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LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

**A STUDY ON THE TRANSLATION OF MO'NUN GİZEMİ
(BURTCH & DAPHNE AND THE SECRET OF THE MO)
THROUGH THE LENS OF NORD'S TEXT ANALYSIS IN
TRANSLATION**

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**NORD’UN ÇEVİRİ AMAÇLI METİN ÇÖZÜMLEMESİ KURAMI İLE
MO’NUN GİZEMİ ÜZERİNE BİR ÇALIŞMA**

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MÜTERCİM TERCÜMANLIK ANABİLİM DALI
ÇEVİRİ VE KÜLTÜREL ÇALIŞMALAR (İNGİLİZCE) BİLİM DALI**

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Nord'un Çeviri Amaçlı Metin Çözümlemesi Kuramı İle Mo'nun Gizemi Üzerine Bir Çalışma
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ÖZET

Çocuk yazını çeviribilim alanında diğer konulara oranla hakkında daha az araştırma yapılan bir konudur. Türkiye’de yapılan araştırmalara bakıldığında, araştırmalar diğer dillerden Türkçe’ye yapılan çeviriler ve birkaç kuram üzerinde yoğunlaştığı gözlemlenmiştir. Bu bilgiler göz önüne alındığında bu araştırma, Türkçe’den İngilizce’ye yapılan bir çocuk yazını çevirisini ve daha önce bu konuda sınıanmayan bir kuramı konu edinmiştir. Nord’un metindışı unsurları ve betimleyici bir bakış açısı ile “*Mo’nun Gizemi*” adlı kitabı incelemek bu araştırmanın temel amacıdır. Bu nitel vaka çözümlemesi ile yapılan araştırma metindışı unsurların sözkonusu çeviride nasıl uygulandığı ve çevirinin erek metnin işleviyle bağıını göstermiştir. Araştırmada nitel belgeler ve görüşme olmak üzere iki tür veri kullanılmıştır. Kaynak ve erek metnin sayfa sayılarının nicelik olarak büyük farklılık göstermesi ve çevirmenin bilinmemesi Nord’un metniçi unsurları yerine betimleyici bir çözümle yapılmasına yönlendirmiştir. Sonuç olarak, kaynak ve erek metnin işlevleri arasında bir farklılık görülmüş, ayrıca betimleyici çözümleme doğrultusunda da en sık kullanılan çeviri stratejisinin çıkarma olduğu gözlemlenmiştir.

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A Study On The Translation Of Mo'nun Gizemi (Burtch & Daphne And The Secret Of The Mo)
Through The Lens Of Nord's Text Analysis In Translation (M.Sc. Thesis)

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ABSTRACT

Children's literature is a subject often studied less than other subjects in translation studies. It is observed that research in Turkey mostly focuses on the translations from other languages into Turkish based on several theories in the discipline. This study aims to view the field from a different point of view. The primary aim of this study is to explore *Mo'nun Gizemi* and its translation through the lens of descriptive text analysis and Nord's extratextual factors. This current research utilizes a qualitative case study design. Two types of data are included in this study: books —*Mo'nun Gizemi* and *Burtch & Daphne: And the Secret of the Mo*—and the interview with the source text author. This study shows how the extratextual factors are applied in the case books and the relationship between the translation and the function of the target text. The facts that the number of pages of the source and the target texts differs greatly in quantity and the translator is not known, have lead the study to use a descriptive text analysis instead of Nord's intratextual elements. As a result, a difference has been observed between the functions of the source and the target text, and it is observed that the most frequently used translation strategy in terms of descriptive analysis is omission.

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LIST OF ABBREVIATIONS

ST: Source text, *Mo'nun Gizemi* (published by Altın Kitaplar in 1999)

TT: Target text, *Burtch & Daphne and the Secret of Mo* (published by Xlibris in 2008)

COHE: Council of Higher Education in Turkey



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CHAPTER 1: INTRODUCTION

Children's literature, children's literature translation and their relationship with children play a vital role in the development of personality during childhoods. Whether they are original works of literature or translations, the books and children's attitudes towards books help children form their psychologies, personalities and mentalities. The term "children's attitudes" refers to how children perceive the children's books and the act of reading. Children are not classified in terms of their ages during these attitudes. Even when they are passing through the prenatal period, they can sense and react to the environment in their mothers' bellies (Marx & Nagy, 2015). Thus, children can be educated through literature before they are born, such as by reading a book or narrating a story. They can get to know children's books even though they are not mature enough to understand and read them, such as, bath and picture books. Children's literature books are produced according to the characteristics of the target age group. Sever refers to the importance of children's books as follows:

Children's books (stories, novels, poems and the like) are the first tools that help children get a sense of the beauties of their native language and introduce them to the aesthetic language of colour and drawing from pre-school times. Children's books are written or visual tools where children bear witness to actions, facts and situations from the standpoint of artists. (Sever, 2015, p. 32)¹

The idea that there are other people, climates, worlds, living creatures such as animals and plants in different environments exists in children's books. Children who take fresh steps in life may have an idea about learning the outside world without going out (and experiencing) thanks to their native languages. There is no doubt that children's books have an influence on the step of improving children's imagination and educating them such as teaching how to count or how to interact in society, but can children easily access children's books that are appropriate for their levels? There is a process behind accessing those books. Children can reach those kinds of books that are originally produced in their native language or narrated and written in other languages. Translation is used in expressing or translating contents of books into their native languages from others children's literature just like other branches of literature. If the number of good examples of literary works is not enough in a specific language, it is so natural to get a taste of it from other languages by means of translation. In this translation process, several research problems appear. In order to benefit

¹ Unless otherwise stated, originally Turkish quotations were translated by the researcher himself.

from translations sufficiently, that solving these translation problems would be useful. There are *three significant research problems* that construct this current research.

While reviewing the literature, it is observed the fact that theories which originate from translation studies are not applied so frequently to children's literature and this is *the first research problem*. Some mainstream and similar theories are amply used in the field, which may lead to the repetition of previous studies; thus, the situation might end up in a vicious cycle. This limited range of research in terms of translation studies theories carried out on children's literature may be interpreted as a deficiency in children's literature translation. If the first research problem can be solved, then subsequent steps can be taken in such a way that related research could contribute to the literature by implementing theories enunciated in translation studies, and accordingly offering implications for translation studies regarding children's literature. Solving this problem may also encourage and direct translation studies scholars and students involved in translation studies to do research in various ways and directions.

The next problem is that children's literature translations might not be scholarly prepared for children of all ages. It might inflict more harm than good to translations and affect children indirectly. These translations may not be produced with a great care. Even-Zohar regards this problem as general by stating out that translations are not seen as a separate literature system and he adds that "'translations" or just "translated works" treated on an individual basis" (Even-Zohar, 1990). It might be misleading that translating for adults and translating for children are similar acts. The fundamental difference between adults and children is their ages and needs. Even though the source text of a children's book is appropriate for children, there may be the possibility of its translation being incorrect or weak. In that respect, a translator might produce a target text that is functional, entertaining, and convenient by keeping the features of children's literature in mind. Otherwise, the translation may not be appropriate for children; thus, it might end up with a negative impact on the audience.

The last research problem is that children's literature translations ought to be studied and evaluated through a variety of translation theories. The number of research on children's literature translations is just 15, based on the data received from Council of Higher Education (CoHE) in March 2022, although there is more than eight hundred research in translation studies (CoHE Thesis Center, 2022). That there may be a need for further research in terms of children's literature translation, needs to be addressed since the lack of research in the

field might be interpreted as a serious issue in the fields of children's literature and translation studies. If solved, it will result in two significant advantages: the field of translation studies may make progress in the field of children's literature; thus, children's literature might get richer by utilising more accurate translations.

In addition, there are fifteen theses dealing with the children's literature translations in the discipline of translation studies in Turkey, based on the database of National Thesis Centre (CoHE Thesis Center, 2022). These theses dates from 2006 to 2020. The numbers of the related studies are not varied enough in terms of language diversity. Fourteen of them analyse the translations made from other languages into Turkish, while one of them deals with a translation from Turkish into English. There seems to be a major disparity among the language combinations in terms of the number of studies. To conclude, the majority of the related studies are based on a translated book from English into Turkish. While there is little interest in children's literature books in translation studies, there is also an insufficient body of research on children's literature translations from Turkish into other languages.

These theses analyse children's literature translations in the context of translation theories, which is crucial since they served as conceptual designs for these studies and verified their differences from previous studies. The most common theory among these studies is Gideon Toury's translation norms. More than half of the fifteen theses —ten— use Toury's norms. Whereas seven of them use only Toury's theory, three of them analyse their case books by accompanying other scholars' theories, such as Puurtinen in Kaçar's research in 2008 and Davies in Demir's study in 2019. Even-Zohar's poly-system theory is the second practical theory among these fifteen studies that is utilised in three studies. Venuti's domestication and foreignisation strategy is the third one, following Toury and Even-Zohar. Two single theories and a descriptive method are also used in the rest.

It is evident that children's literature has been studied relatively less than other genres in translation studies and more research is needed to contribute to the development of the discipline. Even though there has been some research focusing on children's literature, especially in recent years, there seems to be *a deficiency* in the realm of translation studies regarding the studies on children's books. Considering this gap in the field, this study may contribute to the literature in translation studies, draw other scholars' attention to children's literature translations, and include a translation studies theory-based analysis.

The theory that forms the theoretical framework of the current research is Christiane Nord's Text Analysis in Translation in 2005. The theory basically consists of two main

categories: extra-textual and intra-textual factors. Although it has been thirty-two years since the theory was established by her, there has been merely only one research using her theory in its conceptual design in translation studies in Turkey. The theory has been studied in a literary translation. This finding may be interpreted as *a deficiency* in the field. The model can be applied to children's literature, as well as any other sub-domain of translation studies. By applying Nord's Text Analysis, the researcher tests the theory on a different genre and contribute to the literature.

Although there are some children's literature works translated from Turkish into English, there has been just one thesis (Diren, 2013) dealing with one of these translations. There are well-known authors of children's literature such as Behiç Ak, Feridun Oral and Mavisel Yener. These writers have had some of their works translated into different languages. Despite the fact that Turkish children's literature has reached some achievements and shared them with other literatures—thanks to translation—these accomplishments have not been documented in translation studies. Thus, studying translations from Turkish into English will encourage other researchers to do research in the area, additionally, arouse some interest in the children's literature translations from Turkish.

Gülten Dayıoğlu, the writer of *Mo'nun Gizemi*, is a well-known writer in children's literature not only in Turkish literature but also in the world literature. She has stated in a interview with the researcher that she has written ninety children's literature books since 1963 and some of her books have been translated into other languages such as *Geride Kalanlar* (*People Left Behind*) into Swedish in 1983, *Yılan Nine* (*Snake Granny*) into English in 1988 and *Fadiş* (*the Miserable Fadime*) into German in 2008 (Gülten Dayıoğlu Eserleri, n.d.). All in all, there is no research —*a deficiency* in the field—about her works in Translation Studies. This study is expected to carry out research concerning the abovementioned deficiencies. It will be based on a qualitative research design in translation studies involving a book named *Mo'nun Gizemi* translated from Turkish into English. The translated book is published by Xlibris in 2008.

The main *aim* of the research is to explore *Mo'nun Gizemi* through Nord's extratextual factors and a descriptive text analysis. Extratextual factors, as well as descriptive analysis, will be analysed together since the abovementioned 15 research has studied only intratextual factors in their case books. Nord's theory is especially useful for exploring the extratextual factors of a text and is suitable for testing in any text type. First of all, a descriptive text analysis will be implemented. Then, extratextual elements will be examined in the current

research. As a final step, the findings will be compared among themselves. In this context, the following *research questions* will be addressed within the body of the present study:

1. To what extent and how the extratextual factors are implemented in the translation of Gülten Dayıoğlu's *Mo'nun Gizemi* within the framework of Nord's Text Analysis in Translation?
 - 1.1. What is the relationship between the source text's function and the target text's function?
2. What strategies are adopted by the translator in this children's literature case from a descriptive perspective?
 - 2.1. What is the most common strategy employed by the translator?
 - 2.2. What is the relationship between the translator's strategies and the target text's function?

The *limitation* of the study is drawn through related case books, an interviewee, and the theory. The definition of child is adopted from Law of Child Protection in Turkey — everyone under 18 years old are deemed children—. There are two case books on which the theory and a descriptive method are implemented. One of the books is the source text (ST) and the other one is the target text (TT). Most of the previous fifteen studies examine translations from different languages into Turkish. Therefore, the case books in the research have been determined as a translation from Turkish into English. Although there are many examples of Turkish children's literature that have been translated into other languages, for instance, Yalvaç Ural's *Gölcüğün Küçük Avcıları* (*The Little Hunters at the Lake*), Mavisel Yener's *Mavi Elma* (*The Blue Apple*), Feridun Oral's *Ay Ne Zaman Gelecek?* (*When the Moon Came Down*) and *Bu Kış Kimse Üşümeyecek* (*A Warm Winter*), they mostly do not have more than fifty pages. The only Turkish children's book with more than fifty pages translated into English is *Mo'nun Gizemi*. Thus, the source text is chosen as *Mo'nun Gizemi*. It is written by Gülten Dayıoğlu and is published by Altın Kitaplar Yayınevi in 1999. The target text is *Burtch & Daphne and the Secret of the Mo* which is published by Xlibris in 2008, and communications with the translator and editor cannot be established. There are 288 pages in the ST, whereas the TT has 167 pages.

The case books are studied based on the theory of Nord's Model. Extra-textual factors are related to elements outside the text: sender, sender's intention, audience, channel, place, time, motive and text function. The other title is directly related to factors within the text:

subject matter, content, presuppositions, text composition, non-verbal elements, lexis, sentence structure and suprasegmental features. All intratextual factors are not included in this study as the number of pages of the source text do not obviously quantify with the number of pages of the target text. Another reason of why those elements are excluded is that these intratextual factors tightly focus on sentence level. In addition to these two reasons, the translator of the TT is not known. Due to all these reasons, a descriptive method is employed instead of Nord's intratextual factors.

During *the data collection procedure*, an interview is conducted with Gülten Dayıoğlu, the author of the source text. It is performed according to Seidman's in-depth interview. The interview with Dayıoğlu is essential for the analysis of the source and target texts and she strengthens the study's validity by answering questions about extra-textual factors.

The qualitative research design is adopted in the current study since it is compatible with the nature of the current research. This compatibility can be seen in Patton's definition as "qualitative research let researchers interpret and make meaning from qualitative data (documents, interview or observation) after the step of confirmation" (Patton, 2015, p. 14). The research strategy used in the current research is a case study that focuses on the case books in the framework of the study's limitations. The purposive sampling is used in order to choose the case books and a random sampling method is utilised to pick the enough amount of data from those case books in the study. This qualitative research is carried out according to Nord's extratextual factors along with a descriptive perspective. Two types of data are used in the research which are books (source text and target text) and an interview.

Significance of the current study is the first research in the field of translation studies to combine extra-textual factors and a descriptive perspective in children's literature. In the examination of the translation of the children's book, both a descriptive perspective and Nord's extratextual elements are be used together. Nord's theory is not restricted to children's books. It is used in the current study on children's literature. According to the related literature, there is not much research on children's literature translations. In the coming years, the number of research into children's literature is likely to increase. Considering these two criteria, translators may have a significant understanding of translating children's literature.

In addition to *this significance*, the current study will be one of the few studies in Turkey studying Gülten Dayıoğlu's works. Despite the fact that she has a large body of work and is an essential figure in children's literature, there has been little scholastic attention in her and her works. Her writings have been translated into numerous languages. Here are

some of her books and they were translated into different languages: *Ebem Kuşağı* translated into Hungarian in 1983, *Sık Dişini (Set Your Teeth)* translated into German in 1981 and *Leylek Karda Kaldı (the White Stork in Snow)* would be translated into Uzbek and Urdu languages within the scope of the TEDA Project (Gülten Dayıoğlu Eserleri, n.d.).

Translators and children, as well as researchers, publishers, professors, and critics, might benefit from the findings of this study. Translators may have varied perspectives on children's literature translations, and the concept of extra-textual elements in children's literature can be examined in the field of translation studies. They may be equipped with the skills, knowledge, and competencies required to translate children's literature. An inappropriate translation and an improper children's book may be inevitable if a translator does not analyse a text and obtain a feel of its qualities and principles. The current research findings may help translators understand what they need to consider when translating a children's book.

The next chapter includes review of literature related to this study. The chapter contains information on childhood, children's literature, children's literature translation, and the model that serves as the research's theoretical foundation. Then, the methodology chapter follows a review of literature as the third chapter. Design, settings, participants, data collection techniques, analysis steps, and validity and reliability strategies of the current research are all explained within the methodology section. Prior to discussing the findings and giving a conclusion, the findings of extratextual factors, expectations about intratextual ones and finally intratextual elements will be presented. Finally, the last chapter takes part as the fifth chapter named discussion and conclusion.



CHAPTER 2: REVIEW OF LITERATURE

2.1. Child

Who is a child? It is not possible to offer an absolute definition of the child on which everyone agrees, but there are some definitions providing the fundamental sense of what it means. Definitions are basically divided into two groups in the world and Turkey: age centred perspective and maturation centred perspective. Age centred perspective has a specific boundary, whereas the maturation centred aspect is more ambiguous about the limits of the notion. Here are some definitions of age centred view: United Nations Human Rights Office handles childhood as "For the purposes of the present Convention, a child means every human being below the age of eighteen years unless under the law applicable to the child, majority is attained earlier" (Convention on the Rights of the Child, 1989). A standpoint similar to the United Nations definition is also approved by the Turkish Grand National Assembly (TGNA). In Turkey, Article 3/1 of the Law of Child Protection accepts everyone under 18 as child, even if s/he reaches her/his maturity before 18 years old (Çocuk Koruma Kanunu, 2005). However, the certainty in these definitions may stem from bureaucracy due to the convention or law.

Definitions in the previous paragraph concentrate on the broad age ranges of children; in contrast, it would be to the point to give some maturation-centred definitions. The first example of a child is defined in Oxford Dictionary as "A young human who is not yet an adult" (Oxford Learner's Dictionary, 2015, p. 248). This explanation is kept functional and fundamental. Bakırcıoğlu makes a similar and broader definition than Oxford Dictionary does. "A boy or girl in early age. An individual constantly changing and developing in the maturation years" (Bakırcıoğlu, 2012, p. 188). In brief, definitions in the literature can vary from person to person or organisation to organisation in accordance with their interest in the topic, thus, it would be appropriate to recall definitions from these two perspectives.

The concepts in the preceding section indicate features of the current world that are relatively new, civilised, and fair, although the earth had no such common points with today's civilised perspective. It did not happen overnight, and children were not treated with the same knowledge and morality as they are now. Before the current aspect was formed, there was a process. That process was explained in a theoretical schema by Abraham Maslow. Based on Maslow's motivation theory, humans have progressed step by step

throughout history (Maslow, 1954, p. 35-47). The approach is divided into five subtitles: physiological needs (feeding, drinking, having sex, and the like), safety needs (security, freedom of fear, and need for law), belongingness and love needs, self-esteem needs, and need for self-actualisation.

According to Maslow, when people do not meet their needs hierarchically, they may focus on their needs and how they meet their needs (p. 37). With his motivation theory, he purports that “If all the needs are unsatisfied, and the organism is then dominated by the physiological needs, all other needs may become simply nonexistent or be pushed into the background” (Maslow, 1954, p. 37). Physiological needs are mentioned as the first step in the theory (p. 35). In short, Maslow points out that humans tend to focus on the needs that they lack from the bottom to the top as stated in his framework. If the idea were to be carried to children’s sphere, adults would have to go beyond physiological and safety demands to respect and develop children. As a result, it would be more acceptable not to assume that adults in the past did not intentionally pay attention to children because they did not meet these two requirements.

While considering Maslow's idea, it may be good to briefly refer to childhood history. Stearns quotes Aries as saying that in premodern Western society, there is no idea of childhood that is distinct from adulthood and that children are viewed as miniature adults (Stearns, 2005, p. 4). However, this does not imply that progress or significant activity in childhood and children has not occurred. Before the new age, Heywood mentions a few features and advances, which is children are occasionally required to pay more attention and focus than before, although these movements are short-lived (Heywood, 2018, p. 22). Between the 6th and 12th centuries, for example, children are allowed the right to have extra sleep, food, and playtime if they are under the age of seven, and they are given softer punishment if they are under the age of fourteen (p.13). Heywood supports his idea by referring that the developments and life changes occurs in this period of history and adds that these developments has made way for awareness of children occasionally in the period from Roland Carron. On the other hand, children's consciousness may not persist until the 12th century, and they are viewed as frail and weak grownups. It may be an injustice to express which children are cared for by their societies from the sixth to the twelfth hundred and that they do not face politeness and attention after the 12th century. As previously indicated, children occasionally have faced kindness and attraction throughout history.

The Renaissance period is the first breakthrough in children following the 12th century. Neydim clearly states this progress as “the main notion of childhood is used first during renaissance” (Neydim, 1998, p. 10). He implies the main notion that children are treated as children which are a discrete category. Children are seen as little adults before the renaissance. Heywood practically depicts the renaissance process as follows: puritans begin to value children for various reasons, yet Catholics and Jansenists track their behaviour (Heywood, 2018, p. 26). Nonetheless, the dramatic public attitude of the time is described as “mothers and nannies launch the new idea by treating children as a source of amusement and relaxation, delighting in their ‘sweetness, simplicity and drollery’” (Heywood, 2018, p. 23). Thanks to the age of enlightenment, children gain the most similar notion to the present one after the improvements taking place during the renaissance. During the 18th century, John Locke pioneers a new understanding of childhood by claiming that children are born without an individual character but with a tabula rasa (Locke's child image) (p.27). They are moulded by the society in which they live. He distinguishes children from adults by examining their ability to control themselves, and children benefit from his idea by exposing them to smoother behaviour than before.

During the 18th century, Jean-Jacques Rousseau is a renowned enlightener who opposes the concept of the original sin (p.28). He argues that children have their own characteristics when the subject is to interpret the world and that they cannot be calm and rational until they are 12 years old (p.29). The second idea he advocates set him apart from his contemporaries, the Romantics. Children might be full of quality, prudence, and morals until they reach the age of twelve, according to the Romantics. In Heywood's quote (p.31), the Romantics also play a key role in establishing a pure childhood perception and extinguishing the original sin comprehension.

Childhood attitudes in the western society have already been examined up until the present day. It may be convenient to submit Turkish Society briefly. It is fair to say that not only children but also women have received particular attention and importance in Turkish culture. Men, women, and children have equal status, particularly prior to accepting Islam, and there is no distinction between females and males. There are certain exceptions, such as females being valued more than boys (Nas, 2014, p. 8) and children are not given names until they show themselves in society, but the second example, which indicates, "children are not worthless, they are unnamed creatures until they enter adults' world" (Neydim, 1998, p. 20). Following the acceptance of Islam, there were some changes in the value of children

in Turkish culture. These changes might include violence and a few disparities between adults and children, though it would be incorrect to link these instances comprehensively to Muslim acceptance. There can be other factors as well, such as societal multiculturalism and the evolving demands.

Children and childhood are considered differently in various periods of civilisation, depending on various cultures and geographical places. As different societies have different attitudes towards children and diverse ideas emerged regarding childhood, there are various tendencies of classifying childhood and the different stages of the development of a child. For a long time, there are many different perspectives regarding the stages in children's development. After providing definitions and background information, assigning children to various developmental stages based on their ages would be coherent. There are essentially two kinds of aspects of the development stages of children to consider: institutional and scholarly. Heywood refers to some institutional classifications in his book. For example, beginning in the 12th century, the Catholic Church begins to acknowledge that children, females over the age of 12 and males over the age of 14, matured into adults and are treated as such (p.13). According to this viewpoint, girls under the age of 12 and boys under the age of 14 are welcomed as children; hence, they are not ready for the church. The Anglo-Saxon law books, however, classify children as adults who are conscious of what they are doing, speaking, and doing, over the ages of 10, 12, and 15, depending on the conditions (Heywood, 2018, p. 13).

There exist various classifications of different scholars in addition to institutional stage classifications of children. It is worth noting that these classifications are presumably made based on a person's individual subject or study. Isidore of Seville may be given as the first example of these people who provide some classifications about the development stages of children. According to Heywood, Isidore of Seville is interested in stage categorisation in the only male population and divides it into four fundamental categories. He groups them as a small boy under the age of 7, a boy under the age of 14, a teen under the age of 21, a young man under the age of 28, and an adult man above the age of 28 (Heywood, 2018, p. 15). His categories can be interpreted as ahead of his time and these categories can be said to share some similarities with a contemporary aspect, similar to some stages in Piaget's and Erikson's framework, who also refer to childhood in their theories.

Jean Piaget utilises his previous works when he explains his cognitive stage theory. Piaget, on the other hand, classifies children's ages with stages: sensory-motor,

preoperational, concrete and formal operations (Piaget, 1964). His structuralist point of view is also reflected in his theory. Miller summarises the characteristics of Piaget's cognitive theory as "stages are structured wholes that emerge from and transform a previous stage, follow an invariant and universal sequence, and proceed from an unstable period of transition to a final stable period" (Miller, 2011, p. 37). His classification purports the view that the sensorimotor stage is between birth and approximately two, the preoperational stage is between two and seven, the concrete stage is between seven and eleven, and the formal operational stage is over eleven years (Çelik, 2007, p.398; Piaget & Inhelder, 2000).

The age groups used in theory are estimated because of the fact that every child experiences these stages at approximately different ages. Children at the sensorimotor stage try to get meaning from their environments through their innate physical movements (Piaget, 1999, p. 20). The mind frames in the preoperational stage are more developed than in the previous stage. They begin to use mental images, words, and gestures. Children in the concrete operational stage can sense only objects and cannot give meanings to abstract terms. In his last stage, "In the fourth stage, these operations are surpassed as the child reaches the level of what I call formal or hypothetic deductive operations; that is, he can now reason on hypotheses, and not only on objects" (Piaget, 1964). Children who have already perceived concrete conceptions can understand abstract terms in this stage; furthermore, they get the ability to think complexly, which they will use for the rest of their lives.

Freud is also one of the classifiers of children's stages. Freud's theory shares some similarities with Piaget's theory. Both of these theories concentrate on ages, but he makes this classification according to human beings' psychosexual developments. In his view, these stages shift sharply. Even if a stage is not complete, the stages can be shifted thanks to biological developments. He calls the oral stage between birth and a year, the anal stage between roughly one and three years, the phallic stage roughly between three and five years, the latency stage from approximately five years to adolescence, and the genital stage consisting of the adolescence period (Miller, 2011, p. 124-131).

