA. The translator has adapted the foreign name into target language in a more domesticated way and transformed the name into a different name. “Güven Kurutemizleme” meaning “Trust Dry Cleaning”. The translator may have used a more familiar and famous brand to give the same effect in the target text.

	SOURCE TEXT	TARGET TEXT
	“He’d sneaked <u>two bags of Pickled Onion Monster Munch</u> in his Mutant Max lunchbox when Dad’s back was turned.” (Horrid Henry’s Nightmare) (p.26)	“Akşam Baba’nın arkası dönükken, Mutant Max desenli beslenme çantasına <u>iki paket Acılı Soğan Canavarı gevreğinden</u> koymuştu.” (Felaket Henry’nin Kabusu) (s.32)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	TRANSFORMATION	

“Monster Munch” is a British baked corn snack. The target consumers are children and this snack is widely consumed in the United Kingdom. In the target culture “Monster Munch” crisps are not known so the translator transforms the crisps into a more neutral

food item which is “Acılı Soğan Canavarı gevreği” meaning “Hot Onion Monster crisp” in English. Thus the translator adopts a domestication approach.

	SOURCE TEXT	TARGET TEXT
	“ <u>Lumpy</u> surprise with lumps.” (Horrid Henry’s Revenge) (p.82)	“ <u>Sulu köfte.</u> ” (Felaket Henry’nin İntikamı) (s.85)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	TRANSFORMATION	

In this example, the author of the source text provides the effect of alliteration and uses words beginning with the same sound. This technique provides an emotive effect and creates musicality and rhythm so that children could enjoy the text. According to Cambridge Online Dictionary, “lumpy” means “covered with or containing lumps” and lump is “a piece of a solid substance, usually with no particular shape” (Lumpy, n.d.). In the original text, Horrid Henry has dinner with his family and he is forced to eat healthy foods for a week. This example is a description of Horrid Henry’s for his dinner. In the target text, the translator has adapted the text in a more domesticated way and she has transformed the description into a food name which is well known in the target culture. “Sulu köfte” means “sauce meatballs” and this food is not much appealing to children in the target culture.

	SOURCE TEXT	TARGET TEXT
	“I’d like to order a <u>mega-whopper</u> , please.” (Horrid Henry’s Nits) (p.98)	“ <u>Aile boyu bir pizza</u> sipariş etmek istiyorum lütfen.” (Felaket Henry’nin Bitleri) (s.96)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	TRANSFORMATION	

“Whopper” means “something big, huge” and the word “mega-whopper” adds an extra imply on its size. In the translation of the text, the translator has used transformation strategy and changed the culture-specific item with a Turkish term “aile boyu” meaning “king size or for whole family”. However, in Turkey when people give orders in burger restaurants they use the word “whopper” not a Turkish word. The reason behind this change may be because the translator has wanted to avoid from making an advertisement of the brand because “whopper” is used in a specific fast-food restaurant. However “aile boyu” does not refer to any brand but “aile boyu” is usually used for pizza orders. In the original text, there are Henry and his parents, their boss and her husband so; the translator might have opted for this strategy to imply that the food is large and for more than one person.

	SOURCE TEXT	TARGET TEXT
	“The smell of burning <u>mince pies</u> drifted into the room.” (Horrid Henry Gets Rich Quickly) (p.73)	“Yanmış <u>elmalı turtaların</u> kokusu salona doldu.” (Felaket Henry Çabuk Zengin Olma Peşinde) (s.74)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	TRANSFORMATION	

“Mince pies” are sweet treats sold only in shops and “they are baked at home in December to celebrate Christmas in the UK. Traditionally one mince pie is eaten for the Twelve days of Christmas. Children are told that if they leave a mince pie for Father Christmas they will get an extra present” (Great British Magazine, 2020).

In the book, *Horrid Henry Gets Rich Quickly*, there is going to be a Christmas dinner so Dad prepares the dinner and Mum bakes the traditional mince pies. In the source culture a British child could get that it is Christmas so that’s why there are mince pies; on the other hand, in target culture children cannot understand why there are mince pies or what is the specialty of this pie and its relevance with Christmas, so the translator prefers to use apple pies in target text so that children could guess that there is

something special and that's why there are apple pies, also apple pies are more familiar to target culture readers, so instead of literal translation the translator transforms mince pies into apple pies and uses domestication approach.

