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İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
ÇEVİRİBİLİM ANABİLİM DALI

**JEAN WEBSTER'IN *DADDY-LONG-LEGS* ESERİNİN
TÜRKÇE ÇEVİRİLERİ ÜZERİNE BETİMLEYİCİ VE
KARŞILAŞTIRMALI BİR İNCELEME**

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TURKISH TRANSLATIONS OF JEAN WEBSTER'S
*DADDY-LONG-LEGS***

(YÜKSEK LİSANS TEZİ)

Esra KALAYCIOĞLU

Danışman:
Dr. Öğr. Üyesi Nilüfer ALİMEN

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Çeviribilim Anabilim Dalı'nda 010518YL02 numaralı Esra KALAYCIOĞLU'nun hazırladığı “*A Descriptive and Comparative Study on the Turkish Translations of Jean Webster's Daddy-Long-Legs*” konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 25/06/ 2021 günü (11:00 – 12:00) saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

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BEYAN

Bu tezin yazılmasında bilimsel ahlak kurallarına uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitedeki başka bir tez çalışması olarak sunulmadığını beyan ederim.

Esra KALAYCIOĞLU

25.06.2021

ÖZ

JEAN WEBSTER'İN *DADDY-LONG-LEGS* ESERİNİN TÜRKÇE ÇEVİRİLERİ ÜZERİNE BETİMLEYİCİ VE KARŞILAŞTIRMALI BİR ÇALIŞMA

Dünyada ve Türkiye’de çocuk edebiyatı alanında çeşitli çalışmalar yürütülmektedir. Çocuk edebiyatının tanımı, türleri, işlevleri ve muhataplarının yanı sıra yetişkin okurlar, yazarlar ve çevirmenlerin oynadığı roller üzerine sayısız tartışmalar bulunmaktadır. Birden fazla okuyucu kitlesine hitap etme, bağlamları kültürler doğrultusunda uyarlama, ideolojik amaçlarla yapılan manipölasyonların yanı sıra metinlerin görsellerle ilişkileri gibi benzersiz özellikleriyle çocuk edebiyatı alanda sayısız çalışmaya imkân sağlamaktadır. Bu özelliklerden faydalanılarak Jean Webster’in 1912 yılında kaleme aldığı meşhur romanı *Daddy-Long-Legs*’in Türkçe çevirilerinden *Örümcek Dede* ile *Uzun Bacaklı Baba* üzerine betimleyici ve karşılaştırmalı bir çalışma yapılmıştır. Söz konusu çevirilerin *Daddy-Long-Legs* ile olan eşdeğerlik ilişkilerinin kabul edilebilirlik veya yeterlilik kutuplarına olan yakınlıklarını belirlemek amacıyla Gideon Toury (2012) tarafından ileri sürülen normlar ve çeviri ile olan ilişkileri çalışmanın çerçevesini oluştururken, çeviri metinlerdeki dizgesel kısıtlamalara açıklık getiren Zohar Shavit (1986) tarafından ileri sürülen özellikler ise çalışmanın odak noktasını oluşturmaktadır. Sonuç olarak *Örümcek Dede* adlı çeviri metin ile *Daddy-Long-Legs* romanının eşdeğerlik ilişkisinin kabul edilebilirlik kutbuna; *Uzun Bacaklı Baba* adlı çeviri metin ile *Daddy-Long-Legs* romanının eşdeğerlik ilişkisinin yeterlilik kutbuna yakın olduğu ileri sürülebilir. Fakat, elde edilen sonuçlar analiz için seçilen örnekler için geçerlidir ve bahsedilen kutuplar tezat bir ilişki oluşturmamaktadır. Dahası, *Örümcek Dede* adlı çeviri metinde dizgesel yatkınlık ilkelerinin benimsendiği ve bu sebeple manipölasyona maruz kaldığı iddia edilebilir.

Anahtar Kelimeler:

çocuk edebiyatı, çeviri, kabul edilebilirlik, yeterlilik

ABSTRACT

A DESCRIPTIVE AND COMPARATIVE STUDY ON THE TURKISH TRANSLATIONS OF JEAN WEBSTER'S *DADDY-LONG-LEGS*

Around the world as well as in Turkey various studies are being conducted in the field of children's literature. There have been numerous discussions concerning the definition, types, functions and addressees of children's literature besides the roles played by adult readers, writers and translators. Thanks to its unique characteristics such as addressing to more than one audience, adapting contexts in line with the cultures, the relations of texts and images along with manipulations with ideological intentions, children's literature paves the way for countless studies on translated texts in the field. With the advantage of these features, a descriptive and comparative study has been carried out on the chosen Turkish translations, *Örümcek Dede* and *Uzun Bacaklı Baba*, of a renowned novel *Daddy-Long-Legs*, written by Jean Webster in 1912. With the aim of determining the equivalence relationship between *Daddy-Long-Legs* and the aforesaid translations to the acceptability and adequacy poles, norms and their relations in translation put forward by Gideon Toury (2012) constitute the framework of this study while the features that clarify the systemic constraints on translated texts put forward by Zohar Shavit (1986) constitute the focal point of this study. As a result, it can be asserted that the equivalence relationship between *Örümcek Dede* and *Daddy-Long-Legs* is close to the acceptability pole; the equivalence relationship between *Uzun Bacaklı Baba* and *Daddy-Long-Legs* is close to the adequacy pole. Nevertheless, the results of the analysis are valid for the chosen examples and aforesaid poles are not contrary. Besides, it can be claimed that the principles of systemic affiliation have been applied for *Örümcek Dede* and it is exposed to manipulation.

Keywords

children's literature, translation, acceptability, adequacy

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LIST OF ABBREVIATIONS

Abbreviation	Bibliographical Information
ST	source text
TT1	target text 1
TT2	target text 2
trans.	translated by



INTRODUCTION

In the field of literature as well as in the field of translation there has been an ongoing discussion about the definition of children's literature for a long time. Numerous scholars and researchers have been debating over the features, types, functions, addressees, the roles and the involvement of the adult readers, writers and translators of children's literature. When it is glanced at children's literature from a historical perspective, it can be observed that even before the texts written especially for children, folktales, myths and fables have been integral parts that constitute children's literature. Each nation and culture has its own specific rise and evolution of children's literature. However, there is one common point that they share which is the phases that have been gone through in the development of children's literature. Furthermore, the role of translation in terms of acquainting cultures to one another as well as transferring values cannot be underestimated. This ultimate role of translation is also vital and valid for children's literature. Due to some features of children's literature like having more than one audience, adapting elements of the texts in terms of culture or altering texts with ideological aims, debates and studies on translated texts of children's literature will not come to an end easily.

Thanks to the features of children's literature itself as mentioned briefly and the characteristics of translation of children's literature, plentiful research, articles and studies have been carried out by different scholars. Utilizing from the unique characteristics of children's literature and with the aim of contributing to this vast field of research, *Daddy-Long-Legs* (1912), one of America's most loved and read novels by Jean Webster, has been chosen as a subject for this study.

The aim of this current study is to carry out a comparative and descriptive case study in order to determine the equivalence relationship between *Daddy-Long-Legs* and the chosen Turkish translations to the acceptability and adequacy poles. As a methodological framework, norms in translation, put forward by one of the most well-known researchers in translation Gideon Toury (2012), will be utilized. Also, the features that clarify the systemic constraints, proposed by one of the most important researchers in the field of children's literature Zohar Shavit (1986), will be used as a

focal point of the study with the intention of describing the systemic affiliations of the chosen Turkish translations of *Daddy-Long-Legs*.

In chapter one, in accordance with the purposes described above, children's literature will be handled under three subtitles. First of all, definitions made by various scholars in order to delineate children's literature and discussions about the features, functions, audiences, roles of adult writers and translators of children's literature will be presented. Then, the reasons for the formation of children's literature and the rise and the development of children's literature in different parts of the world as well as in Turkey will be touched briefly. Besides, some of the studies on children's literature conducted by the researchers in Turkey will be mentioned. Lastly, some reasons for books to be translated in children's literature and some features of translation of children's literature will be presented.

In chapter two, the methodological framework of this study will be presented. Initially, the norms in translation put forward by Gideon Toury (2012) will be mentioned including the definition and the types of norms, the relations between norms and translation as well as the inseparable principles that create the worth of translation. Next, the principles that are essential parts of the systemic affiliation, put forward by Zohar Shavit (1986), as well as the features that can be utilized to explain systemic constraints will be discussed.

In chapter three, comprehensive information about the novel chosen for this study, *Daddy-Long-Legs* by Jean Webster, will be presented. Primarily, studies conducted on, and articles written about *Daddy-Long-Legs* will be touched upon. Afterwards, an in-depth overview of the plot of the novel will be provided. Then, certain information about Jean Webster's family as well as the education she received will be mentioned. Also, the works she had produced along with the characters and themes will be mentioned concisely. Following the information about the writer and the novel, brief information about the translators of the chosen Turkish translations of *Daddy-Long-Legs* will be provided along with concise information about the publishing houses of the translated books.

In chapter four, the scope and the limitation of this study will be presented. Next, examples from the source text, *Daddy-Long-Legs*, and the target texts, *Örümcek Dede* and *Uzun Bacaklı Baba*, will be provided comparatively categorized under the subtitles

of the features of the systemic affiliation: affiliation to existing models, the text integrality, the level of complexity of the text, ideological or evaluative adaptation and the stylistic norms. Besides, translations of illustrations of the source text will be presented comparatively in line with the aim of the study.

Finally, in the last chapter of the study, conclusions drawn as a result of the descriptive and comparative analysis carried out will be presented.



CHAPTER 1

CHILDREN'S LITERATURE

In this chapter, some definitions made by different authors and scholars will be given. Then, a brief historical development of children's literature will be presented. Afterwards, certain answers to questions concerning the definition of children's literature will be sought. Finally, some reasons for translation in children's literature, the role translators and the features of translation of children's literature will be discussed.

1.1 Definition of Children's Literature

Definition of children's literature is still an ongoing debate among scholars in the field of literature. For Zohar Shavit (1986); in the academia, people did not assume children's literature as a field of research a short time ago. It was studied not for its presence as a part of literature but only for its pedagogic and educational aspect. She believes the cultural perception of childhood in society and its result as the opinions about children's literature and the traditional assessment criteria to choose things for research were the two causes of this tendency. In order to achieve specific aims to educate children, children's literature different from adult literature was regarded as a significant tool. Thus, it was believed that children's literature didn't have an equal status to adult literature, so within the literary polysystem children's literature was subjected to an inferior status (Zohar Shavit 1986, ix).

Karin Lesnik-Oberstein (1996) discusses that when children's literature is defined as "books that are good for children", it signifies that the terms "children" and "literature" are inseparable components of the term "children's literature" and cannot denote their original autonomous meanings since they complement each other to accomplish a better understanding for the definition of children's literature. In other words, "children" in "children's literature" presents ideas related to "children" apart from "children" in other disciplines like education, psychology, history or art; while

“literature” denotes a special idea of “literature” apart from other literatures especially “adult literature” (Lesnik-Oberstein 1996, 16).

According to Peter Hunt (2011), children’s literature is a term representing not only a set of texts but also an academic field. Also, it is generally considered as an oxymoron since “children” implies immaturity and “literature” implies complexity in texts and reading (Peter Hunt 2011, 42). What is more, the definition of children’s literature comprises the author, the text and the child as Peter Hunt explains as follows:

The author is a person with imaginative interests in constructing childhood (usually but not necessarily through creating child characters) and who on purpose or accidentally uses a narrative voice and language that are audible to children. The text of children’s literature is one in which this construction is present. The reader is a child who is still in the business of constructing his or her own childhood, and aware of its presentness- aware that it is not yet over. Where these conditions co-exist, the *event* of children’s literature takes place (46).

In addition to the definitions of the author, the text and the child given by Peter Hunt, Emer O’Sullivan (2010) believes children’s literature consists of different texts in which there are various addressees, types, forms, functions and degrees of linguistic complexity. Books that were written for adults first then adapted for children, folktales and fairy tales are some of the many sources of children’s literature. She states that infants and young adults who are at the age of twelve to eighteen are among the addressees of the field. In addition, forms consist of picture books, pop-up books, anthologies, novels, merchandising tie-ins, novelizations and multimedia texts while science fiction, poetry, adventure stories, drama and information books are some of many types of children’s literature. She also adds that functions of the texts change by their linguistic difficulty levels; while some texts just like children’s first reading books aim to develop literacy, others may aim to amuse and entertain (Emer O’Sullivan 2010, 1-2). However, in an article O’Sullivan defines children’s literature from a different perspective by asking what children’s literature is not and discusses it does not consist of homogenous texts that are defined by characteristics of content, style or form common to books in the corpus. She adds that it is adults who produce children’s books and decides what is suitable for them (O’Sullivan 2019, 16).

O'Sullivan states that it is also adults that take part in the processes of writing, translation, publication, revision and recommendation of children's literature. Children's books are handled by adult librarians, used by teachers and bought by mothers, fathers, aunts etc. Thus, adults' mediating role is essential since otherwise children may never meet the books. However, she states that in order to be suggested or translated, a children's book has to be confirmed by adults, it also has to be considered as suitable for children in that specific target culture at that specific point in time (18). O'Sullivan (2010) expresses that the role of adults is not merely negative for without them literary communication would never be established. In the market of literary children are not independent. For O'Sullivan, the inequality of the communication between adult and child creates vital differences between children's and adult literature. Command of language, experience of the world and positions in society are unequal tenets of communication between real adult authors and real child readers. She believes that by adjusting language, subject matter and formal aspects to comply with the children's stage of development and by taking into consideration the presumed interests and needs of the intended child readers; children's literature endeavors to unite the unequal partners. According to O'Sullivan, the role of adults is not restricted with the production and the decision making about the appropriateness. They decide the functions and uses of the texts too. At first, they were didactic or doctrinal, even though gaining freedom in some areas, children's literature seems to keep its pedagogical role of supporting basic literacy for a long time (O'Sullivan 2010, 4).

In addition to the viewpoints of Emer O'Sullivan about children's literature and the role of adults, Gillian Lathey (2011) states that children's literature is surrounded by texts written especially for children, texts addressed to adults but afterwards taken over by children and the ones adults and children read. In regard to economic need and altering cultural norms, the limits of children's literature differ historically and geographically. She claims that in the twenty first century, marketing strategies of the fashion, toy, and multimedia publishing industries with their groupings as "pre-schooler", "pre-teen" and "young adult" determine the concepts of childhood. These unstable limits are specified by adults who are also writers, publishers, arbiters and translators (Gillian Lathey 2011, 199).

Following the claims of Gillian Lathey about the texts in children's literature, Perry Nodelman, however, believes that printed for children and made from the point of adult ideas about children, children's literature is a recognizable and describable genre of literature. Since the ideas are ambivalent, the literature is also ambivalent. Children's literature not only presents adults' presuppositions about children's interests but also presents adults' desires for children's needs. Nevertheless, the aim of it is to fulfill adults' desires about children (Nodelman 2008, 242). He believes that in terms of structure and theme children's literature is binary (228). What is more, he explains his argument by giving examples. Innocence and experience, ignorance and adult wisdom, freedom and safety, didacticism and utopianism can be acknowledged as binary concepts. For Nodelman (2008), the reason for this opposition is the adult author's production of texts for children. Since the act of writing itself is inherently includes contradiction, it is not surprising for children's literature to be as such (230). The binary feature reveals itself in the protagonists of the texts. They can be wild animals while carrying humanistic features like the ability to speak; or they can be produced as toys or dolls at the same time having the ability to talk. Moreover, he states that the protagonists can be orphans, or temporarily orphaned or else they may be pushed to take care of themselves; they are defenseless but from the traditional viewpoint, it can be the conditions of life and sometimes the self-confidence of adults. As a result of the nature of binaries, these characters reflect adults' understanding of the central ambivalence about childhood. Also, the characters indicate and reject the wholeness of the adult conception of childhood, hence, leading the way to the continuous and endless exploration of the ambivalence (231-232).

To sum up; children's literature is a vast field. It has many components, features and agents to be inspected thoroughly and carefully. Hence, it can be said that it does not seem possible to define a major field with just one phrase or sentence.

1.2 Historical Development of Children's Literature

While literature in a broad sense goes back to thousands of years, children's literature has a history of almost four hundred years (Maria Nikolajeva 1995, ix). As Nikolajeva (1995) claims in every country and language the phases that children's literature

undergoes are not unlike. Initially current adult literature together with folktales, myths and fables were tailored to the assumed demands and the curiosity of children in accordance with the acknowledged and prevailing beliefs about raising children. Then, with the aim of educating, didactic stories were written for children (x).