"The first object of the oral component of the sexual impulse is the mother's breast, which satisfies the hunger of the infant. By the act of sucking, the erotic component which is also satisfied by the sucking becoming independent, it gives up the foreign object and replaces it by some part of its own body" (Freud, 1920, p. 286).

Freud explains the oral stage through which children sense the world and have oral pleasures. Children at that stage also make themselves comfortable by achieving sexual gratification. Toilet training is formed at the anal stage. When they use the toilet, children's

joy is the primary action during this stage. Parents wait for their children to use the bathroom like adults; on the contrary, children want to go to the toilet whenever and wherever they want. At the phallic stage, pleasures and problems centre on the genital area. Freud explains why he calls this stage phallic by excerpting that this stage is practised by only males (Freud, 1975, p. 65). The sexual pleasures and joys give their place in school facilities at the latency stage. They become busy with their environments, schools, and friends rather than taking an interest in sexuality. Lastly, adolescents win their sexual desires, pleasures, and joys back at the genital stage, but these desires may be felt more slightly since they are, at this stage, closer to adult sexuality (Miller, 2011, p. 131).

Erik H. Erikson develops a theory based upon Freud's psychosocial theory. He names his theory psychosocial theory and identifies eight stages (Erikson, 1987, p. 247). Erikson's framework is significantly different from that of Freud. Due to Erikson regarding human development as not completed at a specific time in contrast to Freud who claims that the genital stage is the final stage in human development. Erikson supports the theory that human developments keep changing for an entire lifetime. He also focuses on the relationship between the individual and the environment in his theory. His eight stages are crises in the lives of individuals, and they happen between two poles: the positive and the negative. These crises never end as completely positive or negative. It is actually a matter of balance taking place through lifetimes. One of the poles relatively dominates the other. The domination affects the next stage and is affected by the previous stage. A relatively negative balance in a stage probably originates from the previous stage's negative balance. It would be expected to negatively affect the next stage (Özgün, 2014, p. 53). The eight stages are given below (Erikson, 1987, p. 222-247):

- Trust vs. Mistrust (Roughly birth to a year)
- Autonomy vs. Shame and Doubt (Roughly two to three years)
- Initiative vs. Guilt (Roughly four to five years)
- Industry vs. Inferiority (Roughly six years to puberty)
- Identity and Repudiation vs. Identity Refusion (Adolescence)
- Intimacy and Solidarity vs. Isolation (Young adulthood)
- Generativity vs. Stagnation and Self-Absorption (Middle Adulthood)
- Integrity vs. Despair (Late Adulthood)

Based on Erikson's framework, the first stage of the newborn baby is trust or mistrust (Erikson, 1987, p. 222). A baby feels and develops trust if the adults or the environment accurately meet his/her needs. It is possible to experience the opposite process unless the baby's needs are efficiently provided. In the next stage, children start to learn how to rule their bodies and behaviours. The level of encouragements by adults is extremely crucial in this stage (p. 226). A high or low support level makes children go towards the negative pole. Children in the third stage try to gain their independence through their movements. The qualification of the external support states the pole which children achieve. What external support means is parental encouragement. "The instinct fragments which before had enhanced the growth of his infantile body and mind now become divided into an infantile set which perpetuates the exuberance of growth potentials, and a parental set which supports and increases self-observation, self-guidance, and self-punishment" (p. 230). Children need adults' support to achieve success. They can feel initiative or guilty at the end of the stage.

Children face decisions that affect their lives and produce their identities by moving onto the step of adolescence. It would be appropriate for adults to support children whenever they need. However, the following levels are not about children; Erikson gives place them in his theory in order to complete his framework for an adult's entire lifetime (Erikson, 1987, p. 237-242). The following stages are related to adulthood. Society waits for young adults to create their careers, to have their personalities, and to get intimate relationships with others. These previous stages play a crucial role in meeting those expectations. People who have relatively positive poles tend to complete the stages with achievements. Middle adults may have live purposes in the generativity vs. stagnation and self-absorption stage. They can choose generativity for the next generations -they do not need to be members of their family tree- or stagnation and self-absorption for the rest of their lives. In Erikson's last stage, people in late adulthood look back on their pasts and associate it with a feeling, whether it is integrity or despair. The feeling that they feel affect their lives from now on. They could feel happy because of the integrity or upset and nervous from the despair.

Lev S. Vygotsky offers his framework about the developmental stages of children. In contrast to other scholars in the field, he does not present his framework by focusing on age-centred maturation. He relatively attaches more minor importance to growth than society: "The fact is that maturation per se is a secondary factor in the development of the most complex, unique forms of human behavior" (Vygotsky, 1978, p. 19). Vygotsky's view diverges from others in the sense that he thinks society, culture, and historical period

contribute to children's development. In his opinion, children's actions can be understood by means of social and historical context. People can mature by creating cognitive tools in their societies. However, cognitive tools can vary from person to person or from time to time; the tools' functions are the same. They are all serviced to mature opinions and behaviours of people.

Vygotsky's first stage is to pile (Vygotsky, 1978, p. 28). Children tend to pile opinions, actions, and whatever they perceive, when they move and act. There is no sense in the children's activities. In the second stage, children start to talk. After some time, speaking gets "precede action" in Vygotsky's words. This shift in thinking reflects a shift in speech's purpose. Speech is triggered and controlled by activities in advance. In the next stage, speech controls and directs the activities through language; in addition, children employ language that they have heard from adults with abstract terms. Even though their languages appear to be the way they use it intentionally, children only utilise fictitious notions by copying grownups.

The last scholar perspective differs from the abovementioned ones, Erkan Çer explains the developmental stages of children by offering "children's reality" in his own words rather than referring to the physical characteristics of children as Vygotsky associates stages with the society (Çer, 2016, p. 1-82). He handles stages along with children's physical and psychological qualifications together. He defines children's reality with five components: "reflects children's developmental differences in their natures, needs, interests, perspectives and language and meaning world" (Çer, 2016, p. 4). The fact that people try to understand children by examining only their physical features is not defended by him. He stresses this subject by saying, "Knowing children's only physical qualifications is not enough to explain their world. We cannot make estimations about them or explain their behaviours and actions according to their physical qualifications" (Çer, 2016, p. 2). Hence, his theory is distinguished from other theories with his five components. Children's personalities are created by combining five elements of their reality. Understanding the nature of children is the first step in comprehending their world. A broad framework can be used to assess the qualifications of their nature. Their needs demonstrate how they can be assisted. In their language and meaning worlds, their interests may be helpful to provide meaning to their personalities, deeds, and behaviours. After all, children's realities can be discovered by discovering their perspectives about the world. The theory is portrayed stages in both

physical and psychological qualities, and it provides an essential concept. In other words, it depicts a distinct aspect of childhood stages.

To review, it can be mentioned about the types of definitions of childhood: age and maturation centred perspectives. Furthermore, there are two poles in examining children's stage just like definitions which are institutional and scholar stage classifications. All definitions and classifications are made up of their owners' backgrounds and contours. The researcher agrees on all definitions and types, but he adopts the age centred definitions, and the theories of Vygotsky and Çer. The biggest reason why he supports age centred ones is the fact that children cannot mature suddenly. Unless there is no objective scale in evaluating children's maturation, in his opinion, it would be convenient to accept everyone under 18 as a child. In addition to different definitions and classifications, the researcher believes that society and children's reality play a vital role in the course of the formation of character and the notion of understanding them.

2.2. Children's Literature

Children's literature is a subject handled differently depending on different perspectives of various scholars, like childhood. It is hard to describe childhood and literature; to put it another way, the combination of children and literature is naturally a problematic research subject. There are multiple definitions and a great range to describe phenomena. Ritta Oittinen makes a general definition of children's literature indicating that "Children's literature can also be considered an issue of intentionality: if the original author has intended or directed her/his book to be read by children, it is a children's book" (Oittinen R. , 2000, p. 62). It can be understood from the definition that any oral or written text can be seen in children's literature if authors aim at children. As it is stated before, the definition can be seen large scale. However, a more in-depth description can be made use of it to get the meaning of children's literature as follows:

"Children's literature is the general name of the products which help children shift their like levels and widen their worlds of feelings and ideas with appropriate artistic lingual and visual messages for their language development and understanding levels in the process from the early childhood until they complete their puberties" (Sever, 2017, p. 17).

Sever explains children's literature from an educational perspective due to his occupation. In his definition above, he emphasises children's levels of interests, worlds of feelings, language development levels, and artistic lingual and visual messages. Why Sever

mentions these terms derives from, most probably, the fact that these terms mediate between children and children's literature. Another definition of the term might be helpful to demonstrate other perspectives. In contrast with the abovementioned definitions, Nodelman indicates an "ambivalence" of children's literature in her words (Nodelman, 2008, p. 242). Whereas Oittinen and Sever stress the target audience in children's literature fundamentally, Nodelman draws attention to adults' role as follows:

"Children's literature—the literature published specifically for audiences of children and therefore produced in terms of adult ideas about children, is a distinct and definable genre of literature, with characteristics that emerge from enduring adult ideas about childhood and that have consequently remained stable over the stretch of time in which this literature has been produced" (Nodelman, 2008, p. 242).

He also stresses conflicts in children's literature. Children read what adults write as children's literature. Plots and ideas in the books are hoped to be appreciated by children, but they belong to adults. Children only take part in the process starting after the books are written. Even though Nodelman touches on these conflicts, he accepts the existence of children's literature generally (p. 242). Since children's literature is discretely a relatively new branch in literature, it may be interpreted as natural to be comprised of some conflicts. While mentioning about the history of children's literature, it may be coherent to refer this relatively new branch's background in this part of the thesis.

Oral children's literature, such as heroic sagas and fairy tales, dates back to thousands of years ago, and there may not be specific information about when it started and how it has been developed for years. When the subject is children's books, however, some data can be retrieved. Cultures determine the value of children's books. For instance, religious children's books are used in Europe during the medieval age. The general aim of those books is to educate children, and they are mainly in a didactic style. Before concentrating on countries, it should be noted that the invention of printing affects children's literature positively. Then, countries begin to focus on it and give products by themselves. In the 16th century, an education book is written for children by Hogh Rhodes in 1545 in England (Yalçın & Aytaş, 2017, p. 30). The qualifications of the book might be debated regarding its compatibility with modern children's literature, yet there is a children's book during these years.

Newberry's *A Little Pretty Pocket-Book* (1744), Daniel Defoe's novel called *Robinson Crusoe* (1719), and Jonathan Swift's novel named *Gulliver's Travels* (1726) are some examples that highly contribute to the children's literature of England during the 18th century (Yalçın & Aytaş, 2017, p. 30-33). Defoe's *Robinson Crusoe* and Swift's *Gulliver's Travels*

are not written for children; their target audience is adults. These books are selected. Children are determined as the target audience in accordance with their plots and themes. On the other hand, Newbery publishes the first children's novel *The History of Little Goody Two-Shoes* in 1765 and the first children's magazine *The Lilliputian Magazine* in 1767. Children's literature is developed much more in the 19th century compared to the 18th century. Yalçın and Aytaş report that picture books are handled separately, and people see children's literature authorship as a different profession (p. 32).

In France, Charles Perrault's *Fairy Tales* are accepted as the first children's literature products in the 17th century (p. 35). Then great contributors take part in children's literature in years such as La Fontaine, Fenelon, Jan Jack Rousseau, and Jules Verne. La Fontaine is famous for his fables and animal tales. Fenelon writes an educational and philosophical book called *Les Aventures de Telemaque* for the crown prince at that time. Rousseau's famous novel *Emile* and Verne's science fiction novels are also written in French literature. On the other hand, Germany starts to produce children's literature in the 18th century. The names of German reputable authors in terms of children's literature can be given as Johann B. Basedow with his texts, Joachim H. Campe with the German translation of *Robinson Crouse*, and Grim Brothers' tales.

In the 19th century, different outstanding authors from other countries published works in children's literature, for example Hans C. Andersen writes *Andersen Tales* in Denmark, Peter C. Asbjornes collects Norwegian myths and tales in Norway, and Johan D. Wyss produces *The Swiss Family Robinson* in Sweden. The U.S.A. also attends children's literature in this century. Lewis Carroll's *Alice in Wonderland*, Mark Twain's *Tow Sawyer* and Louisa May Alcott's *Little Women* are the essential children's books of their time. Although the U.S.A. participates in the subject relatively late, children's literature has a great place in the U.S.A. economy in the 20th and 21st centuries, besides helping their culture spread worldwide. Walt Disney can be shown as the most prominent example (Yalçın & Aytaş, 2017, p. 29-39).

There is also a country that concentrated on children's literature in the 18th century: the Ottoman Empire (p. 39). There is a delay in written children's literature, though Turkish culture has a wealthy oral children's literature tradition. Tales, riddles, nursery rhymes and Turkish proverbs are the primary genres in Turkish culture. In contrast to oral children's literature, the first examples of written ones are Nabi's advice mesnevi *Hayriyye* in 1701 and Sümbülzade Vehbi's advice mesnevi *Lütfiyye* in 1791. Yalçın and Aytaş do not accept those

works as children's literature because of their didactic and admonishing style; they also state that those authors write their books for their children. Other works in children's literature in other countries, such as *Robinson Crusoe* and *Gulliver's Travels*, are not written for children as they do not aim at children. Thus, it may not be wrong to state if these two mesnevi, *Hayriyye* ve *Lütfiyye* are accepted as children's literature and if children's literature are begun in Turkey in the 18th century. Following this, translations from the West culture have a strong influence on Turkish children's literature during Tanzimat Reform Era, yet, it is a westernisation movement for the Ottomans. Here are some examples of those translations: Fenelon's *Telemaque* by Yusuf Kamil Pasha, Defoe's *Robinson Crusoe* by Chronicler Lütü, Swift's *Gulliver's Travels* by Mahmut Nedim, and Jules Verne's *Voyage au Centre de la Terre* and *Cinq Semaines en Ballon* by Mehmet Emin (p.40).

Immediately after this period, there is a revival in original Turkish children's books. Tevfik Fikret, Ziya Gökalp, and Ömer Seyfettin are authors of some of these original books (p. 40). After the foundation of Turkish Republic, children's literature receives greater attention than before with the modern consciousness of Gazi Mustafa Kemal Atatürk, who is the founder of the Republic of Turkey. The Great Leader announces the anniversary of the opening day of the Turkish Grand National Assembly as Children Festival. He attaches great importance to children and their education. Hasan Ali Yücel, the Minister of National Education between 1939 and 1946, determines some foreign books essentially from the West and Russian works of literature; afterwards, he makes them translated and published with some originally Turkish books by the ministry. Child Welfare Agency publishes and delivers a hundred children's books which are mostly translations from other languages, in 1943 (Yalçın & Aytaş, 2017, p. 40).

Stories and novels are the most common genres in Turkish children's literature after 1952. Various developments take place until 1966, such as competitions and book exhibitions. Yalçın and Aytaş describe 1966 as a turning point in Turkish children's literature (p. 41). Talip Apaydın, Suat Yalaz and Gülten Dayıoğlu produce books. In addition, Ms. Dayıoğlu translates *Ayşegül* and *Ayşecik series* into Turkish. Sezgin Burak's *Tarkan series* is also a significant development in Turkey. After the coup in 1980, some restrictions are applied in children's literature. Subject developments keep changing in time and there is a considerable increase in terms of the quantity in the 1990s. Reputable authors start to write for children in the literature such as Eflatun Cem Güney, Yalvaç Ural, Aziz Nesin, Kemalettin Tuğcu, and Gülten Dayıoğlu. In the 21st century, "Turkish children's

literature level is qualitatively enough for contextual and appropriateness aspects” (Yalçın & Aytaş, 2017, p. 45). In conclusion, children’s literature has a long and hard time through its developmental process. When the contemporary children’s literature is concerned, it is revealed that all those efforts and attempts have achieved their goals and have built a developed Turkish children’s literature. Gülsen Dayıoğlu has been a prominent author of children’s literature in Turkey for more than sixty years.

2.3. Children’s Literature Translation

The previous sections discuss the definition of childhood, children’s stages, history, and children’s literature. Each topic has been challenged over a long period of time; yet, there are few definitions people agree on. A relatively new and highly debated discipline’s perspective about children’s literature makes the definition more difficult in such a condition. Children’s literature translation prevails among these debates and arguments. That is why children’s literature translation is such an arduous subject; additionally, it is challenging to explain. It is observed that little research has been conducted on children’s literature translation. They can be handled under two sub-titles: context-based research and text-based studies. Context-based research accounts for the studies about children’s literature translations and research focusing on how to translate children’s literature, while text-based studies mean case studies adopting translation studies theories. In the next paragraph, context-based research will be referred. Then, text-based studies will follow context-based ones.

Initially, Belen González-Cascallana sees children’s literature translation as a rewriting. González-Cascallana asserts that “translating children's literature is a complex rewriting process which does not take place in a vacuum but rather in a larger socio-cultural context” (González-Cascallana, 2014, p. 97). González-Cascallana uncloses this definition by stating the relevance between the factors affecting the process, such as didactic purpose and the needs of the audience and intertextuality generated by the relationship among the text, reader, and cultural context. Translation of children's literature occurs as the outcome of the process for González-Cascallana.

Gillian Lathey mentions the adult factor in children's literature. During her book in which she discusses about prefaces, she states the few numbers of the prefaces written by translators of children’s literature and prefaces’ didactic feature. She cites a children-

oriented preface in the 1970s, and adults might have been the readers of the preface parts of the children's literature materials rather than children. Although it is impossible to tell how many of these prefaces were really read - children are not known for being excellent prologue readers, and adults aren't either (Lathey, 2014, p. 3). Because it can be inferred that children's literature and children's literature translations could not be produced with not only a children-oriented view but also an adult-oriented view, thus it can be seen why children's literature has a more complicated production process rather than adult literature. Isabel Pascua-Febles expresses the same thoughts as Lathey by saying that the adults, the teachers, and the publishers are with children in the class of the audiences of children's literature (Pascua-Febles, 2014, p. 114). She states children are not the only the audience of children's literature, and there are extra audiences who may be invisible. She reminds translators to remember these additional audiences while they are translating.

During this study, the scholars' points out how to translate children's literature will be discussed. Antecedently, Shavit puts two principles that exert influences on the children's literature translation forth. The first principle is about ensuring educatory translations of children's literature, and the second one is relevant to be produced well-designed children's texts by considering children's comprehension. The broad definition of these two principles in her words is revealed as: "an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"; and an adjustment of plot, characterisation, and language to prevailing society's perceptions of the child's ability to read and comprehend" (Shavit, 1986, p. 113). The effects of society and education can explicitly be seen in her definition. Her suggestions might be thought of as developed and eye-opening considering the time her principles her conceived.

Shavit's two principles have a wider implementation area rather than some scholars. For example, Jan Van Coillie is interested in the names and translation strategies of names in children's literature. "Like other cultural or textual elements, names in books serve particular purposes or functions" (Coillie, 2014, p. 123). Entertaining, informing, and associating can be the names' functions. The functions are divided into six as informative, formative, emotional, creative, divertive, and aesthetic functions. Moreover, he defines ten translation strategies of names and four factors affecting translators' choices in selecting the process. By defending that translators should translate in the middle of the two poles: loyalty to the target text and faithfulness to the source text, he does not give a particular idea about

whether the translator should use domestication or foreignisation while translating children's literature works.

Another scholar who researches translating children's literature is Isabelle Desmidt. She states that the target audiences of children's literature translation are not limited to children yet; there are other audiences additional to them. "The translator should not only take into account the message itself (the text to be translated), but also the messenger, i.e., the author of the S.T., and the receivers of the message, i.e., the reader of the target text, the editor, the publisher, the distributor, the illustrator, the critics as well as his or her own wishes as a translator" (Desmidt, 2014, p. 86). The variety of audiences of the children's literature translation can be seen in the quotation above. According to her, the publishing companies may not be only the receiver of the message; they might even interfere with the translation process, such as the number of pages.

Riitta Oittinen identifies translating children's literature with a similar point of view to Desmidt's one. Oittinen handles "translation for children is no innocent act. Translating is rewriting, and any rewriting situation is an issue of ideology and power. Everything we write tells about our views of life, our ideologies, and who we are as human beings" (Oittinen, Ketola, & Garavini, 2018, p. 6). She puts into words that original works and translations carry impacts from their author/s. From the selection of the book, which would be translated to the choice of words, any step can be affected by human beings. It is also pointed out that the consumers of the children's literature, which means children's needs, should be considered. Still, children are not the only audience of children's literature.

The subject of interference is involved in another scholar's agenda. Translators can interfere with the texts concerning foreign words in Oittinen's perspective about the subject (Oittinen R. , 2014, p. 37-42). According to Oittinen, implicit dialogues, checking whether the text would be aloud or silent, translating texts according to a specific audience, and word choice to be read are significant factors during the translation process. She also draws attention to a subject called child image used in the theories that will be explained as children's reality, which means children's physiological and mental presence. When translating for children, the process should be carried out by taking their presence into consideration. Child image can also be interrelated with Shavit's second principle – appropriateness of a text's characteristics for children– about the common sense of a children-oriented point of view.

Text-based studies contain a more limited perspective than context-based research. They establish frameworks with their case books and theories; that is to say, they may attract less attention than context-based ones due to their restricted characteristic. It is observed that there is less interest in text-based studies in the world compared to the cases in Turkey. Four case studies are available in the literature out of Turkey. The number of scholars whose four text-based research used their theories is three -André Lefevere, Itamar Even-Zohar, and Lawrence Venuti-. The most common theory among these studies is Lefevere's "rewriting". In her research, Hannah Felce employs Lefevere's rewriting notion "Picturebooks in a Minority Language Setting: Intra-Cultural Transformations" (Felce, 2020). The following person who utilises Lefevere's framework is Oliveira who used Lefevere's notion in order to examine Brazilian rewritings (Oliveira, 2020).

Venuti is the second scholar who contributes one of the abovementioned four text-based studies with his terms: domestication and foreignisation. Michal Borodo argues whether the translation in his research is closer to the domestication pole rather than the foreignisation pole or vice versa. He names his research as "Better watch it, mate" and "Listen 'ere, lads": The cultural specificity of the English translation of Janusz Korczak's classic *Król Maciuś Pierwszy*" (Borodo, 2020). Furthermore, the last research uses Even-Zohar's polysystem theory. It studies two children's novels translated from Swedish into French. Valérie Alfvén, the researcher, clearly states translation cases in the research are compatible with Even-Zohar's theory and innovative in French Literature (Alfvén, 2020).

Upon referring to context and text-based research about children's literature translation in the world, it would be suitable to mention studies in Turkey. It can be pointed out that text-based studies are discussed more frequently in translation studies in Turkey. Fifteen studies are encountered during the literature review step related to this research topic in translation studies in Turkey. These studies mainly examine children's literature translations through the lens of Translation Studies scholars' views and theories, which means they are text-based studies. These studies are commonly carried out in the last decade. Four of the fifteen studies were not examined in the preceding ten years, and as a result, they are not included in the list of the studies in the last decade because of just a few years. The earliest research's name is "Translations of children's literature: A case study on Treasure Island" and was published in 2006 by Burcu Özçakır as a Master Thesis. She uses Toury's Descriptive Norms as her theory in her research (Özçakır, 2006). Eight of these fifteen studies are implemented in the last five years. As can be seen from the information above,

these fifteen studies can be accepted as relatively new. Although these studies are relatively recent and this situation is encouraging, the number of studies can be interpreted as that there may be a need for further research.

According to data derived from the database of COHE's data, three of these fifteen studies are interdisciplinary research conducted regarding Translation Studies and other disciplines. The research named "A study on the reception of Alphonse Daudet's *Lettres De Mon Moulin* as a children's novel in the Turkish literature" is carried out between Translation Studies and French Linguistics and Literature in 2019 (Durukan, 2019). Another research done between the two disciplines is Kaçar's research, "A descriptive study on the translation of children's fantasy literature: *The Chronicles of Narnia*" and was investigated in 2008 (Kaçar, 2008). In addition, the previous interdisciplinary entitles as "A Sample from the New Millenium's Children's Literature: A Series of Unfortunate Events in Turkish Translated Literary System." This research is studied in 2011 by Burcu Yılmazoğlu regarding four disciplines: American Culture and Literature, Comparative Literature, Translation Studies, and Turkish Language and Literature (Yılmazoğlu, 2011). The rest of the fifteen theses are investigated only in Translation Studies. A few of these interdisciplinary studies could mean that there may be a deficiency in Translation Studies in terms of interdisciplinarity.

There have been significant similarities in terms of the theories in these fifteen studies on children's literature books. The owner of the most commonly used theory is Gideon Toury (see Kanıdınç, 2018; Evkuran, 2013; Demir, 2019; Uğur Aslankabaklı, 2009). In more than half of these fifteen research studies, Toury's norms are used in ten research studies. Except for three studies, the rest of the studies are structinized their subjects through the lenses of Toury's, Venuti's or Even-Zohar's theories. One of these exception studies is carried out with Delabastita's categorisation by Oğuzhan Uygun in 2019 (Uygun, 2019). The research's name is "In Between Children's Literature and Adult Literature: An Analysis of Translational Style in the Turkish Translation of Norton Juster's *The Phantom Tollbooth* as an Ambivalent Text". The next exception is carried out with a descriptive point of view by Büşra Yaman Topaç, named "Translation in the field of Turkish children's literature (1970-1980) (Yaman Topaç, 2020). It can be inferred from this information that there could not be a great variety of the theories studied in the aforementioned discipline, and no children's literature theory had been used.

Lastly, another similarity among those studies is their case books of them. Those case books are generally translated from other languages into Turkish except for just one research.

Fourteen of these studies examine Turkish translations of texts, which are initially produced in different languages' literature. Nuriye Diren actualises this exception study in 2013 (Diren, 2013). The research is entitled as "Translation of Children's Literature: A Study on Keloğlan Masalları and their translations into English". Keloğlan Masalları is fundamentally a member of Turkish literature. It can be obviously observed that almost all of these studies gather in essentially translated children's books from other languages in Turkish literature (see Bakkalbaşı, 2009; Tezyürek, 2018; Çelik, 2018; Duymaz, 2020). It would be helpful to research by taking originally Turkish Literature works into central focus.