3.3.7. Creation

	SOURCE TEXT	TARGET TEXT
	“Although he had noticed that <u>Scrummy Yummies</u> were offering a free Twizzle card in every box.” (Horrid Henry and Mummy’s Curse) (p.21)	“ <u>Bombacı Bonbonlar</u> her kutuda bedava bir Fırıldak kartı veriyordu.” (Felaket Henry Ve Mumyanın Gazabı) (s.27)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	CREATION	

The translator uses the translation strategy of creation. “Scrummy Yummy” is a sandwich shop in the UK and considering that the author of the *Horrid Henry* series is a British author who lives in the UK, she might have used ‘Scrummy Yummy’ to refer to this shop and also yummy and scrummy are childhood terms for the taste of food so the source text readers could easily grasp the idea of what scrummy yummy looks like. The translator employs the translation strategy of creation in the text but in the target culture, there is nothing entitled “Bombacı Bonbon” and the translator might have tried to use alliteration in the translation of names.

	SOURCE TEXT	TARGET TEXT
	“He was the <u>Creature from the Black Lagoon</u> , dragging the foolish mortal down to a watery grave.” (Horrid Henry and the Bogey	“Zavallı ölümlüyü dipteki mezara doğru çeken <u>Kara Dehliz Yaratığı</u> olmuştu.” (Felaket Henry ve Beter Bakıcı) (s.33)

	Babysitter) (p.25)	
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	CREATION	

“Creature from the Black Lagoon” is a 1954 American monster horror film (IMDb, 1954). The movie has been translated into Turkish as “Kara Gölün Canavarı” meaning “Black Lake Monster”. In this text, the translator doesn't use the present translation but instead, she opts for her own translation “Kara Dehliz Yaratığı”. In this translation “Dehliz” word means “Monster” but it is an old Turkish word, so it may cause confusion for young readers. Thus, by using the creation strategy, the translator produces a domesticated translation.

	SOURCE TEXT	TARGET TEXT
	“Then Mum had ordered him to tidy his room just when he was watching <i>Rapper Zapper</i> on TV.” (Horrid Henry Gets Rich Quickly) (p.9)	“Televizyonda tam <i>Kır Dök Parçala</i> programını seyrettiği sırada, Anne odasını toplamasını söylemişti.” (Felaket Henry Çabuk Zengin Olma Peşinde) (s.9)
VENUTI'S APPROACH	DOMESTICATION	
DAVIES'S STRATEGY	CREATION	

“Rapper Zapper” is the name of Horrid Henry's favourite TV programme. It is a fictional TV show, so the translator has used a different name for the show, “Kır Dök Parçala” which means “Smash and Destroy”. The translator has created this name to make the target reader understand the content of the show. Thus, the translator has used

creation strategy. In this strategy, the translator chooses a new word to emphasize a feature of the character.

	SOURCE TEXT	TARGET TEXT
	“Hello! <u>Pizza Parlour!</u> said Bill.” (Horrid Henry’s Revenge) (p.57)	“Buyrun, burası <u>Panda Pizza!</u> dedi Bill.” (Felaket Henry’nin İntikamı) (s.58)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	CREATION	

“Pizza Parlour” is a famous pizza restaurant in the UK. The place is a quite well-known brand among the kids. The translator has opted for domesticating the text and removed the foreign name and instead used an unreal restaurant name. However, the translator has preserved the alliteration and the reason behind using a fake restaurant name could be because she wanted to preserve the rhyme and sound effects.

	SOURCE TEXT	TARGET TEXT
	“I don’t suppose any of you know about <u>Fangmanglers?</u> ” (Horrid Henry’s Nits) (p.40)	“Aranızda <u>Ezenpençe</u> ’nin ne olduğunu bileniniz yoktur herhalde, öyle değil mi?” (Felaket Henry’nin Bitleri) (s.38)
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	CREATION	

In this example, Horrid Henry fabricates the name “Fangmangler” to scare Peter and his friends. Thus, it can be said that the name “Fangmangler” is an imaginative name which is created by the source text author. The translator has translated “Fangmangler” in Turkish as “Ezenpençe”. She has modified the word “mangler” as “ezen” which means “grinder” and also she has translated “fang” in Turkish as “pençe” meaning “claw” in

English. The translator, likewise the author, has created a new term in the target text to create the same effect of horror and to evoke a scary creature. Hence, by using the translation strategy of creation, the translator has made a domesticated translation.