Besides Nikolajeva's claims about the phases of children's literature, Zohar Shavit (1995) also suggests that with no exclusion each and every system of children's literature experiences the identical stages of development not depending on the time or place in which a system of children's literature started to flourish. What is more, she points out that same cultural components and organizations help them come alive. Initially in England then in America, the example of the Puritans; the Jewish Enlightenment that took place in Germany and the Egyptian Enlightenment proved that the ground of the formal children's literature was actually an ideology with a powerful educational principle. According to Shavit, a new function in the literary system in other words a precise system of books allocated solely to children was established due to the belief that books were required for the education of children. She adds that upon the creation of this function, the identical model of historical progress took place. A miscellaneous and layered system of books for children arose progressively via a struggle between what children were deemed to read and what children literally wished to read (Zohar Shavit 1995, 28).

Moreover, Emer O'Sullivan (2010) states that the rise and the early development of children's literature is firmly related to the development of a middle-class society in England first then in France and Germany in the late seventeenth century. Together with the emergence of middle classes social, financial, political and cultural alterations gave rise to the development of children's literature in those countries. She also lists some of the alterations that helped the development of children's literature such as; the transformation of the middle-class and nuclear families, the freedom of children from working, the change of the understanding of childhood as a stage of life apart from adulthood, the belief that children need education and care, the changing financial status of parents enabling them to save money for their children, the progress of schools and developments in the literary market (O'Sullivan 2010, 7).

Apart from the scholars mentioned above, Kimberley Reynolds (2011), about the historical development of children's literature, asserts that the advent of commercial

publishing for children in the eighteenth century was acknowledged as the starting point of children's literature. However, it is now obvious that it was actually a part of a literary process. Parents, teachers and other adults were searching for alternatives to design appealing and interesting materials to suit children's reading tastes (Kimberley Reynolds 2011, 41). She also claims that the second half of the eighteenth century was known as the "Golden Age" of children's literature since numerous works that had artistic values came out. In the nineteenth century, thanks to the developments in printing technology various engaging and colorful books, periodicals and novelties were published. As a result, characters and readers slowly became more complex (48). Towards the end of the nineteenth century publishing industry was able to appeal to different ages, classes, incomes and interests (50). In books that were published in the first half of the twentieth century children were very skillful in camping, sailing and also in figuring out crimes (54). Also, in each type of children's books like first readers, fairy tales and young adult fiction, it was common to come across with children and young people with dissimilar backgrounds, nationalities and genders (55). She presumes in recent years due to the evolution of new media, the forms, formats as well as methods of narration have changed. Stories written for children have been adjusted to films and television (60).

When it comes to Turkey, many scholars have published numerous articles, books or carried out doctorate studies about the history and the development of children's literature in Turkey. In her article Alev Sinar (2006) states that the rise of children's literature starts with the Tanzimat period and many studies about children's literature were carried out after the proclamation of the Republic. She also points out that after the year 1979 that was accepted as the World Children's Day, the importance of studies concerning children and the publications prepared for them started to gain importance (175). Throughout her article Sinar (2006) mentions epics in which children and their education were mentioned before the acceptance of Islam and writers that contributed the evaluation of children's literature in Turkey starting from Tanzimat period until today including the years before and after the proclamation of the Republic (175-193). Sinar (2006) also states the importance and the contribution of the translations to the development of children's literature in Turkey (181). Also, at the end of her article she lists Children's Literature Awards in a detailed way by giving them

year by year. Just like Sınar, Selçuk Çıkla (2005) carried out a detailed study on the history of children's literature in Turkey. In his article starting from the Tanzimat period until now, he mentions books and their writers as well as translations and their translators comprehensively. He also lists the magazines published for children starting from 1869 until 1927 a year before the adoption of the Turkish alphabet (97). He also lists the writers and their books about children's literature from 1954 until 2003 (103). Besides carrying out a detailed study, he also makes suggestions to help children's literature evolve and gain importance (89-94).

Another scholar that has contributed to the field of children's literature is Necdet Neydim (2000) with his doctorate study. Neydim deals with children's literature from a different perspective and carries out his studies focusing on the translations of the children's literature following a paradigm shift in the 80s. He also discusses about the polysystem theory in children's literature and the importance of the target-oriented theories in the study of children's literature (94-129).

In addition to the studies carried out about the history and the development of children's literature in Turkey, there are also many scholars who look at the field from a different perspective and published studies on the translations in children's literature which are descriptive and comparative with the aim of shedding light on the history of children's literature in Turkey. One of them is with her doctorate study, Nilüfer Alimen (2015). She carried out a study on Sabiha and Zekeriya Sertel's translations in the field of children's literature between the years 1926 and 1928. In her target-oriented study, she aimed to reveal the manipulations made by Sertels in the cultural and literary system via their translations.

Another descriptive study is carried out by Ayşe Banu Karadağ in 2018. In her study, she investigated the Turkish translations of some of the series of *Camille* which were written in French by Aline de Pétigny. She focused on the systemic affiliation of the translations made into Turkish with a descriptive manner. The number of studies and scholars in the field of children's literature has increased in the last couple of years

and it seems the field will flourish with the contributions of upcoming studies and scholars.¹

All in all, in each era, children's literature gained different aspects in line with the circumstances. Even though the history and the development of children's literature change from country to country, it can be said that there is one common point that each nation tries to make contributions to the field of children's literature with numerous studies in the field. So, it is obvious that children's literature will continue to evolve and transform as the time passes in Turkey as well as in the world.

1.3 Children's Literature and Translation

For a literary work, exceeding its own limits to reach across the world is only possible through translation. This situation is also valid for the works in the field of children's literature. To start with, different names have been used for the translation studies in children's literature. Some scholars prefer to call as "Translation for Children" while others prefer to name as "Translating for Children"; yet both of them indicate children as intended addressee. However, the common name preferred has been "Translation of Children's Literature" (Cecilia Alvstad 2010, 22).

The reason for the books to be translated, for O'Sullivan (2005), is to enhance children's literature of the target language and to acquaint foreign cultures with children. However, most of the time they are the foreign items that are wiped out in translations that are adapted mostly to their target culture with the reason that it is hard for the young readers to figure them out. Thus, she states that it can be acknowledged as an ambiguity of translation of children's literature. Moreover, it would not be wrong to designate the translation of children's literature as a balancing move between the adjustment of foreign items for the children's comprehension levels and maintaining the differences for their potential to enhance target culture. She also adds that in the decision-making process, translators and editors consider how child readers should transmit new components of the source literature and linguistically and culturally foreign items (O'Sullivan 2005, 64). In addition, as Coillie and Verschueren (2006)

¹ For more studies in the field see Karadağ 2014; Neydim 2012; Kansu-Yetkiner 2010; Kansu-Yetkiner 2018.

claim, translations can be said to have been the one and only way for children who only know their mother tongue to interact with other cultures and their literatures. Translators, on the other hand, making the “dialogue” possible between source text and target audience, have been announced as mediators and their roles as such are pretty obvious in the translation of children’s literature (Coillie and Verschueren 2006, v). Moreover, in the last twenty or thirty years, there was an unpredictable rise in the translations of children’s books. Enhancing quality of these translations aroused interest among the scholars. Also, they add that the prescriptive approach of the earliest studies of 1960s has been replaced by a descriptive approach that seeks how texts demonstrate themselves as translations. As a result, there has been a change in the research field from source texts to the target texts. Thanks to this new paradigm, translators have just started to become more visible (vi).

Besides, translation of children’s literature can be distinguished by some features, and these are, as Cecilia Alvstad lists, “adaptation of cultural context”, “ideological manipulation”, “dual readership”, “features of orality” and “the relationship between text and image” (Alvstad 2010, 22).

Adaptation of cultural context includes the use of literary implications, foreign languages, historical roots, flora and fauna, proper names and measurements together with other cultural elements. She claims that translations need to be adjusted according to the possible target addressees’ frames of reference with the aim of making them comprehensible. This mainly results from the dissimilarities of the target and the source texts’ cultural contexts. Not adapting context, as she suggests, creates some deficits for the child addressee as shown by many descriptive and/ or functional studies. Thus, there is an obvious need for adaptation of cultural context in translation for child readers (22).

Explicit presentations of ethical or moral principles may be a sign of ideology according to Tina Puurtinen (1998). In Western countries where children’s literature becomes notably less didactic, ideology is defined as hidden presumptions and values that dominate the linguistic preferences of the writer (Tina Puurtinen 1998, 529). As Alvstad (2010) puts forward, another reason for adaptation in the translations of children’s literature can be ideological. Manipulations as such can be acknowledged as forms of censorship. Changing unhappy endings into happy ones is one of them. What’s more, she indicates that stylistic features like swear words and informal speech can also

be manipulated. With an aim to expand the vocabulary of the child addressees, texts might be simplified to be reachable. Language planning matters, another type of ideological manipulation, may alter style. Modifications of styles influence literary devices too (Alvstad 2010, 23). According to Zohar Shavit (1981), due to the children's literature's peripheral position in the polysystem, the translator's manipulations are tolerated as long as he takes into consideration the following principles:

- a. Adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is "good for the child."
- b. Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities (1981, 171-172).

Another feature of translation of children's literature is dual readership. As Alvstad (2010) explains; translators, teachers, parents and librarians, by buying and publishing books, are the ones that bring young readers and books together. Thus, both the presumed values and tastes of adults and the children are deemed for the translation of children's books (Alvstad 2010, 24). Moreover, as Shavit (1986) claims adults and children are two separate addressees of texts in children's literature. Dissimilarities between two groups are age (in some cases social class), the reading practices and the norms of textual comprehension. Each addressee will comprehend texts separately due to their separate norms of comprehension (Shavit 1986, 70). Even in the seventeenth century it is likely to find two implied addressees in fairytales. *Alice's Adventures in Wonderland*, *Winnie-the-Pooh* and *Pinocchio* are just some of the examples of texts that have complicated dual readership. Also, it is a feature that is hard to reproduce in translations (Alvstad 2010, 24). Besides, as O'Sullivan (2005) believes the dual addressee has always been in the field of children's literature. In the eighteenth and nineteenth centuries, intermediaries who bought, gave and suggested books were clearly notified by the authors about the addressee of the book in forewords or afterwords written for them. This style of exchanging information in paratexts has become old-fashioned and nowadays it can be understood by the selection of certain topics that is to say it has become more indirectly (O'Sullivan 2005, 15). However, Alvstad (2010) asserts that in some examples like *Alice's Adventures in Wonderland*, *Winnie-the-Pooh* and *Pinocchio* the addressees are not explicitly stated. As a result, it would not be

wrong to express that the dual readership is the merely special feature of children's literature.

Features of orality, as Alvstad (2010) assumes, is just another characteristic of translation of children's literature. Books are generally written to be read out. Translators are struggled while translating the prevalent traits of children's stories like sound, rhythm, rhymes and word plays. Thus, she adds that translators have to make a decision between sound and content. Also, they have to decide whether to use familiar or foreign target models of children's rhymes and songs (Alvstad 2010, 24).

Last but not least feature of translation of children's literature is the connection between texts and images. Alvstad (2010) puts forward that in children's literature verbal and visual codes exist side by side, but they may be in dissimilar relations. Via operating as corresponding media narrating the same story, they promote one another, or they might be at variance with one another through illustrations depicting another story or the same story with a different point of view. She also believes that translations have the power to alter the ways of the interaction of the verbal and the visual codes. Translations and images occasionally reveal what is clear or ambiguous in the source text, thus this may become a handicap for translators. If a translator does not have the information about which illustrations to be published with the text or if a translation is printed with illustrations prepared for another translation, then there might be disparities. Sometimes translated children's texts are printed with new illustrations with the desire to provide a more contemporary text or to make the text culturally domestic. Furthermore, modifying the illustrations might be a method to adapt a book's content (24-25).

In conclusion, translation is the only method to acquaint with other cultures for all kinds of literature including children's literature. A lot of agents from translators, editors, publishers to mothers and fathers are included in the translation process. Furthermore, there are a number of reasons for the books to be translated for children and there are certain features of translation of children's literature. Hence, as Alvstad (2010) suggests, with the aim of revealing how the texts for children are manipulated to make them suitable for adults' thinking as adequate or suitable, source texts might be compared with their translated texts. Likewise, in order to unveil the common traits and

constraints of translation and as well as children's literature, research on translation of children's literature might be helpful (26).



CHAPTER 2

THEORETICAL AND METHODOLOGICAL FRAMEWORK

Following a brief introduction to children's literature in the previous chapter, theories that will be the basics of this study will be presented. First of all, the role of norms in translation discussed by Gideon Toury (1995) will be introduced.² Then, the fields, put forward by Zohar Shavit (1978), in which complicated restraints are pushed on a text and in which the systemic affiliation is demonstrated will be explained.³

2.1 Gideon Toury and the Norms in Translation

In his book *Descriptive Translation Studies and Beyond*, Toury (2012) explains that accepting translation as an activity that is directed by norms means that it is, within a culture as well as among other cultures in place or time, innately defined by endless “variability” (61). When it comes to the definition of norms, he states that:

Norms have long been regarded as the translation of general values or ideas shared by a community – as to what would count as right or wrong, adequate or inadequate – into performance ‘instructions’ appropriate for and applicable to concrete situations. These ‘instructions’ specify what is prescribed and forbidden, as well as what is tolerated and permitted in a certain behavioral dimension (63).

Norms can be regarded as benchmarks in order to evaluate reasons for manners and their concrete outcomes. The reason for this is, for Toury (2012), the real or possible “sanctions” of the norms which can be “negative” or “punitive” when a norm is disregarded or when it does not conform, or else “positive” and “rewarding” if someone achieves to conform to a norm. Since normative statements by nature tend to be

² Gideon Toury discussed the role of norms in the chapter of “The Nature and Role of Norms in Translation” in his book published in 1995, then he published a revised version in 2012. In this chapter, 2012 version will be referred.

³ Zohar Shavit put forward her ideas in the article called “Translation of Children's Literature as a Function of its Position in the Literary Polysystem” in 1978; then it was published again in 1981 with the same title; in 1986 she discussed her ideas in her book entitled “Poetics of Children's Literature”; lastly in 2006 the same chapter was published in a book called “The Translation of Children's Literature: A Reader”. In this chapter, 1986 version will be referred.

distorted, they should be managed carefully. He also indicates in order to unveil the reasons of a specific behavior, the prevailing interpretations, particularly the ones practiced by the people in the culture, need to be uncovered from the benefits that were formerly aimed to comply with the descriptive and explanatory use (64). He adds that noticed regularities can be utilized as hints to expose the norms from cases of behavior. As a result, norms can be said to be informative assumptions of real behavior and its obvious expression. So, as he expresses, the researcher views the process from backwards towards the point of departure. It is also not unexpected to discover that dissimilar norms contributed to one strategy or else dissimilar strategies contained the same norm (65).

When it comes to the relation between norms and translation, Toury (2012) states a common belief that every translation performance has a special action of a person in a text and that performance is carried out in the human brain and thus translation seems a performance conducted mentally (67). What is more, the translator's choices intercept with the norms and affect the decision-making process (68).

Toury (2012) points out that there are two indivisible tenets that creates the "value" of translation: "acceptability" and "adequacy". He defines "acceptability" and "adequacy" respectively as below:

The production of a text in a particular culture/language which is designed to occupy a certain position, or fill a certain slot, in the host culture while at the same time constituting a representation in that language/culture of a text already existing in some other language, belonging to a different culture and occupying a definable position within it (69).

As defined above, these principles are not the same as a general rule. Toury (2012) points out that in a translation process in which two cultures take place, due to some historical connections, they may have considerable or little similarities, but they cannot be the same. The usual case of affairs is determined by the level of "incompatibility" between adequacy and acceptability, and he adds that any tangible state contains an "ad hoc compromise" between adequacy and acceptability. A translation cannot be solely adequate or acceptable; instead a mixture of both is

symbolized. As a result, the complete effects of norms will be demonstrated by the agreement between the adequacy and acceptability (70).

Moreover, Toury (2012) states that it is possible to come across three types of competing norms in one system or in different systems. First one is the norms that conduct the “mainstream” translational behavior and prevail the center position; second is the norms which are remains, still available but less strong, of former mainstream norms; lastly bases of a new group of norms. Therefore, just in any socio-cultural field, in translation it is not unusual to be “popular”, “out-of-date” or “innovator” (76-77).