Fifteen studies mentioned in the literature review part is nearly the master thesis. A Ph.D. thesis is also found related to the topic. That research belongs to Büşra Yaman Topaç. On the other hand, for further information about the related studies, there are not any studies related Gülten Dayıoğlu's books. She is a well-known children's literature author, especially in Turkey. Some of her books have been published in other countries and literature thanks to the translations such as *Fadiş*, *Geride Kalanlar*, *Geriye Dönenler (the Guest Workers)*, and *Leylek Karda Kaldı (the White Stork in Snow)*. Although her works have been translated into different languages, no research has been conducted on her books' translations; in the same way, Nord's Model is not applied onto any children's literature translation. The lack of research about Dayıoğlu's works and Nord's model can be interpreted as a research deficiency that needs to be compensated in the field, that is to say, it is the explanation of why Nord's model is chosen as the theory of this research and why Dayıoğlu's *Mo'nun Gizemi* and its translation are selected as case books.

2.4. About the Author: Gülten Dayıoğlu

Gülten Dayıoğlu was born on 15th May 1935 in Emet, Kütahya. Eliuz gives some information about her family by stating "Her mother was a truly traditional Anatolian woman. Her father did hat business" (Eliuz, 2020). She completed her elementary school education in Kütahya. Due to the shortages following WWII and her father's company, they were forced to relocate to Istanbul. She was enrolled into Nişantaşı Secondary School. In 1956, she received her diploma from Atatürk Girls High School. Although she did not graduate, she resumed her undergraduate studies at Istanbul University's Faculty of Law, although she did not graduate. She graduated from APA Teachers College in 1962 and became a primary school teacher. Piyalepaşa School, Selim Sırrı Tarcan Elementary School,

Talatpaşa Elementary School, and village schools in Silivri were among the places she worked. She resigned from her employment in 1977. She had worked 15 years as a teacher.

She has been writing since she was a child. In third grade, she began to write stories on the advice of her teacher. When she was 15 years old, her debut story, *Bahçıvanın Oğlu* (*the Gardener's Son*), was published in a local newspaper in Afyon. Her literature instructor recognized her talent in high school and provided her with a book list to assist her in developing reading habits. She did not start her writing career with children's books. Dayıoğlu noticed the lack of original children's literature books in Turkish while teaching in 1963. She linked the absence of excellent novels in Turkish children's literature to her first entrance into the field. Thereafter, she concentrated on children's books in the coming days because of the limited opportunities of time.

In 1963, she attended Doğan Kardeşler Publishings' "Children Novel Contest" with her debut novel *Fadiş*. Despite the fact that she did not win the competition, she did not give up. She went to a conference on how to write children's literature books by Turkish and American authors, and she learned a lot. This week-long conference was hosted by the Minister of National Education of the Republic of Turkey. Then, in 1970, her story, *Döl* (*the Seed*), was published. She published her debut novel, *Fadiş* in 1971. In 1987, she authored *Kafdağının Ardına Yolculuk* (*Travel beyond Kaf Mountain*) in a different genre, travel writing. She stated in the interview that the number of her published books was ninety during the time of the interview. A statement from Mustafa Ruhi Şirin demonstrated Dayıoğlu's perspective in her style, which states that “her authoring is distinguished by her caring attitude toward children” (Şirin, 2016).

She has benefited from her passion for studying when composing her books' subjects. During the conversation, she said that she had spent time in Germany researching the education of Turkish workers' children. She wrote *Geride Kalanlar* as a consequence of her study. When she returned to Turkey, she resumed her research. This time, the findings were compiled into a book titled *Geriye Dönenler* (*the Guest Workers*). In the interview, she highlighted these two pieces of study. Another of her research was discovered during the literature review stage. She investigated a dog education farm in Istanbul's Silivri region. From the moment the tracker dogs were born until their training, she kept track of everything. She creates the *İzsürücü Köpekler Dizisi* (*Tracing Dogs*) book series, which consists of seven novels about tracker dogs (Eliuz, 2020).

The author has won awards for her books. Some of them are given in below (Glten Dayioęlu dller, n.d.).

- 1964-1965 Yunus Nadi Award for *Dl*
- 1974-1975 Arkin Children's Literature Award for *Leylek Karda Kaldı (the White Stork in Snow)* and *Gzel Hanım (the Pretty Lady)*
- 1987 Turkey Family Health and Planning Koç Foundation Story Award for *Gl Gelin (the Red Bride)*
- 1987 Ministry of the Culture and Tourism Children's Literature Award for *Kafdaęı'nın Ardına Yolculuk*
- 1989 İzmir Metropolitan Municipality Children Novel Award for *Parbat Daęının Esrarı (the Mystery of Parbat Mountain)*
- 2000 Turkey Litterateurs Association Honour Award
- 2009 Behçet Necatigil Literature Award

The author's different books have been translated into various languages such as English, German, Hungary, and Swedish. The German translation of *Dnya Çocukların Olsa* was given part in "300 Books Giving Future Hopes to Youth" by the German Publisher Association (Eliuz, 2020).

2.5. Mo'nun Gizemi (the Secret of the MO)

While travelling to Australia with her husband for the World Authors Meeting, Glten Dayioęlu meet with someone on the plane. He is a genetic engineer named Burtch. On the plane, they have a brief talk, and his looks draw Dayioęlu's attention. He roughly shares knowledge about genetic engineering and human cloning. Dayioęlu notices him leaving the airport with a lovely and strange female as their plane lands. Dayioęlu and her husband then fly back to Turkey and receive a letter from Burtch. He also packs six cassettes into the mail and asks Dayioęlu to write a novel based on the story on the tapes. From here, the story which Burtch tells initiates the novel.

Burtch's narrative starts in the Republic of Maldives' Paradise Islands. Tourism is their main source of revenue in the Maldives. The protagonist is named after Burtch himself. Miss Sema, Burtch's mother, take a holiday to the Paradise Islands with her son. They are Turkish citizens. Due to his business, his father is unable to accompany them. He collaborates with the Chinese on a car manufacturing project. On one of the following days, it begins to rain

heavily which later turns into hail. To avoid the torrential downpour, all tourists run away in various directions. One of these visitors is Daphne, who tries to take shelter in her room. She is on vacation with her mother, Miss Jean. Her father serves in the United States Army as an officer. While sprinting, she drops the pomegranate-red top of her bikini. When Daphne comes into her room, Burtch sees the bikini top and hands it to her. Burtch and Daphne become friends as they begin to like each other. When Burtch first sees Daphne, he already likes her.

Before sunset, they go for a walk on the west side of the island. They notice four people arriving by seaplane at the bungalows. At the same time, these mysterious four become aware of them and begin to suspect them. Yuma, a Japanese genetics professor, is in charge of the strange four. Yuen is Yuma's first husband. He, like Yuma, is a genetic engineer and an enemy of her. Yuma and her crew arrive on the island in search of MO's fossil. MO is an ancient creature that might have existed in the air, on land, or in water. MO's fossil is discovered a month before and moved to a museum. Yuma's aim is to explore the MO's fossil in the Maldives and, if possible, to clone its alive cell. She can create new MOs and inject the genes of MOs into people. As a result, HUMOMAN, her meta-human experiment containing MO's gene, would be formed.

Yuma gives the order to kidnap Burtch and Daphne on the same day, once their holidays end. To abduct the teenagers, the mysterious four recruits an international robbery group. After extensive efforts, Yuma and her team are able to generate three MOs from living cells. Yuma clones one of the MO, which Yuen takes. Yuma is determined to take her vengeance on the youngsters, believing them to be Yuen's spies. For HUMOMAN, she intends to employ teenagers as her test subjects. In her lab, Burtch and Daphne are injected with MO genes. There are specific abnormalities in their senses, intellect, and skins.

Yuen orders Naho-bi (the island's garbage collector) to contact Miss Sema about the teenagers' plight after they spend over sixteen months at Yuma's laboratory. Families attempt everything they can to rescue their children. When Burtch's father, Mr Sinan, utilizes his mercantile contacts, Daphne's father contacts intel agencies. Yuma has no choice but to let the kids go. Burtch and Daphne maintain their relationship in the future, although they never say or feel love for each other. The MO's genes are to blame for their inability to experience love. The MOs are monogamous. The young people carry on their lives and complete their academics. They both attend the same institution in the United States and study genetic engineering. They succeed in their courses and graduate with honours. On their graduation

day, Naho-bi shows up and offers them a job with HUMOMAN. They meet Yuen as he is Naho-bi's employer. They accept the employment offer and are rewarded with a vacation on Paradise Island. Yuen provides this incentive since he believes that he would be able to gain access to the HUMOMAN as Burtch and Daphne's kid. Yuma has a similar goal in mind while she waits for their kid. Despite the fact that the teens enjoy their holiday on Paradise Island and rediscover love, Yuen and Yuma's expectations are not realized. Yuma abducts the youngsters along with Yuen whilst they are returning from the holiday.

2.6. Nord's Text Analysis in Translation

Before explaining Nord's text analysis model, it might be relevant to point out the context-based and text-based studies under the title 'Children's Literature Translations'. Toury's norms, Lefevere's rewriting, and Coillie's strategies of name translation are some examples of the content of children's literature translations. Apart from these theories, some children's literature translation can be examined according to different theories or models. For instance, House's overt/covert strategy, Vermeer's Skopos Theory and translation quality assessment methods might be utilised in children's literature translation. House's overt/covert strategy is comprised of eight factors. It can be thought to have some similarities with Venuti's domestication and foreignization strategy (see House, 1997). In addition to House's strategy, Vermeer's Skopos Theory is named from the Greek word, which means purpose, and presents six rules in a functionalist method (see Munday, 2012). Vinay and Darbelnet's model may be given as a final example of different theories. Their model has two-directions, which are direct vs oblique, and seven procedures beneath them (see Munday, 2012). Implementing various translation studies theories on children's literature can contribute to the subject. There are two reasons for employing Nord's model in the current research: this model handles not only intratextual factors but also the extratextual factors. Also, her model might be evaluated on every text and conversation (Nord, 2005, s. 1). Nord's model would be in-depth introduced in the following paragraphs in this part of the thesis.

Nord publishes a model in her book called Text Analysis in Translation, which is published in English in 2005. She proposes a model for translators, which can be implemented on every text type and help discover the translation problems in specific kinds of texts (Nord, 2005, s. 2). Nord sees her model as functional and loyal between the sourcebook and the target text. In her opinion, translators achieve the source texts' function/s

and features by analysing the texts. Thus translator/s can create a new text in the target language according to the elements and function/s. She agrees that the translation process is ingenerated in this chronological order: source text (S.T.) producer, S.T. sender, S.T., S.T. receiver, initiator, translator, target text (T.T.), T.T. receiver (Nord, 2005, s. 7). The same person may take part in the different steps of this process. She is not only concerned with the function of the source text in her model but also give importance to other components such as audience, content, and style of the text. Because of these reasons, Nord suggests a comprehensive text analysis, which involves studying extratextual and intratextual factors. Although there are sixteen components under two titles in her model, but eight intratextual factors were not included into the research because of the huge difference between the page numbers of the ST and the TT. Not to have any information about the translator also makes the intratextual elements being excluded. the eight extratextual factors in the research are as follows:

2.6.1. Extratextual Factors

There is an order of hierarchy in Nord's model and she lets researchers carry out top down or bottom-up research (Nord, 2005, p. 43). Moreover, she indicates that written documents tend to have top down studies rather than bottom-up ones. She defines top down research as research by following the given order from the beginning to the end. Top down implementations may be convenient to researchers because, in this strategy, a factor may give clues about other factors or shape the next ones. That is why *Mo'nun Gizemi* was analyzed with the top-down strategy according to Nord's Model. Before moving on to analyze the texts, it may be necessary to state that Nord's model can be applied to any written or spoken text, so she proposes a broad model in translation studies.

2.6.1.1. Sender

Sender is a factor which Nord gives a huge part in her model. She discusses two terms under this factor: sender and text producer. The difference between the sender and text producer may be seen in the quotation below:

"The sender of a text is the person (or institution, etc.) who uses the text to convey a certain message to somebody else and/or to produce a certain effect, whereas the text producer writes the text according to the instructions of the sender, and complies with the rules and norms of text production valid in the respective language and culture" (Nord, 2005, p. 48).

The sender and the text producer can be the same person in a translation process, and Nord believes that this situation does not bear any problem in. She also does not see the text producer as responsible when the sender is not the text producer during the translation process. The sender is directly accountable for the translation process within the framework that s/he draws according to her/his specific effect mentioned above.

2.6.1.2. Sender's intention

Nord explains sender's intention as a following element in her model. She basically defines intention as "the intention of the sender is of particular importance to the translator because it determines the structuring of the text with regard to and form" (Nord, 2005, p. 53). The intention is remarkably significant for a translator to decide during the translation process so the translation is shaped by the sender's intention. It is a vital factor affecting the translator, whether s/he adopts a loyal or liberal translation strategy. The sender limits the text's intention and can give it explicitly to the translator, which can be the referential, expressive, appellative, and phatic intention. While the sender provides the intention/s, the translator evaluates it/them and implements it. Furthermore, Nord also states that the intentions may be combined in a text (p. 55).

2.6.1.3. Audience

The audience is a crucial matter while producing or translating a text. The addressee of a particular text can specify thanks to the text type, but Nord also reminds that there is a possibility of not being any relevance between text type and audience (Nord, 2005, p. 57). She states that there can be an additional audience with the primary audience. The chance receiver of a text is the person who is indirectly addressed and cannot be located at every text. Nord calls attention to the main audience and chance receiver by saying "the transfer decisions of the translator will have to depend on which of the two audiences is supposed to be addressed by the target text" (Nord, 2005, p. 58). Considering audien

ce/s while translating is for the translator's benefit in producing a more accurate translation for the target audience.

2.6.1.4. Medium

Medium is an essential factor in Nord's Model. She expresses medium by indicating, "we refer to "medium" as the means or vehicle which conveys the text to the reader (in communication theory, "channel" stands for sound waves or print on paper)" (Nord, 2005, p. 62). The reason why the medium is vital in her analysis is that it can give information about the other extratextual factors such as the sender, time, and audience, as well as the content, presupposition, and general knowledge about the text. By getting information through the analysis, a translator can determine his/her translation strategy and remedy the possible deficiencies that can be ingenerated during the translation process (e.g., the readers of a medical, or scientific magazine are mostly people who are interested in medicine).

2.6.1.5. Place of Communication

Nord sees the place as significant due to its relationship with other factors and underlines this relationship in her book by expressing "information about the place of text production also gives an indication of the cultural affiliation of the sender and/or the addresses, the medium, the motive and the intratextual features" (Nord, 2005, p. 69). The place can help the translator make more accurate and meaningful inferences from the source text and employ a more appropriate translation strategy for the target audience, because of the fact that the place's effects on all the sender, source text, target text, and intratextual factors make the source and target text essential. According to Nord, whether the translation text would be used in a country using the language as a native is critical for the translation process. Every possible detail about the place which can be acquired provides great convenience to achieve more accurate and useful translation.

2.6.1.6. Time of Communication

To evaluate a text more holistically, the text's time is among the elements a translator needs during Nord's model analysis. She purports the importance of time in the model by stating "every language is subject to constant change in its use and its norms. So the time of text production is, first and foremost, an important pre-signal for the historical state of linguistic development the text represents" (Nord, 2005, p. 70). The time element can assist the translator in the vocabulary choices, conditions of the period, and the genre. Nord sees

the time as functional and beneficial in understanding the sender's intention, motive, and intratextual features. Besides, the time also indicates whether or not there has been enough time for the vocabularies to evolve after the text has been produced.

2.6.1.7. Motive for Communication

A text's motive is the reason why the author wrote the text and what caused the author to write the text. The text producer may write the text with a certain enthusiasm, or a motive might encourage her/him to do so. After it is specified, the motive can give clues and assistance about the text analysis, composition to the translator. Thus, the translator gets more accurate information about the text and does not let questions arise from the unawareness of text elements, especially about the content, non-verbal elements, and sentence structure.

2.6.1.8. Text Function

Nord gives a place to the text function at the end of the extratextual factors because she thinks other extratextual factors have exerted influences over the text function and complete it. She emphasizes her concept of “functionality plus loyalty” in the preface of her book and mentions “text function is a crucial factor in most approaches to translation-oriented text analysis” (Nord, 2005, p. 78). A translator achieves the text function/s by getting information about the analysis of its sender, medium, motive, and audience. These features give clues about the text function. Nord divides the text function into two poles by explaining “documentary translations serve as a document of an source culture communication between the author and the source text receiver, whereas the instrumental translation is a communicative instrument in its own right, conveying a message directly from the source text author to the target text receiver” (Nord, 2005, s. 80). While the receivers of the documentary translations can understand that the text, which they read, is a translation of a different text, the audiences of the instrumental translations mostly notice the text as if it is written in their language.

CHAPTER 3: METHODOLOGY

This chapter presents information about the methodology of the study. The design of the study is explained. Then, the data sources and data collection instruments are stated. After the data collection procedure is described, the data recording and data analysis steps are discussed separately. Finally, how the data was ensured valid and reliable is provided.

3.1. Design of the Study

Strategies, methods, characteristics, and ways of each type of research are unique to their own category. Johnson refers to the choice of a method with a question and its answer. According to Johnson (2015), "Is a type of research better than the others? No. They are used in order to answer different types of research questions" (p. 7). In his remark above, he emphasizes the importance of determining research styles based on the study characteristics. In accordance with the viewpoint of Johnson, Creswell mentions to pick research method with a clear understanding by stating that "the selection of a research approach is based on the nature of the research problem or issue being addressed, the researchers' personal experiences, and the audiences for the study" (2014, p. 3). Different aspects of a research have an impact on the research type selection. Researchers choose a research method that is suitable with the elements they are studying.

The current study is purposefully limited in the steps of the introduction and the literature review. Lune and Berg (2017) define this type of sampling as "when developing a purposive sample, researchers use their special knowledge or expertise about some group to select subjects who represent this population" (p. 39). Starting from this point of view, the researcher has chosen children's literature as research subject since there are few studies on children's literature in translation studies. As a following step, it is observed in 15 related studies that the number of the research from English into Turkish is excessively much more than the studies from Turkish into English. Hence, the case book of the study is determined as a translation from Turkish into English. When the researcher has considered the books within the limitations abovementioned, it has been discovered that the number of books is

not very diverse, and the majority of those books does not have more than 50 pages each. If a children's literature book which has less than 50 is chosen, enough amount of data may not be collected or analysed from the case book. So, *Mo'nun Gizemi* has been determined as the study's case book to collect data in accordance with the research's theoretical framework. The target text, *Burtch & Daphne: and the Secret of MO*, is 188 pages long, whereas the original text is 288 pages long. Moreover, no research has not been conducted on the case books and Gülten Dayıoğlu in Translation Studies so far. Ultimately a purposive sampling has been employed to choose the case books in this study.

A descriptive method has been chosen instead of Nord's intratextual factors due to reasons explained below. Since the number of pages in the source text does not clearly equal the number of pages in the target text, all intratextual elements are excluded from this study. Another reason for their exclusion is that these intratextual variables are centred on the word level. In addition to these two issues, the TT's translator is not known. With these aspects, a descriptive technique is used rather than Nord's intratextual factors. At this stage of the study, a simple random sampling is employed in the research in addition to a purposive sampling. It is utilised due to the size of the data in the study. Neuman (2014) explains the simple random sampling by stating "a random sample in which a researcher creates a sampling frame and uses a pure random process to select cases so that each sampling element in the population will have an equal probability of being selected" (p. 255). It benefits from the simple random samples in the descriptive analysis. The sampling technique is implemented on the first page of the sub-heading in the ST. 15 of 45 sub-headings are selected. The numbers of sample sub-headings in the present research are 1, 4, 5, 6, 14, 17, 22, 26, 29, 31, 32, 35, 39, 40 and 42.

The research problem, purposes and hypothesis have played a vital role in deciding the research strategy. One of the research problems in the current study is that translations of children's books are not examined and assessed using a wide variety of translation theories. One of the main purposes is to explore *Mo'nun Gizemi* using Nord's extratextual factors and descriptive analysis and report on the findings. Another essential aim of the research is to emphasize both the extratextual factors and the text in children's literature translations. The hypothesis of the study is that the translation process has an instrumental text function in the

TT. Based on the research problems, purposes and hypothesis, the use of extratextual factors and translation strategies in the TT is investigated with the research questions. This theory and a descriptive technique have been chosen because they allow the translation case to be comprehensively analysed from a translation studies perspective. It may be possible to focus on the potential deficiencies deriving from the situation that only the descriptive analysis has been carried out by utilizing Nord's text analysis in translation. Thus, the case books are studied with the translation aspect in mind.

In the light of the information in the previous paragraph, a qualitative design is selected as the method of the study due to its compatibility with the research problems mentioned in the introduction part and data sources in the current study. In the current qualitative studies, case books and an interview with the author of case books are employed. Saldanha and O'Brien states that critical discourse analysis, interviews, focus groups and questionnaires are some data sources in qualitative research in translation studies (Saldanha & O'Brien, 2014, p. 23). Hale and Napier support those data sources by giving interviews, observations, focus groups, authentic interpreted renditions and written texts as qualitative data (Hale & Napier, 2013, p. 16). That is why the researcher has chosen the qualitative method over quantitative and mixed methods approaches by depending on these perspectives.

A general definition of qualitative research can be given as "qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (Creswell, 2014, p. 4). The primary distinction between qualitative and quantitative research is the data types used. While quantitative research focuses on numerical data, the qualitative approach is concerned with non-numerical data. As stated before, the choice and type of data specify the research design. The following topic is a research strategy, which follows the process of determining the research type. Creswell and Creswell categorize the qualitative strategies by citing "researchers study individuals (narrative, phenomenology); explore processes, activities, and events (case study, grounded theory); or learn about broad culture-sharing behaviour of individuals or groups (ethnography)" (Creswell & Creswell, 2018, p. 183). In the current research, a case study is determined as a research strategy based on the characteristics of the study.

A case study is a research strategy used in the qualitative design. Yin defines case study as “a case study is an empirical inquiry that investigates a contemporary phenomenon (the case) in depth and within its real-world context” (Yin, 2018, p. 50). In addition to Yin’s definition, one of the most critical functions of is to present a holistic and real perspective related to the case. Moreover, a case study may help researchers to get extensive insight and knowledge about the case. In the current research, the case is defined by the study's limitation and is used to explore the case after generating research elements such as aim, subject, and questions of the research. Because the study's subject is a translation, rather than persons or culture-sharing activities, a case study is deemed to be the most appropriate research technique for the study's research problem and goals. The case is the source text and its translation in this current research.

3.2. Data Sources and Data Collection Instruments

The data sources and data collection instruments are clarified in this part of the thesis. Patton describes three types of data: observations, interviews, and documents (Patton, 2002, p. 4), while Creswell handles four types, by adding audio-visual materials to Patton’s ones (Creswell, 2014, p. 189). Two kinds of data sources are used in the current research: the abovementioned case books and an interview with the author. The reason why different types of data are used, is to diversify different data collection types and to increase more valid and reliable data. The interview is utilized for an accurate analysis of Nord's extra-textual factors, that is to say, the author of the case books has explained the extratextual factors. The researcher might examine these factors with Nord's parameters, yet the interview is applied to avoid making any wrong assessment in analysing documents and getting the most reliable data.

The interview is given emphasises to make use of advantages from the interviewees' knowledge in analysing the related data. Seidman refers the importance of an interview in research by stating “interview is a powerful way to gain insight into educational and other important social issues through understanding the experience of the individuals whose lives reflect those issues” (Seidman, 2006, p. 14). Based on the purposes of the study, the interviews are designed as open-ended for collecting data for the research. The researcher

has prepared the interviews by using Seidman's in-depth phenomenological interviewing. The participant has been interviewed with a peculiar interview designed pursuant to her part in the research.

3.3. Data Collection Procedure

In the research, data was collected by the instruments, which were an interview and case books. The whole data collection procedure lasted for four months, from March to July 2021. This process mostly depended on the participant and her schedule.

The interview with Gülten Dayıoğlu took place in Ankara on June 7, 2021. As a necessity for the interview protocol, a consent form was signed mutually by the participant and the researcher before the interview began. This interview protocol is attached in Appendix A. The questions that have been prepared for demographic questions as well as questions on the case books' extra textual components are addressed. Interview questions are as follows:

Demographic Questions

- Gülten Dayıoğlu kimdir? Eğitiminizden söz edebilir misiniz? (Who is Gülten Dayıoğlu? Can you mention about your education?)
- İşinizden söz edebilir misiniz? Yazar olmayı nasıl tercih ettiniz? (Can you talk about your job? How did you choose to be an author?)
- Çocuk edebiyatıyla nasıl tanıştınız? (How did you meet with the children's literature?)
- Neden Çocuk Edebiyatı? (Why did you choose children's literature?)
- Bu alandaki deneyimlerinizi paylaşabilir misiniz? (Can you share your experiences in this field?)
- Kitabın yazarı olarak *Mo'nun Gizemi* adlı eseriniz hakkında düşünceleriniz nelerdir? (What do you think about your work *Mo'nun Gizemi* as the author of the book?)

Questions about the TT

- Çeviri nasıl gündeme geldi? (How did you start the translation process?)
- Çevirmen ile ilgili neler söylemek istersiniz? (What would you like to say about the translator?)
- Kaynak dilde ve erek dilde kitabın işlevi ne? (What is the function of the ST and the TT)
- Kitabın amacı ne? (What is the aim of the ST)

- Kaynak eser ve erek eser kaç baskı yaptı? (How many editions do the ST and the TT have?)
- Genel olarak Türk Çocuk Edebiyatı metinlerinin çevirileri neden yapılmıyor? Etkili olmalarının önünden herhangi bir engel var mıdır ve varsa nedir? (Why are Turkish children's literature not translated in general? Are there any barriers to their effectiveness, and if so, what are they?)
- Başka çevirisi yapılan eseriniz var mı? Varsa hangi dillere çevrildi/ler? Kaç baskı yaptı/lar? Çevirmenleri bu eserle aynı kişi mi? (Do you have any other translated book? If yes, which languages are they translated into? How many editions do they have? Are the translators the same person as this work?)
- Çevirmenin baskı, satış ve çeviri işi için bir etken olduğunu düşünüyor musunuz? (Do you think the translator is a factor for the printing, sales and translation?)

These questions have been developed by the researcher and cross-checked by the supervisor of the thesis. Questions about her personal background have been asked first, followed by questions directly linked to the topic. After completing the interview transcription process, the researcher has e-mailed the interview transcription to the author in case she may wish to make any changes or additions. She has not made any changes in the transcription after she read the whole transcription.