	SOURCE TEXT	TARGET TEXT
	<p>“Peter was the wormy worm wibble pants noodle-head who was scared of <u>Rudy the Rootin-Tootin Rooster cartoon</u>, Santa Claus, and probably the Tooth Fairy.” (Horrid Henry’s Nightmare) (p.14)</p>	<p>“Peter ise, <u>Süper Rudy çizgi filminden</u>, Noel Baba’dan, hatta muhtemelen Diş Perisi’nden bile korkan, makarna kafalı, bezli solucanın tekiydi.” (Felaket Henry’nin Kabusu) (s.21)</p>
VENUTI’S APPROACH	DOMESTICATION	
DAVIES’S STRATEGY	OMISSION/CREATION	

“Rootin-Tootin Rooster cartoon” is the USA version of the “The Foghorn Leghorn” cartoon. The cartoon is about a well-known and popular character which is a rooster (IMDb, 1948). In the source culture, the name of the cartoon is well-recognized and it is also the same in the target culture. In Turkish, the name of the cartoon is “The Foghorn Leghorn” and it has been released under the name of this title. However, in this example, the translator has omitted the full name of the cartoon and created a new name for it, which could cause a confusion for the children in target culture.

CONCLUSION

In this study, eleven of the *Horrid Henry* books by Francesca Simon have been selected and analyzed. Davies’s (2003) translation strategies and Venuti’s (1995) translation approaches which have been applied to the Turkish translations have been analyzed and also what translation strategies have been adopted by the translators of *Horrid Henry* series when coping with culture-specific items have been discussed during this study.

Another scope of this study is to determine which of the translation approaches has been adopted most frequently by the translators in the translation of culture-specific items and if there are any semantic or cultural losses in the translations of the *Horrid Henry* series.

On this subject, Davies's (2003) seven translation strategies which are preservation, globalization, transformation, localization, creation, addition, and omission have been studied, and also in the light of Davies's translation strategies used in the translations of culture-specific items, Venuti's (1995) translation approaches which are domestication and foreignization have been studied to analyze culture-specific items which have been categorized according to the most prevalent culture-specific items found in the books. The selected books are; *Horrid Henry*, *Horrid Henry's Revenge*, *Horrid Henry's Nits*, *Horrid Henry and the Bogey Babysitter*, *Horrid Henry Robs the Bank*, *Horrid Henry and Abominable Snowman*, *Horrid Henry Gets Rich Quickly*, *Horrid Henry's Nightmare*, *Horrid Henry and Mummy's Curse*, *Horrid Henry's Underpants* and *Horrid Henry and Secret Club*. Two of the books, *Horrid Henry* and *Horrid Henry and Secret Club* have been translated by Seda Aroyimak and the other nine books have been translated by Bahar Siber. In total 70 most noticeable culture-specific items have been selected from the books. The culture-specific items have been divided into 6 categories which are;

- Food and Beverages
- Nicknames and Proper Names
- Units of Measurement and Currency
- Pursuits (Entertainment, Games and Sports)
- Popular Belief
- Customs and Practice

The outcomes of the analysis of culture-specific items and their transfers to the target text within the framework of Davies's translation strategies and the answers to the research questions of this thesis will be discussed as follows:

- 1- Which translation strategies have the translators of the *Horrid Henry* series adopted in their transfers of the culture-specific items to the target language and their frequencies?

In *Horrid Henry* series there have been many cultural references that could be fully understood by the Anglo-Saxon readers, Simon usually uses alliteration, assonance and onomatopoeic words to create a joyous and humorous effect on child readers. She also uses proper names like places or historical figures with which her target reader is familiar and knows. When it comes to rendering the meaning and the linguistic features at the same time, even the names are big challenges in themselves. To tackle with these challenging issues, the two translators have applied different methods and used various translation strategies.