Toury (2012) states that there are different types of norms when they are studied in terms of translation. The first and the foremost of them is called “the initial norm”: the primary preference, deliberately or not, given by the translator between the confronting resources of constraints, “acceptability” and “adequacy”. In other words, he explains, every translator is expected to come to a general decision between the two standpoints. If the translator inclines excessively to the presumed original, the act will result in “adequacy” of the translation. As a result, it will be carried out with the aim of displaying the source text together with the norms representing the presumed original. Accordingly, that act may create some “incompatibilities” for usual target cultures. Toury (2012) explains the other possibility as; if the translator abides by the norms of the target culture, the act will conclude in “acceptability” of the translation. Therefore, target norms will be generated and thus a secondary position will be assigned to the source text and the special connections depending on the characteristics of the source language (79). He points out that the initial norm is not the first preference, or it is not preferred only once throughout the act; it might be repeated again in the course of the process. The closeness to either side gives clues about the fundamental characteristic of preliminary decisions of the translator. Therefore, he concludes, the basic and the most important function of the notion of the initial norm is to be used as an explanatory means (80). He also states that it can be beneficial to maintain the two sides separate as a basis although it is not possible to find them in an unblended form. All in all, norm-governed studies can be utilized in every kind of translation, in which scholars are inclined to search for norms, from literature, philosophy to conference interpreting (81).

According to Toury (2012) norms may affect all phases of a translation act as well as whole sorts of translations. When the final product is studied, it is easy to see the

remnants of the activity of norms. He also points out that if the whole procedure of a translation act is examined, norms can be revealed and also editors, publishers, proofreaders, censors, revisers and other agents might be included in the norm-governed behavior (81). Thus, it is wise to identify the two norms “preliminary” and “operational norms” which are suitable for translation.

For Toury (2012) preliminary norms include two basic interdependent factors and these are: the ones about the presence and the real description of a translation policy; and the ones about the directness of translation. Determinants conducting the preference of text-types, also the individual texts, to be brought in a specific culture or language at a specific time through translation constitute the “translation policy”. He points out that text-types like literary versus non-literary, medium such as written versus oral, human representatives and groups like different publishing houses can all be subjected to dissimilar policies, and these can be studied to determine the policies applied. When it comes to the “directness of translation” Toury (2012) claims that questions such as: is indirect translation allowed at all; for the translation which languages, text-types or periods are allowed, chosen, prevented or tolerated; which mediating languages are allowed, prevented, chosen or tolerated also why they have that position; is there any inclination to neglect, disguise or reject, deal with the factor of the directness of translation (82).

Toury (2012) points out that operational norms include “matricial norms” and “textual-linguistic norms”. Operational norms conduct the decisions that are made in the course of the act. The text’s matrix, such as the allocation of linguistic elements in the text, verbal formation and textual make-up, is influenced by these norms. What is more, these norms regulate the things that would stay untouched despite the changes in translation and the things that would likely to alter. He states that “matricial norms” conduct the presence of target language element that would replace the source language element as well as the amount of wholeness; the place of it in the text, in other words, how the linguistic element is spread all through the text; the division of the text like chapters, stanzas or passages. These norms might also govern the omissions, additions, replacement of location and manipulations of distribution in a text (82). Therefore, matricial norms can be utilized as an “explanatory hypothesis”. Toury (2012) explains that “textual-linguistic norms” conduct the preference of linguistic element for the

establishment of the target text. Also, they conduct the substitution of the original element. These norms may be practiced in translation or in one text type or in a method of translation, thus they might be somehow general (83).

All in all, as Toury (2012) states that logically and temporally preliminary norms are one step ahead over the operational norms. These two groups have shared influence, and their formation establishes an essential part of the study of translation (83-84). With some changes, a model might have the norms recognized by the source text like adequate translation or a model might have solely target norms or a model that have temporal agreement between the two and these all can be said to form the operational norms. As a result, if the adequate position is preferred, it might be stated that the translation is “enforced” on the target culture instead of being “introduced”. So, it may act like an unfit implant and might be denied by the target culture (84). On the other hand, if the acceptability position is preferred, it can be stated that the translation will be a little away from the original text.

It is essential, as Toury (2012) declares, to study norms in order to demonstrate how the functional-relational assumption of equivalence is recognized in a translated text, in a historical course of time and in the work of a translator or “school” of translators. At the end of a comprehensive study, translational norms; therefore, the understanding of the equivalence assumption, depend broadly on the stance of a translator in the target culture. To sum up, a comparative research that explores the nature of translational norms in comparison with the controlling non-translational types of texts that are produced in the same culture is crucial if the aim is to investigate translating and translations (85).

2.2 Zohar Shavit and the Systemic Affiliation

Zohar Shavit (1986) defines translation as a tool of transmission which contains series of actions rather than a single action. In the target system some products that bear diverse and intricate relations with the source system are generated throughout this transmission. Accordingly, it is obvious that the end product of the course of translation is created via the interaction between the target and the source system. She adds that in the course of this transmission not only translations of texts from a language to another

but also the translations of texts from one system to another can be discussed just like translations from the adult system to the children's system (111). She believes that the best way to study of norms writing for children is to examine the translated texts in children's literature methodologically. Translated texts provide more clues than original texts since it is easier to observe the restrictions enforced in a text which gets into the children's system via translational norms. She points out that translators are obliged to consider systemic restrictions in the course of translation.

Due to the peripheral position of children's literature, as Shavit states, translators that work with books in children's literature may allow themselves considerable freedom about the text different from the translators that work with adult books. What Shavit means from freedom is that translators are free to manipulate the text by altering, expanding, shortening, deleting or adding (112). Translators are able to apply these translational transmissions as long as they comply with the two tenets that constitute children's literature. One of them is modifying the text with the aim of making it suitable and beneficial for the child and in compliance with the society's approval making the text "good for the child"; the other one is altering the text's plot, characterization as well as language according to the dominant society's understanding of the child's comprehension and competence of reading. She expresses that hierarchal relationships of these tenets change in the course of time. These days, for instance, modifying the text for the child to be able to understand is more prevalent. Accordingly, these two tenets, although at times contradict one another, generally complement each other. As Shavit (1986) states every phase of translation is regulated by them and they are also effective in the texts to be chosen for translation together with allowable manipulation. In addition, the two tenets are fundamental for the systemic affiliation of texts. Finally, the end product of a translation process has to comply not contradict with these two tenets in order to be regarded as a translated text for children as well as to be associated with the children's system (113).

For a text that gets into the children's system, its systemic affiliation, as Shavit (1986) points out, has similarities with a text that gets into other peripheral system and for adults it is the non-canonized system. A model that is transferred from adult literature performs as an initial model rather than as a subordinate model in children's literature. In time, that model may be transformed, generally in a shortened and less

complicated form. Even though non-canonized adult literature and children's literature have many things in common about their systemic affiliation, they also have some dissimilarities. One of them is that the children's system has two main subsystems as canonized and non-canonized; the other one is, however, due to its affiliation, the children's literature has dissimilar source of constraints that are enforced on the text (114). In the non-canonized adult system, the primary constraint is marketing, whereas it is educating in the canonized children's system. Shavit puts forward that systemic constraints of the children's system might be explained by five features and these are:

- 1) the affiliation of the text to already available models
- 2) the unity of the text's initial and subordinate models
- 3) the extend of complicatedness and sophistication
- 4) the adaptation of the text for ideological and educational aims
- 5) the style of the text

(1986, 115)

Due to the system's likeliness to welcome merely the traditional and the acknowledged, as Shavit (1986) states, translation of children's literature is likely to associate the text with the existent models in the target system. When there is not any model of the original text in the target system, then the text is altered either by removing or by putting components with the aim of harmonizing it with the existent model. This case was also valid in different adult literatures in the past; but it is still valid for the children's literature (115). Affiliation of a model, as Shavit summarizes, decides the texts to be involved or ignored, also the components to be included or eliminated and the texts to be prevalent even though they have modified purposes. The mocking components are totally disappeared or survived partially and by assisting the model of the target system, they have gained a new role in the translations made for children. As a result, Shavit (1986) points out that translators have succeeded to modify the text to the existing models of the target system not only by eliminating certain components but also by altering the roles of others (121).

In many translations of the adult canonized system the norm of an unabridged text is still acknowledged. Nevertheless, a norm like this was optional in the nineteenth century, so translators had the freedom to exploit the unity of the original text. Shavit (1986) states that in the non-canonized system of the adult system, additions and

omissions might be done by translators by taking into consideration of the target system's requests (121). Translators are also free to manipulate original texts, especially while transferring adult books, in the children's system too. The presumption behind shortening the texts is acknowledging child readers as incompetent to read extended texts. However, for Shavit apart from the systemic affiliation there are two main reasons in adjusting texts. One of them is the norms of ethics acknowledged in the children's system and the other one is the presupposed degree of child's understanding. Thus, in order to modify the texts for child readers, translators need to abridge the texts and also make them understandable. Since abridging texts requires imposing more functions, Shavit believes that translators have to balance the two criteria while manipulating texts. Erasing unacceptable components or entire paragraphs is the easiest way to manipulate a text. In some cases, the components to be erased are essential for the plot, so translators prefer to modify them (122). If unacceptable scenes in a text do not harm the wholeness of the plot, translators erase them without any hesitations. What is more, Shavit adds that with the aim of making the text "suitable" for children's understanding levels, translators prefer to alter or delete the paragraphs that may cause problems (123). To create uncomplicated texts, ironical components are also omitted by the translators since they think they cannot be comprehended by children (124).

Shavit (1986) declares that in order to make a text less complicated and shorter, translators need to decrease the number of elements and their functions. While the norm of complexity is prominent in canonized and non-canonized system, the norm of understandable and uncomplicated models is common in canonized and non-canonized children's system. As a result, this norm concerning the level of complexity decides themes and characters of the text as well as the alternatives about allowable formats (125).

Perceiving literature as a didactic tool for some ideologies was prevalent in adult literature. Ideological or evaluative adaptation of texts, as Shavit (1986) points out, was no longer valid in adult literature after some time, but it was still the case for children's literature. Thus, with the aim of adapting the texts to carry ideological aims, she states that translators were eager to alter the source text entirely (126).

According to Shavit (1986) norms of styles are mutual in children's literature and adult literature, but the reasons and justifications differ in each one. In adult

literature, high style is all about “literariness”, but in children’s literature it carries didactic purposes and aims to improve the vocabulary of the child. Children’s literature, she believes, will keep having didactic purposes and the high stylistic norm since it is acknowledged as “good” for educating children (128).

To sum up, examining translated texts in a methodological framework can be said to be the most effective way to understand the norms in children’s literature. Also, the works of translators need to comply with the two tenets that children’s literature has: making texts “good” for the child and making them suitable for the child’s comprehension. These tenets also serve as a basis for systemic affiliation of texts in children’s literature. Although children’s literature and non-canonized adult literature share some common systemic affiliations, children’s literature has different constraints. These constraints can be clarified by studying five features that are put forward by Shavit. So, it can be said that translated texts reveals the norms in children’s literature as well as providing clues about the restrictions that translators need to follow in texts in order to make their translations acknowledged in children’s system.

CHAPTER 3

ABOUT DADDY-LONG-LEGS

In this chapter, following the methodology introduced in the previous chapter, detailed information will be provided about *Daddy-Long-Legs* that was written by Jean Webster in 1912.

First of all, general remarks about the book will be given. Afterwards, the biography of Jean Webster will be presented in detail. Then, for a better understanding of the analysis to be carried out, a comprehensive plot overview will be supplied. Furthermore, with an aim to gain insight about the translations, certain information about the translators will be presented. Finally, publishing houses of the translations to be analyzed will be introduced.

3.1 General Remarks on *Daddy-Long-Legs*

Daddy-Long-Legs has been a subject of study in different fields from psychology to education apart from literature. Not only scholars but also researchers and students around the world have written numerous articles and theses.⁴

One of them has been carried out by Karen Alkalay-Gut (1993) whose article is called “If Mark Twain Had a Sister”: Gender Specific Values and Structure in *Daddy-Long-Legs*. The aim of the study is to compare the quality and the popularity of two novels, *Huckleberry Finn* by Mark Twain and *Daddy-Long-Legs* by Jean Webster, that promote gender and political dissimilarities. Protagonists of both novels have resembling blend of personality traits that are innocence, clear-sightedness, moral unity and intelligence. When it comes to the ongoing popularity of the novels, while dominating leaders like Hemingway, Fiedler and others canonized *Huckleberry Finn*; *Daddy-Long-Legs* was accredited with children’s shelf and did not get any crucial recognition (91-92). Only through the Fred Astaire-Leslie Caron film version, adapted from the play rewritten by Jean Webster from her novel, the epistolary novel *Daddy-*

⁴ For more studies in other fields on *Daddy-Long-Legs* see, Viranti Nanda Wiresti 2018; Amanda Farrell Hollander 2015.

Long-Legs could find a place in the adult world. Since 1912, the year it was published, *Daddy-Long-Legs* has been acknowledged as a classic of children's literature. It was translated into eighteen languages and also the "Daddy-Long-Legs Doll" was produced and sold by F.A.O Schwartz for a long time (98). Another reason for *Daddy-Long-Legs* to be recognized as a work of children's literature may be because of the function of children's literature to fortify values that female protagonists have in most canonized literature. For the American female protagonists, education is the only way to gain economic freedom and to rescue themselves from domestic duties. Education is an essential factor for women to identify and improve themselves, while men fulfill themselves only by preventing education (92). Another vital factor for *Daddy-Long-Legs* not to attract serious attention as literature stems from its happy ending (96). According to Alkalay-Gut, there are two more reasons for *Daddy-Long-Legs* not to become canonized. One of them is with a usual love affair and a happy ending; the novel appears to have the structure of the emotional novel. The other one, however, is its actual structure that is political and profound. The novel actually confirms the need to unite individuals and the society. All in all, Alkalay-Gut states that *Daddy Long-Legs* reverses the expectations of canonized literature and proves that if one has a definite "American" sense of self, with a democratic structure socialism may be useful (98).

Another essential study has been conducted on the evolving voice of the novel's protagonist, Judy. Anne K. Philips (1999) states that *Daddy-Long-Legs* points out female voice and female education which can be classified as a lasting model of an epistolary tradition of the nineteenth and early twentieth century. She adds that even though *Daddy-Long-Legs* was read by adults when it was published, nowadays it is sold merely as a children's book and acknowledged as an American Cinderella story (64). However, for a lover the term "Daddy" causes readers to feel uncomfortable but sharing a sense of humor and being a soul mate make Daddy, also known as Jervis, a worthwhile partner. What is more, K. Philips adds that *Daddy-Long-Legs* can be recognized as an essential cultural marker since it encourages women to join colleges (79). All in all, *Daddy-Long-Legs* can be said to be the only well-known epistolary novel from the twentieth century that is still published. It is also the most famous and lasting novel about college girls (81).

To sum up, since its publication in 1912 *Daddy-Long-Legs* has attracted attention of many scholars from various fields and up to now it has been studied from diverse perspectives. Thus, it would not be wrong to state that *Daddy-Long-Legs* will keep drawing attention of many scholars in the future.

3.2 Plot Overview of *Daddy-Long-Legs*

Daddy-Long-Legs is about the life of an ordinary girl named Jerusha Abbott, who is an orphan. The story begins at the orphanage called “John Grier Home” where she has been staying since she was a baby. She finishes school at the age of 14, then she is sent to the village high school. At the age of 18, being about to finish that, Jerusha has been taking care of the children at the orphanage. According to the director of the John Grier Home, Mrs. Lippett, Jerusha has already stayed for 2 more years; since children, after they are sixteen, are not kept at the orphanage. Each month, the Trustees of John Grier Home and the visiting committee make their rounds to the orphanage, read their reports and exchange views on the future of the orphans. At a regular visit, which takes place on the first Wednesdays of every month, Trustees of John Grier Home discuss the future of Jerusha Abbott. Her skills in writing, especially her essay entitled “Blue Wednesday” which will be a breakthrough for her, impress them and one of the Trustees, who normally sends only boys to college, decides to do the same favor for Jerusha and supports her to become a writer. Thus, Jerusha becomes the first girl to be supported for her education by that Trustee. She receives the news about her future from Mrs. Lippett, who is pretty reluctant and discontented about it, by being called in her room. Just as Jerusha is about to enter the room, she sees the shadow of the Trustee on the wall. Upon finding out what is going on, Jerusha bursts with excitement and joy. She has lots of questions in her mind about the philanthropist. The Trustee, however, prefers to remain unknown and the only thing he asks from Jerusha is to write letters once a month that include the details of her studies and her daily life.

The story of Jerusha Abbott is about to start eventually. Every month and sometimes twice or three times a week she writes detailed, long letters and from time to time short but informative ones about her studies and her life. The only name she knows is his secretary “Mr. John Smith”. However, not wishing to call him as such; Jerusha

envisages the reflection she saw on the wall just like a spider called “Daddy-Long-Legs” and she decides to address the Trustee as “Daddy-Long-Legs”.