The case books in the study are *Mo'nun Gizemi* and *Burtch & Daphne: and the Secret of MO*. The source text collected in the research is the first edition among more than sixty editions. It is published by Altın Kitaplar in 1999. The first edition is preferred since probable modifications in subsequent editions were avoided -it is observed that there is not any difference in the page numbers of different editions of the ST during the data analysis step-. In addition to its publisher, the source text has 288 pages. On the other hand, Xlibris prints the target text in the U.S.A. in 2008. Like the ST, the first edition of the TT is evaluated in the research since it has only an edition. There are 188 pages in the translation book.

Furthermore, as Nord pointed out, eight extratextual components are explored first using the top-down technique, followed by the descriptive text analysis (2005, p.43). The extratextual factors are given in detail in the review of the literature part of the current research. There are two reasons why the descriptive text analysis has been chosen rather than the intratextual factors: the page numbers of the ST and the TT have a big difference in quantity, and the translator of the TT is not known by the text producer and the publisher.

3.4. Data Analysis

The researcher benefits from Nord's extratextual factors as the pre-codes of the study. Pre-codes mean that a researcher determines the codes before analysing the data. In the current research, Nord's factors are the pre-codes of the study to answer the research questions by the researcher. During the data analysis procedure, eight factors in Nord's Model are utilised. The pre-codes under extratextual factors comprise of sender, sender's intention, audience, medium, place, time, motive and text function. The intratextual elements are omitted from the analysis, as previously mentioned. The researcher codes all data in the same way as Nord does—top-down strategy which means that factors are analysed by beginning from the first element—, whether they are contained in the source or target texts or not.

Two steps are taken to analyse the data. Extratextual elements are the focus of the first section of the analysis. The transcription of Dayıoğlu's interview and the case books are used to examine these factors, such as the sender, medium, and audience. Related questions and answers to extra-textual factors could be founded in Appendix B. This analysis is to get specific answers about the subjects. She is the text's author, to put it another way, the most precise and reliable information regarding extratextual elements can be obtained with her assistance. In addition to the interview, the source and target texts as well as this interview, are utilized. The quantity of data that can be extracted from the texts is analysed.

The following analysis is made from the case books. The last analysis is completely related to the descriptive text analysis. The researcher codes the source and target case books through a descriptive perspective. With the case books' analysis, it may be possible to compare the relationship between the texts and their functions and to carry out the research on children's literature as a sampling size in translation studies with a broader perspective. Under the descriptive text analysis, two fundamental types of codes are obtained: stylistic interferences and semantic shifts. Omission, which is a stylistic interference, is the most common code in the descriptive text analysis.

3.5. Data Validity and Reliability

There are different validation and reliability methods in this research. Some validity strategies are used such as using rich descriptions and using member checking to make the research more valid and reliable. These strategies are selected based on their usefulness and suitability for the research procedure. Creswell quotes definitions of qualitative validity and reliability from Gibbs as “qualitative validity means that the researcher checks for the accuracy of the findings by employing certain procedures, while qualitative reliability indicates that the researcher’s approach is consistent across different researchers and different projects” (2014, p. 201). By employing validity and reliability strategies, researchers can contribute to their scholarly literature in a trustworthy way.

As the first strategy, the researcher has the research ethics committee approval at Ankara Hacı Bayram Veli University (this approval can be checked in Appendix C). Using rich descriptions about the research gives the reader a clearer understanding of it. It can also make the reader feel if s/he is at the setting of the inquiry and achieve more realistic findings. Giving much information about the themes of the study and theory helps validate the research. Research problems, questions, and aims are reported in-depth besides information about data instruments, collection procedures, and analysis. It is tried to explain every single detail about the study and answer all potential questions about the steps.

CHAPTER 4: FINDINGS AND DISCUSSION

This chapter presents the analyses of the source text and target text in accordance with a descriptive perspective and extratextual factors in Nord's *Text Analysis in Translation* Model. Firstly, a descriptive perspective is used to analyse the ST and the TT with a broader framework than Nord's sentence oriented intratextual factors. As a next step, the findings related to the extratextual factors are extracted from the interview the researcher had with the author as well as the source text. The author provides ample insights, which helps the researcher arrive at more accurate findings and better understand the text environment. Below are the details of the descriptive analysis and extratextual factors.

4.1. Descriptive Analysis of the ST and the TT

ST	TT
Gizemli Genç Adam <u>Kim</u>²?	My Mysterious Travel Companion
Merhaba, Avustralya'ya gidiyorum. Dünya Yazarlar Toplantısını izleyeceğim. <u>Gençlik ve çocuk kitapları yazarlar, bu yıl Sidney'de bir araya geliyor. Bu tür toplantılar, çok yararlı oluyor. Dünya yazarlarıyla görüş alışverişi yapmak, insanın ufkunu açıp zihnini biliyor. Çok katlı bir binayı andıran jumbo jet, tümüyle dolu. Demir kuşun karnında, yaklaşık beş yüz kadar yolcu var... Daha önce, birçok kez uzun uçak yolculukları yaptım. Ancak yirmi bir saat süren, böyle bir yolculuğa ilk kez çıkıyorum. Eşim yolculuklarda uyumayı pek sever. Bense hiç uyuyamıyorum. Kitap okuyorum. Uçağın içinde geziniyorum. Kimi zaman karşıma, ilginç bir yol arkadaşı çıkıyor. O durumda yolculuk, çok keyifli geçiyor. Bazen, bu yolcularla konuşurken, yeni bir roman kurgusu edindiğim bile oluyor. Ama, bu tür yol arkadaşlarına pek</u>	[Hello] ³ I was on my way to Australia to attend the Meeting of World Writers. [Writers of youth and children's books are coming together in Sydney this year. Such meetings are very helpful. Exchanging views with world writers opens one's horizons and opens one's mind. Resembling a multi-storey building, the jumbo jet is fully loaded. In the belly of the iron bird, there are about five hundred passengers... I've taken long plane trips many times before. However, this is the first time I have embarked on such a journey that lasts twenty-one hours. My husband likes to sleep on trips. I can't sleep at all. I read generally. I'm walking the floor inside the plane. Sometimes I come across an interesting travel companion. In that case, the journey is very enjoyable. Sometimes, while talking to these passengers, I even

² The underlined words in the ST indicate that they have been omitted in the translation

³ The words in square brackets in the TT indicate the translations done by the researcher.

sık rastlanmıyor. <u>Uçağımız, Atatürk Havalimanından gökyüzüne kanat açarken, yolculuğun rahat ve güvenli geçmesi için dua ettim. Sonra Kitabımı açıp okumaya koyuldum. Roman beni pek sardı. Oldukça uzun süren yemek molalarına karşın, Singapur'a vardığımızda Kitap yarılanmıştı.</u> <u>Singapur'da uçak değiştirdik. Avustralya havayollarına ait bir başka jumbo jete doluştuk. Uçak havalandıktan sonra, ölçsüz bir istekle yeniden, kitabıma gömülmeyi denedim. Ancak kendimi okumaya veremiyordum. Çünkü, sol yanımdaki koltuğa gelen yeni yolcu, dikkatimi dağıtıyordu. Uçak iyice yükselince, bu genç adam ayağının dibindeki çantadan, kalın bir defter çıkardı. Önündeki masayı açıp defteri oraya koydu. Ceket cebindeki teybe bağlı kulaklıkları takındı. Sonra hemen, deftere karmakarışık çizimler yapmaya girişti. Dursuz duraksız yaptığı çizimlerden, gözlerimi alamıyordum. Kısacası, küçük çocuk karalamalarını andıran bu çizimlere, takılıp kalmıştım. (p. 9)</u>	acquire a new fiction. But, such companions are not very common. As our plane took off from Atatürk Airport to the sky, I prayed for a comfortable and safe journey. Then I opened my book and started to read. The novel really gripped me. Despite quite long lunch breaks, the book was halfway through when we arrived in Singapore. We changed planes in Singapore. We got into another jumbo jet belonging to Australian airlines. After the plane takes off,] I was making a big effort to absorb myself in my book but somehow I could not concentrate, for the young man in the seat next to me was distracting my attention. After the aircraft had climbed high into the sky he removed a thick notebook from the bag at his feet. Then he opened the table in front of him and placed the notebook on it. He donned a pair of earphones attached to a small cassette player in his jacket pocket. Finally, he started drawing strange shapes in the notebook. I could not take my eyes off the shapes he was constantly drawing. [Shortly,] My mind was fixed on the drawings, which resembled the scribbles of a small child. (p.7)
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Table 4.1. First Chapter of the ST and its translation

The first finding of the table above is changing the sentence type in the sub-heading. In the ST, the author asks a question, “*Gizemli Genç Adam Kim?*” in the sub-heading, yet a noun phrase, “*My Mysterious Travel Companion*”, is given as a sub-heading. Here, it might be assumed that the author asks a question in order to attract the attention of her audience. By taking this assumption into consideration, it is thought that it would be more appropriate to translate this sub-heading literally. In addition to this interference, it is apparent from Table 1 that there is a huge omission from the source text. The omission part of the ST in detail is generally related to the parts describing the environment, the beginning of the plot and the introduction of the ST. 160 of 231 words on the first page of the first chapter are omitted in the TT. This number equals almost 70 per cent of this page. There might be some

reasons for the omission, such as summarising the text, avoiding in-depth descriptions and handling this part of the ST as a redundancy. The omissions may be seen as reasonable in this translation process or not. However, these omissions might be thought of as interfering with the author's style and the plot. As a characteristic of Dayıoğlu's style, she frequently uses long descriptions, probably, in order to give a feeling to her audience as if they are in the plot or support the plot of the text.

Finally, it is observed in the translated part of the first chapter that different sentences in the ST are merged in the TT. Three separate sentences in the ST, “*Ölçüsüz bir istekle yeniden, kitabıma gömülmeyi denedim. Ancak kendimi okumaya veremiyordum. Çünkü, sol yanımdaki koltuğa gelen yeni yolcu, dikkatimi dağıtıyordu.*”, are translated in the same sentence in the TT as “*I was making a big effort to absorb myself in my book but somehow I could not concentrate, for the young man in the seat next to me was distracting my attention.*”. Merging different sentences can help the audience not to be bored with different simple sentences, yet it also may make it difficult for the audience to follow and understand the plot of the text. In other words, it might be necessary to analyse the target age group thoroughly before merging sentences in any ST.

ST	TT
<u>Kendimi Burç'un Anlattığı Soluk Kesici Serüvene Öyle Bir Kaptırdım ki!</u> Üç hafta sonra, Türkiye'ye dönerken, uçakta gözlerim hep Burç'u aradı. <u>En azından, onun gibi ilginç bir yol arkadaşı bulma fırsatı kolladım. Ama, bunu başaramadım. İstanbul'dan ayrılırken, yanıma iki kitap almıştım. Yarı yolda ikincisi de bitti. Sıkıntıdan, dergi karıştırıp televizyon izleyerek ve sık sık Burç'u düşünerek, keyifsiz bir yolculuk geçirdim.</u> <u>Aslında kendime kızıyordum. Burç'tan neden böylesine etkilenmişim? Neden onu belleğimden söküp atamıyordum? O da ötekiler gibi, sıradan bir yol arkadaşı değil miydi?</u> <u>Bu soruları sadece kendime değil, eşime de soruyordum. O, Burç'tan pek etkilenmediğini söylüyordu. Ama, aklına</u>	 [I was Hooked on Burtch's breathtaking Adventure] I was on the lookout for Burtch on the return flight three weeks later. [At least, I looked for an opportunity to find an interesting travel companion like him. But I couldn't do it. When I left Istanbul, I took two books with me. Halfway through, the second one is over. Due to boredom, I had a rather unpleasant journey, browsing magazines, watching TV, and often thinking of Burtch. Actually, I was angry with myself. Why was I so impressed with Burtch? Why couldn't I get it out of my memory? Was he not an ordinary travel companion like the others? I was asking these questions not only to myself, but also to my husband. He said he

<u>takılan sorular vardı. Genetikçiler acaba gerçekten, insan kopyalamışlar mıydı? Eşim, Burç'un bu konuda çok şey bildiğine inanıyordu. Onun da Burç'la ilgili kuşkular beslediğini anlayınca, bir gün baklayı ağzımdan çıkarıp, haftalardır kafamda kurup durduğum kuşkuları, dile getirdim:</u> "Ben o genç adamın, bir insan kopyası olduğundan kuşkulaniyorum," dedim. Eşim: "Bunu bir an ben de düşündüm," demez mi! Gülmeye başladık. Eşimin şaka yaptığını sanarak, onu inandırmak için, kuşku kaynaklarımı sayıp dökmeye giriştim: "Sen, şu kopya olayında, düş gücüme tutsak olduğumu sanıyor, daha doğrusu, hayal kurduğuma inanıyorsun. Bunu biliyorum. Ama, inan bana, o genç adamda bir gariplik vardı. İki kez yüzü, pembeden leylak rengine dönüştü. Ölü yüzü gibi bir hal aldı... Birinde yüz kaslarının ipil ipil seğirdiğini gördüm. Gözleri..." Eşim sözümü kesti: (p.26)	wasn't very impressed with Burtch. But he had questions. Did geneticists really clone humans? My husband believed that Burtch knew a lot about it. When I realized that he had doubts about Burtch, one day I spilt the beans and expressed the doubts and that I had been thinking about for weeks:] "I suspect that the young man is himself a clone," I said to my husband. And needless to say, his reply was: "I must confess, the same thought had also occurred to me." We both burst out laughing. Thinking my husband was joking, I started telling him the things that had aroused my suspicions in an attempt to convince him. "You think I've been carried away by my imagination in this cloning business," I said. "Or rather, you think I am imagining things. I'm aware of that. But believe me, there was something decidedly strange about that young man. Twice I saw his face change colour-it went from pink to pale mauve. He looked just like a corpse. I also saw his face twitching all over. And his eyes..." My husband interrupted my torrent of words. (p.11)
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Table 4.2. Fourth Chapter of the ST and its translation

The most interesting aspect of this sample is that the sub-heading of the chapter is not translated into the target language. Four points are used instead of the sub-heading. The sub-heading is not the only omission in the translation process. 116 of 211 words in the ST are not transferred into the TT. Again, more than half of the first page of this sample is not found in the target text. The omitted part in this chapter is fifteen sentences following each other. These fifteen sentences might be seen as preparatory sentences for the chapter. In the absence of these fifteen sentences, the audience of the TT faces directly with the main plot and dialogues. However, there are some additions in the TT as follows:

- "to my husband"
- "And needless to say"

- “I must confess”
- “I said”

These additions are found acceptable since the translation process is an instrumental function. It can be explained as target text oriented. These additions might be grouped under two categories. Firstly, it is estimated that the first and the last examples of additions in the chapter, “to my husband” and “I said”, are used in order not to let the audience of the target text avoid confusion. In the following category, other examples mentioned above may be interpreted to increase the text's coherence. After such a massive number of omissions, some additions might be seen as acceptable.

ST	TT
<u>İşte Roman</u>	Burtch and Daphne
Cennet Adası, kutsal kitaplarda betimlenen cenneti andırıyordu. Çevresi süt beyaz kumsallarla çevriliydi. Deniz ve Güneş ışınlarıyla sarmaş dolaş olan tatilciler, kumsallara yayılmışlardı. Uzaklardan bakılınca, insanlar, rengarenk mayo ve şapkalarıyla, yumuşacık kumların üstünde açmış, tropikal çiçekleri andırıyorlardı. Herkes, deniz, Güneş ve çevreyi bezeyen, özgün bitki örtüsüyle bütünleşmekten, öylesine dingin, öylesine mutluydu ki!... Ne var ki, bu dinginlik ve mutluluk, birden, bıçakla kesilir gibi sona erdi. Çünkü, batıdan hızla gelip, gökyüzünü kaplayan kurşuni bulutlar, Güneşi tümüyle kapattı. Göğü saran pırıltılı mavilik, kirlenip yok oldu. Sonra, taaa ötelerde, yuvarlanarak adanın üstüne doğru gelen, kapkara bulutlar belirdi... Çok geçmeden, kara kümeler, çığ gibi birbirlerine eklenerek büyüüp, çoğaldılar. Güneşin güzelim yüzünü, simsiyah bir peçe gibi bürüdüler. Kumsallardaki mutlu insanlar, daha ne oluyor, demeye kalmadan, göz kamaştıran şimşekler, belirdi. Ardından kulakları sağır eden bir gümbürtü koptu. Ve iri birer dut	Paradise Island resembled the paradise described in the holy books. It was surrounded by beaches of white sand. Vacationers reclined on the sands, enjoying the sun and the sea. Seen from a distance, these people in their colorful swimsuits and sunhats looked rather like tropical flowers in bloom on the soft sands. Everybody was so happy, so relaxed at being united with the sea, the sun and the plants and trees adorning the island. However, this feeling of peace and happiness came to a very sudden end; dark grey clouds approaching rapidly from the west soon obscured the sun completely. The gleaming blue of the sky disappeared under their greyness. Then black storm clouds appeared in the far distance, rolling steadily towards the island... Before long the ominous black clouds were advancing in a huge mass, just like an avalanche. They covered the beautiful face of the sun with a pitch-black veil. Before the happy people on the beach had time to wonder what was happening, blinding flashes of lightning filled the sky, following by deafening claps of thunder. Then the first drops of rain,

görünümündeki ilk yağmur damlaları, birbirine eklenerek, yeryüzüne saldırdılar. Kumsaldaki insanlar, neye uğradıklarını biliyorlardı. Çünkü o günlerde bu tropikal yağmurlar, sürpriz sayılamayacak kadar, <u>doğal bir olguydu</u>. <u>Yabancı gezginler de bunu kabullenmişlerdi</u>. Çokluk yağmur, sağanak şeklinde düşüp, deli dolu yağdıktan sonra, bıçakla kesilmiş gibi, birden duruveriyordu. Ardından Güneş, olanca sıcaklığıyla yüzünü gösteriyordu. Bu tür sağanaklar sürecinde insanlar, kendilerini denize atıp neşe içinde yüzüyorlardı. Ancak bazen, sağanak şekil değiştiriyordu. Yağmur taneleri, gökyüzünden boşanan nehirlerle dönüşüyordu. Bu da insanların içine korku salıyordu. (p.35)	which looked like large mulberries, began to strike the ground. The people on the beach knew what was happening, these tropical downpours [which were a natural fact] came as no surprise at that particular time of year. [Foreign tourists also accepted this.] It generally rained torrentially for a time, and then the downpour would come to an abrupt end, after which the sun blazed down on them with its all warmth once more. During these downpours the people on the beach would usually rush into the sea and enjoy a good swim. Sometimes, however, the downpour underwent a change, for the raindrops would turn into rivers flowing from the skies. When this happened, people would be afraid. (p.13)
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Table 4.3. Fifth Chapter of the ST and its translation

The author narrates the whole source text in two steps: during and after the flight. During the flight, the text is narrated in first-person by Dayıoğlu. Afterwards, Burtch tells the story in an omniscient narrative. The first difference between the ST and TT is their sub-headings. Whereas the author names this chapter “*İşte Roman*” and gives a signal that Burtch’s story is going to be told in the following pages, a totally different sub-heading encounters in the TT. It is changed in the translation process with a summarised title, “*Burtch and Daphne*”. This situation might be handled as an interference to the ST. In addition to changing the title, some other interferences are available in the translation. A word, “*tree*”, is added to the TT even if a similar word, “*plant*”, is used in the TT as follows:

ST	TT
Herkes, deniz, Güneş ve çevreyi bezeyen, özgün bitki örtüsüyle bütünleşmekten, öylesine dingin, öylesine mutluydu ki!... (p.35)	Everybody was so happy, so relaxed at being united with the sea, the sun and the plants and trees adorning the island. (p.13)

Table 4.4. Interference in the Fifth Chapter of the ST and its translation

The addition of “*trees*” may be seen as unnecessary, yet the translator can add the vocabulary in order to strengthen the sentence by using similar words. Furthermore, two types of stylistic interference are observed: splitting and merging sentences. The translator

splits two consecutive sentences and indents them. Moreover, sentences are merged in the TT five times. Examples of the splitting and merging sentences are given below:

ST	TT	Type of Interference
Herkes, deniz, Güneş ve çevreyi bezeyen, özgün bitki örtüsüyle bütünleşmekten, öylesine dingin, öylesine mutluydu ki!... Ne var ki, bu dinginlik ve mutluluk, birden, bıçakla kesilir gibi sona erdi.	Everybody was so happy, so relaxed at being united with the sea, the sun and the plants and trees adorning the island. However, this feeling of peace and happiness came to a very sudden end;	Splitting
Ne var ki, bu dinginlik ve mutluluk, birden, bıçakla kesilir gibi sona erdi. Çünkü, batıdan hızla gelip, gökyüzünü kaplayan kurşuni bulutlar, Güneşi tümüyle kapattı.	However, this feeling of peace and happiness came to a very sudden end; dark grey clouds approaching rapidly from the west soon obscured the sun completely.	Merging
Kumsallardaki mutlu insanlar, daha ne oluyor, demeye kalmadan, göz kamaştıran şimşekler, belirdi. Ardından kulakları sağır eden bir gümürtü koptu.	Before the happy people on the beach had time to wonder what was happening, blinding flashes of lightning filled the sky, following by deafening claps of thunder.	Merging
Kumsaldaki insanlar, neye uğradıklarını biliyorlardı. Çünkü o günlerde bu tropikal yağmurlar, sürpriz sayılamayacak kadar, <u>doğal bir olguydu</u> .	The people on the beach knew what was happening, these tropical downpours [which were a natural fact] came as no surprise at that particular time of year.	Merging
Çokluk yağmur, sağanak şeklinde düşüp, deli dolu yağdıktan sonra, bıçakla kesilmiş gibi, birden duruveriyordu. Ardından Güneş, olanca sıcaklığıyla yüzünü gösteriyordu.	It generally rained torrentially for a time, and then the downpour would come to an abrupt end, after which the sun blazed down on them with its all warmth once more.	Merging
Ancak bazen, sağanak şekil değiştiriyordu. Yağmur taneleri, gökyüzünden boşanan nehirlerle dönüşüyordu.	however, the downpour underwent a change, for the raindrops would turn into rivers flowing from the skies	Merging

Table 4.5. Interferences in the fifth chapter of the ST and its translation

It may be thought that indenting might help the audience concentrate on the text in this example. Significantly, it is also interpreted that readers can benefit from long and proper sentences instead of simple and short ones while they are reading the text. Based on these examples in this sub-heading, it is assumed that stylistic interferences may be done for the audience.

ST	TT
<u>Defne Yakışıklı Delikanlıdan Çok Etkilenmişti</u> Defne hayal kurmayı çok seviyordu. <u>Hele, genç kızlığa geçeli, hayal kurmak, onun için yaşam biçimi olmuştu.</u> Hayallerini bazen yakışıklı bir delikanlı süslüyordu. Bazen okul birincisi, bazen dünya çapında bir flüt sanatçısı, bazen de insanlığı yok olmaktan kurtaran, ünlü bir bilgin olduğunu düşlüyordu. Ama bu hayaller, yine de bu cennet gibi adada, arkadaşsızlıktan sıkılmasını engelleyemiyordu. Birkaç kez, dalış kursunda ve tenis kortunda, yeniyetme gençler, kendisiyle ilgilenip <u>yakınlaşmak</u> istemişlerdi. Defne aldığı aile terbiyesi nedeniyle, yabancılara yakın olmaktan kaçınıyordu. <u>Böyle yapmazsa, annesiyle sürüşmeye gireceğini biliyordu. Zaten birkaç yıldır, annesiyle tartışmaları, sıklaşmaya başlamıştı.</u> Bu da hem kendisini hem de annesini, mutsuz kılıyordu. <u>Tatile mutlu olmak için geldiğini düşünerek, tatsızlık çıkarmamaya özen gösteriyordu.</u> Ancak, kasırgada bikini sutyenini bulup getiren gençten, etkilenmişti. Bu, kara gözlü, siyah saçlı, yağız delikanlıyı, çok yakışıklı bulmuştu. Dahası, içinde kimliğini, milliyetini bile bilmediği bu gençle, <u>arkadaşlık kurma eğilimi oluşmaya başlamıştı.</u> Ancak, gün boyu delikanlı ortalarda görünmemişti. Defne iskelenin ucuna oturmuş onu düşünüyordu. <u>Acaba, yakışıklı delikanlı ortalardaydı da ben mi tanıyamadım, diye hayıflanıyordu. Çünkü onunla kasırganın şoku içindeyken, çok kısa</u>	A Deep Impression Daphne had not made any friends on holiday, either-and she was bored. She, too, had gone to her diving course in the morning, and had an occasional game of tennis or table tennis with her mother. Apart from that, she spent her time reading, going for walks around the island, thinking and daydreaming. She and her family came from Wisconsin, but Daphne's father, an officer who had been stationed at the American base in Kuwait during the Gulf War, was still serving there. He came to Paradise Island every weekend to join his family during the holiday. Just like Burtch's mother, Daphne's mother, Jean, was fed up with not having any friends. But as a rather conservative person, she avoided making friends with strangers, no matter how bored she was. She was always telling her daughter not to make friends with strangers. The mother and daughter put up with their boredom for the sake of the sun, the sea and the incomparable beauty of the islands. Daphne loved to daydream and [after she became a teenager, dreaming became her way of life.] sometimes her daydreams were adorned by a handsome boy. Sometimes her dream-boy had gained the highest grades in the school, sometimes he was a world-famous flute-player, or even a famous scientist who had saved humanity from destruction. However, these daydreams could not prevent her from feeling bored in this island paradise. Once or twice there had been teenage boys on the

<u>bir süre yüz yüze gelmişti</u>. Onun kapkara çekik gözleri, elmacık kemikleri belirgin aydınlık yüzü, gözlerinin önünden gitmiyordu. Kısacası, Burç uzaklardan onu gözlerken, Defne de onunla yakınlaşma hayalleri kuruyordu. <u>Bu hayallerden birinde</u>, akşam yemeği için, sık giysilere bürünmüş olarak, odasından çıkarken, birden o delikanlı, kapının önünde beliriyordu. (p.41)	diving course or the tennis courts who had shown an interest in her [and tried to meet]. But Daphne took care not be too intimate with strangers [She knew that if she didn't do that, she would argue with her mother. For several years already, her arguments with her mother had become more frequent. This made both her and her mother unhappy. By thinking of that people go for holidays for happiness,] because of the strict family upbringing she had received. She was careful not to create any unpleasantness on holiday. However, the young man who had found her bikini bra and brought it to her in the storm had made a deep impression on her. She had found the dark-eyed, black-haired, olive-skinned youth very handsome. She [had a tendency to make friends with him]knew nothing at all about him, or even his nationality, had not seen him all day. Daphne was sitting on the end of the dock thinking about him [she was sad because of the thought of if the handsome young man was around and I didn't recognize him,. Because she had only briefly come face-to-face with him during the shock of the hurricane]. She could still see his slanting black eyes and his high-cheekboned face. In a word, while Burtch was watching her from a distance, Daphne was daydreaming about becoming friends with him. [In one of these dreams] Elegantly dressed to go to a smart restaurant, she would be leaving her room to join the young man waiting for her below. (p.17)
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Table 4.6. Sixth Chapter of the ST and its translation

The most striking findings to emerge from the example are the limitations of the sub-headings in the ST and TT. While the author employs a quite specific sub-heading in her book, an indefinite phrase, which has no limitation, is used in the TT. Even though the reader can understand who likes whom in the ST, there cannot be possible to guess the sub-heading in translation. Besides, the sub-heading is brought forward in the TT. However, the translator

gives the sub-heading two paragraphs earlier than the ST; this chapter consists of these two paragraphs. In other words, the first paragraph in the translation is actually two extra paragraphs in the chapter in the ST. It is observed that there is a merging of paragraphs in this chapter in the TT.