The strategies proposed by Davies help to identify if a translation is domesticated and target-oriented or foreignized and source-oriented. Thus, in this study, Davies's translation strategies lead to identifying the major inclination in the translations of culture-specific items. In total 70 culture-specific items have been analyzed in accordance with Davies's translation strategies. It has been observed that out of 70 culture-specific items, localization strategy has been used the most by the translators in 23 examples. The second most used strategy is preservation which has been used in 16 examples. In 11 examples transformation strategy has been used. The translators have opted for globalization strategy in 10 examples and creation strategy in 6 examples. In 2 examples omission and addition strategies have been used. It can be referred from the examples that the most applied strategy is localization among others. Another point is that according to Venuti's translation approaches, out of 70 examples in 54 of them the translators have domesticated the texts while in 16 examples the texts have been foreignized. In translation of elements of a foreign culture (idioms, word games, habits, etc.), she/he has to make a decision. In word-for-word translation, the meaning in the original may be lost and the source text may lose its comprehensibility through the translation of items that are not found in another culture. In the translation of children's literature, the translator must balance between comprehensibility and translation strategies. When the characteristics and meanings of the culture-specific items are taken into consideration, translators have opted for domestication approach to make the texts more understandable for child readers who may have limited knowledge about foreign culture-specific items. One of the most challenging and obscure culture-specific items are nicknames and proper names because the author of the source text has written every proper name with a nickname with the same initials. This is an intentional writing style,

because, without any exception, the initials of the name and its nickname are the same. However, this style has not been reflected in the same way when rendering them into Turkish. The translators have usually chosen to translate the meaning of the nicknames, ignoring the initials' sameness and preserving the proper names without any change. The associations in the source text have not been preserved in regard to nicknames. At this point, it is up to translators whether to leave the foreignness of the names in the target text or to make them familiar for the target reader.

2- Which of the translation approaches has been used most frequently by the translators in dealing with the difficulties regarding the translation of culture-specific items?

Within the framework of this thesis, besides Davies's translation strategies, the culture-specific items have been analyzed according to Venuti's translation approaches. Out of 70 examples, in 54 examples it has been observed that culture-specific items have been domesticated while in 16 examples they have been foreignized. It can be stated that the translations of the books have been closer to the target culture. Apart from the selected examples, the books in general have been mostly domesticated. On the other hand, to some extent the otherness of the source culture-specific items have been preserved and transmitted to the target text. The translators have resorted to foreignization approach in Latin or Greek-rooted words or in cases where culture-specific items are belonged to Ancient or old cultures. In some examples, translators have made literal translations and thus made translations with foreignization approach. However, in most examples especially in the translations of food and beverages, domestication approach has been adopted by the translators. While domestication approach has been adopted, some original meanings and hints, as well as the humorous structure of the source text, have been lost. This strategy of using domestication approach may have been as a result of translators' concerns about the young readers' understanding capacity as well as the possibility of they may get bored if the books are too foreign for them. These reasons might have forced translators to make more domesticated translations. Thus, they bring the source text author close to the target culture instead of taking the target reader to the source culture. However, all the proper names have been preserved in the translations, thus a young reader doesn't get the idea that the books have been written in her/his

native language. The foreignness or otherness of the source text is transmitted to the reader in different ways.

In the translations, except for some examples, there have been no foreign words, concepts, and sayings which make it difficult for the child reader to understand and follow. In the six categories of culture-specific items, the dominant approach has been the domestication approach. In this regard, it can be referred that the translators have aimed at making an acceptable and readable translation. The translations have been made in accordance with the norms of the target culture and target language as well as the target reader's expectations. Thus, it can also be said that the translations are closer to the pole of target-culture. All in all, it can be commented that translators have taken child reader's needs, pleasure, expectations, and degree of familiarity with the foreign culture into consideration and they have made target-oriented translations and adopted domestication approach.

3- Are there any semantic or cultural losses in the translations of the *Horrid Henry* series?

Culture-specific items require a special and delicate translation strategy because they may cause some problems in translation and to avoid translation losses, translators should have linguistic and cultural competences. In translation studies, there are no standardized translation strategies for culture-specific items and their importance and meanings differ from one culture to another, thus what strategy to adopt changes. Usually, losses in the translation are the result of some specific translation strategies such as; deletion/omission of a word-play or the "the almost complete deletion of the dual readership (adult and child)" (Asiain, 2015, p.8). In *Horrid Henry* series, in regard to nicknames and proper names, translators have opted for preserving the meaning in general and this has caused loss of sound effects and connotations of names. The word-play, especially in nicknames, has been lost and this might have prevented target readers from enjoying the playful and humorous effects of nicknames. The author's intentional style has been lost in some examples.