With not much experience about the real world, Jerusha sets off for the new chapter of her life. She meets a lot of people as soon as she steps into the college and becomes friends with Sallie McBride, Julia Pendleton and Leonara Fenton who come from big and rich families. In her freshman year, feeling like a fish out of water, she is sometimes teased by other students because of her lack of general knowledge in certain issues like art and literature. However, she isn’t deterred from the rumors of others; instead, she tries to compensate her 18-years depth and starts reading the classics like *Mother Goose*, *David Copperfield*, *Jane Eyre*, *Alice in Wonderland* and looking anything up she doesn’t know in the encyclopedia. Even though she studies hard, she fails from Latin but at the same time she manages to publish her poem at the school magazine just like a sign of her career as a writer. However, to get rid of her old memories at the John Grier Home, she changes her name into “Judy” and in order to feel like just like the others not like a foundling, she hides the true story of her life. Then, in time her college life gets better, and she likes the girls, the classes, the teachers, the campus and the things she eats there. She gets so used to the campus that she even begins showing people about. One day, Julia Pendleton’s uncle Mr. Jervis Pendleton, who is fourteen years older than them, pays a visit to the college and by the request of Julia, obligingly and unenthusiastically Judy walks him about the campus. Actually, it is the first time Judy talks to a man. Although she has some biases about Pendletons, she realizes that he is actually very companionable after having tea together. At the end of her first year, Judy gets a letter from Mrs. Lippett saying that she may come to John Grier to spend the summer holiday and actually do the chores she used to do. Upon mentioning this in her letters, her Daddy-Long-Legs decides to send her to a farm called “Lock Willow” in which the Semples live and where she will spend her upcoming summer holidays.

Following her three joyful months, Judy comes back to college as a sophomore. She keeps learning new things like chemistry, history of the world, logic and French. She also becomes a roommate with Sallie and Julia. For her Christmas vacation, she goes to Worcester to spend her time with Sallie and her family. She meets Jimmie McBride, Sallie’s brother, and other members of the family. She experiences living in a

family for the first time in her life. She also keeps writing letters to her Daddy dear about the things in her life. With strong determination to become a writer, Judy wins a short story contest. Towards the end of the year, the McBrides invite Judy to Adirondacks for camping. When her Daddy dear gets the news, through his secretary, he asks her not to accept the invitation and instead orders to spend the summer at Lock Willow like the previous year. She never figures out the reason but reluctantly obeys her philanthropist. She cannot make out how Daddy's secretary knows about Lock Willow. She finds out a funny coincidence about Mr. Jervis Pendleton and the farm: Mrs. Semples was his nurse and he used to have that farm before he gave it to the Semples. That summer Jervis comes to Lock Willow too and having a perfect time together they have meals, go fishing and climbing.

Towards the end of the summer and the beginning of her junior year; one of Judy's stories gets accepted and she also earns a scholarship from college for her hard work. However, when she writes about her scholarship to her Daddy-Long-Legs, he commands her not to accept it. However, she believes that she has earned it and with the aim of returning back the money she owns to Daddy-Long-Legs, even if he never asks her to pay back, she accepts that scholarship. For the Christmas holiday, Julia invites her to New York. She sees Jervis only once there and not having the chance to speak to him alone disappoints her after their cheerful summer last year. She never neglects writing letters and in one of them she admits that she has been writing letters to two other men; Jervie, Judy calls him so, and Jimmie. Towards the summer holiday, she mentions that Julia will go abroad and Sallie to Adirondacks and she plans to spend the summer at the seaside with Mrs. Charles Paterson and tutor her two daughters for fifty dollars a month. Then, she receives a letter from Daddy-Long-Legs saying that he wants to send her to Europe for the summer. She thinks about it a lot and decides that it will be illogical to accept that offer which is not for her education but for fun. Jervie, who knows about Daddy-Long-Legs, insists on her going to Europe and thinks it is a part of her education and also offers to see her since he will spend the summer in Europe too. Making her mind up, she refuses the offer and instead she spends the summer by teaching to the girls. Also, to show Jervie that no one can dictate her; she goes camping with the McBrides instead of going to Lock Willow for the last two weeks of the summer holiday.

In her last year at the college, she sends her book which she wrote in summer to a publisher. After two months, she receives the publisher's message saying that her plot is improbable and conversations are unnatural; therefore, she has to graduate before starting writing. She doesn't give up trying and she starts writing about her days at John Grier Home. Finally, the day she will graduate arrives and even though she knows that it is not possible, she invites her Daddy-Long-Legs to her commencement. Jervie and Jimmie come; but unfortunately, he doesn't show up and instead he sends rosebuds to her. After her graduation, she goes to Lock Willow for the summer. She keeps writing her book and for one-week Jervie comes to Lock Willow too. That summer, she manages to sell her story and she gets really excited about becoming a writer. Also, that summer, Jervie proposes to Judy; but she says no and sends him away since she never tells him the true story of her background and thinks it wouldn't be appropriate for her, an orphan, to marry into such a family like Pendletons. She feels afraid that someday Jervie will regret his decision. However, she doesn't tell the reason for her denial and Jervie thinks she wants to marry Jimmie instead. After some time, Judy regrets and misses him so much and she asks for her Daddy-Long-Legs' advice. After telling what has happened, she receives a letter from her Daddy-Long-Legs to finally meet him in New York. She can't believe that her Daddy-Long-Legs is real since he never answers her questions or writes any replies except through his secretary. Immediately, she sets off and within her heart she feels something amazing will happen. When she arrives to the house, his butler welcomes her and tells her that her he has been ill. Finally, the butler shows the way to the room in which her Daddy-Long-Legs waits. The moment she enters the room, she realizes a man sitting in a big chair with a rug over his knees. He rises and looks at Judy and she cannot believe her eyes; the man looking into her eyes is actually her love, Jervie.

All in all, *Daddy-Long-Legs* narrates the engrossing story of an orphan, Jerusha Abbott, starting from her painful days at the orphanage, John Grier Home, until her commencement from college. Throughout the story, her experiences, improvement and her world view are told with Jerusha's own words via letters she writes to her mysterious philanthropist that somehow saves her from the misery of her life at the orphanage. Thanks to this benefactor, Jerusha makes friends like Sallie McBride and Julia Pendleton, meets people, starts making money, completes her education and

becomes a writer just as her philanthropist, Daddy-Long-Legs, asks for in return for his financial support. At the college she also meets the love of her life, young and handsome uncle of Julia, Jervie Pendleton. Not getting any answers from Daddy-Long-Legs to her questions in her letters arouses Jerusha's curiosity until she finally gets an invitation to meet him. That meeting becomes a milestone in her life since she figures out the man he loves and the one that supports her financially are actually the same man, Jervie Pendleton.

3. 3 About Jean Webster

Alice Jean Chandler Webster, known as Jean Webster, was born in Fredonia, New York in 1876. She came from a well-known family. Her mother, Annie Moffett Webster, was a niece of Mark Twain. Her father, Charles Luther Webster, was Mark Twain's business partner and the publisher in the Charles L. Webster Publishing Company.

Webster graduated from Fredonia Normal School in china painting, in 1894. Then for the following two years; she attended the Lady Jane Grey boarding school in Binghamton, New York. Her roommate was also named Alice, so that's when she decided to change her name into Jane. As a member of the class 1901, Webster joined Vassar College in 1897. Even before a graduate, she started to write columns weekly for the *Poughkeepsie Sunday Courier*.⁵ In an interview Webster, herself, reported how she had been employed by them as a special correspondent in *New York Times* under the title "How Jean Webster Began" in 1915. She explained that her college, Vassar, wanted to publish its own news and chose numerous girls from English classes and Jean Webster was one of them. Upon talking to the editor of the *Poughkeepsie Sunday Courier*, she tried hard to write a chatty column. Soon, she gave it to the editor, and she was surprised when he asked how much she would like to get for it and that was how she started to make money.⁶ Webster also wrote stories for the

⁵ Catherine Pelton Durrell '25 Archives & Special Collections Library, "Guide to the Jean Webster Papers, 1876-1982 (bulk 1900-1916)", accessed January 24, 2021.

https://specialcollections.vassar.edu/collections/manuscripts/findingaids/mckinney_webster.html.

⁶ Vassar Newspaper & Magazine Archive, "Jean Webster Storyteller", *Vassar Quarterly*, vol. LXXXII, no. 1 (Winter 1985): 36, accessed January 24, 2021.

<https://newspaperarchives.vassar.edu/?a=d&d=vq19851201-01.2.38&e=-----en-20--1--txt-txIN----->.

Vassar Miscellany. She met her close friend, the poet, Adelaide Crapsey at Vassar College. Upon graduating from Vassar in 1901, she started to live in New York City and made money as a free-lance writer and novelist. Throughout her life she managed to complete eight novels besides numerous plays and stories that were not published.⁷

Jean Webster was eagerly involved in social reform besides giving her support to the woman suffrage movement. (Emer O'Sullivan 2010, 261). She made research on poverty in Italy and other matters about social reform as an active suffragette and socialist in college. Her novels which were about college life; *When Patty Went to College* and *Daddy Long-Legs* were based on the absence of influential characters like parents; mothers were devoted but somehow restricted in teaching to new generation, whereas fathers were busy about their life and most of the time they were the reasons for the problems instead of the solutions. In *The Wheat Princess*, for example, Marcia Coyle's father could not figure out the economic status of Italy and besides his negotiation of the wheat market resulted in the peasants' hunger. Also, in *The Four Pools Mystery*, the plantation owner was accused of his own killing due to his bad attitude towards the former slaves that did not stop working after the war. Nevertheless, not all her novels created a negative patriarchal model. In *Just Patty*, the leading character came across a millionaire when she ran away from her boarding school and that man supplied companionship as well as material for reflection. The same role was given to the patriarchal figure, a Bishop, in *When Patty Went to College* when the protagonist Patty played truant from church.⁸

Webster's two prominent novels, *Daddy Long-Legs*, which focused on the college life of an orphan girl Jerusha Abbott; and the other one, *Dear Enemy*, which was a sequel to it, focused on topics like education of women as well as their right to vote, institutional reforms, heredity and eugenics. Webster, herself, believed in hereditarian reasoning so, by using didacticism in her novels, she aimed teaching about eugenic family studies (Karen A. Kelly 2004, 364).⁹ Webster then wrote a play from her novel in which Ruth Chatterton starred. The success of the play was so immense that it was

⁷ See footnote 5.

⁸ Karen Alkalay-Gut, "Jean Webster", Karen Alkalay-Gut, accessed January 24, 2021. <https://karenalkalay-gut.com/jean-webster-2/>.

⁹ For more information about the studies on eugenics, see Karen A. Kelly 1999.

filmed three times.¹⁰ Besides *Daddy Long-Legs*, *Dear Enemy* was also adapted into a movie by the BBC.

Jean Webster fell in love with a married man, Glenn Ford McKinney, the brother of her best friend. After his divorce, Webster and McKinney got married on September 7, 1915. Because of childbirth fever, soon after she gave birth to Jean Webster McKinney Connor, her daughter, Jean Webster, at the peak of her career, passed away on June 11, 1916, at the age of thirty-nine.¹¹

Even though being a grandniece of Mark Twain, from her interviews it can be said that Jean Webster never wanted to take advantage of Twain's popularity. And this maybe stems from the unfriendly attitude of Mark Twain towards her father Charles L. Webster (Mary Boewe 2007, 18).

All in all; although being a prominent writer, information about her life is somehow limited. Alan and Mary Simpson with Ralph Connor have put together the articles, photographs and letters from the Jean Webster McKinney collection of papers at Vassar College and have turned them into a book called *Jean Webster, The Storyteller* with the aim of cherishing the memory of Jean Webster (Alkalay-Gut 1985, 168).

3.4 About the Translators

In this section information about the translators of the books that have been selected for the case study will be presented.

3.4.1 Esin Bürge

As one of the first women sports reporters in Turkey, Esin Bürge was born in 1935 in İstanbul.¹² Nimet Bürge, her mother was a journalist who published a newspaper,

¹⁰ For more information about the films, see Annette Thornton 2015.

¹¹ See footnote 8.

¹²

“TGC başsağlığı mesajı yayınladı: “Esin Bürge’nin ailesine ve basın topluluğumuza başsağlığı diliyoruz”, Türkiye Gazeteciler Derneği, accessed March 1, 2021. <https://www.tgc.org.tr/18-slider/1556-tgc-ba%C5%9Fsa%C4%9Fl%C4%B1%C4%9F%C4%B1-mesaj%C4%B1-yay%C4%B1nlan%C4%B1-%E2%80%99Cesin-b%C3%BCrge%E2%80%99nin-ailesine-ve-bas%C4%B1n-toplulu%C4%9Fumuza-ba%C5%9Fsa%C4%9Fl%C4%B1%C4%9F%C4%B1-diliyoruz%E2%80%9D-2.html>.

Selamet, with Ömer Rıza Doğrul. Cemil Bürge, Esin Bürge's father, was a lawyer and her sister, Ayşe Pelin Bürge was a professional swimmer. Esin Bürge, herself was into sports and worked as a water polo referee. She graduated from English Language and Literature department of Cambridge University. Upon earning her degree from Cambridge, she returned to Turkey and started to write articles and make interviews for *Türkiye Spor*, the first daily sporting journal of Turkey. Having worked as a sportswriter, she became the first woman member of Türkiye Spor Yazarları Derneği. Esin Bürge passed away in 2018.¹³

3.4.2 Lütfiye Ekiz

Lütfiye Ekiz graduated from Boğaziçi University, from the department of Foreign Languages Education in 1991. She started working at Hacettepe University School of Foreign Languages in 1994. Currently, she keeps working as an instructor.¹⁴

3.5 About Publishing Houses

In this section information about the publishing houses of the books that have been selected for the case study will be given.

3.5.1 Milliyet Publishing

Milliyet Publishing House started publishing on May 3, 1950.¹⁵ From the day it was founded, many books and series were published and delivered to its readers. One of the most important ones was the children's books series in which one of them has been selected for the case study. In an interview with Meral Alpay, Fatih Erdoğan and Tarık Dursun K. on children's literature, its development and translation in Turkey, Tarık Dursun stated that it was actually Milliyet Publishing that convinced well-known writers to write for children. He added that one of them was Fazıl Hüsni Dağlarca and

¹³ Sevecen Tunç, "Sokrates", *Yokuşu Koşanlar*, 2018, accessed March 1, 2021.

<https://www.socratesdergi.com/yokusu-kosanlar-spor-gazeteciligi/>.

¹⁴ "Hacettepe Üniversitesi Akademik Veri Sistemi Yönetimi", *Avesis*, accessed March 1, 2021.

<https://avesis.hacettepe.edu.tr/lutfiye.ekiz>.

¹⁵ "Milliyet Gazete Arşivi Hakkında", *Milliyet Gazete Arşivi*, accessed March 1, 2021.

<http://gazetearsivi.milliyet.com.tr/Hakkinda.aspx>.

his work *Kuşayağı*. Another prominent writer that was convinced to write for children was Ömer Seyfettin. (Müge Gürsoy and Turgay Kurultay 1991, 12-13).

3.5.2. Ütopya Publishing House

Ütopya Publishing House is based in Ankara and has been publishing books from different fields like literature, social sciences and communication studies for more than twenty years. Ütopya also has various books series such as children and young adult, sociology and philosophy, art, education and literature. So far, more than four hundred books have been published.¹⁶

¹⁶ “Hakkımızda/ About us”, Ütopya Yayınevi, accessed March 1, 2021.
<https://www.utopyayayinevi.com.tr/about/>.

CHAPTER 4

CASE STUDY

Following a brief introduction and summary about *Daddy-Long-Legs*, and also certain information about the translators and the publishing houses, in this chapter, a descriptive and comparative analysis will be carried out by giving examples from the source text and the target texts that were chosen with the subtitles of the features of the systemic affiliation that were put forward by Zohar Shavit (1986). In addition to the analysis of the target texts, translation of the illustrations drawn by Jean Webster herself will be analyzed comparatively by giving examples from the target texts. The aim of this study is to figure out the inclinations of the translations to the acceptability or adequacy.

4.1 Limitation

Daddy-Long-Legs was written in 1912 by Jean Webster and it was translated into Turkish in different times and by different publishing houses and different translators. The first translation was made in 1931 by Halide Nusrat and Mehlika Emir from Muallim Ahmet Halit Publishing House under the title *Örümcek Dede*. The second one named *Leylek Dede* was translated by Semra Özin and it was published in 1962 by Doğan Kardeş Publishing. The third translation titled *Örümcek Dede* was made in 1973 by Esin Bürge from Milliyet Publishing House. In 1975, it was translated by İhsan Mesut as *Örümcek Dede* and published by Dilek Publishing. In 2003, Lütfiye Ekiz translated the book as *Uzun Bacaklı Baba*, and it was published by Ütopya Publishing House. *Bir Gençlik Masalı* was published in 2010 by Türkiye İş Bankası Publishing and translated by Sinan Ezber. Lastly, in 2017 *Bay Sıska Bacak: Resimli Dünya Klasikleri* was published by Çocuk Gezegeni Publishing, and the translator was Demet Yiğitbaş. In total, up to now there has been seven translations of *Daddy-Long-Legs*.