Moreover, two semantic shifts are observed in the TT. In contrast, the author means “*in the island just like heaven*” with “*cennet gibi adada*”; the translator translates this phrase as “*in this island paradise*”. In addition, the phrase “*kapının önünde beliriyordu*” is misinterpreted as “*the young man waiting for her below*”. She refers to “*in front of her room*” in this sentence, not below. As the last finding in this chapter of the ST, the translator merges two simple sentences twice in this chapter. These mergings can stem from the translator’s style or translation function. It is also observed that these mergings do not have any significant effect on the meaning of the ST. These two examples are given in the table below.

ST	TT
Defne hayal kurmayı çok seviyordu. Hayallerini bazen yakışıklı bir delikanlı süslüyordu.	Daphne loved to daydream and sometimes her daydreams were adorned by a handsome boy.
Dahası, içinde kimliğini, milliyetini bile bilmediği bu gençle. Ancak, gün boyu delikanlı ortalarda görünmemiştir.	She knew nothing at all about him, or even his nationality, had not seen him all day.

Table 4.7. Mergings in the Sixth Chapter of the ST and its translation

ST	TT
<u>Yuma, Defne ile Burç'un Hemen, Yok Edilmesini İstedi</u> Arkadaşları onu evinde bekliyorlardı. Yuma, sabırsızlıkla karşısına dikildi: "Amma da geciktin! Gençleri bulup konuşabildin mi bari?" Tom neşeliydi: "Hem de nasıl! İki de hinoğlu hin. Akşamki aşk numaraları yetmiyor gibi, <u>bugün de</u> sıradan tatilci kimliği sergilemeye çalışıyorlar. Ama ağızlarından epey laf aldım. Yuma: "Lafı uzatma. O kahrolasıcılar, sana kimlikleriyle ilgili, <u>nasıl bir masal</u> anlattılar onu söyle... "	Daphne and Burtch are to be Disposed of Tom's friends were waiting for him in front of the house. Yuma confronted him impatiently. "You're certainly late! Did you at least manage to talk to them?" Tom was in a good mood. "I certainly did! They're both cunning and crafty. As if the 'courting couple' trick wasn't enough, they're pretending to be ordinary holidaymakers. But I got quite a lot of information out of them." Yuma interrupted impatiently: "Come to the point! What did those damn kids tell you [what kind of story] about themselves?"

Tom: "Sakin ol patron! Oğlan Türk. Babası Çin'de yeni çıkan Sarı Ejder'i, Türkiye'de üretiyor." Yuma öfkeyle Tom'un sözünü kesti: "Çok iyi. Bu işi ona Yuen yılanı sağlamıştır. Çünkü aşağılık adam, yosundan yakıt elde etme işinde de başı çekiyor. Duyduklarım doğruysa, yapay yosun yakıtı, onun Şanghay'daki laboratuvarında elde edilmiş. Yuen'e yılan demem yanlış. O aslında kolları dünyaya dolanmış, koca bir ahtapot. Eeee başka ne öğrendin?" Tom: "Kız Amerikalı. Babası subay. Halen Kuveyt'te Amerikan birliğinde..." Yuma yeniden Tom'un sözünü kesti: "Tamam, her şey anlaşılıyor! Yuen kızın babasıyla da işbirliği içinde olabilir. Amerika, Körfez Savaşında kullanmak üzere, Çin'den kimyasal silah alıyordur. Bu tür silahlar, Çin'de çok ucuza mal oluyor. Kızın babası, Yuen'le bu iş ilişkisi sırasında tanışmış olabilir. Amerikalı subay kızını ajan olarak Yuen'in buyruğuna verilmiş anlaşılabilir. (p.93)	"Chill out a bit, boss!" said Tom. "The boy's a Turk. His father manufactures that new Chinese 'Yellow Dragon' car in Turkey." Yuma interrupted him angrily. "That's just great! That snake Yuen must have secured the work for him. That scum is one of the leaders in the fuel-from-seaweed business. If what I've heard is right, he discovered how to make this fuel in his laboratory in Shanghai. Yuen's no snake. He's a giant octopus who has wrapped his tentacles round the entire world. And what else did you find out?" [Tom] "The girl 's American." "Her father's an army officer based in Kuwait." Yuma interrupted Tom again. "That's enough, everything's quite clear! Yuen could be collaborating with the girl's father. America is buying chemical weapons from China to use in the Gulf War. Weapons of that kind can be manufactured very cheaply in China. The girl's father could have got to know Yuen at some stage of this business relationship. It's obvious that the American officer's daughter is now at the disposal of Yuen to carry out his orders. (p.50)
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Table 4.8. Fourteenth Chapter of the ST and its translation

In this chapter, there is a considerable amount of data related to semantic shift, including converting active voice into passive one or vice versa and merging sentences or paragraphs. It is observed that the translator merges sentences or paragraphs eight times. Other findings of this chapter are basically about semantic shifts and a single addition to the TT as follows:

ST	TT	Type of Semantic Shifts
Yuma, Defne ile Burç'un Hemen, Yok edilmesini İstedi	Daphne and Burtch are to be Disposed of	From a subject-oriented perspective to object-oriented one
Evinde	In front of the house	Wrong preposition
Çin'de yeni çıkan 'Sarı Ejder'	New Chinese 'Yellow Dragon'	Country based perspective rather than nationality one
Yapay yosun yakıtı, onun Şanghay'daki	He discovered how to make this fuel in his	Shift from passive to active sentence

laboratuvarında elde edilmiş.	laboratory in Shanghai.	
Amerika, Körfez Savaşında kullanmak üzere, Çin'den kimyasal silah alıyordu.	America is buying chemical weapons from China to use in the Gulf War.	Possibility meaning was translated as certainty
Bu tür silahlar, Çin'de çok ucuza mal oluyor.	Weapons of that kind can be manufactured very cheaply in China.	Certain meaning was translated as possibility

Table 4.9. Semantic shifts in the fourteenth chapter of the ST and its translation

The first semantic shift occurs in the sub-heading. Even though “*Yuma, Defne ile Burç'un Hemen, Yok edilmesini İstedi*” is an active sentence in Turkish, it is translated into English as “*Daphne and Burtch are to be Disposed of*”. As can be seen in the example, the subject of the sentence in the ST is omitted, and it is translated with an object-oriented style. The next semantic shift is carried out among prepositions. The author implies “*at home*” by stating “*evinde*”, yet it is translated into English as “*in front of the house*”. The author refers to the country in the ST by stating “*Çin’de yeni çıkan*”; nonetheless, it is translated as “*New Chinese ‘Yellow Dragon’*”. A shift from passive to active is used in this chapter. “*Yapay yosun yakıtı, onun Şanghay’daki laboratuvarında elde edilmiş*” is translated in an active sentence in contrast to its linguistic form in the source text. In the last two examples of semantic shifts, there are shifts between possibility and certainty. While “*Amerika, Körfez Savaşında kullanmak üzere, Çin'den kimyasal silah alıyordu*” is translated in a confident tone into English, the sentence of “*Bu tür silahlar, Çin'de çok ucuza mal oluyor*” has a tone of possibility in contrast with its tone in the ST. Additively, there is an addition in the target text as “*interrupted impatiently*”.

ST	TT
Müzedeki Kutsal Mo Fosili	MO Fossil Exhibited in the Museum
Burç’la Defne o gün, dalış kursundan, yorgun argın döndüler. Defne'nin hocası, birkaç ders sonra, Burç'un grubuna katılabileceği müjdesini vermişti. <u>Bu yüzden çok sevinçliydiler.</u> Bara gidip birer portakal suyu aldılar. Kumsalda bir ağaç gölgesine sığınıp, şerbetlerini içmeye başladılar. <u>Bir yandan da</u> Gizemli Dörtlüyü düşünüyordular. <u>Daha</u> bardaklar	Burtch and Daphne came back tired from their diving course that day. After just a few lessons, Daphne 's instructor had given her the good news that she could join Burtch's group. [They were too happy because of the news.] They went to the bar and bought a few bottles of orange juice, then sat in the shade of a tree on the beach and [began to sip] sipped their drinks.

yarılanmadan, elinde çöp sepeti ve tırmıkla Naho-bi karşılarında belirdi: "İşçi barakalarının bulunduğu yere gelin. Şefim alışveriş için Male'ye gitti. Kuytu bir köşede laflarız. İlginç haberlerim var," dedi. Defne ile Burç, hemen ayaklandılar. <u>Naho-bi:</u> "Siz gidedurun. Ben arkanızdan yetişirim," diyerek pire gibi zıplayıp gözden kayboldu. Burç'la Defne, işçi barakalarının bulunduğu alana vardılar. Çadırı andıran ağaçlardan birinin altına sokuldular. Çok geçmeden Naho-bi geldi. Yine tüm dişleri ortadaydı: "<u>Hey yabancılar!</u> Sizin Gizemli Dörtlü, biraz önce, özel bir motorla Male'ye gitti. Kaptanla konuşurlarken, kulak misafiri oldum. Müzeyi gezeceklermiş." Defne: "Male'de müze mi var?" Naho-bi övünçle yanıtladı: "Elbette. Üstelik bugünlerde bizim müze, dünyanın dilinde. <u>Çok ünlü oldu yani.</u>" Burç: "Doğrusu, Maldiv'e gelmeden önce okuduğum tanıtım kitaplarında, <u>böyle dünyaca ünlü bir müzeden söz edilmiyordu.</u>" Naho-bi: "O kitaplar basılırken, Male Müzesi ünlü değildi ki!..." (p.117)	They were thinking about the Mysterious Four [at the same time]. Naho-bi suddenly appeared with his rake and rubbish basket [before they drank half of their beverages]. "Come over to the workers' huts," he urged. "My boss has gone into Male to do some shopping. We can chat in a quiet corner. I've got some interesting news for you." Daphne and Burtch leapt to their feet immediately. [Naho-bi] "You go on ahead." "I'll catch up with you." With those words, he jumped just like a flea, and vanished from sight. Burtch and Daphne reached the area where the workers' huts were, and sat down under one of the tent-like trees. Shortly afterwards Naho-bi arrived and flashed his toothy smile. "[Hey tourists] Your Mysterious Four went off to Male in a private yacht a short while ago. I overheard them talking to the captain. They're going to visit the museum." "Is there a museum in Male?" asked Daphne. "Of course there is," replied Naho-bi proudly. "The whole world is talking about our museum right now. [which means it gets too popular.]" "It didn't say anything about [such a World-famous] a museum in the guidebooks I read before I came here," said Burtch "The museum wasn't famous when that book was printed!" answered Naho-bi. (p.65)
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Table 4.10. Seventeenth Chapter of the ST and its translation

The translator begins to translate this chapter above by adding a verb to the sub-heading. In contrast to the sub-heading in the ST, its translation has a verb. Another addition is done in one of the next sentences. Naho-bi quotes in the ST "*ilginç haberlerim var*", but it is transferred into the target language as "*I've got some interesting news for you*". The part of the "*for you*" is added. These two additions are assumed that are employed in the TT in

order to emphasize the meaning or to give the exact sense to the target audience. Based on this assumption, the translator moves the verb “*dedi*” from the end of the sentence to the middle. It is considered that also stems from the same assumption. Ultimately, some interferences with the author’s style are available in this chapter. It is seen that the translator merges sentences together eight times in this chapter. It sometimes occurs among paragraphs and sometimes in consecutive sentences. Such a vast number of sentence merging causes be thought that it can be implemented in order to lessen the number of pages of the TT.

ST	TT
<u>Gençlere Müzede Saldıran Kimdi?</u> Defne, Burç ve anneleri, ertesi sabah, Naho-bi ile birlikte, motora binip, Male'ye gittiler. <u>Naho-bi onları önce müzeye götürdü.</u> Müzede fazla bir şey yoktu. Ama, Mo yaratığının kavgısı, <u>gerçekten görülmeye değerdi.</u> Bayan Jane, bu binlerce yıllık fosilin, pek çok fotoğrafını çekti. Sonra kamerayla görüntüler almaya başladı. Birden, karşısına iriyarı, kapkara suratlı, bir <u>yerli</u> dikildi. Video kamerasıyla kendi görüntüsünün alındığını iddia ederek, Jane'in üstüne saldırdı. Kamerayı elinden almaya kalkıştı. Jane'in çığlıklarını duyan yoktu. Zaten müze <u>günün bu saatinde</u> bomboştu. Burç olanca gücüyle, Bayan Jane'i savunurken, yerli saldırgan bu kez, onun üzerine çullandı. Ellerini boğazına kenetleyip, sıkmaya başladı. Tam o sırada, Tom ortaya çıktı. Burç'u adamın elinden kurtardı. Sonra bekçi geldi. Hepsini birden müzeden kovdu. Tom: "Yerlilerle sürtüşmeye girmemelisin delikanlı," dedi. Burç: "Bekçiden izin alıp, kamerayla müzeyi görüntülüydük, Hatta bekçiye, bolca bahşiş bile verdik. Sonra birden, o <u>adam ortaya çıktı.</u> Görüntümü alamazsınız, diyerek üstümüze saldırdı. Durup dururken, onunla sürtüşmeye girmedim ki!"	<u>Attack in the Museum</u> The next morning, Daphne, Burtch and their mothers boarded a motorboat with Naho-bi and set off for Male. [Naho-bi took them to the museum first] There was not a great deal to see in the museum in general except the fossilized shell of the Mo [which was really worth seeing]. Daphne's mother took a lot of photographs of the ancient fossil. Then, just as they started to use their video cameras, they were confronted by a heavily-built, dark-skinned [native] man. He claimed they were filming him, and grabbed Jane, trying to wrench the camera out of her hands. Nobody heard Jane's screams, because the museum was empty [at this time of the day]. While Burtch was trying to defend Daphne's mother with all his strength, the big man attacked him, grabbing him round the neck and trying to throttle him. At that moment Tom appeared to rescue Burtch from the man 's clutches. The burly man suddenly released Burtch and ran away. Then the museum security guard arrived and told all of them to leave the museum. "Don't rub the locals the wrong way, young man!" chided Tom. "Actually we got permission to film in the museum from the security guard", said Burtch. "We even gave him a good tip. Then suddenly that man [appeared and] jumped on us. He said we couldn't film him.

Tom sevecen bir tavırla Burç'un sırtını sıvazladı: "Her neyse, buradan geçiyordum. Bir kadının, İngilizce imdat çağlığını duyunca, müzeye girip yardım etmek istedim. Bazen turist kadınların çantaları filan kapılıyor da ... <u>Male'ye</u> alışveriş için inmiştim. Bu sıcakta, Cennet Adasının kumsallarını ve denizi bırakıp da başkente gelmek, akıl işi değil ya!" <u>Defne Tom'un, Burç'u yerlinin elinden kurtarmasına pek sevinmişti:</u> (p.141)	I didn't do anything to rub him the wrong way!" Tom rubbed Burtch's back in a friendly way. "Well, whatever . . . I just happened to be passing by. When I heard a woman screaming for help in English, I came into the museum to see what I could do. Sometimes they snatch the handbags of female tourists. I've come here to do some shopping. It's not such a sensible thing to leave the sea and sands of Paradise Island to visit the capital in this heat!" [Defne was delighted that Tom had rescued Burç from the native's grasp.](p.80)
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Table 4.11. Twenty-second chapter of the ST and its translation

The most obvious findings in this chapter are basically interfering with the sub-heading, semantic shifts, omissions and merging sentences. As in the fourth sample of the research, the translator utilises indeterminate words with no limitations as the author uses a very particular sub-heading in the ST. Even if the reader can figure out who attacked whom in the ST, guessing the sub-heading in translation is impossible before reading the TT. The translator omits the subject and the object of the sub-heading in the ST; in other words, this omission may lead the text to become ambiguous.

Six semantic shifts are observed on the first page of this chapter. The translator employs "*Daphne's mother*" instead of "*Ms Jane*", "*the man*" instead of "*yerli (the native)*", "*trying to*" instead of "*başladı (started)*", "*do*" instead of "*yardım etmek (to help)*", "*here*" instead of "*Male*". Even though Ms Jane faces the native first, "*they were confronted by a heavily-built, dark-skinned man*" is used instead of "*she was*". In addition to these semantic shifts and the interference, 25 of 205 words are omitted on the first page. It equals almost twelve per cent, and it might be seen relatively less when taking other samples into consideration. Finally, the translator merges separate sentences nine times in the TT, which includes mergings of different paragraphs twice.

ST	TT
<u>Burçla Defne İlk Kez Öpüşmenin Coşkusu Yaşadılar</u>	[Burtch and Daphene Enjoyed] The First Kiss

Cennet Adasının, doğusunda bulunan Papağan Adasında, piknik yapılacaktı. Piknikçiler mayolarını içlerine giymişlerdi. Motor denize açılınca, soyunup yağlandılar. Sonra motorun dörtbir yanına yayıldılar. Özgürce güneşlenmek için, motorun tavanına çıkanlar bile vardı...

Hava öylesine güzeldi ki, gökyüzü masmaviydi. Piknikçilerin en büyük korkusu, adalarda arada bir görünen, fırtına ve sağanak yağmurdu. Kaptan, havanın gün boyu güzel olacağını, korkulu bir sağanağın beklenmediğini söyleyince herkes pek sevindi. Böylece iki saat, sakin denizde yol aldılar. Deniz kimi yerde sığıdı. Dipteki kum tepeleri, gümüş yığınları gibi parıldıyordu. Kimi yerde, denizin dibi karanlık ve korkunç bir kuyuyu andırıyordu. Tatilcilerden biri kaptana, o yörelerde hiç martı görülmediğini söyleyerek, bunun nedenini sordu.

Kaptan:

"Buralarda aşırı sıcak ve yüksek nem yüzünden, martı yaşamıyor. Dikkat ettinizse, gökyüzünde başka kuşlar da yok," dedi. Gerçekten yoğun sıcak ve nem nedeniyle adalarda kelebeğe bile rastlanmıyordu.

Konu havadan açılınca, kaptan buralarda birdenbire oluşan hava patlamalarını anlatmaya girişti:

"Bizim buralarda bazen, öylesine korkunç fırtınalar patlar ki!... Arada bir hortum da oluşur. Hortum, kimi zaman, içine aldığı yılanları, kurbağaları tepemize boşaltır. Fırtına koptuğunda, denizde de yer yerinden oynar. Dalgalar, amansız düşman orduları gibi, karaya saldırır... Ağaçları kökünden söker. Binaları yutar. O zaman içimizden, buralardan kaçıp kurtulmak gelir. Ama ülkemizden kopamayız. Vatanımızı her haliyle seviyoruz." (p.168)

The picnic was to take place on Parrot Island, to the east of Paradise Island. The people on the boat had put on their swimwear under their clothes. As the boat pulled away from the shore, they peeled off their outer clothing and oiled themselves, then found places to sunbathe in various parts of the vessel. Some of them even went up onto the roof of the cabin in order to sunbathe more freely.

The weather was beautiful and the sky was deep blue. The picnickers' greatest fear was of the storms and tropical downpours [from time to time] when the captain reassured them that such weather was not expected [and that the weather would be nice all day], everybody was extremely glad. They skimmed over the calm sea for the best part of two hours. The water was shallow in some places, the sandy hillocks on the sea bed shimmering like mounds of silver. In other places the bed of the sea was like a deep, dark well. One of the vacationers asked the captain why there were no gulls to be seen.

"Gulls can't live here because of the extreme heat and humidity," he said. "You may have noticed that there are no other birds in the sky. There are no butterflies on the islands, either, because of the intense heat and humidity".

Then the captain embarked on an explanation of the sudden drastic changes in the weather [when the subject was the weather]. "Sometimes really terrible storms break out here. We get tornadoes from time to time. Sometimes the snakes and frogs that have been sucked up into a tornado are dropped on our heads. Sometimes [during the storms] the sea really goes crazy. The waves attack the coast like an invading army... Trees are tom up by their roots, buildings are swallowed. That's when we feel like escaping from here. But we can't abandon our country. We love our homeland [in every way]." (p.96)

Table 4.12. Twenty-sixth chapter of the ST and its translation

The translator prefers making a generalisation in the sub-heading in this chapter as in the fourth sample. While the author uses a very particular sub-heading in the ST, the TT utilises non-specific words as a sub-heading. The target text audience faces a sub-heading in an extensive framework. It is also witnessed that the translator paraphrases the subject of some sentences in this chapter.

ST	TT
Kaptan: "Buralarda aşırı sıcak ve yüksek nem yüzünden, martı yaşamıyor. Dikkat ettinizse, gökyüzünde başka kuşlar da yok," dedi. Gerçekten yoğun sıcak ve nem nedeniyle adalarda kelebeğe bile rastlanmıyordu.	"Gulls can't live here because of the extreme heat and humidity," he said. "You may have noticed that there are no other birds in the sky. There are no butterflies on the islands, either, because of the intense heat and humidity".

Table 4.13. Paraphrase Sample in the Twenty-sixth Chapter of the ST and its Translation

When “*the people on the boat*” was used instead of “*Piknikçiler*” in one of the following sentences, the translator means “*Kaptan*” with the subject “*he*”. Moreover, the translator gives the words of Burtch in the flight with the author in the TT as if they belong to the captain. It can be clearly seen in the table above. This mistranslation might be derived from a misunderstanding of the ST. In this chapter, four mergings of sentences are observed in the TT, and this number may be seen as relatively less than in other chapters.

ST	TT
Tom Görevliyi Oyuna Getirip <u>Defne ile Burç'un Ev Adresini</u> Öğrendi Burç bavulu kapadı. Giyinip odadan çıktı. Annesiyle danışmada buluştular. Memur, bilgisayardan hesapları çıkarıyordu. <u>Üç hafta boyunca</u> yaptıkları harcamalar, oda hesabına yazılmıştı. Onların dökümü yapılıyordu. Memur, önündeki notlara bakarken, birden güleç yüzle <u>konuşmaya başladı</u> . "Tatilciler, adamızda çok güzel dostluklar kuruyorlar. Bu da bize onur veriyor? Acele çıkış yapmak zorunda kalan dostlarınızdan biri, <u>durun bakayım. Adı</u>	Tom Enlists the Help of the Receptionist Burtch closed his suitcase, got dressed and left the room. He went to Reception to meet his mother. The Receptionist was preparing their bill on the computer. As the Receptionist prepared a breakdown of the money they had spent [for three weeks since they were billed to their room. They were invoicing], looking at the notes in front, him, he suddenly [began to talk and] broke off with a smile. "Tourists make very good friendships when they stay on our island. We are very honored by this. There was a friend of yours

neydi? Şuraya not etmiştim. Evet evet, adı Tom'du." Burç tepeden tırnağa ürpererek <u>sözünü kesti</u>: "Tom mu?" <u>Memur</u>: "Evet, <u>Tom dedim</u>. Onunla ailece dost olmuşsunuz. Sizlerle vedalaşamadığı için, çok üzgündü. Adreslerinizi istedi." Burç korku dolu bir sesle atıldı: "Herhalde vermemişsinizdir. " Memur onun bu tutumuna pek şaşırdı: "Aslında vermemem gerekirdi. Ama o bana, <u>çok etkileyici bir dostluk</u> fotoğrafı gösterdi. <u>Bu fotoğrafta</u> siz, anneniz, Amerikalı ana kız ve Tom, öylesine <u>imrenilecek</u> bir dostluk sergiliyordunuz ki!... Dedğine göre, hepiniz ona çok yakınmışsınız." Burç: "Adresimizi ne yapacakmış? Bunu söyledi mi?" Memur: "Elbette söyledi. Yoksa neden vereyim. Tom'da sualtında çekilmiş fotoğraflarınız varmış. Sizin sualtı fotoğraf makineniz olmadığı için, kendisinden ricada bulunmuşsunuz. Tam onları banyo yaptırıp, adresinize gönderecek. Merak etmesinler, dedi. Doğrusu sizleri kutlarım. Günümüzde böyle dostluklar kolay oluşmuyor. " (p.192)	who had to leave in a hurry. Oh, [wait, let me see. What was the name? I noted it here. Yes] yes-his name was Tom." A shiver passed down Burtch's spine. [he interrupted] "Did you say it was Tom?" [The receptionist:] "Yes [I said Tom]." "He said he had made friends with both your families. He said he was sorry he couldn't say goodbye to you, and asked for your address." Burtch with a voice full of fear. "I'm assuming you didn't give it to him." The Receptionist was surprised by his reaction. "Of course, I shouldn't have given it to him, but he showed me a photograph of all [intimate friendship] of you together. He was with you, your mother, the American girl and her mother-and you all seemed to be such [enviable] good friends [in this photograph]! According to him, very close friends." "What was he going to do with our address?" asked Burtch. "Did he tell you?" "Of course he did," said the man. "Otherwise I wouldn't have given it. Tom has some underwater photographs. He said you asked him to take them, as you don't have an underwater camera. Tom will develop them and mail them to you. To tell you the truth, I congratulate you, such friendships are not easily made in our day and age." (p.112)
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Table 4.14. Twenty-ninth Chapter of the ST and its translation

There is a critical semantic shift in the sub-headings of twenty-ninth chapter. Even though the Turkish title means that Tom tricks the receptionist and get the addresses of the youngsters, this title is translated in a sense that the receptionist knows Tom's intention and helps him deliberately by giving the addresses. There is also an omission in the translation of the sentence: home addresses of Daphne and Burtch. This semantic shift cannot be implemented deliberately or for another reason, but it causes a substantial semantic difference between the ST and TT. The translator also translates a term in the ST with two different words. However, the word "memur" is so common in this chapter, "the

receptionist” and “*the man*” are used in the TT. Lastly, there are some stylistic interferences in this chapter apart from these semantic shifts. In this sample, the translator merges sentences in the TT ten times. This number can be seen more frequently than in the previous chapters.