As Davies suggests, "The desire to retain the meaning of an element may result in the loss of other components of the name, such as sound patterns or implications, whereas the desire to preserve the form of a name may result in the loss of recognized meaning"

(2003, p.76). The strategies of localization, creation or globalization have caused some losses in the translations of nicknames. When it comes to food and beverages and their translations, it has been observed that translators have chosen to domesticate the culture-specific items by using different strategies like; transformation, globalization and localization.

“The distance and differences between two different cultures impact the amount of gain or loss that culture-specific items will experience as they are translated. The larger the cultural distance and discrepancies, the more translators must utilize their creative skills to achieve an appropriate translation that will finally please both parties” (Tiwiyanti et.al., 2017, p.2).

Turkish culture and Anglo-Saxon culture are two different cultures and thus, their habits, customs and practices, foods, beverages, religious and political approaches, and many other things differ greatly from each other. Thus, these differences create a challenging job for the translators to render the culture-specific items into the target culture.

In this thesis, the translations of food items in the target books have been analyzed and it has been observed that in general, some of them have been globalized in the Turkish translations. The reason behind this approach may be because Turkish children are not familiar with source-culture food brands and traditional foods, so as to prevent confusion and to ease readability, translators have transformed them into more domesticated or neutral food items. As for customs and traditions, translators have preserved the foreignness of the culture-specific items as much as possible instead of substituting them with Turkish culture-specific items. Translators have compensated for the losses in other categories of culture-specific items, thus it can be stated that even though there have been some losses there have been also gains with compensation. The losses have been mostly in semantic level. The source text author makes references to idioms and proverbs and when these specific references are examined in a semantic level, it has been observed that there is no equivalence between two texts. In some examples wrong meanings are given by omitting the culture-specific item completely or by making additions. Although the source text is written in English, the presence of Latin words might have been an obstacle for the translators. Erten states that translation never means conveying the messages of different authors to a translator's own language in accordance with grammatical rules. The linguistic features, styles of the authors

whose works are translated should be conveyed in the most accurate way, so that the equivalent effect in the source text is given in the target text (1993, p.328).

This study has revealed that literary devices such as; onomatopoeia, assonance, alliteration and consonance as well as word-plays and cultural references have been lost in some of the examples in the target texts and as a result, the target texts have not been as playful, humorous, and cheerful as the source texts. This may not be recognized by young readers if they do not know the original books, but the ones who read both the original books and the Turkish translations of the books can detect and recognize these issues easily. Before commenting on the reasons behind translators' choices, it should be pointed out that the answers and remarks about translations of culture-specific items and translation approaches are based on the textual analysis of the eleven books, so it may not be a sound remark to attribute the findings of this study to the other translations of *Horrid Henry* books by the present translators. It can be said that both translators have used the domestication approach with localization strategy the most, the reason behind these choices may stem from translators' concerns about providing young readers with familiar culture-specific items so as not to hinder the fluency of the text. When there has been no equivalent cultural reference to a culture-specific item in the target text, the translators have opted for omission or transformation strategies. The motivation behind translating the texts in more or less in the same style and with a target-oriented approach may be their mutual agreement. In total there are twenty-nine Turkish translations of *Horrid Henry* series and only three of them have been translated by Seda Aroyamak and in all of these three books, the editor has been Bahar Siber. The other twenty-six books have been translated by Bahar Siber and edited by Güneş Akkor. Thus, it can be stated that the decisions of translators' choices have been made by Bahar Siber in most cases and this situation has led to books translated by one translator and look similar in many aspects. The translator Bahar Siber has been the translator of many famous children's books as well as *Horrid Henry* series, thus these decisions and changes in the translations are not because of the inefficiency of the translators but rather the differences between two different cultures, textual, semantic, linguistic, stylistic and contextual distinctions between English and Turkish languages and non-equivalent lexical units may have been the reasons behind these shifts and losses.

The translations have been target-text oriented and more domesticated and this domestication approach has led the translations to be more acceptable, readable, and accessible to the young readers. Translators may have preferred to bring the author to the target text by providing equivalence with familiar target culture-specific items, idioms, nicknames or more neutral and globally-known references.