All of the translations mentioned above have been examined in the framework of Gideon Toury's (2012) norms and only two of them; *Örümcek Dede* by Esin Bürge which was published in 1973 by Milliyet Publishing and *Uzun Bacaklı Baba* by Lütfiye

Ekiz which was published in 2003 by Ütopya Publishing House will be in the scope of this study due to the aim of the study. *Örümcek Dede* was published under the series of “Series of Books for Children” while *Uzun Bacaklı Baba* was published as a part of the series “Children and Young Adult”. The number of pages in total is 448 for *Örümcek Dede*, while it is 192 for *Uzun Bacaklı Baba*. Also, in the preface of *Örümcek Dede* very brief information about the book was given and the story of the book was summarized in a few paragraphs while in *Uzun Bacaklı Baba* information about the life of Jean Webster was provided as well as a short summary of the story. Moreover, Lütfiye Ekiz used many footnotes throughout her translations while Esin Bürge used only one footnote.

4.2 Systemic Affiliation Analysis of the Target Texts

In this section, a systemic affiliation analysis of the two translations by Esin Bürge and Lütfiye Ekiz will be carried out under five subtitles. Also, *Örümcek Dede* translated by Esin Bürge hereinafter will be referred to as TT1 (Target Text 1); while *Uzun Bacaklı Baba* translated by Lütfiye Ekiz hereinafter will be referred to as TT2 (Target Text 2) and “Daddy-Long-Legs” hereinafter will be referred to as ST (Source Text).

4.2.1 Affiliation to Existing Models

In this part, some examples from two target texts will be given comparatively with the aim of analyzing the affiliation to existing models.

The orphanage called John Grier Home in which Jerusha stays is visited on the first Wednesday of each month by the Trustees and the visiting committee. On that day everything has to be flawless and clean. Jerusha, being the eldest orphan, has to make all the other orphans aged from four to seven ready and perfectly worn, as well as doing other chores like preparing sandwiches for the guests as ordered by the matron. Right after the monthly visit, Mrs. Lippett, the matron, orders Jerusha to her office. As for Jerusha it is not usual to be called to Mrs. Lippett’s office, feeling worried, she starts thinking what might have gone wrong or what kind of a mistake she made.

Example 1

ST: Had a lady visitor seen the hole in Susie Hawthorn's stocking? **Had—O horrors!** — one of the cherubic little babes in her own room F “sassed” a Trustee? (Webster 1912, 7-8)

TT1: Acaba, konuk hanımlardan birisi Susie Hawthorn’un çorabındaki o minicik deliği mi görmüştü?.. **Yoksa!... Aman Allahım!..** Yoksa, (F) yatakhanesinin küçüklerinden birisi, yöneticilere karşı bir terbiyesizlik mi yapmıştı?.. (trans. Bürge 1973, 17)

(Had one of the lady visitors seen that tiny hole on Susie Hawthorn’s sock?.. Or else!... Oh my God!.. Or else, had one of the kids from the dorm F misbehaved one of the executives?..)¹⁷

TT2: Ya da bayan misafirlerden birisi Susie Hawthorn’un çorabındaki deliği mi görmüştü? **Yoksa- yok, olamazdı!** - onun baktığı F koğuşundaki melek yüzlü ufaklıklardan birisi mütevellî heyetine bir terbiyesizlik mi yapmıştı? (trans. Ekiz 2003, 13)

(Or had one of the lady visitors seen the hole on Susie Hawthorn’s sock? Or else- no, no way! – had one of the angel-faced kids from room F, which she has been taking care of, misbehaved the Board of Trustees?)

In TT1, the translator preferred to translate the exclamation as “Yoksa!...Aman Allahım!” (“Or else!.. Oh my God!”), a kind of exclamation that Turkish people use when they are afraid of the result of something that they have done and feel a little regretful and shy towards God. Also, the word “cherubic” that expresses the innocence of the orphans was omitted. In TT2, however, the translator preferred to translate the exclamation as “Yoksa- yok olamazdı!” (“Or else- no way!”) which means something that doesn’t need to occur has just happened. Whereas the word “cherubic” was translated as “melek yüzlü” (“angel-faced”) which means having an innocent appearance like angels.

In the following example a few weeks later after she has started her college life, Jerusha talks about how much she likes the dresses she has been bought by the choice of Miss Pritchard, one of the ladies in the visiting committee. Since unwillingly she had to wear checked gingham or senior students’ old clothes which were also called poor-box dresses at the orphanage all that time she spent there, she expresses her gratitude and appreciation.

¹⁷ Back translations and the emphases are mine unless otherwise stated.

Example 2

ST: But, Daddy, if you'd been dressed in **checked gingham**s all your life, you'd appreciate how I feel. (Webster 1912, 42)

TT1: Ah, Dedeciğim. **Yamalı basma elbiselerle** gezmenin, onlarla insan içine çıkmanın ne demek olduğunu anlayamazsınız. (trans. Bürge 1973, 83)

(Oh, Grandpa. You could not understand what it means to be dressed in floral-print cotton dresses mended with patches in public.)

TT2: Ama babacığım, siz de tüm hayatınız boyunca **kareli formalar** giymiş olsaydınız ne hissettiğimi anlardınız. (trans. Ekiz 2003, 32)

(But daddy, you would understand how I feel if you had worn checked uniforms all your life.)

In TT1, Bürge translated “checked gingham” as “yamalı basma elbiseler” (“floral-print cotton dresses mended with patches”), a type of clothing mostly preferred by the women living in rural areas. That type of clothing mostly reveals that people who wear them are from villages that has a negative connotation in Turkish society. So, Bürge tried to express the negative implication of the writer by translating the words “checked gingham” as “yamalı basma elbiseler” (“floral-print cotton dresses mended with patches”). In TT2, Ekiz preferred “kareli formalar” (“checked uniforms”) the same type of uniforms worn by the students in primary schools and high schools in Turkey. She tried to express the negativity of the words in the source text with “kareli formalar” (“checked uniforms”) which are not desirable to be worn by the students.

In one of her letters, Jerusha tells a series of unlucky events. On the same day, she could not wake up and was late for the breakfast and for the first-hour recitation. Then she forgot to take her papers and her pen leaked. She had an argument with her professor and also had an unpredictable exam. She complains about these discouraging events.

Example 3

ST: Anybody can rise to a crisis and face a crushing tragedy with courage, but to meet the petty hazards of the day with a laugh—I really think that requires **spirit**. (Webster 1912, 78-79)

TT1: Çünkü, belki de herkes, sırasında büyük bir krizi kolaylıkla atlatabilir, bir faciaya cesaretle karşı koyabilir. Ama önemli olan, günlük ufak tefek olayları, basit gibi görünen küçük aksilikleri de gülerek karşılayabilmektir.

İşte, ben asıl bunu yapabilene cesaretli, sabırlı, karakter sahibi ve üstün ruhlu derim. Bu da **manevi bir kuvvet** ister. (trans. Bürge 1973, 134)

(Because, maybe everyone can overcome a big crisis in the course of it and resist a disaster with courage. But the important thing is to be able to laugh at daily petty events as well as minor mishaps that seem simple.

Well, I would call the one who could do this as courageous, patient, characterful and superior. This also requires inner resources.)

TT2: Kim olsa, kriz anlarıyla başa çıkıp korkunç faciaları cesaretle karşılayabilir, ama günlük hayattaki ufak tefek şanssızlıklara gülüp geçmek... Bence, esas bunun için **güçlü bir karakter** gerekir. (trans. Ekiz 2003, 53)

(Anyone can cope with the moments of crisis and face terrible disasters with courage, but laughing off petty misfortunes in daily life...I believe especially this requires a strong character.)

The word “spirit” in English expresses the way of thinking or behaving in certain situations. In this example what attracts attention is that the word “spirit” was translated in two different ways as “manevi bir kuvvet” (“inner resources”) in TT1 and as “güçlü bir karakter” (“a strong character”) in TT2. Bürge chose to explain the situation by adding some features like being patient related with the meaning of “manevi bir kuvvet” (“inner resources”) which expresses the belief that Turkish people have in God. In TT2, Ekiz translated the word as “güçlü bir karakter” (“a strong character”) which is a type of personality.

In her first year at college, one day Julia’s uncle Jervis Pendleton pays a visit to the campus. Since Julia has a class to attend, she asks Jerusha to walk him around the campus until her seventh hour recitation is over. Jerusha accepts her wish obligingly and in contrary to her negative thoughts about Pendletons, they have fun together.

Example 4

ST: She was furious with me for taking him off; it seems he's an unusually rich and desirable uncle. (Webster 1912, 88)

TT1: Yine bu yüzden, Julia bana çok kızdı. Eğer çay içmeye gitmeseydik, amcasıyla bol bol görüşeceklerini söyledi.

Anladığım kadarıyla, amcasını sevdiğinden değil de, bu Bay çok zengin, onlardan da zengin olduğu için, görüşmeyi arzuluyordu. **Julia’ya göre, zengin bir insana, sevmese bile ilgi gösterilmesi gerekirmiş!**

Hemen şu ünlü atasözünü hatırladım. Hani, “Kaz gelen yerden, tavuk esirgenmez,” derler ya... İşte, Julia'nın düşüncesi de tam buna uyuyor. (trans. Bürge 1973, 148-149)

(Again for this reason, Julia got really mad at me. If we had not gone for tea, she would have had more time to see her uncle.

As far as I understand, she longed to see him not because she liked him, but because this Mr. Very Rich is richer than them. For Julia, a rich person has to be shown interest even if you do not like him!

I immediately recall this famous proverb. You know they say “You must lose a fly to catch a trout”... That’s exactly what Julia thinks.)

TT2: Onu alıp götürdüğüm için Julia **küplere bindi**. Anlaşılan, olağanüstü zengin ve cazip bir amca. (trans. Ekiz 2003, 60)

(Julia lost her temper since I took him away. It seems he is an extraordinary rich and attractive uncle.)

In TT1, the translator added extra sentences apart from the source text that explained the situation and also added a Turkish proverb. From the sentences she added, it can be said that she criticized the way Julia thinks about and behaves towards rich people and gave a message to the reader that what Julia thinks is actually not right. In TT2 no sentences were added, but to express Julia’s anger better, a Turkish idiom was preferred.

Jerusha has been sent to a farm called “Lock Willow” to spend her summer holidays. In her first visit there, she mentions every single detail in her letter to her Daddy-Long-Legs. In the example below, she gives details about the daily chores she does.

Example 5

ST: P. S. I've learned to **make doughnuts** [...]

P. S. (3) I wish I could send you a pat of the nice, fresh butter I churned yesterday. I'm a fine **dairy-maid**! (Webster 1912, 100)

TT1: Not: 1- **Hamur açmasını ve lokma yapmasını** öğrendim [...]

Not: 3- İmkân olsaydı da size, dün yayıkta yaptığım nefis tereyağından bir kalıp gönderebilseydim. Çok başarılı bir **sütçü kız** oldum. (trans. Bürge 1973, 164)

(P.S. I learned to spread the dough and make *lokma*¹⁸ [...])

P.S. (3) If I had the opportunity, I wish I could send you a mold of delicious butter that I churned yesterday. I have become a very successful milkmaid.)

TT2: Not: **Şekerli çörek** yapmayı öğrendim [...]

Not (3): Keşke size dün yaptığım harika, taze tereyağından bir kalıp göndere bilseydim. Ben iyi bir **mandıra işçisiyim**. (trans. Ekiz 2003, 66)

(P.S. I have learnt to make sugar buns [...])

P.S. (3) I wish I could send you a mold of wonderful, fresh butter I made yesterday. I am a good dairy worker.)

¹⁸ “Lokma” is a small, round, syrupy fried cake that Turkish people consume on special days.

“Making doughnuts” was translated as “hamur açmak ve lokma yapmak” (“to spread the dough and to make *lokma*”) activities that are specific to Turkish culture. At the time TT1 was published, doughnuts were not familiar for Turkish people, so the translator chose to translate “to make doughnuts” with activities which were known and done by the majority of the Turkish people. In TT2, it can be said that Ekiz tried to introduce an unaccustomed element to the target readers by translating the words as “şekerli çörek” (“sugar buns”) that actually described the food. What is more, for the word “dairy-maid” Ekiz preferred to translate as “mandıra işçisi” (“dairy worker”) which means someone who works at a factory producing dairy products. In TT1, however, Bürge translated the same word as “sütçü kız” (“milkmaid”).

In the following example, while Jerusha is at the farm, the Lock Willow, Jervis Pendleton writes a letter that tells he will come and stay there for a week. The owner of the Lock Willow, the Semples, also the ones who raised Jervis Pendleton feel extremely excited about the visit and start preparations as soon as they get the letter.

Example 6

ST: Such a flutter as we are in! The whole house is being cleaned and all the curtains washed. (Webster 1912, 176)

TT1: Acelemizden eteklerimiz tutuştu ve adeta iki ayağımız bir pabuca girdi. Bütün ev baştan aşağıya kadar temizlendi. Perdeler yıkandı. (trans. Bürge 1973, 273)

(Because of the rush we are in, we are exceedingly alarmed, and we almost rush ourselves off our feet. The whole house has been cleaned thoroughly. The curtains have been washed.)

TT2: Nasıl bir koşuşturmaca var, görseniz! Ev baştan aşağı temizleniyor. Tüm perdeler yıkanıyor. (trans. Ekiz 2003, 114)

(If only you could see what a rush it is! The house is being cleaned thoroughly. All the curtains are being washed.)

The sentence in bold in the source text was translated by using proverbs in TT1 and by using two different proverbs, which are used widely in Turkish culture, expressing hurry in a situation, the translator might have tried to enhance the feeling of urgency and in TT2; however, no proverbs were used instead the translator only used the word “koşuşturmaca” (“rush”).

In one of her letters, Jerusha provides a quotation from a writer about the world and being happy for the things you have. Then she expresses her own thoughts.

Example 7

ST: It's true, you know. The world is full of happiness, and plenty to go round, **if you are only willing to take the kind that comes your way.** The whole secret is in being *pliable*. (Webster 1912, 186)

TT1: Aslında gerçekten de, yeryüzünde gidilip görülecek çok yer, çok şey ve pek çok çeşitli mutluluk kaynağı var. **Yeter ki insan, önüne çıkan kısmeti tepmesin ve mutluluğunun değerini bilebilsin.** Bunun da bütün sırrı yumuşak başlı, iyi huylu olabilmektir. (trans. Bürge 1973, 288)

(Indeed, there are many places, many things to see in the world and lots of different sources of happiness as long as the person does not refuse the opportunities and knows the worth of happiness. The whole secret of this is to be able to be mild tempered and well mannered.)

TT2: Biliyor musunuz, hakikaten öyle. Dünya güzelliklerle dolu ve herkese yetecek kadar çok; **eğer yolunuza çıktığında almasını biliyorsanız tabii.** İşin sırrı ESNEK OLABİLMEKTE gizli. (trans. Ekiz 2003, 119)

(You know what, it really is like that. The world is full of beauty and enough for everyone; if you know how to take it when it gets into your way. The secret is to be FLEXIBLE.)

In TT1, the sentence in bold was translated by using a cultural term “kısmeti tepmek” (“refusing the opportunities”) which is widely used in Turkish culture for a situation when someone encounters an opportunity and she or he does not make the most of it. In TT2 the translator did not use any expressions and instead she translated what the writer meant literally. Also, the word in italics in the source text was translated by using capital letters to state the emphasis made by the writer in TT2, however, no italics or capital letters were used in TT1.

In her senior year, Jerusha mentions a family in a desperate situation that needs money and asks her philanthropist for help. Then she complains about people who moan all the time instead of finding a solution or doing something to make things right.

Example 8

ST: The way people are forever rolling their eyes to heaven and saying, “Perhaps it's all for the best,” when they are perfectly dead sure it's not, **makes me enraged.** Humility or resignation or whatever you choose to call it, is simply impotent inertia. **I'm for a more militant religion!** (Webster 1912, 260-261)

TT1: Biliyor musunuz, felaketlerin karşısında ellerini açıp gözlerini gökyüzüne kaldırarak: “Çok şükür... Herhalde böylesi daha iyidir. Hakkımızda hayırlısı neyse o olsun”, diyenlere ifrit oluyor, onlardan nefret

ediyorum. Hele, “Belki bunda da bir hayır vardır!” demiyorlar mı, işte o zaman büsbütün çileden çıkıyorum.