ST	TT
Burç Yanıtını Bulamadığı Sorularla Kuşatılmıştı Burç, uzun uçak yolculuğu sürecinde <u>hep</u>, yürek hoplatıcı serüvenlerle dolu, Maldiv tatilini düşündü. Orada olup bitenleri, teker teker zihin süzgecinden geçirdi. Gizemli Dörtlü olayını enine boyuna irdeledi. <u>Birbiri ardına</u> yaşanan şaşırtıcı olayları gizini çözmeye çabaladı. Tom'un, gençlerin <u>deniz altında çekilmiş</u> fotoğraflarını göndereceğim diyerek, görevliden adresleri alması, düpedüz meydan okumaydı. Hele, adres alırken kullanmak üzere çektiirdiği grup fotoğrafı! Bu davranışı onun, gelecekte, kendilerini yeniden görme isteğinin, <u>ne denli</u> ciddi olduğunu gösteriyordu. <u>Öyle olmasa, böyle garip davranışlara ne gerek vardı! Aslında Tom adreslerini istese, ne Defne verirdi ne de kendisi! Elin, ne idiği belirsiz kişisine, neden adreslerini versinlerdi!... Tom onların, kendileriyle ilgili düşüncelerini de anlamı olmalıydı. Bu yüzden, adreslerini doğrudan istemek yerine, garip yollara başvurmuştu. Adres alırken, deniz altında çekilmiş fotoğraflardan söz etmesi, onları öldürmek isteyenlerin, Dörtlü olduğunu da apaçık ortaya koyuyordu. Peki bu adam ve arkadaşları, bizden ne istiyor? Burç yol boyunca, bu soruyu pek çok kez, kendi kendine sordu. Ama yanıt bulamadı.</u> <u>Burç'un yanıtını bulamadığı sorular, bu kadarla kalmıyordu. Ayrıca Naho-bi ve ninesinin durumu da çok garipti. Onlar neden yalanlara dayalı bir oyun kurmuş, iki aileyi kandırma yoluna gitmişlerdi? Ya tapındaki Mo fosili içeren taşın, çalınmasına demeliydi! Hem de taş, böyle</u>	Questions to Which Burtch Has No Answers During the long flight Burtch thought about his holiday in the Maldives full of breathtaking adventures [all the time]. He analyzed all the events. He thoroughly scrutinized the affair of the Mysterious Four, attempting to solve the mystery of the chain of amazing events that had taken place [consecutively]. The fact that Tom had managed to obtain their addresses from the Receptionist by claiming he was going to mail the photographs [taken under sea] to them was a direct challenge, especially the group photograph he had had taken to use for that purpose! This action showed that [how much] he was bent on seeing them again at some time in the future. [Otherwise, what was the need for such strange behavior! In fact, if Tom had asked for their address, neither Defne nor himself would have given it! Why would they give their address to the stranger's unknown person!... Tom must have understood their thoughts about them too. Therefore,] He had resorted to this subterfuge in order to obtain their addresses, instead of asking them directly. The fact that he had mentioned underwater photographs when asking for their addresses clearly revealed that the people who had tried to kill them were the Mysterious Four. Alright, so what do that man and his friends want from us? He asked himself time and time again during the flight, [yet] unable to find an answer. [One of] The important question left unanswered was the identity of the man

<u>bir fosilden, kendilerine söz edilmesinin hemen ardından çalınmıştı.</u> Yanıtı bulunamayan en önemli sorulardan <u>biri de</u> deniz altında kendilerini kurtaran kişinin, kimliğiyle ilgiliydi. Çünkü onun kim olduğu da anlaşılamamıştı. Müzedeki o yabancı yapılı yerli Bayan Jane'e neden saldırmıştı. (p.203)	who had saved their lives underwater, because they had no way of knowing who he was. Why had that massively-built local man attacked Daphne's mother in the museum? [The questions that Burç could not find the answer to were not limited to this.] The disappearance of Naho-bi and his grandmother was equally strange. [Why did they set up a game based on lies and try to deceive the two families?] And what could be said about the theft of the Mo [Fossil] Stone in the temple! [Moreover, the stone was stolen right after they were told about such a fossil.] (p.119)
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Table 4.15. Thirty-first Chapter of the ST and its translation

The translator focuses on these questions by using a relative clause, although the author puts Burtch forward in the sub-heading in the ST. This interference can be interpreted as the translator's style, but it is not the only interference of the translator with the TT. The translation of the third paragraph of this chapter is given before the translation of the second paragraph. The translator not only interferes with the order of the questions in this chapter but also omits some questions in this chapter. These interferences and omissions may cause the audience to misunderstand. Moreover, it is observed that "*Daphne's mother*" is used in the TT instead of "*Ms Jane*" as a semantic shift in this chapter. In addition, four mergings of sentences and a sentence split are encountered during the descriptive analysis.

ST	TT
Burçla Defne. İçinde Bulundukları Tehlikeli Durumu. <u>Ailelerine Açmaya Karar Verdiler</u> Her ikisi de cumartesi gününü iple çektiler. Burç sabah erkenden kalktı. Evdeki yardımcıya, odamda çalışıyorum. Annem <u>uyandığında</u> söyle de çalışmamı bölmesin. Onunla dersim bitince görüşürüz, diyerek odasına kapandı. Defne de akşam yemeğini yemiş, annesine, ders çalışacağım <u>beni arama</u>, diyerek odasına kapanmıştı. Heyecan içinde, bilgisayarının, başında onu	Burtch and Daphne's Lives in Danger Both of them waited impatiently for Saturday. Burtch rose early that morning. He told the maid he was going to work in his room. He then told her to ask his mother not to interrupt him [after she woke up] when he was working, that he would talk to her when he had finished his homework. Daphne had just finished her dinner. Telling her mother she was going to do her homework and [not to call her], she too retreated to her room. She sat down in a state of great suspense to wait for Burtch to

bekliyordu. <u>Tam kararlaştırdıkları saatte İnternet'le, karşılıklı olarak yazışmaya başladılar.</u> <u>Burç:</u> <u>"Merhaba sevgili Defne, iyi akşamlar."</u> <u>Defne:</u> <u>"Merhaba Burç, güneydın?"</u> <u>Burç:</u> <u>"Seninle böyle karşılıklı yazışmak, bana çok heyecan veriyor. Keşke ikimiz aynı ülkede, aynı kentte, olsaydık. Aramızdaki zaman farkı, bu keyfi sık sık yaşamamızı engelliyor."</u> <u>Defne:</u> <u>"Bana sorarsan, seninle aynı ülke, aynı kentte olmakla yetinmezdim. Aynı okulda olmamızı yeğlerdim. İnan bana yaşamım süresince hiç senin gibi bir arkadaşım olmadı. Maldiv günlerini, her şeye karşın, öylesine özlemle anıyorum ki!..."</u> <u>Burç:</u> <u>"Ben de seni çok özleyorum Defne. Ancak, Maldiv'de seninle yaşadığımız güzel günleri düşünürken, yazık ki hep, o kahrolası Dörtlü aklıma geliyor. Coşkum sönüyor. Biliyor musun, bu konudaki gizliliği artık taşıyamayacağım. Geçen günkü mektubundan, senin de aynı durumda olduğunu anladım. Henüz, ana babama açılmaya hazır değilim. Ama, başımıza gelenleri, Ece'ye anlatmak istiyorum. Bunu yapmadan önce, senin görüşünü almak istedim. Umarım yeğenim Ece'yi unutmadın."</u> (p.208)	come online. [They began to correspond with each other on the Internet at the exact time they had agreed. Burtch: "HHello dear Defne, good evening." Daphne: "HHello Burch, good morning?" Burtch: "It gives me great excitement to correspond with you like this. I wish we were both in the same country, in the same city. The time difference between us prevents us from having this pleasure often. Daphne: "If you ask me, I wouldn't be content with being in the same country, same city as you. I would prefer that we were in the same school. Believe me, I've never had a friend like you in my life. Despite everything, I remember the Maldivian days with such longing!...""] "I really miss you [too], Daphne. But when I think about the beautiful days we had together in the Maldives, unfortunately the Mysterious Four always spring to mind. All my happiness is destroyed. [You know] I feel I can't keep this secret any longer. I understood from your last letter that you're in the same situation. I'm not yet ready to talk to my parents, but I want to tell Eje about what happened to us. I wanted to get the go-ahead from you before I did so. I hope you haven't forgotten Eje-she's my cousin."(p.122)
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Table 4.16. Thirty-second Chapter of the ST and its translation

The translator continues using the same translation strategies. A split and merge of sentences are encountered in the TT. 82 of 187 words in this chapter are omitted from the TT. They are basically about the dialogue between Burtch and Daphne on the net. After omitting such a considerable part of this conversation, the target audience can find themselves in the middle of the conversation. This situation may cause the audience not to link the conversation with the plot. Apart from these interferences, the translator changes the tone in this chapter. In the ST, Burtch says, "*Evdeki yardımcıya, odamda çalışıyorum.*

Annem uyandığında söyle de çalışmamı bölmesin” but the translator transfers Burtch’s quote in a reported speech as “he then told her to ask his mother not to interrupt him [after she woke up] when he was working, that he would talk to her when he had finished his homework”. It is assumed that it was not transferred deliberately.

ST	TT
Kutsal Mo Yaratığı. Uğur mu, Uğursuzluk mu Getirecek? <u>Ailece, Gizemli Dörtlü</u> belasını <u>unutmuş gibiydiler. Ama Burç, içinin en derininde hala, o korkuyu taşıyordu.</u> Babası onu servisten almıştı. Okula özel arabayla gidip geliyordu. <u>Elbette</u> koruma da onunla oluyordu. Defne'nin yaşamı da onunlike benziyordu. Okulda, onlar için koruma tutulduğunu, duymayan kalmamıştı. Bu konuda herkes garip garip varsayımlar üretiyordu. Ama, gerçeği bilen yoktu. Okul kapanınca, ana oğul, doğruca Bodrum'daki evlerine gideceklerdi. Koruma orada da işini sürdürecekti. <u>Ama</u> Burç, orada daha güvende olacağını düşünüyordu. <u>Bu yüzden,</u> Bodrum günlerini iple çekiyordu. <u>Bu sabırsızlığın bir başka nedeni de</u> babasının, ağustosta üç hafta, ailesiyle tatil yapmayı planlamasıydı. Daha şimdiden, baba oğul, dalış, sörf, su kayağı ve balığa çıkma planları yapıyorlardı. <u>Ayrıca, bir hafta da tekneleriyle mavi geziye gideceklerdi.</u> <u>Burç'un</u> Bodrum'daki evde de İnternet'e bağlı bir bilgisayar vardı. Babası iş nedeniyle kurmuştu bu düzeneği. Burç orada da Defne'yle yazışma olanağı bulacağı için, <u>seviniyordu.</u> Defne'ler, tatilde bir ay büyükannelerle birlikte, Karayip Adalarına gideceklerdi. O süreçte birbirleriyle yazışamayacaklardı. Daha şimdiden, bu ayrılık, ikisini de tedirgin etmeye başlamıştı. Sema Hanımın seramik atölyesi, evin çatı katındaydı. Burç arada bir oraya gider, annesinin özenle yaptığı eserleri, gözden geçirirdi. Yıl sonu gösterilerine, birkaç	Will the Sacred MO Bring Good Luck or Bad? [As a family, they seemed to have forgotten about the Mysterious Four trouble. But Burtch still carried that fear deep inside him.] His father had cancelled school bus and was driven to and fro in a private car, [of course] accompanied by his bodyguard. Daphne's life resembled his. There was nobody in her school who did not know that a bodyguard had been hired for her. They all had strange theories about the reason behind it, but nobody knew the truth. When school ended, mother and son were to go straight to their summerhouse in Bodrum and the bodyguard was to accompany them. [But] Burtch, felt that he would be safer there and [that is why] looked forward to the days ahead. [One of the reasons of Burtch's impatience] His father was planning to take three weeks' vacation with his family in August. Father and son were already making plans to go scuba diving, surfing, water skiing and fishing. [In addition, they would go on a blue cruise with their boats for a week.] There was internet connection at the [Burtch's] summerhouse in Bodrum because his father needed it for business. Burtch [was happy to] would be able to stay in contact with Daphne by e-mail. Daphne was going to spend one week in the Caribbean with her grandmother, and they would not be able to contact each other during that period. The prospect of this separation was already beginning to worry them.

hafta kalmıştı. Burç, rolünü bir kez daha, annesiyle birlikte gözden geçirmek istiyordu. Aslında konuşmaları çok iyi bellemişti. Ama, İngilizce vurgularda, hata yaptığı oluyordu. <u>Okulda İngilizce öğretmeni, bu hataları hiç bağışlamıyor:</u> (p.231)	Sema's ceramic studio was in the attic. Sometimes Burtch would go up there and examine the pieces his mother had so carefully made. A few weeks remained until the school play, concert and other events that would mark the end of the school year. Burtch wanted to practice his role once more with his mother. In fact he had memorized his part very well, but he still stressed his English words and sentences in the wrong places. [English teacher at school never forgave these mistakes] (p.133)
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Table 4.17. Thirty-fifth Chapter of the ST and its translation

It is observed that no omission is performed in the translation of the sub-heading of this chapter. There are some differences in semantic shifts between the ST and the TT. However, a sentence is given in the ST as “*Defne'ler, tatilde bir ay büyükannelerle birlikte, Karayip Adalarına gideceklerdi.*”, it is translated into the target language with two semantic shifts together: “*Daphne was going to spend one week in the Caribbean with her grandmother*”. First of all, “*bir ay*” in Turkish equals “*a month*” in English. It is translated into English as “*one week*”, not a month. In addition to this sample, “*büyükannelerle birlikte*” is plural in Turkish, and the author means both of the grandmothers, not a specific one. In the TT, it is observed that the translator transfers the phrase in a singular form and causes one of the grandmothers to be excluded from the plot of the TT.

Apart from these two semantic shifts, some stylistic interferences are analysed as before. These stylistic interferences include omissions and splitting and merging sentences. 43 of 211 words are excluded in the TT. The translator merges the sentences in the ST nine times during the translation. One of these mergings is carried on between paragraphs. As a last descriptive finding in this chapter, the translator splits a paragraph in the ST. However, two sentences are in the same paragraph in the ST as “*Burç orada da Defne'yle yazışma olanağı bulacağı için, seviniyordu. Defne'ler, tatilde bir ay büyükannelerle birlikte, Karayip Adalarına gideceklerdi.*”, they are in different paragraphs at the end of the translation.

ST	TT
Defne ile Burç, <u>Artık İn-Mo-San Planının Bir Parçasıydılar</u>	Burtch and Daphne, Part of the HUMOMAN Plan [Now]

Yuma bir gün ekibini topladı: "Şimdi dedi, o iki genci, (İN-MO-SAN) planı doğrultusunda, ele almanın zamanı geldi. Yaptığımız laboratuvar incelemelerine göre, bunların durumu çok özel. İkisi ayrı ırklardan geliyor. Kan bileşimleriyle gen, ONA, kromozum yapıları, ırklarının tüm özelliklerini içeriyor. Başka bir deyişle hiç yozlaşma olmamış. İlk İnmosan'ın oluşmasında, bu tür altyapı özellikleri, çok iyi sonuçlar almamızı sağlayacaktır." Defne ile Burç'un aileleri, kara yastaydılar. İki yıla <u>yakın</u> bir süredir kayıp olan yavrularının, izlerine bile rastlanmamıştı. Medya onları unutmuştu. Basında artık adları bile geçmiyordu. İlk günler, sınıflardaki sıralarına, çiçek koyan arkadaşlarının, acıları da körelmişti. Onları sevgiyle ama, seyrek olarak anar olmuşlardı. Herkes, o güzelim iki gencin, ailelere düşman olan birileri tarafından, öldürüldüğünü düşünüyordu. Bu olay, aileleri birbirlerine çok yakınlaştırmıştı. Sıklıkla ya Türkiye'de ya da Amerika'da buluşuyorlardı. Evlatlarının anılarını dile getirerek, birbirlerini avutmaya çalışıyorlardı. <u>Olayın kapanmaya yüz tutmasına, pek sevinen Yuma, bir sabah iki genci odasına çağırıp, karşısına oturttu. Onları değerli bir malı inceler gibi, uzun uzun, tepeden tırnağa süzdü. Neden sonra konuşmaya başladı:</u> <u>"Eee, nasılsınız bakalım? "</u> (p.253)	Yuma summoned her team for a meeting one day. "Now," she said, "The time has come to deal with those two youngsters according to the Humoman plan. According to the results of the laboratory tests we have done, their situation is a very special one. They come from separate races. Their blood composition, their genes, DNA and chromosome structures contain all the features of the race to which each of them belongs. In other words, there is no sign of degeneration. Infrastructure characteristics of this kind will enable us to obtain very good results in the creation of the first Humoman." The families of Burtch and Daphne were in deep mourning. No sign had been found of their children, now missing for [almost] two years. They had been forgotten by the TV media. The press no longer mentioned them. This tragic event had brought the families closer together. They met frequently, either in Turkey or in America. They tried to console one another by talking about and remembering their children. The pain of their classmates, who had put flowers on their empty desks in the first days after their disappearance, had given way to numbness. They still remembered their lost friends with great fondness, but thought of them less frequently. Everybody thought that the two likeable youngsters had been kidnapped and killed by some enemy of their families. [Yuma, who was very happy that the event was about to end, called two young people to her room one morning and sat them in front of her. She looked them long, from head to toe, as if examining a precious commodity. Then she began to speak: "Well, how are you?"] (p.146]
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Table 4.18. Thirty-ninth Chapter of the ST and its translation

A few stylistic shifts stand out in the analysis of this chapter. Although the translator seems to have almost no effect on the translation of the sub-heading, the sub-heading is

brought forward almost five pages earlier. Almost five pages in another chapter in the ST are added to this chapter in the TT. These pages are basically about the kidnappings of the youths and their conversation with Yuma. This interference might be seen as appropriate since the included parts are closer to this chapter than the previous chapter. It is assumed that the author makes these two chapters related to each other. Thus, this interference may be considered as helpful to the target audience. The following stylistic shift is to change places of some sentences. The translator puts the sentences in the ST behind in the course of translation: “İlk günler, sınıflardaki sıralarına, çiçek koyan arkadaşlarının, acıları da körelmişti. Onları sevgiyle ama, seyrek olarak anar olmuşlardı. Herkes, o güzelim iki gencin, ailelere düşman olan birileri tarafından, öldürüldüğünü düşünüyordu”. Even if this interference does not have almost any effect on the plot, it might be convenient to remind that it is an interference with the ST.

34 of 165 words are omitted on the first page of this chapter. This number almost equals 20 per cent of the total and can be assumed to be insignificant compared to the previous chapters. Merging sentences style of the translator occurs twice in this sample in order to merge paragraphs. Additionally, it is observed that the translator changes an active sentence to a passive one and vice versa. The sentences in the ST -“Medya onları unutmuştu. Basında artık adları bile geçmiyordu.”- is translated into the target language as “They had been forgotten by the TV media. The press no longer mentioned them.”. This interference can be seen as a semantic shift.

ST	TT
<u>Burç ile Defne, Kendilerine Mo Geni Aşıldığını Bilmiyorlardı</u> <u>Gençler eve dönüşlerinde, aileleri tarafından tepeden tırnağa sağlık denetiminden geçirildiler. Bedensel, zihinsel ve ruhsal yönden, öylesine sağlıklıydılar ki!... Sanki tutsaklıktan değil de keyifli bir tatilden dönmüş gibiydiler.</u> Defne ile Burç, çektikleri onca acıya karşın, yaşamlarını bıraktıkları yerden sürdüreceklerdi. Öncelikli karar, eğitim öğretim konusunda alındı. İkisi de dışardan sınavlara girerek, liseyi bitirdiler. Bu zorlu	The Counter Plan [When the young people returned home, they were thoroughly health-checked by their families. They were so healthy physically, mentally and spiritually!... It was as if they had just returned from a pleasant holiday, not from captivity.] In spite of all their pain and suffering, Daphne and Burtch were able to pick up their lives from where they had left off. The most important decisions were about their education. Taking their high school examinations [for external students] from

aşamada, zihinsel yapılarında oluşan değişimin, bilincine varmaya başladılar. Gerçekten, beyinleri öğrenme konusunda, olağanüstü bir güç sergiliyordu. Elde ettikleri başarılarla, kendileri de şaşıyorlardı. <u>Yuma, ilk karşılaşmalarında, kendilerini laboratuvarında kobay olarak kullanacağını, söylemişti.</u> Defne ile Burç, vücutlarındaki yara izlerinden, Yuma'nın <u>kendilerini bayıltarak, bedenlerinden deney için parçalar aldığını</u> sanmışlardı. Ama, bedenlerine Mo geni aktarıldığından, kesinlikle haberleri yoktu. <u>Bu arada, zihinsel güçlerinde görülen, olağanüstü değişimi, birkaç doktora danışmaktan, kendilerini alamadılar. Doktorlar bu gelişmeyi, başlarından geçen korkunç olayın, beyinlerinde yaptığı, olağandışı uyarıya bağlıyorlardı.</u> <u>Oysa, gençlerin hücrelerine uyum sağlayan Mo genleri, giderek, işlevsel bir konuma gelmeye başlamıştı. Özellikle beyin hücreleri üzerinde bu etki, daha da belirgindi. Elbette zamanla kendilerinde, olumlu olumsuz, daha başka değişimler olacaktı.</u> Defne ile Burç, başlarına gelen tüm bu olaylara karşı, yüksek öğrenimlerini, Genetik Bilimi dalında yapmaya karar verdiler. İkisi de New York'ta, Yuma'nın öğrenci ve öğretim görevlisi olarak, uzun yıllar geçirdiği, Genetik <u>Mühendisliği</u> bölümüne kaydoldular. (p.260)	tutors they both obtained their diplomas. At this difficult stage both of them became aware of the changes in their mental capacity. Their learning capacity [of their brains] had [really] increased immensely. Even they were astonished by their own achievements. [Yuma had said on their first encounter that she would use them as guinea pigs in her lab.] Daphne and Burtch thought the scars on their bodies were places from which Yuma had obtained samples of their body tissues [by anesthetizing]. They were completely unaware that genes from the Mo had been injected into their bodies. [Meanwhile, they could not help consulting several doctors about the remarkable change in their mental strength. Doctors attributed this development to the unusual warning in their brains of the terrible event that had happened to them. However, Mo genes, which were adapted to the cells of the young, were beginning to come into a functional position. Especially on brain cells, this effect was even more pronounced. Of course, over time, there would be other positive and negative changes in them.] In spite of everything that had happened to them, Daphne and Burtch had decided to study genetics at the same university. They enrolled in the Department of Genetics [Engineering] at New York University, at which Yuma had spent many years, first as a student and then as a faculty member. (p.150)
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Table 4.19. Fortieth Chapter of the ST and its translation

The translator produces a sub-heading entitles “*The Counter Plan*”. This sub-heading is not available in the ST. As a subsequent finding of the sub-headings, the sub-heading in the ST, “*Burç ile Defne, Kendilerine Mo Geni Aşılandığını Bilmiyorlardı*”, is omitted in the translation. The above-mentioned sub-headings in this paragraph are not related to each other. Besides, the sub-heading in the TT is brought forward. “*The Counter Plan*” comprises of almost three pages in the previous chapter in the ST. The sub-heading corresponds to the

plot where it is put; thus, it might be assumed that this production sub-heading is accordant with the ST.

A semantic shift is observed in this chapter. With “*İkisi de dışardan sınavlara girerek*”, the author means “*by taking examinations for external students*” not from their tutors. There is no information about tutors of the youths. The translation misleads the audience semantically in this plot. The most common stylistic strategies of the translator, splitting and merging the sentences in the ST, are not observed in this chapter. It benefits as the only omission as a stylistic interference in this chapter. 100 of 196 words on the first page of this chapter in the ST are omitted during the translation. It might stem from the publisher’s publishing policy or the translator’s strategy. With no specific information about these assumptions, the publisher or the translator may intend to summarise the ST and translate it as a next step.