In conclusion, this thesis has had the purpose of examining the challenging culture-specific items which have been analyzed within six categories of food and beverages, nicknames and proper names, units of measurement and currency, pursuits (entertainment, games and sports), popular belief, customs and practice. This thesis, as well as examining the culture-specific items, has aimed to determine the translation strategies adopted by the translators of *Horrid Henry* series when dealing with culture-specific items and to determine which of the translation approaches has been mostly adopted by the translators in the translation of culture-specific items and to investigate if there have been any semantic or cultural losses in the translation of the *Horrid Henry* series. When dealing with culture-specific items and these challenges, the translators have adopted different translation strategies proposed by Davies. Considering the analysis of translations, it is possible to conclude that in translations of word plays, idioms, and humorous references, translators have adopted a target-oriented approach and this has led to more domesticated translations. Furthermore, because these books belong to children's literature, translators have focused on target-oriented translation preferences, taking readability and comprehensibility into account. While translators have made target culture-oriented preferences, it has been noticed that they have also transmitted Francesca Simon's style and preferences as much as possible. All in all, it is clear that the translators have preferred the domestication approach and their translations have been acceptable for the target readers regarding the popularity of Turkish translations of *Horrid Henry* series in Turkey.

The linguistic and cultural elements might have been the most challenging factors in terms of translation performance. A wide variety of literary devices, as well as cultural differences, Latin terms and historical references throughout the stories constitute the challenging aspects of the translation.

In general, it has been marked that the translators have preferred an acceptable translation by translating the books with a target-oriented approach and including the norms of the target culture, and also the translators have tried to convey the language and style used by the author of the source text. Therefore, it has been observed that they have resorted to the foreignization strategy in the translations sometimes. It has been observed that the translators have referred to words and phrases used in Turkish language and expressions specific to Turkish culture in their translations. Translators' adoption of domestication approach might have enabled children to meet the richness of their own language, improve their vocabulary, and support their linguistic development. On the other hand, in some cases, the adoption of foreignization approach in the translations might have offered children the opportunity to raise awareness about the existence of cultures different from their own. In this context, it has been shown with examples that translators of children's literature have much more concerns than translators of adult literature to be able to translate in accordance with the understanding capacity of the child, to develop the language skills of the child, to enable the child reader to meet foreign literary works and different cultures. The translators have tackled with these concerns, without destroying the integrity of the source texts, by using translation strategies of addition, creation, and omission as well as preserving the content that the child reader can understand. However, it is not possible to evaluate the effects of translation strategies on children because it is not common for children to be bilingual, so it is not quite possible to assess their responses regarding both original books and translations of the books.

Even though the series have been criticized by parents because of the behaviors of the characters and the content, the series are not about how a child should behave or what the proper behaviors of a child are, instead, the books show children's personalities. The uses of metaphors, alliteration, puns, onomatopoeias may interest children as well as the mentions of references to the history and historical figures contribute to children's language development and reading habits, particularly in children who don't like reading books or the ones reluctant to read books. The series has been published in more than 16 countries and translated into more than 30 languages. The series has been adapted into TV series in many countries and a movie has been released based on the *Horrid Henry* series. The popularity of the *Horrid Henry* series shows that the series has

been enjoyed by children, also the movie adaptation, videogames, and websites about *Horrid Henry* indicate that children love reading the series, and thus, the books contribute to the children acquiring reading habits.

Children do not wonder who the author or the translator is when they are focused on the story they are reading. As a result, the translated text should be able to maintain the same level of fluency as the original text. Also, the child reader of the translated book can easily detect that what she/he reads is from a foreign culture and language, thus she/he can comprehend the message that is given or the new world introduced.

Regarding the age group of *Horrid Henry* series, it can be said that children over 8 years old are more or less familiar with foreign culture-specific items, for example, a child at the age of 8 or 9 can understand who Father Christmas is or what Halloween is. In today's globalizing world, with the developing mass media, it has become easier for children to recognize and know the elements of foreign cultures. The fact that the *Horrid Henry* series has been translated into so many languages, that it has been filmed, and that there are websites dedicated to *Horrid Henry* proves this.

The outcomes of this study should be interpreted considering the limitations. This study has been conducted only on the selected eleven books from the series and also this study has been carried on with Davies's translation strategies and Venuti's translation approaches, so the results may vary if another translation strategy model or theory is chosen. A detailed study of the illustrations and pictures in the series and their contributions to the books in terms of enhancing the humor, and promoting children's understanding of the books might provide new insights. This thesis can trigger further studies on Turkish translations of the *Horrid Henry* series with different approaches and translation theories.

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