Bunun hayırlı bir durum olmadığını, aslında onlarda pekâlâ biliyorlar. Ama nedir ki, tembelliklerinden, bir şeyler yapmak için yerlerinden kalkmaya üşendiklerinden, bu çareye başvuruyorlar. (trans. Bürge 1973, 386-387)

(You know what, I loathe and can’t stand people who begs with their hands wide open, eyes up to the sky and pray: “Thank God... It is probably better this way. We wish to happen what is best for us”. I completely lose my temper when they say, “Maybe there is something good about this, too”).

They actually know very well that there is no good in it. That’s what they come up with as a solution maybe because of their laziness, maybe because they are too lazy to make a move.)

TT2: İnsanların gözlerini sürekli cennete dikip, öyle olmadığından kesinlikle emin oldukları halde, “Belki de en hayırlısı budur”, demeleri beni sinirlendiriyor. Alçakgönüllülük veya tevekkül ya da adına ne dersiniz deyin, bu, acizlik ve tembellikten başka bir şey değil. **Ben daha mücadelecî bir dinden yanayım!** (trans. Ekiz 2003, 162)

(It annoys me when people say “Maybe it is for the best” with their eyes constantly gazed to Heaven, although being absolutely sure that it isn’t. Modesty or submission or whatever you call it, this is nothing but helplessness and laziness. I am in favor of a more combative religion!)

The first two sentences in the source text were translated by adding some cultural expressions as “Çok şükür” (“Thank God”) which is commonly used by Turkish people to express gratefulness to God in TT1. Also, in both target texts, the same expression “hayırlısı” (“wishing for the best”) was used which is also widely used by Turkish people at times when they long for and pray for the best to happen for themselves. However, the translator of TT2 did not add any extra sentences. The last sentence of the source text that was about religion was not translated in TT1 even though it was translated in TT2.

4.2.2 The Text Integrity

In this part, some examples from two target texts will be given comparatively with the aim of analyzing the wholeness of the text as well as the parts that are altered or omitted.

In the following example Jerusha, apart from writing about her education, also writes about the activities she does with her friends. On her Christmas vacation she

bought lots of new stuff for herself and she had a really nice time with her friends hanging outside.

Example 1

ST: Leonora and I and two Sophomores have walked cross country every pleasant day and explored the whole neighborhood, **dressed in short skirts** and knit jackets and caps, and carrying shiny sticks to whack things with. (Webster 1912, 55)

TT1: Tatilde Leonara, ben ve ikinci sınıftan iki kız, güzel havalarda yakın köylere yürüyüşler yaptık. Bir defasında şehre kadar, tam 4 millik bir mesafeyi yürüdük. (trans. Bürge 1973, 99)

(On the vacation, Leonara, me and two Sophomore girls went for a walk to the nearby villages in good weather. Once, we walked a full 4 miles to the city.)

TT2: Leonora, ben ve iki ikinci sınıf öğrencisi her gün, **kısa etekler**, triko hırkalar ve başlıklarımızı giyip, elimizdeki hokey sopalarını sağa sola sallayarak kırlarda dolaştık ve tüm çevreyi keşfettik. (trans. Ekiz 2003, 39)

(Leonara, me and two Sophomores, wearing short skirts, knitwear cardigans and caps, wandered around the countryside every day by waving our hockey sticks and explored the whole neighborhood.)

In TT1, the part in bold about wearing short skirts was omitted. It may be stated that at the time the translation was published wearing short skirts might have been regarded as inappropriate in Turkish culture, and that might be the reason for the translator to omit that sentence. In TT2, however, no omissions were made and thus it might be concluded that in 2003, the time TT2 was published, the point of view towards wearing short skirts had changed and thus the translator did not hesitate to translate.

In the following example Jerusha talks about the activities she does with her friends at college.

Example 2

ST: As soon as **dinner** is over, Sallie and Julia and Marty Keene and Eleanor Pratt (friends of mine, but you don't know them) and I are going **to put on short skirts** and walk 'cross country to Crystal Spring Farm [...]. (Webster 1912, 269)

TT1: Niyetimiz, **öğle yemeğini** yer yemez sokağa fırlamak. Sallie, Julia, Marty Keene, Eleanor Pratt ve ben, şöyle bir yürüyüş yapacağız.

Bu iki kızdan daha önce hiç söz etmemiştim sanırım. Benim arkadaşlarım bunlar. Bu havada yürümek güzel olur. Tabii, eğer insan düşmezse... Biz ta Crystal Spring Çiftliği'ne gideceğiz. (trans. Bürge 1973, 392-393)

(Our intention is to go out as soon as we have our lunch. Sallie, Julia, Mart Keene, Eleanor Pratt and I will go for a walk.

I guess I haven't mentioned these girls before. They are my friends. It would be nice to go for a walk in this weather. Of course, you don't fall down... We will go all the way to Crystal Spring Farm.)

TT2: Akşam yemeği biter bitmez Sallie, Julia, Marty Keen ve Elenor Pratt'le (arkadaşlarım, ama onları tanımıyorsunuz) birlikte **kısa eteklerimizi giyip** kırlardan Crystal Spring çiftliğine yürüyeceğiz. (trans. Ekiz 2003, 166)

(As soon as dinner is over, Sallie, Julia, Marty Keen and Elenor Pratt (my friends, but you don't know them) will put on short skirts and walk across the country to Crystal Spring Farm.)

In TT1 the expression "wearing short skirts" was omitted maybe due to the same reason mentioned in the previous example. Also, in TT1 the translator changed the word "dinner" into "lunch". It can be said that the translator tried to conform to the norms acceptable in the Turkish culture. At the time the translation was published, it was not considered appropriate for young girls to go out late. However, in TT2 the translator did not omit any expressions.

In her first year at college, while Jerusha tries to adapt to new situations like meeting other people and making friends, she mentions that she has received a present from a man for the first time in her life and talks about her feelings about it in her letter.

Example 3

ST: This morning (it's Monday now) three boxes of chocolates came by express for Julia and Sallie and me. What do you think of that? **To be getting candy from a man!**

I begin to feel like a girl instead of a foundling. (Webster 1912, 88)

TT1: Günaydın, Dede'ciğim! Bugün pazartesi. Bu sabah ekspres postasıyla Julia'ya, Sallie'ye ve bana, birer kutu çikolata geldi. Kim mi gönderdi dersiniz? **Tabii, Julia'nın amcası Bay Jervis Pendleton! Ne dersiniz bu işe?..**

Artık kendimi kimsesiz bir çocuk değil de normal, ailesi olan, herkes tarafından sevilen bir genç kız gibi duyuyorum. (trans. Bürge 1973, 149-150)
(Good morning, grandpa! Today's Monday. This morning a box of chocolates came to Julia, Sallie and me via express mail. Who do you think sent it? Of course, Julia's uncle Mr. Jervis Pendleton! How about this?..)

Now I feel like a regular young lady having a family and loved by everyone instead an orphan.)

TT2: Bu sabah (bugün Pazartesi) Julia, Sallie ve benim için postayla üç kutu çikolata geldi. Buna ne dersiniz? **Bir erkekten çikolata almak!**

Kendimi bir yetim değil de bir genç kız gibi hissetmeye başladım. (trans. Ekiz 2003, 60)

(This morning (today is Monday) three boxes of chocolate came via mail for Julia, Sallie and me. How about this? Getting chocolate from a man!

I started to feel like a young lady rather than an orphan.)

In TT1, the expression in bold expressing gender was omitted and instead the translator chose to explain who was referred to as “a man” and afterwards added a rhetoric question. In TT2, no omission or addition was made. In another sentence in TT1 the translator changed the word “a man” (Webster 1912, 84) into “a person” (“birisine” trans. Bürge 1973, 143). Throughout TT1, it can be said that the translator employed the strategy of making the male character gender neutral.

There is another example of making the character gender neutral and therefore making the target expression ambiguous. Jerusha confesses in her letter that she has been receiving and sending letters other than her philanthropist.

Example 4

ST: You are not **the only man** to whom I write letters. **There are two others!** (Webster 1912, 231)

TT1: Mektup yazdığım **tek insan** siz değilsiniz! Doğru işittiniz. Evet, sizden başka mektup yazdığım iki kişi daha var. **Bunlardan birisi Bay Jervie, öteki de Jimmy McBride!** (trans. Bürge 1973, 347)

(You are not the only person I write letters to. You heard right. Yes, there are two others I write letters to other than you. One of them is Mr. Jervie and the other is Jimmy McBride!)

TT2: Siz, mektup yazdığım **tek erkek** değilsiniz. İki kişi daha var! (trans. Ekiz 2003, 146)

(You are not the only man I write letters to. There are two more!)

In TT1 the translator changed “the only man” into “tek insan” (“the only person”) and also announced the names of the people from whom she got letters. However, in the source text, the correspondents were not explained explicitly. In TT2, on the other hand, the translator did not change any expressions in the source text. Also, correspondents were not revealed by the translator.

The college that Jerusha attends holds a social event that includes dancing and other social activities. Only upper classes will be able to join so it is the first time for Jerusha and her friends and they feel really excited about it.

Example 5

ST: Our functions commence early! We had the men's cards all made out ahead of time, and after every dance, we'd leave them in groups, under the letter that stood for their names, so that they could be readily found by their next partners. Jimmie McBride, for example, would stand patiently under 'M' until he was claimed. (At least, he ought to have stood patiently, but he kept wandering off and getting mixed with 'R's' and 'S's' and all sorts of letters.) (Webster 1912, 207)

TT1: -

TT2: Tüm erkeklerin kartlarını erkenden yazdırdık ve her danstan sonra, bir sonraki eşleri onları kolayca bulabilsin diye, isimlerinin baş harflerinin yazılı olduğu gruba bıraktık. Mesela Jimmie McBride'ın, kendisiyle dans edecek biri çıkana kadar M harfinin yanında sabırla beklemesi gerekiyordu (gerçi o, dolaşp R'lerle, S'lerle ve her türlü harfle karışp durdu ya neyse). (trans. Ekiz 2003, 132)

(We printed all the men's cards right away, and after each dance, we left them to the group with their initials so that their next partner could easily find them. Jimmie McBride, for example, had to wait patiently next to the letter M until someone came out to dance with him (though he kept wandering around mingling with R's, S's and all sorts of letters anyway).)

The whole paragraph about dancing of men and women was omitted by the translator of the TT1. It can be inferred that the translator abstained from giving details about the dancing of a man and a young girl, which might not have been welcomed in the Turkish culture during the time the translation was published. However, the whole paragraph was translated by the translator of the TT2 without any hesitations.

Jerusha spends one of her summer holidays staying with a family at Magnolia and tutoring the two daughters of Mrs. Paterson. Jerusha thinks the girls are not clever enough and she finds it hard to teach them anything.

Example 6

ST: I don't suppose it matters in the least whether they are stupid or not so long as they are pretty? One can't help thinking, though, how their conversation will bore their husbands, unless they are fortunate enough to obtain stupid husbands. I suppose that's quite possible; the world seems to be filled with stupid men; I've met a number this summer. (Webster 1912, 242-243)

TT1: -

TT2: Galiba güzel oldukları sürece aptal olmuşlar ya da olmamışlar, hiç fark etmiyor. Ama yine de insan, bunların sohbetlerinin kocalarını nasıl sıkacağını düşünmeden edemiyor; tabii aptal kocalar bulacak kadar şanslı değillerse. Bulma

şansları yüksek, çünkü dünya aptal erkeklerle dolu; bu yaz bir sürüsüyle karşılaştım. (trans. Ekiz 2003, 152)

(I guess it doesn't matter if they are stupid or not as long as they are beautiful. But still, one cannot stop thinking about how their conversations will bore their husbands, unless they are lucky enough to find stupid husbands. They have a good chance of finding, because the world is full of stupid men; I have met a lot this summer.)

The paragraph in the source text about marriage and the relationships between men and women was completely omitted by the translator of TT1. It can be inferred that the translator tried to comply with the elements of the Turkish culture at the time the translation was published. However, no omission was made by the translator in TT2.

At the end of the story, Jerusha figures out that her beloved philanthropist and the man she has fallen in love are actually the same man. Upon realizing everything all of her questions in her mind are answered and everything makes sense. Finally, in her last letter to her philanthropist, who is the man of her life, Jerusha writes a note at the end of her letter confessing that it is actually a love letter.

Example 7

ST: PS. This is the first love-letter I ever wrote. Isn't it funny that I know how? (Webster 1912, 304)

TT1: -

TT2: Not: Bu benim ömrüm boyunca yazdığım ilk aşk mektubu. Nasıl yazıldığını biliyor olmam garip, değil mi? (trans. Ekiz 2003, 185)

(P.S. This is the first love letter I have ever written. It is weird that I know how, isn't it?)

In TT1 the whole sentence about love was omitted. It can be said that the translator might have had some concerns and might have decided that the sentence was not appropriate for the target readers. However, no omissions were made in TT2, and it can be concluded that the translator did not have any worries about the appropriateness of the sentence.

4.2.3 The Level of Complexity of the Text

In this part, some examples from two target texts will be given comparatively with the aim of analyzing the decreased or altered elements to make the text understandable.

In her letters Jerusha informs her philanthropist about the things she learns in mathematics, literature and in other lessons.

Example 1

ST: The area of the convex surface of the frustum of a regular pyramid is half the product of the sum of the perimeters of its bases by the altitude of either of its trapezoids. (Webster 1912, 41)

TT1: Geometride, piramitlere geldik. Hacmini ve yan yüzeylerinin alanını nasıl bulacağımızı öğreniyoruz. (trans. Bürge 1973, 80)
(We are learning pyramids in Geometry class. We are learning how to find its volume and the area of its side surfaces.)

TT2: Bir piramidin yanal yüzeylerinin toplam alanı, tabanının çevresi ile yanal üçgenlerinden herhangi birinin yüksekliğinin çarpımının yarısını eşittir. (trans. Ekiz 2003, 32)

(The total area of the lateral surfaces of a pyramid is equal to half the product of the circumference of its base and height of any lateral triangles.)

In TT1 the translator omitted the details of a pyramid to make the text understandable and less complicated. However, each detail was elaborated and not any extra sentences were added by the translator of TT2.

In the following example Jerusha talks about a book of a biologist that she has been reading and gives details about some kinds of birds, using special terms that are used to call them.

Example 2

ST: I'm engaged at odd moments with the "Life and Letters of Thomas Huxley"— it makes nice, light reading to pick up between times. Do you know what an archaeopteryx is? It's a bird. And a stereognathus? I'm not sure myself, but I think it's a missing link, like a bird with teeth or a lizard with wings. No, it isn't either; I've just looked in the book. It's a mesozoic mammal. (Webster 1912, 204)

TT1: -

TT2: Zaman buldukça, *Thomas Huxley'in Hayatı ve Mektupları*'nı okuyorum. Aralarda okumak için çok uygun, hafif bir kitap. 'Arkeopteriks'in ne olduğunu biliyor musunuz? Bir kuş. Ya stereognatus? Ben de pek emin değilim ama, galiba dişleri olan bir kuş ya da kanatlı bir kertenkele gibi, nesli tükenmiş bir tür. Yo, ikisi de değilmiş; şimdi kitaptan kontrol ettim. Mezozoik bir memeliymiş. (trans. Ekiz 2003, 130)

(At odd times, I read *Life and Letters of Thomas Huxley*. It's a light book, very suitable to read in between. Do you know what an 'Archaeopteryx' is? It's a bird. What about stereognathus? I'm not sure either, but I think it's an extinct

species like a bird with teeth or a winged lizard. No, neither of them, I have just checked from the book. It is a Mesozoic mammal.)

In TT1 the whole paragraph about a biologist and his book was omitted. It can be said that the reason for the translator to omit this part may be that it could be too complicated for the target readers to comprehend since lots of details and terms were used. However, in TT2 the translator did not erase any sentences and translated all of them into Turkish, so it can be stated that the translator of TT2 did not have any concerns about the comprehensibility of the source text.

The story of Jerusha Abbott starts with a section called “Blue Wednesday”. The reason for her to call the first Wednesdays of each month is the regular visit of the visiting committee and the Trustees.

Example 3

ST: “Blue Wednesday”

The first Wednesday in every month was a Perfectly Awful Day—a day to be awaited with dread, endured with courage and forgotten with haste. Every floor must be spotless, every chair dustless, and every bed without a wrinkle. (Webster 1912, 3)

TT1: “Hüzünlü Çarşamba”

Her ayın ilk çarşambası, oradaki kimsesiz çocuklar için işkence dolu bir gün olurdu. O gün, her şeye zorlukla katlanırlar ve ertesi aya kadar bir daha hatırlamak istemezlerdi. **Çünkü, yönetici beylerle yardımsever hanımlar, her ayın ilk çarşambası yurdu denetlemeye gelirlerdi.**

Bu nedenle o gün, her yatağın buruşuksuz, her iskemlenin pırıl pırıl, her yerin tertemiz olması gerekirdi. (trans. Bürge 1973, 7)
 (“Blue Wednesday”

The first Wednesday of every month would be a day full of torture for the orphans. On that day, they barely put up with everything and would not want to remember it until the next month. Since executive gentlemen and benevolent ladies would visit to inspect the dormitory on the first Wednesday of every month.