<u>Yuma İnsanoğlunun Yeni Bir Evrimi Hak Ettiğine İnanıyordu</u> Maldiv günleri, aynen geçmişte olduğu gibi tekdüze geçiyordu. Defne ile Burç, Gizemli Dörtlünün konakladıkları dört bungalovdan, ikisini kullanıyorlardı. <u>Evlər yan yanaydı.</u> Gün boyu da birbirlerinden hiç ayrılmıyorlardı. Kumsalda kitap okuyor, güneşleniyor, yüzüyor, tenis oynuyor, balığa çıkıyorlardı. Kimi geceler, diskoya gidip dans ediyorlardı. Yatma zamanı, birbirlerine iyi geceler dileyip, odalarına çekiliyorlardı. Onları görenler kardeş sanıyordu. <u>Çünkü birbirlerine kardeş gibi davranıyorlardı.</u> Gerçekten, ikisi de cinselliklerini vurgulayan ne bir söz ediyor, ne de o doğrultuda bir davranışta bulunuyordu. Çünkü vücutlarına verilmiş olan, tek eşeyli Mo genleri, cinsellik dürtülerini olumsuz yönden etkilemişti. Bir gün, geçmişte coşku ve istekle sarılıp öpüştükleri, Papağan Adasına pikniğe gittiler. Aynı kumsalda yürürken, içlerinde, eski duygulardan eser kalmadığının bilincine vardılar. <u>Bu durum</u>	<u>The Mankind Deserved A New Stage of Evolution</u> Their days in the Maldives were passing monotonously, just as they had in the past. Daphne and Burtch were using two of the bungalows that had been rented by the Mysterious Four. [The bungalows were next to each other.] The couple were together all day and every day. They read and sunbathed on the beach, swam, played tennis and went fishing. Sometimes they went to the disco and danced. However, when the time came to go to bed, they wished each other good night and retired to their separate bungalows. People who saw them thought they were brother and sister. [Because they treated each other like sister and brother.] Neither of them spoke a single word or acted in a way which expressed their sexuality. The genes of the hermaphrodite Mo, injected into their bodies were having a negative affect on the pair's sexual instincts. üne day they went on a picnic to Parrot Island, where they had kissed and
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<u>ikisini de tedirgin etti. Ama, bu konuyu birbirlerine açmaktan kaçındılar. Çünkü, Defne sadece kendi cinsel duygularının körelmiş olduğunu düşünüyordu. Bunu Burç'a belli ederse, kadınlık onurunun kırılmasından korkuyordu. Oysa Burç da aynı durumdaydı. O da bu derdini, erkeklik onuru yüzünden, Defne'ye açamıyordu.</u> <u>Bu arada birbirlerinden gizledikleri bir şey daha vardı. Her ikisi de gecenin derinliğinde bir an, dürtülmüş gibi uyanıp, arka balkona bakan pencereye koşuyorlardı. Çünkü, oradan birilerinin, kendilerini gizlice gözlediğini sezinliyorlardı. Ancak, dışarıya baktıklarında, ortada kimse olmuyordu. Birinde Burç, balkon kapısını açıp, dışarıya bile çıkmış, çevreyi dikkatle araştırmıştı. Adaya geleliberi, benliğini kuşatan bu ürkü verici sezgileri, geçmişten kaynaklanan bir sanrı sanarak, yatağına dönmüştü. (p.271)</u>	embraced with such passion years before. As they walked along the same stretch of beach, they both realized that nothing was left of their old feelings towards each other. [This made both of them nervous. However, they refrained from discussing this issue with each other. because] Daphne thought that only she had lost her sexual desires. She was afraid that if she let Burtch know how she felt, it would mean humiliation for her [womanhood]. [However, Burch was in the same situation.] Burtch was unable to confide in Daphne because he also feared humiliation [of manhood]. [Meanwhile] There was one other thing that they both concealed from each other. They would suddenly wake up in the dead of night, just as if somebody had nudged them, and would run to the window which opened onto the rear balcony. [Because] Daphne and Burtch both sensed that somebody was secretly observing them but when they looked outside, there was nobody to be seen. One night Burtch had even opened the balcony door and gone outside to look [and carefully surveyed his surroundings]. Ever since they had arrived on the island, he had thought that these frightening sensations were a hangover from the past, and returned to his bed. (p.155)
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Table 4.20. Forty-second Chapter of the ST and its translation

The translator continues his/her previous translation strategy about the sub-headings. The author uses a specific and limited sub-heading, “*Yuma İnsanoğlunun Yeni Bir Evrimi Hak Ettiğine İnanıyordu*”, by using “*Yuma*” as a subject and “*inanmak*” as a verb, however the translator omits this subject and verb and puts the object forward in the translation as “*The Mankind Deserved A New Stage of Evolution*”. Furthermore, the translator applies a technique which is not encountered before in the current research. Even though the translator translates this chapter, s/he does not separate this chapter from the previous one. The sub-heading is given later than in the ST. It might be expected that the sub-heading is related to Yuma’s belief, as stated before, and it is the reason why it is mentioned later than the ST.

The translator merges sentences once in this sample, and the number may be interpreted as few considered to the other samples. 36 of 215 words are omitted in the TT. It is almost fifteen per cent. In addition to stylistic interferences, the translator makes a spelling mistake in the translation: “*The genes of the hermaphrodite Mo, injected into their bodies were having a negative affect on the pair's sexual instincts*”. The verb form of effect is used instead of its noun form. Also, a semantic shift between the ST and TT is observed during the descriptive analysis. The translator transfers a passive adverbial clause to an active one. “*dürtülmüş gibi uyanıp*” is translated into the target text as “*just as if somebody nudged them*”. This transfer may stem from a spontaneous decision.

4.2. Analysis of the Extratextual Factors of the ST and the TT

Nord gives a part to eight extratextual factors in her model. In this research, the researcher uses all those eight factors in order to study the external environments of the ST and the TT. These results are given in Nord’s order below.

4.2.1. Sender

Gülten Dayıoğlu is the author of the ST, which means she is the text producer. She writes the ST as the first book of a children’s literature series. As a well-known author in Turkey, she has so many children’s literature books, as mentioned in the review of literature. She begins to focus on children’s literature after she gets aware of the deficiency in the field in the 1960s. She explains why she becomes an author of children's literature saying “the translations of some children’s books are really too hard to read. Children are unable to read and understand them, even my child. Then, I decide to write books for children.”. This focus can be interpreted as she begins to write children’s books by noticing the problem in that period.

The Dayıoğlu couple are the senders of *Burtch & Daphne and the Secret of MO*. She states that she and her husband commissioned a translator to translate the book twice in the interview. Some details of the entire translation process of the TT, including who the translator/s is/are, how the translation is done, and their relationship with the publisher, are

provided. First of all, it is clear that the TT is not commissioned within the scope of a project. She believes that the translation would contribute to the globalization of her book, and she attempts to get it translated into English. One of their contacts who lives in the U.S.A. helps them make their acquaintance with a publishing house called Xlibris. So, Dayıoğlu and her husband commissions a translator to do the job. The publishing house is not very satisfied with the translated text and suggests hiring a professor to edit the translation for publication. Dayıoğlu agrees to this offer. This edited version of the translated text is published.

Although Nord describes the text producer and sender separately in her model, she points out that the text producer and sender may be the same person. During the analysis, it is observed the fact that the author is not only the author of the ST but also the sender of the TT. It can be seen natural when the global situation of Turkish children's literature and the recognition of the author are taken into consideration. The fact that there is almost none interest in Turkish children's books in the world can lead the author to start the translation process herself. If Turkish children's literature had an effect on the global literature, the sender in this situation might be somebody else. So, the findings can be seen as compatible with the situation of the Turkish children's literature and the author.

4.2.2. Sender's Intention

Nord describes four types of intentions as follows:

“Whether the sender wants to inform the receiver about a certain issue (referential intention) or intends to express her/his feelings or attitude towards things (expressive intention), whether s/he plans to persuade the receiver to adopt a particular opinion or perform a certain activity (appellative intention), or whether s/he just wants to establish or maintain contact with the receiver (phatic intention).” (2005, p. 54).

The author gives straight answers to the question on the sender's intention in the source text. She says she wants to encourage children to dream and inspire them with the developments and innovations of the period by means of the plot. She aims to offer guidance to them and make them feel motivated. The idea that children should keep up with all innovations of their periods is among her intentions. The intentions above are connected with two types of intention in Nord's Model: appellative and referential intentions. It might be said that Ms Dayıoğlu uses appellative intentions by persuading children of the

developments and innovations of their periods. Likewise, the referential intention is utilised when she refers to the ST's subject, plot, and jargon.

There is no information about the sender's intention of the TT in the interview. That is why Nord's questions related to the sender's intention are utilised in this part of the present research. There are not any extra or intratextual statements of the sender's intention. The genre of the TT, which is a children's novel, can give some clues about the intention of the TT. The sender does not aim to express her feelings or to make contact with the audience in the translation. Based on the previous findings of omissions of descriptions, it can be seen as that appellative intention is not employed in the TT. The only intention apart from these three is the referential intention. The existence of this intention might be supported by the translation strategy in which the translator translates the plot of the ST by omitting descriptions.

It is observed that there is one intention in the target text even though the ST has two types of intention. The translator omits the text producer's one intention, appellative when s/he translates the ST. The appellative intention of the ST is not given in the TT by omitting the text producer's descriptions in the ST. There may be some reasons for these omissions, such as summarising the ST or the publication policy of the publisher.

4.2.3. Audience

Dayıoğlu states that her primary audience is teenagers, saying "I mean children aged 12-18 beginning from the sixth grade". This age period equals Piaget's abstract terms, Freud's genital stage, Vygotsky's common complexity, Erikson's identity, and repudiation vs identity diffusion. Each scholar studies the age range according to their works and fields. The stage is the last stage in Piaget, Freud, and Vygotsky theories. Erikson's theory has two more steps after this stage. Further information about the theories can be achieved in the review of the literature chapter. Even though adults are not the target audience for the novels, it is stated in the interview that adults are among the readers. Nord calls this type of audience "chance receiver" and explains it basically as "a secondary addressee" (Nord, 2005, s. 58). Adults may thus be considered chance receivers of the ST.

In the TT, any information about the audience is not found like the sender's intention. Due to the absence of information related to the audience of the TT, the researcher focuses on Nord's questions in her model. The only information inferred from the text environment is the text producer's name and the book summary on the back cover. Gülten Dayıoğlu is a children's literature author, which leads to think that the addressee of the TT is children. On the other hand, some information delimits the range of the audience, such as "test subjects, breathtaking scientific experiment, and the genes of an extinct creature". These phrases summarise the plot as a science fiction novel with the genetics jargon. By taking the sender's aim into consideration, that summary on the book's back cover might lead to be thought that children under twelve were not the addressee of the TT.

To sum up, children between 12 and 18 are the primary audience of the ST. Adults are also seen as the chance receivers. It is not a common situation, but it can be related to the author and/or the developing world. In other respects, it is assumed that the audience range of the ST except the chance receivers is protected in the translation. Any information about the potential chance receiver is not found in the text environment and the interview with the author.

4.2.4. Medium

The source text, *Mo'nun Gizemi*, is published by Altın Kitaplar in 1999. Gülten Dayıoğlu writes the book in Turkish. It has had more than 65 editions since 1999. The current research benefits from the first edition of the ST. There is no difference in the number of the pages of the editions of the ST. They all consist of 288 pages. It is assumed that the author does not interfere with the ST. All these editions of the ST are published by Altın Kitaplar. Any other publisher does not participate in the process.

On the other hand, the ST is translated into English as *Burtch & Daphne And the Secret of the Mo* in 2008. The TT has only 167 pages. The author cannot give the exact number of editions of the target text because of the poor communication with Xlibris. She correlates the few numbers of editions of the translation with the publisher (the publisher informs that there is only one edition of the TT in response to the researcher's mail attached to appendixes D), unlike the 65 editions of the source text. There are two factors that she believes are

important to the success of a translation: publishing house and author recognition. She states that her book might have reached a greater size of audience if it was published by a bigger publishing house, much more than Xlibris and/or was criticised by famous columnists. She sees the recognition as a factor lying behind the reason why children's literature written in Turkish is not translated into other languages. The author feels that this also leads to some consequences regarding the contract's provisions done with the publishing house and the royalty payment. In addition, she underlines the translator as a significant factor in the translation process due to her/his competencies and strategies.

Some significant findings stand out during the analysis of the medium. The edition numbers of the texts are not compatible with each other. Even though the ST has more than 65 editions, only one edition is published as the TT. This situation might be assumed to stem from the languages, cultures, publishing houses and author's recognition. Additionally, it may be easily observed from the findings that the number of pages of the texts are irrelevant to each other. A considerable part of the ST, more than forty per cent of it, is omitted in the TT. Finally, it may be concluded that the publishing house plays a vital role in the sales and edition numbers of the books.

4.2.5. Place

The author writes her book in Turkey. No dialect is found in the ST. The formal İstanbul dialect, the most common Turkish dialect in Turkey, is employed in the case book. Considering Nord's questions, there is not any information on the dimension of space found/presupposed in the place. The reason why the ST does not presuppose or give any specific information related to the place might be stem from its genre. Presuppositions and other above-mentioned information are not found in the children's literature due to the background and ages of their audience. She has written 90 books in her carrier and pointed out that some of her books have been translated into other languages such as English, German, Hungarian, Swedish, Russian, Macedonian, and Urdu, just to cite a few. Further information about her translated books are mentioned in the introduction and review of literature parts of this study.

The ST of this study is only translated into English in the U.S.A.. There is no information regarding the place in which the target text is published. But, it is noticed that the translator uses casual dialogues such as “if I’m not mistaken, you’re Gülten, aren’t you?” (p.7) and “I’m not going to kill you, but I’ll use the pair of you in my laboratory as guinea pigs” (p.144). These casual dialogues are not found in the ST but they are translated into English with the translator translation strategy. These dialogues may be interpreted as interferences of the text producer’s style in the TT. Even though authors' other books are translated into various languages, it may be assessed as interesting that the ST was only translated into English.

There can be some possible reasons why the author’s other books are translated into different languages. When considering the languages translated into, they belong to the closest countries to Turkey in a cultural aspect. Also, the ST is produced later than most of her translated books. The time of the ST might play a role in translations. It can be assumed that the ST would be translated into other languages in the following days. Ultimately, the author’s recognition can be shared in the countries where her works are translated. Apart from these countries, the case book would be translated when her recognition and popularity would increase in the countries.

4.2.6. Time

The text environment yields some information on the dimension of the ST’s time in two instances. The first one is next to the details of the edition as “1. Baskı/1999 (First edition/1999)”. Also, she puts the year she writes to the very end of the source text. She appends a signature as “Ağustos-1999 (August-1999)”. In the current research, the first edition of the ST is employed in order to reach the safest version. Even though it is published more than 65 times, the number of its pages remains. In these years, citizens have some rough times in Turkey. The book is published two years before the 2001 economic crisis. These times (1997-2001) might be interpreted as that people could not encourage themselves to try innovations and to follow their dreams because of the difficulties in this period.

On the other hand, there is just a single piece of information about time in the target text environment. It is seen in 2008. The TT has only one edition, and it is utilised in the

research. The number of the edition is not seen in the TT, and it is achieved by means of the answering mail of the publisher to the researcher. The year 2008 is when the mortgage crisis arises in the U.S.A. This crisis is firstly seen in the U.S.A., and then it spreads worldwide. It might be thought that this crisis had more or less effects on everything, including literature.

There is a time difference -nine years- between the source text and the target text. Some assumptions about the reasons for this nine years lapse can be made. First of all, assumptions, the economic situation of the countries (Turkey and the U.S.A.) may delay the process of the translation. This assumption can be supported by the thought that it would be so tough and difficult to translate and publish a text in severe economic conditions. Also, the content of the ST might be noticed later in the U.S.A.. Such global content, including almost no culture-specific information, might play a vital role in supporting the translation process. In addition, the publisher may think that the motive of the ST can be utilised in the target culture due to the translation. As the last assumption, it may be some delay that the author tries to hire a translator commission and publish the translation in the target language.

4.2.7. Motive

The author explains her motive to be a children's literature author besides the motive of the ST. Her books stand out as they involve a diversity of languages and cultures. She puts her success as an author down to translation as well. She clarifies why she becomes an author saying "the translations of some children's books are really too hard to read. Children are unable to read and understand them, even my child. Then, I decide to write books for children". From what she said, it might be inferred that the lack of quality in children's books in the market directs her towards the children's literature. The inspiration that leads to *the Secret of Mo* seems to be stemming from a mixture of her travels around the world and her interest in children. She explains in the interview as follows:

"My husband and I like travelling a lot. We have been to 116 different countries in the world. Murat Aksoy, who is a relative of mine, lives in Germany. One day he took me to the *Frankfurt Book Fair* for the first time in 1980. I witnessed a world of richness there. I had never been to a book fair before, and I began to realize that everybody was trying to rise to the challenge of exploring new areas of interest. And the question that came to my mind was what I should do for my country? Many of them were going for science fiction, which gave me the inspiration that I should venture into

new areas, and I set about writing *the Secret of MO*. ... We have always been emulating the successes of other people. I wished that we could do something on our own.”

The motive of the TT is understood as the author’s desire to publish her book in the U.S.A.. It might be interpreted as the author affords the translation fee in order to be known in the U.S.A.. It can be said that these two motives trigger the translation process of the ST. These motives may be assessed as plausible when the recognition of the author is taken into account. Her aim might be summarised as publishing a book to increase her recognition abroad.

Finally, the motives of the ST and the TT are fundamentally different from each other, even if the motives belong to Dayıoğlu. It can be obviously seen that a person can have different motives regarding the ST and the TT. The author’s focus on children’s literature and science fiction are the primary motives of the ST. They can be related to the deficiency and tendency of the periods. On the contrary, publishing one of her books abroad and trying to increase her recognition in U.S. children’s literature are the motives of the sender of the translation. They may be associated with developing her carrier and attempting to be well-known in children’s literature in the U.S.A..

4.2.8. Text Function

There are three text functions of the ST mentioned: to create aesthetic pleasures for children, help children feel the existence of other environments and worlds, and develop some sort of literary taste in children. By understanding these functions, it can be inferred that the functions of the ST are compatible with its genre, children's literature. Due to being a literary text, the text functions of the ST might be interrelated with the documentary pole of Nord.

The author points out the translation process of the source text. It can be interpreted as the translation process of the ST is not adequately performed when the information about the translation process is considered. Any translation brief is not mentioned in the interview. It can be assumed that there is no translation brief given from the author to the translator. The translation brief is explained as translating instructions on professional aspects (for further information, see Nord, 2005; 10). They hire a translator to translate the source text

and send the draft to the publisher, Xlibris. The commission of the Xlibris states that they cannot publish the book as it is. They propose Dayıoğlu couple hire a native editor in English to edit the text according to the target audience's level. The printed book is the last version of the native editor.

The motive of the translation makes the researcher interpret the findings as that the function of the TT is closer to the instrumental translation rather than the documentary translation. Also, the interferences in the findings of the descriptive analysis shows that the translator and the editor create a new novel by omitting descriptions, making additions and interfering with the author's style. There are not any indications that the audience can use the text in a function. Thus, the instrumental function is thought of as the function of the TT. Furthermore, Dayıoğlu's functions might not maintain a documentary function due to the differences between cultures and languages of source and target texts.

To conclude the text function factor, it is observed that a shift of text functions occurs in the translation process. Although the ST employs a documentary function, an instrumental function is utilised in the TT. Nord sees this function shifts between the texts as typical, especially in the literary context. Therefore, it can be said that various types of text functions are used in the ST and the TT.



5. CONCLUSION

The thesis is divided into five chapters, each of which introduces significant elements of the research. This chapter provides a broad overview of the chapters. In Chapter 1, research problems, questions, and objectives and the purpose of the study are discussed.

The theoretical framework for the thesis is discussed in Chapter 2. This chapter introduces the key ideas and theories in translation studies in subgroups. The subcategories are: child, children's literature, children's literature translation, Nord's extratextual factors in Text Analysis in Translation Model, the carrier of Gülten Dayıoğlu and *Mo'nun Gizemi*. They are given and discussed within the framework of the study.

In the next chapter, the methodology of the current research is clarified. Qualitative research is adopted as the type, and a case study is employed as the strategy. While carrying out this qualitative case study, two types of sampling are used: purposive and a simple random sampling. A purposive sampling is implemented in order to choose the case books, whereas a simple random sampling is utilised to narrow the limitations of the data. These collected data are analysed regarding the extratextual factors of Nord and a descriptive perspective.

Mo'nun Gizemi and the English translation of *Mo'nun Gizemi* are used in Chapter 4 to provide evidence of a descriptive and Nord's extratextual approaches. The examples are examined by comparing the TT to the original text. In Chapter 4, the first pages of 15 sub-heading in the ST are analysed. Also, extratextual factors of the ST and the TT are studied. Findings are grouped based on their characteristics. Semantic shifts, omissions, merging and splitting sentences and interfering with the places of sub-headings are some examples of the descriptive aspect. Sender, sender's intention, audience, medium, place, time, motive and function are the extratextual factors. The examples are also described, discussed and assumed within the limitation of the present study.

The findings from *Mo'nun Gizemi* examined in the thesis within the context of a descriptive aspect, as well as Christiane Nord's extratextual elements, greatly form the conclusion part of the current thesis. The data acquired as a result of the analysis of the examples that

demonstrate the application of a descriptive aspect and extratextual factors in the ST and TT offers answers to the research questions posed in Chapter 1.

Nord offers a model that covers intratextual factors and extra ones together. She offers to meet the potential deficiencies arising from the absence of the extratextual ones during translations. In the current research, it attempted to draw attention to three research problems in translation studies: there is not a great range of translation studies theories carried out to children's literature, possible direct/indirect harms of children's literature translations and the few numbers of research in children's literature translations. Starting from these problems, the aim of the research is decided to explore the case books within a descriptive aspect, and Nord's extratextual factors. The scope and limitations are delimited according to the research in the field. These whole components are used to answer the research questions.

The first research question and its sub-research question might be answered in the table below.

Factor	ST Analysis	TT Analysis
Sender	The author	The author and her husband
Intention	Appellative and referential intention	Referential intention
Audience	12 to 18-year-old children	12 to 18-year-old children
Medium	Published book	Published book
Place	Turkey	U.S.A.
Time	August 1999	2008
Motive	Global focus on science-fiction, to write an innovative book in national literature	The author's desire to publish her book in the U.S.A.
Function	Documentary	Instrumental

Table 5.1. Summary of the Extratextual Factors of the Case Books

To answer the first research question —to what extent and how the extratextual factors are implemented in the translation of Gülten Dayıoğlu's *Mo'nun Gizemi* within the framework of Nord's extratextual factors? —, it would be helpful to summarize extratextual factors of

Mo'nun Gizemi and *Burtch & Daphne: and the Secret of MO* together. The sender of the ST is Gülten Dayıoğlu, the author. She is also the text producer. She is also the sender of the TT with her husband. Whereas two intentions are observed in the ST, the TT had a single intention with an omission. Intentions of the ST equals Nord's two intentions: appellative (persuading children of developments and innovations of their periods) and referential (referring to the subject, plot and jargon of the ST). The translator prefers a translation strategy in which s/he translates the plot of the ST by omitting descriptions (appellative descriptions). In addition, the audiences of the source and target texts are not changed at the end of the translation. They aim at both children between 12 and 18 years old. The medium is another factor that is not changed in the translation process. The case books are texts that are published.

The ST and the TT have differences among them in the next factor. However, it is understood from her signature at the end of the source text that the place is Turkey, but there is little information about the target text's place within the text. The place of the TT is mentioned once in the book: The United States of America. Like the place element, some differences are also observed in the time element. There are nine years between the publishing dates of the ST and the TT. The source text is published in 1999; on the other hand, Xlibris publishes the target text in 2008. The motives of the ST can be seen as the global focus on science-fiction at this period and the text producer's desire to write an innovative book in her national literature. The motive of the TT differs significantly from the ST. Its motive is the author's wish to publish her book in the U.S.A.

The most noncompliant factor with each other among the texts is the function. The ST employs a documentary function when the TT utilises an instrumental function. As an answer to what the relationship between the source text's function and the target text's function is, it is observed that function is the most significant change in extratextual factors of the ST and the TT. It is interpreted into the target language by being interfered completely. It might be assumed that the functions of the case books are selected regarding their audience, places and motives; that is to say, the author writes the ST according to the children's literature in Turkey when the translator creates the TT by taking the target

audience in the U.S.A. Thus, these two opposite function poles among the case books may be evaluated as plausible and required.

Returning to the second question posed at the beginning of this study —according to a descriptive perspective, what strategies are adopted by the translator in this children's literature case? —, it is now possible to state that some translation strategies are observed in the samples of the study. These strategies can be grouped under two topics: stylistic interferences and semantic shifts. Stylistic interferences are related to the formation of the sentences, such as omissions, additions, splitting and merging sentences. In addition to them, semantic shifts include mistranslation, changing active sentences to passive ones or vice versa. These strategies are found in this children's literature case through a descriptive lens.

The 2.1. research question (What is the most common strategy employed by the translator?) can now be answered that omission is the most common translation strategy employed by the translator. All chapters in the samples of the study have omissions. The highest omission degree belongs to the first sample. It is approximately seventy per cent of the ST. Summarizing the content, omitting in-depth details, and seeing this section of the ST as redundant can be some reasons for the omission. Reasons for the omissions may be related to the translation process. These omissions, on the other hand, might be seen as interfering with the author's style and narrative. Dayıoğlu's style is characterized by extended descriptions, which she employs to make her readers feel as though they are a part of the narrative or supporting the plot of the work. The translator interferes with the author's style by means of omissions.

This study sets out to investigate the relationship between the translator's strategies and the target text's function as the 2.2. research question. In order to comprehend the target text's function, it may be helpful to give some extratextual factors together. The sender of the TT is the Dayıoğlu couple, and only the referential intention is achieved at the end of the analysis. By adding the motive of the TT, which is "the author's desire to publish her book in the U.S.A.", the translation function is understood as instrumental. Except for mistranslations, all stylistic interferences and semantic shifts can be thought to be compatible with the TT function. Omissions might be made in order not to bore the target audience with long descriptions. Additions can be used to increase the understanding of the target text's

audience. Splitting and merging sentences may be utilised to make the TT easier to read. Lastly, changing the types of active or passive sentences might benefit from doing a better translation at the end of the translation process. So, the 2.2 research question can be answered that the translator's every strategy except mistranslations can be appropriate to the function of the TT.

During the research, some deficiencies are observed in the literature. Children's literature is a relatively new subject in translation studies in Turkey and the world. These findings provide the following insights for future research: qualitative, quantitative and mixed methods research and theories in children's literature. The more research is carried out in children's literature, the more developed it will be. As it is the case all around the world, this also applies to Turkey as well. Especially when looking at the previous research in children's literature translation in Turkey, it is observed that more than ninety per cent of the studies gathered around the translations from English into Turkish. There is just one research regarding a translation from Turkish into English. To focus on the translations from Turkish into English may contribute to Turkish children's literature. Writers, authors and poets might see the scholar's criticism and remarks on their works. Thus, Turkish children's literature and Turkish children can achieve more appropriate outcomes and translations.

Gülten Dayıoğlu is a well-known writer in Turkish children's literature. She has been writing for children since 1963. 90 books have been written and published by her during these 59 years. Those books have been different genres, such as science-fiction, travel writings and novels. She has won many awards in the course of her carrier. Although she has such authorship, books, and translations, no research has been conducted on her within the scope of translation studies. It is intriguing that there are few numbers of research about Dayıoğlu's books, which can be usefully explored in further research. Studying Dayıoğlu's translations may help Turkish children's literature translation be more developed.

Nord presents a model which comprises not only intratextual factors but also extratextual factors in a text or speech –in the current research, intratextual factors are not included in the study due to the unequal page numbers of the ST and the TT and because of the fact that the translator is unknown–. She explains each factor in detail in her book and calls it “functional plus loyalty” model. According to the data retrieved from CoHE, Nord's

model is not used in a children's literature book. If the debate is to move forward, a better understanding of Nord's Model requires studying. These few studies employing Nord's model may be interpreted as a deficiency in the literature. The model may be subject to new literature research due to its scope. Moreover, further analyses can be conducted regarding the excluded elements of Nord's model to establish a deeper understanding. Such study might aid in the implementation of the model in a more holistic approach, as well as support the discipline benefit of the entire.