That’s why on that day every bed had to be without a wrinkle, every chair sparkling and everywhere spotless.)

TT2: “Kara Çarşamba”

Her ayın ilk çarşambası ‘Kâbus Günü’ydü: gelmesinden korkulan, katlanması yürek isteyen ve biter bitmez unutulması gereken bir gün. Her yer tertemiz olmak zorundaydı, her sandalye pırıl pırıl ve her yatak tamamen kırışksız. (trans. Ekiz 2003, 11)

(“Black Wednesday”

The first Wednesday of every month was the ‘Nightmare Day’: a day to be feared, to be courageous to endure, and to be forgotten as soon as it was over. Everywhere had to be spotless, every chair sparkling and every bed without a wrinkle.)

In TT1, the translator added a sentence explaining the reason why that day was called as “Blue”. It can be said that Bürge tried to make the text understandable for the target readers. Also, some stylistic features of the writer like capital letters or italics had been ignored in TT1. In TT2, the translator preferred “Kara Çarşamba” (“Black Wednesday”) for “Blue Wednesday”. Also, in TT2 all the stylistic features were preserved, and no additions were made.

In the example below, the writer explains the reasons why “Blue Wednesdays” make Jerusha feel miserable.

Example 4

ST: It was a **distressing time; and poor Jerusha Abbott, being the oldest orphan, had to bear the brunt of it.** But this particular first Wednesday, like its predecessors, finally dragged itself to a close. (Webster 1912, 3-4)

TT1: Küçükler için gerçekten yorucu, acı ve üzüntülü bir gündü. Ancak, bu güç hayata katlanan yalnız onlar değildi. Bir de, 17 yaşındaki Jerusha Abbott ablaları vardı.

Zavallı Jerusha, yetimlerin en büyüğü olması nedeniyle, günün bütün sorumluluğunu, bütün yükünü zayıf omuzlarında taşımak zorundaydı. Her şeye o koşar, her yere o bakar ve her şeyi o yapardı.

Ama işte, öncekiler gibi bu çarşambanın da patırtısı en sonunda bitmişti. (trans. Bürge 1973, 8-9)

(It was a really exhausting, painful and sad day for the little ones. However, they were not the only one who had to put up with this hard life. Then there was their elder sister, 17-year-old Jerusha Abbott.

Since she was the eldest of all orphans, poor Jerusha had to bear all the burden of the day on her weak shoulders. She would take care of everything, be in charge of everywhere and do all the work.

However, the hustle of this Wednesday, like the previous ones, was finally over.)

TT2: Çok can sıkıcı bir gündü ve zavallı Jerusha Abbott, yaşça en büyük yetim olduğu için, bunu herkesten daha fazla katlanmak zorundaydı. Neyse ki, daha öncekiler gibi, bu ayın ilk çarşambası da sona ermek üzereydi. (trans. Ekiz 2003, 11)

(It was an aggravating day and poor Jerusha Abbott, being the eldest orphan, had to bear this more than anyone. Fortunately, like the previous ones, the first Wednesday of this month was about to end.)

In TT1 the translator explained the burdens of the protagonist while in TT2 no explanation was made. So, the additions made by the translator of TT1 can be considered as efforts to make the text comprehensible.

In the following example Jerusha goes to a farm called “Lock Willow” for the first time in order to spend her summer vacation and upon reaching there, she writes about the people living there.

Example 5

ST: The people are Mr. and Mrs. Semple and **a hired girl and two hired men.** (Webster 1912, 93)

TT1: Efendim, Lock Willow çiftlik evinde ev sahipleri Bay ve Bayan Semple, **hizmetçi kız Carrie** ve iki uşak var. **Bu uşaklardan birinin adı Amasai, ötekini daha bilmiyorum.** (trans. Bürge 1973, 155)

(Sir, at Lock Willow, the farmhouse, there are Mr. and Mrs. Semple, owners of the farmhouse, the maid girl Carrie and two butlers. One of the butler’s name is Amasai, I don’t know the other one yet.)

TT2: Çiftlik halkı; Bay ve Bayan Semple, **bir yardımcı kız ve iki işçiden** ibaret. (trans. Ekiz 2003, 63)

(The people at the farmhouse are Mr. and Mrs. Semple, a maid and two workers.)

In the source text the writer revealed who “a hired girl and two hired men” were in the following pages (Webster 1912, 103), but in TT1 the translator gave away the characters’ names. Also, the translator of TT1 explained who the Semples were. However, in TT2 none of the characters’ names were given or no explanation was made.

Just like the example above, the translator of TT1 added a sentence about one of Jerusha’s friends called Leonara Fenton explaining who she was (trans. Bürge 1973, 183) while the writer of the source text did not give any explanations (Webster 1912, 116). The translator of TT2, however, just like the writer, did not give any explanations either (trans. Ekiz 2003, 77).

At the end of her first year at the college, Jerusha states in her former letter that she is not willing to go and spend her three months long summer holiday at John Grier Home since she has nowhere else to go. In reply to her letter, the philanthropist sends a message via his secretary ordering her to spend her holiday at a farm called “Lock

Willow”. When she hears the news, she feels joyful and thanks her philanthropist by writing a letter mixed with French words.

Example 6

ST: Cher Daddy-Jambes-Longes,
Vous etes un brick!

Je suis tres heureuse about the farm, *parceque je n'ai jamais* been on a farm *dans ma vie* and I'd hate to *retourner chez* John Grier, *et* wash dishes *tout l'été*. (Webster 1912, 81)

TT1: Sevgili örümcek dedeciğim,

Siz çok iyi bir insansınız. Uzun ve sıcak yaz günlerinde beni okulda tek başına bırakmaya ve yeniden John Grier Kimsesiz Çocuklar Yurdu'na yollamaya gönlünüz razı olmamış. Buna karşılık, tatilimi geçirmek için, beni bir çiftliğe göndermeye karar vermişsiniz.

Bunu duyunca ne kadar sevindim, anlatamam. Son derece mutluyum. Hayatımda bugüne kadar hiç çiftlik görmemiştim. Herhalde her yere ve her şeye hayran kalacağım.

Biliyor musunuz Dede'ciğim, kısa bir süre için de olsa John Grier Kimsesiz Çocuklar Yurdu'na dönmeyi gerçekten hiç istemiyordum. Hatta, oradakilerin yüzünü görmek fikrine bile dayanamıyordum. Emin olun, yurdu kendisinden de, içerisindekilerden de nefret ediyorum.

Sonra bir de şu var: eğer oraya gidersem, yaz mevsimi boyunca okulun bütün bulaşıklarını bana yıkatacaklarına eminim. (trans. Bürge 1973, 137-138)
(Dear Spider Grandpa,

You are a really nice person. You didn't have the heart to leave me alone at the college and send me back again to the John Grier Orphanage. Instead, you decided to send me to a farm to spend my vacation.

You can't imagine how happy I was to hear this. I am extremely happy. I have never seen a farm in my life. I guess I'll admire everywhere and everything.

You know what Grandpa; I really didn't want to go back to John Grier Orphanage even for a short time. I can't even stand the idea of seeing their faces. I assure you; I hate the dorm itself and the people there.

Then, there is this: if I go there, I am sure they will make me wash all the school's dishes throughout the summer.)

TT2: Cher Jambes-Longes¹ Babacığım,

Vous etes un güvenilir dost!²

Çiftlik konusunda *je suis tres heureuse³*, *parceque je n'ai jamais* çiftlikte bulunmak *dans ma vie⁴*. Ayrıca, *retourner chez* John Grier⁵ ve *tout l'ete⁶* bulaşık yıkamaktan nefret edecektim.

¹Sevgili Uzun Bacaklı

²Siz güvenilir bir dostsunuz

³çok mutluyum

⁴çünkü şimdiye kadar hayatımda hiç çiftlikte bulunmadım

⁵John Grier'a dönmekten

⁶tüm yaz boyunca (trans. Ekiz 2003, 56)

(*Cher Jambes-Longes*¹ Daddy,

Vous etes un a reliable friend!²

About the farm *je suis tres heureuse*³, *parceque je n'ai jamais* to be at the farm *dans ma vie*⁴. Also, *retourner chez*, John Grier⁵ and *tout l'ete*⁶ will hate washing the dishes.

¹Dear Long-Legs

²You are a reliable friend

³I'm very happy

⁴because I've never been to farm before

⁵to return to John Grier

⁶throughout the summer)

In the source text the writer wrote sentences mixed with French words to express that the protagonist was learning that language. In TT1 the translator translated all of the French words into Turkish, so the reader could not realize the message of the writer. However, in TT2 the translator preferred to leave the French words as they were and instead added footnotes for each French word that gave the Turkish translations of those words.

In the source text (Webster 1912, 127), the writer writes another letter which is mixed with German and French words. In TT1 (trans. Bürge 1973, 200) all words in those languages were translated into Turkish; while in TT2 (trans. Ekiz 2003, 83) the translator preferred to leave the words as they were and presented Turkish translations of them by adding footnotes.

Jerusha spends one of her summer vacations by tutoring the daughters of Mrs. Paterson and she starts making money. In her letter to her philanthropist, she writes about the things she is teaching to the girls.

Example 7

ST: The prepositions a or ab, absque, coram, cum, de e or ex, prae, pro, sine, tenus, in, subter, sub and super govern the ablative. (Webster 1912, 240)

TT1: -

TT2: Edatlardan a veya ab, absque, coram, cum, de e veya ex, prae, pro, sine, tenus, in, subter, sub ve super; ismi ablatif yapar. (trans. Ekiz 2003, 151)

(The prepositions a or ab, absque, coram, cum, de e or ex, prae, pro, sine, tenus, in, subter, sub and super make the noun ablative.)

In the source text some grammatical rules were given in detail, but in TT1 the whole sentence was erased, so it can be said that the reason for the translator to decide to delete the whole sentence might have been a result of an aim to make the text less complicated and more comprehensible for the target readers. However, in TT2 no omissions were made, and the sentence was translated.

4.2.4 Ideological or Evaluative Adaptation

In this part, some examples from two target texts will be given comparatively with the aim of analyzing modifications that have been done in order to make the text didactic for the audience.

Jerusha tells what happens at the college and on a Sunday a bishop visits and gives a speech to the students.

Example 1

ST: We had a bishop this morning, and *what do you think he said?*

“The most beneficent promise made us in **the Bible** is this, ‘The poor ye have always with you.’ They were put here in order to keep us charitable.”

The poor, please observe, being a sort of useful domestic animal. If I hadn't grown into such a perfect lady, I should have gone up after service and told him what I thought. (Webster 1912, 38)

TT1: Bu sabah buraya bir rahip geldi ve bizimle uzun uzun konuştu. Neler söyledi dersiniz? Bakın, anlatayım:

- Çevremizde pek çok yoksul vardır. Onlara her an rastlamak mümkündür. **Fakirler dünyaya, bize sevap kazandırmak için gelmişlerdir. Dolayısıyla onlarla ne kadar çok ve içtenlikle ilgilenirsek, sevabımız da o kadar artmış olur,** dedi. (trans. Bürge 1973, 76-77)

(A priest came this morning and talked to us for a long time. What do you think he said? Let me tell what he said:

-There are a lot of poor people around us. It's always possible to come across them. The poor are sent for us to earn merits. So, the more we take care of them and the more sincere we behave, the more merits we will gain.)

TT2: Bu sabah bir piskopos geldi ve *bilin bakalım ne dedi?*

“İncil'de Tanrının bize en cömertçe vaat ettiği şey şudur: 'Fakirler her zaman sizinledir.' Onlar buraya bizim iyiliksever olmamız için gönderilmiştir.”

Görüyor musunuz, sanki yoksullar faydalı bir çeşit evcil hayvanmış gibi! Böyle mükemmel bir genç bayan olarak yetiştirilmemiş olsaydım, ayinden sonra gidip ona ne düşündüğümü söyledim. (trans. Ekiz 2003, 30)

(A bishop came this morning and *guess what he said?*

“What God most generously promised us in the Bible is: ‘The poor are always with you.’ They are sent here for us to be benevolent.”

As you see, the poor are treated like some kind of a useful pet! If I hadn’t been brought up as such a perfect young lady, I would go after the rite and tell what I thought.)

In TT1 the translator omitted the word “the Bible” and translated the words of the bishop in line with the Turkish culture and religion. It can be stated that the translator tried to teach target readers what Islam, the religion of Turkish people, advised. Also, the last two sentences were omitted, but in TT2 the word “the Bible” and the last two sentences were kept in the text.

Jerusha has been sent by her philanthropist to stay at a farm named Lock Willow for her summer holiday. At that farm a family called the Semples is living and Jerusha has been talking to them about different topics to get to know them and she realizes that they are not on the same side when it comes to religious beliefs.

Example 2

ST: I find that it isn't safe to discuss religion with the Semples. **Their God (whom they have inherited intact from their remote Puritan ancestors) is a narrow, irrational, unjust, mean, revengeful, bigoted Person. Thank heaven I don't inherit any God from anybody! I am free to make mine up as I wish Him.** He's kind and sympathetic and imaginative and forgiving and understanding—and He has a sense of humor. (Webster 1912, 103)

TT1: Dede’ciğim, biliyor musunuz ben Tanrı’yı nasıl düşünüyorum? Anlayışlı, bağışlamasını bilen, merhametli, hayal ve mizah gücü kuvvetli, neşeli, şakacı bir Tanrı var. **Ama Semple’ların düşünceleri daha değişik.** (trans. Bürge 1973, 167-168)

(Grandpa, do you know how I imagine God? There is a God that is understandable, forgiving, merciful, imaginative and has a sense of humor, cheerful and playful. However, the Semples’ thoughts are quite different.)

TT2: Semple’larla dini konuları konuşmayı biraz tehlikeli buluyorum. **Onların Tanrısı (kendilerine uzak Puritan atalarından aynen miras kalmış) dar görüşlü, mantıksız, adaletsiz, cimri, intikam alan ve bağınaz bir Tanrı. Çok şükür bana kimsenin Tanrısı miras kalmadı! Onu kafamda istediğim gibi canlandırmakta özgürüm.** Benim Tanrım nazik, sıcakkanlı, büyük bir hayal gücü olan, bağışlayıcı ve anlayışlı – ayrıca da esprili bir Tanrı. (trans. Ekiz 2003, 68)

(I find it a little dangerous to talk religious issues with the Semples. Their God (inherited from their distant Puritan ancestors) is a parochial, irrational, unjust, stingy, vengeful, and bigoted God. Thank God, I didn’t inherit anyone’s God! I

am free to envision him in my head the way I want. My God is a kind, friendly, imaginative, forgiving and understanding God – and also witty.)

In TT1 the sentences about Puritan ancestors and the negative features of God mentioned in the source text were omitted by the translator and instead this sentence was added “Ama Semple’ların düşünceleri daha değişik.” (“However, the Semples’ thoughts are quite different.”). Also, the belief of the protagonist such as imagining God as she liked or inheriting God from others were omitted. It can be inferred that the translator tried to alter or omit the beliefs that did not comply with the religion of Turkish people. Whereas in TT2 none of the sentences about the God and beliefs were altered or omitted and it can be stated that the translator of TT2 did not have any concerns about the beliefs expressed in the source text by the writer.

Jerusha tries to make friends at the college, and she has been talking to girls. One of them starts talking about her family tree and her ancestors and in her letter; Jerusha narrates the things she has mentioned.

Example 3

ST: Her mother was a Rutherford. The family came over in the ark and were connected by marriage with Henry the VIII. On her father's side they date back further than Adam. On the topmost branches of her family tree there's a superior breed of monkeys with very fine silky hair and extra-long tails. (Webster 1912, 59-60)

TT1: -

TT2: Onun annesi Rutherford soyundanmış. Çok köklü bir aileymiş ve Sekizinci Henry de uzaktan akrabaları oluyormuş. Baba tarafını sorarsan Adem'den bile eskiye dayanıyor. Aile ağacının en tepesinde de üstün bir cins, halis ipek tüylü ve kuyruğu epeyce uzun bir maymun var. (trans. Ekiz 2003, 41)

(Her mother was descendent from Rutherford. They were a very-well established family and Henry the Eight was their distant relative. If you ask the father's side, it goes back even further than Adam. At the top of the family tree, there is also a superior breed, a monkey with a pure silk hair and fairly long tail.)

In TT1 the translator omitted sentences about evolution and Adam. It can be stated that the translator preferred to omit the beliefs that were not acceptable for the Turkish culture and the religion they believed in. However, in TT2 no omission was made.