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APPENDIXES

Appendix A

Çocuk Edebiyatı Çevirisi Nitel Mülakat Tutanağı

Bağlam:

Ankara Hacı Bayram Veli Üniversitesi Lisansüstü Eğitim Enstitüsü Çeviri ve Kültürel Çalışmalar (İngilizce) Programı'nda tez çalışması yapmaktayım. Bu nitel araştırmada yer alan sorular, "Mo'nun Gizemi" adlı çocuk edebiyatı eserin çevirisini almakta çok yardımcı olacaktır. Elde edilen veriler, araştırma amaçlıdır. Araştırmacının yüksek lisans tezinde ve akademik yayınlarında kullanılabilir. Bu nedenle, araştırmaya katılabilmeniz için onayınız gerekmektedir.

Görüşme Protokolü:

Bu nitel araştırma, görüşmeler yoluyla katılımcılardan veri toplamayı içermektedir. Görüşmeler, demografik bilgiler yanında eser hakkında katılımcının görüşlerini öğrenmeye dayalı sorulardan oluşmaktadır. Görüşme esnasında araştırmacı, not alma, sesli ve görüntülü kayıt yapabilir. Veriler işlendikten sonra katılımcı ile tekrar paylaşılacak ve düşüncesi alınacaktır.

Araştırmacı:

Alper BALADIN
Araştırma Görevlisi
Ankara Hacı Bayram Veli Üniversitesi
E-posta:

Katılımcı:

Gülten DAYIOĞLU
İmza:

Görüşme yeri: Congressium Kitap Fuarı – Çankaya/Ankara

Görüşme saati: 16.00

Görüşme soruları:

Demografik sorular:

1. Gülten Dayıoğlu kimdir? Eğitiminizden söz edebilir misiniz?
2. İşinizden söz edebilir misiniz? Yazar olmayı nasıl tercih ettiniz?
3. Çocuk edebiyatıyla nasıl tanıştınız?
4. Neden Çocuk Edebiyatı?
5. Bu alandaki deneyimlerinizi paylaşabilir misiniz?
6. Kitabın yazarı olarak Mo'nun Gizemi adlı eseriniz hakkında düşünceleriniz nelerdir?

Eser üzerine sorular

1. Çeviri nasıl gündeme geldi?
2. Çevirmen ile ilgili neler söylemek istersiniz?
3. Kaynak dilde ve erek dilde kitabın işlevi ne?
4. Kitabın amacı ne?
5. Kaynak eser ve erek eser kaç baskı yaptı?
6. Genel olarak Türk Çocuk Edebiyatı metinlerinin çevirileri neden yapılmıyor? Etkili olmalarının önünden herhangi bir engel var mıdır ve varsa nedir?
7. Başka çevirisi yapılan eseriniz var mı? Varsa hangi dillere çevrildi/ler? Kaç baskı yaptı/lar? Çevirmenleri bu eserle aynı kişi mi?
8. Çevirmenin baskı, satış ve çeviri işi için bir etken olduğunu düşünüyor musunuz?

Appendix B

Alper Baladın (A): Öncelikle bugünü bana ayırdığınız için ve bu yorgun gününüzden sonra zaman ayırdığınız için çok teşekkür ederim. Şimdi dediğim gibi sizlere 2 başlık altında sorular soracağım. Sonra bu sorduğum soruları size yazılı halde vereceğim ve çıkmasını istediğiniz herhangi bir bölüm olursa çıkartabilirsiniz. Eklenmesi gereken bir şey olursa onu da ekleyebilirsiniz.

Gülten Dayıoğlu (G): Oğlum bu görevim benim. Yorgun bitkinim ayrı konu ama görevim benim. Ben deyince kullanacaksınız değil mi?

A: Evet. Şimdi ilk sorumuzla başlamak istiyorum. Gülten Dayıoğlu kimdir? Biraz kendinizden söz edebilir misiniz?

G: Ben 56 yıldır çocuk kitapları yazıyorum. İlk kitabım 1963'te çıkmıştı. O günden bugüne sürekli yazıyorum. 90 eserim var. Eserlerim İngilizce, Almanca, Macarca, İsveççe, Rusça, Arapça, Makedonca, Urduca, Azerbaycan ve Özbekistan Türkçesi gibi dillere çevrildi. Halen yazmayı sürdürmekteyim. Dediğim gibi 90 kitabın sahibiyim. Çocuklara yazıyorum. Bir dal olarak da geçmişte yurt dışındaki işçi çocukların eğitim ve öğretim sorunları ile çok ilgilenmişim. Oralara gidip araştırmalar yaptım. Heyet raporları aldım, okullara girdim. Milliyet'te 80'li yıllarda yazdım bu görüşlerimi. Değişik makale ve haftalık röportajlar ardı halinde onları kitaplaştırdım. Benim en belirgin özelliklerimden biri yurt dışındaki herkes yurt dışındaki işçilerin oradaki uyumsuzluğunu yazarken ben burada "Geride Kalanları" yazdım. Onların eşlerinin yaşadıkları uyumsuzluğu, acıları, çocukların ana babaların ve eşlerin bunalımları gibi konuları ele aldım. O kitaplardan ve araştırmalardan çok güzel bir öykü oldu "Geride Kalanlar". Daha sonra da Almanya'da inceleme yaptım. Almanlar Türkiye'ye giden olursa 10000 mark para vereceğiz gitmek isteyen dediler. Ben Almanya'ya gidince diyorlardı ki: "Gülten Hanım sen bizimle çok ilgilendin, yardımcı oldun. Biz dönelim mi dönmeyelim mi?" Dedim ki: "Arkadaşlar ben sosyolog değilim. Ben memlekete gidiyorum araştırıyorum dedim." Yaptığım araştırmaları da "Geriye Dönenlerde" kitap haline getirdim. Bunlar Almancaya da çevrildi bildiğim kadarıyla. Sonra "Geride Kalanlardan" bazı öyküler ve "Geriye Dönenlerin" bütünü çevrildi. Böylece ben çocuk ve gençlik edebiyatı dışında o iki kitabı yazdım. Onun dışında 15 ya da 16 tane de gezi kitabım var. Onun dışında ömür boyu hep çocuk ve gençlere yazdım.

A: Şimdi işinizden söz edebilir misiniz? Yazar olmayı nasıl tercih ettiniz?

G: Ben hukuk fakültesinden ayrıldım. Dışarıdan sınavlara girerek ihtiyaç nedeniyle öğretmen oldum. Çalışmam gerekti. Özel dersler verdim ve öğretmenliğe başladım belirli bir gelirim olsun diye. Ben orada asıl çocuk edebiyatının bilincine vardım. Bir tane çocuğum vardı ama bilmiyordum. Öğretmenlik ve okul benim için laboratuvar gibi oldu. İddialı bir çocuk

edebiyatı yazarı olarak yavaş yavaş yeşermeye başladım. Ülkemde o zamanlar çocuk edebiyatının adını andırmıyorlardı akademisyenler. Çocuk edebiyatı diye bir dal yok diyorlardı. Ben içinde yaşıyorum. Hamuruyla yoğuruluyorum. Bir kitap alıyorum. Anlamıyor ki çocuk. Çeviri hepsi. Özellikle o zaman. Her neyse direne direne çocuk edebiyatının öncülüğünü yaptığım söyleniyor benim. Kabul ediyorum. Ben de onur duyuyorum. Çeviri eserler vardı. Okunmuyordu. Çocuklar okuyamıyor anlamıyorlardı. Kendi çocuğum bile. Ben de oturdum kendim yazdım.

A: Son olarak kitabın yazarı olarak “Mo’nun Gizemi” adlı eserinizi hakkında düşünceleriniz nelerdir?

G: Biz gezginiz eşimle. 116 ülke gördük Dünya’da. Bu arada bir akrabamız Doktor Murat Aksoy -medikal doktor değil- Almanya’ya yerleşti. Biz de Almanya’ya gittik karayoluyla çok kez. Her yıl giderdik. Röportaj yapardım. O sırada Murat ilk kez beni 1980’de Frankfurt Kitap Fuarına götürdü. Abla gel dedi. İlk kez orada ben öyle bir zenginlikle karşılaştım. Hiç fuar görmemişim. Karşılaşınca dedim ki kendime: benim kalemimin cğitim görüp terbiye edilmesi için bu ortamlarda olmam lazım. O gün bugün hep Frankfurt Fuarına gittim ömür boyu. Orada şunun bilincine vardım: herkes kendini aşmaya çalışıyor, yeni konular arıyorlar. Ben de ülkem için ne yapmalıyım? Yani yeni bir şeyler. Baktım dünya bilim kurguya gidiyor. “Mo’nun Gizeminden” önce çok güzel bilim kurgularım vardı: Işın Çağı Çocukları, Parbat Dağının Esrarı mesela. Onlar da çocuk kitabı. Oradaki dürtüyle fuarda hedef edindim: ben yeni bir şeyler yazacağım. Oturdum kurgumu yaptım. Mo’yu yazdım. Tadı o kadar yeni geldi ki okura kapış kapış gitti kitap. Hala öyledir. Hep böyle onar on biner başarılar. Benden ikinci kitabı yazmam istendi. Ama ben zaten istemeseler de devam edeceğim. Mo 2’yi de yazdım. Sonra Mo 3’ü. O günlerde de canlı kopyalama, koyun Dolly vardı. Oradan tuttu canlı kopya konusu. Çok merakım vardır çok incelerim bilimsel eserleri dergileri. Canlı kopyalama konusu tırmanıyordu. Ben orda insanı kopyalattım. İtalyanlar da yaptı bunu. Sonra o kitapları yazdıktan sonra eşimin Galatasaray Lisesi’nden 1940’lı yıllardan bir emekli büyükelçi arkadaşı, Amerikalı bir hanımla evlendi. Çocukları var, Amerika’ya Washington’a yerleşti. Bir gün İstanbul’a gelmiş. Beraber olduk. Davet ettik ve o gün konuyu açtım: “ben dedim Amerika’ya keşke bir adım atabilsem...” “Gülten Hanım Xlibris diye bir yer var. Kitapları basıyor ama siz ödeyeceksiniz” dedi. Öderiz dedim. Bir deneyelim dedim. Bu tadımlık kitapçı imiş. Büyük kitapçevlerinden istek çıkabilir. İşte o zaman başarılı olabilirsiniz. Çünkü bizim kitaba dikkat çekecek Amerika’da kimsemiz yok ki... Biz yine de çevirttik. Çeviriyi bir şair arkadaşımızın eşi yaptı. Bir hanım. Adını daha sonra söyleyeceğim size. Biz bu

çeviriyi aldık. Amerika'ya Xlibris'e yolladık. Xlibris'teki kurul demişler ki "Bu olmaz". "Ne yapacağız?" diye sorduk. "Bir editör bulacağız" dediler. "Olur" dedik. Meksikalı bir profesöre yaptırmışlar. Bu son hali onunkidir. "Burç and Daphne" diye çevirmiş.

A: Altına "Mo'nun Gizemi" diye not düşmüşler. Özet olarak çeviriyi son haline getiren kişi Meksikalı Profesör. Bu İngilizce kitap tek baskı mı yaptı?

G: Onu bildirmiyorlar bize.

A: Anladım. Bir sonraki sorum kitabın amacı neydi?

G: Ben çocuklara çağın akışı ve çağdaki çağdaş yenilikleri sorgileyerek güzel öykülerle estetik bir zevk oluşturarak çocukları hep özendirmek istedim. Onlar da bir yeniliğin peşine koşsun, yerinde saymasın ve bayal kursun. Bütün dünyada geçti 3 cilt. O gezginliğimin tabii bende zenginliği idi. Çocukları yönlendirmek, biraz heveslendirmek istedim. Çocuklar da dört elle sarıldılar.

A: Şimdi şunu soracağım ben size: Şimdi kaynak metin ve çeviri metnin işlevi ne diye soracağım. Eğer yoksa erek metnin yani çeviri metnin işlevini bildirmenize gerek yok. Kaynak metni yazarken metnin işlevi olarak ne düşündünüz? Örneğin: bazı yazarlar çocuğu eğitilecek bir nesne gibi gördükleri için eğitmek için kitap yazanlar oluyor ya da estetik bir zevk oluşturmak için edebiyatı tatırmak için.

G: Bir öğretmen olarak bilincindeyim. Çocuklara didaktik davranılmaması gerektiğinin bilincindeyim. Öğretmenliğim zamanında bu hataların bazılarını yaptım kitaplarımda. Yani çocuklara işte o öyle yaptı da bak bu böyle oldu gibi. Sonra ayırımına vardım. Her zaman da karşıyum didaktik anlayışa. Estetik bir zevk oluşturmak, çocuklara farklı dünyaların olduğunu duyumsatmak ve çocuklarda edebiyat zevki oluşturmak benim işlevlerim. Ben çocukların bilimde, teknikte, sanatta atılım yapmalarını istiyorum. Bunlar da onun bir örneği. Onların hoşlaşacakları, değişik kurgular içinde. Hep yabancıların yeniliklerini kullanıyoruz biz. Ben istedim ki biz de bir şeyler yaratalım.

A: Kaynak eser ve çeviri eser kaç baskı yaptı? Kaynak metin gördüğüm kadarıyla 65 baskı yapmış "Mo'nun Gizemi". Çeviri eserin de kaç baskı yapıldığı belli değil söyledığınız kadarıyla.

G: Belli değil, evet.

A: Bir sonraki sorum şu: sizce genel olarak Türk çocuk edebiyatı metinlerinin çevirileri neden yapılmıyor? Etkili olmalarının önünde herhangi bir engel var mıdır? Varsa nedir?

G: Kimse tanımıyor, potansiyelimizi bilen yok ki yabancı ülkelerde. Bakın yaptığım bir hataya. Ece ile Yüce adlı kitabımı 1980'li yıllarda ajansım İspanya'ya teklif etti. Yüzde yedi veriyorlardı. Bir verseler dahi kabul et, açıl İspanya'ya. "Yok, biz yüzde yedi ile çalışmayız" dedim. Bitti. Bir çevrileydi o zaman... Beğenildi ve de TRT pilot filmler yaptı. O piyasada başta Danimarka olmak üzere Ece ile Yüce'yi değişik ülkeler pilot filmleri satın almışlar. Sonra TRT'de bir değişim yaşandı. Her şey askıda kaldı. Onlar eğer çevrilmiş olsaydı biz ilerlemiş olacaktık.

A: Türk çocuk edebiyatının diğer dillere çevrilmemesinin önündeki nedeni olarak engel olarak tanınmamışlığı söylüyorsunuz. Bunun dışında herhangi bir engel var mıdır?

G: Bir deneyimim var. Hollanda da bir Türk dergi çıkarıyordu. Benim de tırmanış yıllarım. Bu dergide yazı yazsan dedi. Olur, memnuniyetle dedim. Ne yazmak istersin dedi. Çocuklarla sohbet etmek isterim dedim. Gitmiş genel kurula böyle Türkiye'de çok sevilen tanınan bir yazar var. Kuruldakiler ne demişler biliyor musunuz? "O Gülten Dayıoğlu bizim çocuklarımızın ve sosyal yapımızın özelliklerini bilmiyor ki... Ne sorunlarını biliyor neden niye mutlu olduklarını biliyor. Bir şey bilmiyor. Bu toplumda yaşamıyor ki neyin sohbetini yapacak" demişler. Dondum kaldım. Çünkü Hürriyet'in bir böyle dergisi vardı. Orada bir köşe yazıyordum ben. Çocuklarla dertleşiyorduk. Baktık öyle demişler. O bizi bilemez demişler yani bizim yaşam biçimimizi bile. Nitekim Ayşegül'ü çevirdim burada ben Fransızca'dan. Ayşegül'de her şeyi Türkleştirdim. Türkiyeleştirdim. A'dan Z'ye. Yoksa devlet kabul etmiyordu. Benim imzama ilk onayını aldı. İlk on altı kitap. Ve benim çevirimle.

A: Ayşegül dizisi mi?

G: Tabi ilk ben çevirdim 1965'lerde.

A: Çeviriyi kendiniz mi yaptınız? Fransızcadan yoksa özgün bir metne mi çevirdiniz?

G: Hayır, aynısını çevirdim, bastırdım. İçime sinmedi. Ayrıca göz attırtım metne. Epey yerde çok tökezlemişim. Yardım aldım. Ben zaten çevirmen değilim. Öyle bir iddiam da yoktu. Para harcanmasın diye. Ondan sonra da daldım işin içine. Yıllardır çocukların ellerinde. Yani biberon gibi öyle büyüdüler.

A: Çevirmenin kitabın baskı, satış ve çeviri işi için bir etken olduğunu düşünüyor musunuz? Yani şu soruyu şöyle açıklayabilirim. Yurtdışına sizin kitabınızı bir çevirmen bir de farklı bir çevirmen çevirseler bunların etkisinin olduğunu düşünüyor musunuz kitap üzerinde? O

kitabın satışında, baskısında kullandığı dilde sizce önemli mi çevirmen?

G: Tabi ki önemli yani birebir çevirip de yayınlamak başka. Kıvrak bir dille, onun da ustası olup sürülmesi çok farklı. Fark etmez mi hiç? Mesela Fadiş Almanca'ya çevirildi. Önel Verlag diye bir yayınevi var orada. O çevirdi. Bir defa telif ücreti ödedi. Onun yeri yok burada ama bir daha da ne Fadiş'ten ses var ne de bir yerde herhangi bir şey yazıyor. Yani benim de içim söndü... Çok yetersiz bizim bu çeviri konumuz... Güzelim bakanlık hepimizin dürtülsü ile o kararlar çıktı biliyor musunuz? TEDA projesi. Beni bir zaman Kültür Bakanlığından ziyarete geldiler. Eksik olmasınlar. Kültür Bakanlığına danıştım. Devletin basacağı kitapları seçerdik. O zamandan başladık bunun nüvesini kurmaya. Oldu ama o da pek ilerlemedi.

A: Şimdi ben ana sorularımı sordum. Bu soruların ve hatta ekstra olan sorularımın da çoğuna yanıt verdiniz. Birkaç tane arada yanıt verilmeyen sorular var. Onları da sorabilir miyim izniniz olursa?

G: Soralım ki bitsin oğlum.

A: Bu çevirinin iş vereni kim diye bir sorum vardı. Çevirinin iş vereni sizsiniz anladığım kadarıyla.

G: Biz olduk evet.

A: Çeviri herhangi bir proje ya da etkinlik kapsamında yapılmadı, değil mi?

G: Hayır, yapılmadı.

A: Çevirmeni Meksikalı Profesör demiştiniz.

G: Onunki kabul olundu. Türkiye'de yapılanı kabul olunmadı.

A: Çevirmeni Meksikalı Profesörü kim buldu?

G: Onlar buldu.

A: Xlibris buldu. Neye göre seçtiklerini öğrenebilir miyim?

G: Söyleyeceğim. Bu çeviriyle bizim okurumuzu kavramaz bu metin dediler. Ne yapacağız dedik? Yeni bir çevirmen bulacağız ve taslak çeviri metni düzeltireceğiz dediler. Buldular.

A: Peki Türkçe biliyor muymuş?

G: Hayır. Bir şey var. Bak bir tıp oyunu vardır ya tıp. Böyle yaparız (parmağını sessizlik işareti yapar). Kimse konuşmaz. İkinci kitap tıp tıp tıp diye başlıyor. Öbürü de medicine diye başlamış. Tıp demek sanırım. Ne yazık ki böyle sıkıntılar yaşandı.

A: "Mo'nun Gizemi" adlı eserinizde sizin hedef kitleniz hangi yaş aralıkları olduğunu öğrenebilir miyim?

G: Evet. Yani orta birden itibaren 12 yaştan itibaren 18'e kadar okuyor. Yetişkinler bile

okuyor.

A: Benim soracağım sorular burada bitti. Bana bu yoğun gününüzde zaman ayırdığınız için ve yaptığım araştırmaya yardımcı olduğunuz için tekrar çok teşekkür ederim.

G: Rica ederim. Başarılar ve iyi günler dilerim.

Appendix C

Evrak Tarih ve Sayısı: 01.06.2021-24927



T.C.
ANKARA HACI BAYRAM VELİ
ÜNİVERSİTESİ
Etik Komisyonu

Sayı : E-11054618-302.08.01-24927
Konu : Bilimsel ve Eğitim Amaçlı

LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ MÜDÜRLÜĞÜNE

İlgi : 19.04.2021 tarih ve E.20289 sayılı yazı.

İlgi yazınız ile göndermiş olduğumuz, Enstitünüz Çeviri ve Kültürel Çalışmalar (İngilizce) Anabilim Dalı Yüksek Lisans öğrencisi Alper BALADIN, Doç.Dr. Aşlı Özlem TARAKÇIOĞLU'nun danışmanlığında yürüttüğü *"To Explore the Translation of Mo'nun Güzemi Through the Lens of Nord's Text Analysis in Translation"* adlı tez çalışması ile ilgili konu Komisyonumuzun 26.05.2021 tarih ve 05 sayılı toplantısında görüşülmüş olup,

Etik Komisyonunca onaylanan ilgilinin çalışmasının, ekte gönderilen Başvuru Değerlendirme Raporunda önerilen görüş doğrultusunda yapılması planlanan yerlerden izin alınması koşuluyla yapılmasında etik açıdan bir sakınca bulunmadığına oybirliği ile karar verilmiş; karara ilişkin imza listesi ve onaylanan çalışmalar ekte gönderilmiştir.

Bilgilerinizi ve gereğini rica ederim.
Araştırma Kod No: 2021/146

Prof. Dr. İlhan ÜZÜLMEZ
Komisyon Başkanı

- Ek:
1- Katılımcı Listesi
2- Başvuru Değerlendirme Raporu
3- Onaylı Çalışma

Bu belge, güvenli elektronik imza ile imzalanmıştır.

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Bilgi için: Saliha GEMALMAZ
Unvanı: Genel Evrak Sorumlusu

Bu belge 5070 sayılı Elektronik İmza Kanununun 5. Maddesi gereğince güvenli elektronik imza ile imzalanmıştır.

**ANKARA HACI BAYRAM VELİ ÜNİVERSİTESİ
ETİK KOMİSYONU KATILIM LİSTESİ**

TOPLANTI TARİHİ :26.05.2021

TOPLANTI SAYISI : 05

ADI-SOYADI	İMZA
Prof.Dr.İlhan ÜZÜLMEZ BAŞKAN	KATILDI
Prof.Dr.M.Fadıl YILDIRIM Başkan Yrd.	KATILMADI
Prof.Dr.Mustafa EKİNCİKLİ	KATILDI
Prof.Dr.Yıldız AYANOĞLU	KATILDI
Prof.Dr.Bekir ESKİCİ	KATILDI
Prof.Dr.Ramazan Pars ŞAHBAZ	KATILDI
Prof.Dr.Neşe Yaşar ÇEĞİNDİR	KATILDI
Prof.Dr.Bilgehan GÜLCAN	KATILDI
Prof.Dr.Funda YURDAKUL	KATILDI
Prof.Dr.Cem YAŞIN	KATILDI



ANKARA HACI BAYRAM VELİ ÜNİVERSİTESİ ETİK KOMİSYONU FORMU

T.C.
ANKARA HACI BAYRAM VELİ ÜNİVERSİTESİ
ETİK KOMİSYONU
BAŞVURU DEĞERLENDİRME RAPORU

IMG-20210525-WA0008.jpg

Sorumlu Araştırmacının Adı Soyadı: Doç. Dr. Ölem TALAKÇIOĞLU
Değerlendirilecek Araştırmanın Adı: "To Explore The Translation of Mo'nan Gınan Through The Lens of Nord's Text Analysis in Translation"

Evet Hayır
☒ ☐ Başvuru Formu eksiksiz ve uygun olarak doldurulmuş mu?
☒ ☐ Araştırma ve veri toplama araçları (Anket, ölçek, test vb.) ilgili etik kurallara uygun mu?
☐ ☒ Kontrol listesinde işaretlenen evraklar eksiksiz olarak sunulmuş mu?

Değerlendirme Sonucu

☐ Uygun
☒ Düzeltme gereklidir (Açıklayınız)
☐ Düzeltmeleri görmek istiyorum ☒ Düzeltmeleri görmeme gerek yok
☐ Uygun değildir (Açıklayınız)

Açıklama: Alper BAYRAOĞLU'nun Organizasyonel yetenekleri üzerine uygun yanıtlanmıştır.
Araştırma, Tez çalışmaları ve Tanınmış bilginler.

Değerlendirmeyi yapan Etik Komisyon Üyesi bu formu doldurduktan sonra, kendisine gönderilen başvuru dosyasının tamamıyla üzerinde "GİZLİ" ibaresiyle kapalı zarf içerisinde Ankara Hacı Bayram Veli Üniversitesi Etik Komisyonu'na gönderecektir.

<https://mail.google.com/mail/u/1/>

Görüşme soruları:

Demografik sorular:

1. Gülten Dayıoğlu kimdir? Eğitiminizden söz edebilir misiniz?
2. İşinizden söz edebilir misiniz? Yazar olmayı nasıl tercih ettiniz?
3. Çocuk edebiyatıyla nasıl tanıştınız?
4. Neden Çocuk Edebiyatı?
5. Bu alandaki deneyimlerinizi paylaşabilir misiniz?
6. Kitabın yazarı olarak Mo'nun Gizemi adlı eserinizi hakkında düşünceleriniz nelerdir?

Eser üzerine sorular

1. Çeviri nasıl gündeme geldi?
2. Çevirmen ile ilgili neler söylemek istersiniz?
3. Kaynak dilde ve erek dilde kitabın işlevi ne?
4. Kitabın amacı ne?
5. Kaynak eser ve erek eser kaç baskı yaptı?
6. Genel olarak Türk Çocuk Edebiyatı metinlerinin çevirileri neden yapılmıyor? Etkili olmalarının önünden herhangi bir engel var mıdır ve varsa nedir?
7. Başka çevirisi yapılan eserinizi var mı? Varsa hangi dillere çevrildi/ler? Kaç baskı yaptı/lar? Çevirmenleri bu eserle aynı kişi mi?
8. Çevirmenin baskı, satış ve çeviri işi için bir etken olduğunu düşünüyor musunuz?



Appendix D



ÖZGEÇMİŞ

Adı Soyadı: Alper BALADIN

İş Deneyimi

2020- Devam ediyor: Araştırma Görevlisi, Amasya Üniversitesi Yabancı Diller
Yüksekokulu

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