Upon starting her college life, Jerusha realizes that other girls know much more about life, literature and other things. She feels the depths of eighteen years caused by the orphanage life. Then she starts reading books including the classics and, in her letter, she mentions the things she has just learned.

Example 4

ST: I didn't know that **Henry the Eighth was married more than once** or that Shelley was a poet. I didn't know that people used to be monkeys and **that the Garden of Eden was a beautiful myth.** (Webster 1912, 47)

TT1: Bundan başka, 'Shelley'in ünlü bir ozan, insanların da eskiden maymun olduğundan haberim yoktu. (trans. Bürge 1973, 89)

(Besides, I didn't know that Shelley was a famous poet and humans used to be monkeys.)

TT2: **Sekizinci Henry'nin birçok kez evlendiğinden** ya da Shelley'nin bir şair olduğundan haberim yoktu. İnsanların eskiden maymun olduğunu ve **Cennet Bahçelerinin sadece hoş bir efsanede ibaret olduğunu bilmiyordum.** (trans. Ekiz 2003, 35)

(I didn't know that Henry the Eight got married more than once or Shelley was a poet. I didn't know that humans used to be monkeys and the Garden of Eden was just a nice legend.)

In TT1 the sentence about the marriages of Henry the Eight was omitted. Also, the sentence that was about religion was omitted. It can be assumed that the translator tried to preserve the values of Turkish society about marriage since it would not have been deemed appropriate or relevant for children to read about a person who got married many times. However, in TT2 no omissions or changes were made neither about marriages nor religion.

Jerusha has been ill for a while and tries to catch up with the lessons at the college. She has been diagnosed with sublingual gland swelling. Although she has been studying physiology all year, it's the first time she has heard about sublingual glands. So, she feels sad and gets mad about the education she is getting.

Example 5

ST: **How futile a thing is education!** (Webster 1912, 69)

TT1: -

TT2: **Şu eğitim ne boş şey!** (trans. Ekiz 2003, 48)

(What a pointless thing education is!)

In TT1 the translator omitted the sentence which carried a negative meaning about education. It can be said that the translator attempted to prevent unfavorable thoughts that might have occurred in the minds of target readers. However, in TT2 the translator did not omit any sentences, thus it can be stated that she did not have any concerns like the translator of TT1.

In the source text another sentence about education “Getting an education is an awfully wearing process!” (Webster 1912, 77) was again omitted by the translator of TT1, while it was translated by the translator of TT2 as “Eğitim almak ne kadar da yorucu bir iş!” (trans. Ekiz 2003, 53) (“Having an education is such a tiring process!”).

Jerusha becomes a sophomore, and she will be sharing a room with Sallie McBride and Julia Rutledge Pendleton whom she has always wanted to since they have become best friends. That year Sallie decides to run for class president, so Jerusha and rest of the class support her for the election and in her letter Jerusha tells her thoughts about the rights of women.

Example 6

ST: Oh, I tell you, Daddy, when we women get our rights, you men will have to look alive in order to keep yours. (Webster 1912, 110)

TT1: -

TT2: Haa babacığım, ben diyorum ki, biz kadınlar haklarımızı elde ettiğimizde, siz erkeklerin kendi haklarınızı korumak için çok çalışmanız gerekecek. (trans. Ekiz 2003, 73)

(Oh, Daddy, what I say is, when we women get our rights, you men will have to work hard to protect yours.)

In TT1, the sentence about the rights of women was omitted by the translator. It can be inferred that the translator abstained from stating issues about rights of women and men maybe since the time the translation was published, the values dominating the Turkish culture did not comply with the ones mentioned in the source text. Another reason for the translator to omit the sentence could be that she might have decided that it was not suitable for the target readers’ comprehension levels. However, in TT2 the translator did not omit any sentences and it can be concluded that she did not have any concerns about the suitability of the sentence for the Turkish society.

On a Christmas holiday, Jerusha sets off to New York to spend her holiday with the Pendletons. Jervie Pendelton's aunt talks about his political ideas and tells that she does not support them. In her letter, Jerusha tells the things they have talked about Jervie Pendleton.

Example 7

ST: He's a **Socialist**— except, thank Heaven, he doesn't let his hair grow and wear red ties. [...] You know, I think I'll be a **Socialist**, too. You wouldn't mind, would you, Daddy? They're quite different from **Anarchists**; they don't believe in blowing people up. Probably I am one by rights; I belong to the **proletariat**. (Webster 1912, 214-215)

TT1: -

TT2: **Sosyalistmiş** – ama, çok şükür, hiç olmazsa saçlarını uzatıp kırmızı kravat takmıyormuş. [...] Biliyor musunuz, galiba ben de **sosyalist** olacağım. Bir şey demezsiniz, değil mi babacığım? Onlar anarşistlerden tamamen farklı; insanları havaya uçurmuyorlar. Belki de ben doğuştan **sosyalistimdir**; ne de olsa **emekçi sınıftanım**. (trans. Ekiz 2003, 136-137)

(He is a Socialist – but thank God, at least he doesn't grow his hair or wear a red tie. [...] You know what, I think I will be a socialist, too. You won't say anything, right Daddy? They are completely different from anarchists; they don't blow people up. Maybe I am a born socialist; after all I am from the proletariat.)

In TT1, the whole paragraph that had sentences about politics and political beliefs was omitted. It can be assumed that the translator avoided giving any ideological content, especially socialism. While in TT2 none of those sentences were omitted and the time TT2 was published, there were not any problems like the ones when TT1 was published.

Similarly, in the source text the sentence “I am a Fabian” (Webster 1912, 219) was omitted in TT1; whereas it was translated as “Ben bir Fabiyenim.” (trans. Ekiz 2003, 139) (“I am a Fabian.”) in TT2.

Jerusha becomes a senior at the college and also, she becomes the editor of a magazine called “Monthly”. Upon spending her summer holiday with Sallie and her family, she gets herself beautiful and elegant clothes by making a cheap dressmaker sew the same clothes of Mrs. Paterson, a woman she admires her style. In her letter she tells how grateful and happy she is with her new clothes and also mentions dress reform.

Example 8

ST: Did you ever hear about the learned Herr Professor who regarded unnecessary adornment with contempt and favored sensible, utilitarian clothes for women? His wife, who was an obliging creature, adopted “**dress reform.**” And what do you think he did? **He eloped with a chorus girl.** (Webster 1912, 248-249)

TT1: -

TT2: Şu çok bilmiş Alman Profesörünü duymuş muydunuz? Gereksiz süse hor gözle bakar, kadınların sade ve kullanışlı kıyafetler giymesi gerektiğini savunurmuş. İtaatkâr bir zavallı olan karısı da bu ‘**kıyafet reformu**’nu kabullenmiş. Peki, o ne yapmış? **Koroda şarkı söyleyen bir kızla kaçmış.** (trans. Ekiz 2003, 155-156)

(Have you heard of the wiseacre German Professor? He despises unnecessary adornment, advocates that women should wear simple and useful clothes. His wife, a submissive poor, also accepted this ‘dress reform’. Well, what did he do? He ran away with a girl singing in the choir.)

In TT1 the sentence about the dress reform and the one about marriage and relationships between women and men were totally omitted. It can be inferred that the translator avoided giving political messages and also abstained from delivering messages to the children about the relationships between women and men that were not accepted in the Turkish culture. However, in TT2 none of the sentences were omitted.

Jerusha asks her philanthropist to let her join Sallie McBride and spend her summer holiday at a camp, but her request is rejected. That’s why she feels furious towards her philanthropist and cannot figure out the reason behind. After a while, she feels regretful and writes another letter saying that she will forgive him.

Example 9

ST: [...]so— **I’ll forgive you and be cheerful again.** (Webster 1912, 167)

TT1: Bundan böyle **size surat asmayacağım gibi, yine eski neşeli ve güler yüzlü Judy olacağım. Hem siz benim büyüğüsünüz. Büyüklere surat asmak çok ayıptır.** (trans. Bürge 1973, 260)

(From now on, I won’t sulk, I will be that happy and cheerful Judy again. Besides, you are elder than me. It’s so disgraceful to sulk at elderly.)

TT2: Yani, **sizi affedeceğim ve tekrar neşeli bir kız olacağım.** (trans. Ekiz 2003, 109)

(So, I will forgive you and be a cheerful girl again.)

The translator of TT1 altered the sentence about forgiving and instead added sentences about how children should have actually behaved towards elderly people. It

can be inferred that the translator tried to teach some principles of manners in compliance with the Turkish culture. Whereas in TT2 no additions were made, so it can be inferred that the translator of TT2 did not have any purposes to teach any manners to target readers.

Jerusha is spending her summer holiday at Lock Willow again. In her letter, she tells what has happened or what has changed in town since her last visit.

Example 10

ST: Old Ira Hatch has rheumatism and can't work anymore; **he never saved his money when he was earning good wages**, so now he has to live on the town. (Webster 1912, 174)

TT1: Komşularımızın arasında çok yaşlı bir adam var. Adı, Ira Hatch! Zavalcılık, romatizma olmuş, çok hasta. Artık çalışmıyor. Bakacak kimsesi de yok. **Ayrıca, sanki insan hep sağlam kalırmış gibi, bir gün hasta olabileceğini düşünüp, bir köşeye para da ayırmamış.** Neyse, şimdilik köylülerin yardımı ile yaşıyor. (trans. Bürge 1973, 270)

(There is a very old man among our neighbors. His name is Ira Hatch! Poor man has rheumatism, he is so sick. He can't work anymore. He has no one to take care of him. Besides, as if one would always stay healthy, he didn't think that one day he might be sick, and he didn't save any money either. Anyway, for now, he lives by the help of the villagers.)

TT2: Yaşlı Ira Hatch'de romatizma varmış ve artık çalışmıyor; **yüksek ücretlerle çalışırken hiç para biriktirmemiş**, şimdi kasabasının verdiği parayla geçinmek zorunda. (trans. Ekiz 2003, 112)

(Old Ira Hatch has rheumatism and can't work anymore; he didn't save any money while he was working at a high paying job, now he has to live by the money provided by the people in town.)

In TT1, the translator added sentences that advised saving money for later. It can be stated that the translator aimed to educate target readers about saving money as well as the life itself. However, in TT2 the translator did not add any sentences and it can be inferred that she did not have any concerns about educating target readers.

4.2.5 The Stylistic Norms

In this part, some examples from two target texts will be given comparatively with the aim of analyzing the efforts to improve the vocabulary of the target readers as well as determining didactic purposes.

In one of her letters, Jerusha writes that having her education at the campus makes her feel happy and joyful since she does not have to look after any orphans or wash the dishes at John Grier Home. She promises herself that she will be happy no matter what happens. She also mentions a theory that defends sorrow and disappointment develop moral strength. She states that she does not believe in that theory and also, she expresses that she does not believe in misanthropes either.

Example 1

ST: I have no faith in misanthropes. (Fine word! Just learned it.) You are not a misanthrope are you, Daddy? (Webster 1912, 83-84)

TT1: Ha!.. Bir de şu var: ben, “Misantropi”ye inanmıyorum. (Ne garip sözcük, değil mi? Bugün öğrendim. **İnsanlardan kaçmak demekmiş.**) Bu bilgi dalına inancım da imanım da yok! İnşallah, siz bir “Misanthrop” değilsinizdir. Ne dersiniz, “hayır, değil mi, Dede’ciğim?” (trans. Bürge 1973, 142-143)

(Oh!.. There is one more thing: I don’t believe in “Misanthropes”. (What a weird word, right? I have learned today. It means running away from people.) I have no faith in this discipline! I hope you are not a “Misanthrope”. What would you say, “no, right, Grandpa?”)

TT2: Münzeviliği de doğru bulmuyorum. (Güzel kelime! Yeni öğrendim.) Siz, **insanlardan kaçan** bir münzevi değilsiniz, değil mi babacığım? (trans. Ekiz 2003, 58)

(I don’t approve reclusiveness. (Nice word! I have just learned.) You are not a recluse who runs away from people, right Daddy?)

In the source text, the writer introduced a new word, but did not define it. In TT1, the translator chose to give the definition by adding a sentence. In TT2, the translator defined the word by adding phrases into the following sentence. It can be inferred that both translators tried to teach the new word to the target readers.

One evening Jerusha has a supper party with her friends Sallie, Julia and Leonora. Since she could not sleep, she decides to write an extra letter, other than the ones she writes once a month. In her letter she writes about the topics they are learning in Latin classes and also confesses that she does not like to study Latin.

Example 2

ST: We’ve finished Livy and De Senectute and are now engaged with De Amicitia (**pronounced Damn Icitia**). (Webster 1912, 64)

TT1: -

TT2: Livy ve De Senectute bitti, şimdi de De Amicitia'yı işliyoruz (**Dem¹ İsitya diye okunuyor.**)

¹**Damn (Okunuşu: dem) İngilizce 'de "lanet" anlamına gelir.** (trans. Ekiz 2003, 44)

(Livy and De Senectute have finished, and now we are busy with De Amicitia (pronounced Dem¹ İsitya.)

¹Damn (Pronunciation: dem) means "curse" in English.)

In the source text, the writer gave information about the pronunciation of a Latin word in parentheses. In TT1, the translator omitted the whole sentence while in TT2 in parentheses the translator gave the pronunciation of both words in Turkish and also explained the meaning and the pronunciation of the word in a footnote. It can be stated that the translator of TT2 tried to teach and enrich the vocabulary of the target readers.

In each letter Jerusha writes the day and the month of the year at the right top of the paper. In one of them she writes the date mixed with a Latin word.

Example 3

ST: The **Ides** of March (Webster 1912, 66)

TT1: **Mart'ın getirdikleri** (trans. Bürge 1973, 115)

(Things March has brought)

TT2: **Ides¹ Mart**

¹**Latince rakam; Roma takviminde Mart, Mayıs, Temmuz ve Ekim aylarının 15. ve 13. günleri.** (trans. Ekiz 2003, 46)

(Ides¹ March

¹A Latin number; fifteenth and thirteenth days of March, May, July and October according to Roman calendar.)

In TT2 the translator left the Latin word as it was and explained the Turkish meaning of it in a footnote. Also, she added more information about the word and its usage. It can be stated that the translator tried to improve target readers knowledge. Whereas in TT1 the translator chose to translate the Latin word into Turkish too, but no explanation was made, or not any extra information was given by the translator of TT1.

During her first visit to the farm called Lock Willow, Jerusha writes about the daily chores they do there with the owners of the farm, the Semples. At the farm there are pigs, chickens, ducks and turkeys. It is Jerusha's job to hunt the eggs. They also have calves and Jerusha introduces them to her philanthropist.

Example 4

ST: We have six calves; and I've chosen the names for all of them.

1. Sylvia, because she was born in the woods.

2. Lesbia, after the Lesbia in Catullus. (Webster 1912, 98)

TT1: Dedeciğim, tam altı tane buzağımız var! Yeni doğdular. Adlarını da ben koydum.

1-Sylvia! (Ormanda doğduğu için ona bu adı verdim.) 2- Lesbia! (Okuldaki Catulluslu Lesbia'dan aklıma geldi.) (trans. Bürge 1973, 162-163)

(Grandpa, we have six calves! They have just been born. I named them.

1-Sylvia! (I gave it this name because he was born in the forest.) 2-Lesbia! (That came to my mind from Lesbia from Catullus at school.))

TT2: Altı tane buzağımız var ve hepsinin adını da ben koydum.

1. Sylvia, çünkü ormanda doğdu.¹

2. Lesbia, Catullus'un Lesbia'sı.¹

¹İngilizcede “sylvan”, ormana ait; ormanda yaşayan insan veya hayvan, orman perisi anlamına gelir.

¹Gaius Valerius Catullus, milattan önce 84-54 yılları arasında yaşamış Romalı şair. Yazdığı Latince aşk şiirlerinin büyük kısmı, gerçek adının Clodia olduğu sanılan, Lesbia adında bir kadına ithaf olunmuştur. (trans. Ekiz 2003, 65-66)

(We have six calves and I named all of them.

1. Sylvia, because it was born in the forest.

2. Lesbia, the Lesbia of Catullus.

¹ “Sylvan” means belonging to a forest, a person or an animal living in the forest, a wood nymph in English.

¹ Gaius Valerius Catullus, a Roman poet who lived between 84-54 BC. Most of his love poems were dedicated to a woman called Lesbia, whose real name was thought to be Clodia.)

In the source text, the writer used names related to different characters and people in history. In TT2 the translator provided footnotes for each of them that explained what they meant and also gave extra information about their implications. It can be said that the translator of TT2 aimed to enrich the vocabulary of the target readers as well as aiming to improve their general knowledge. In TT1, however, the translator did not provide any footnotes about the names, but instead added a different explanation in parentheses right after the name “Lesbia” that did not have any relation with the real implication of the name.

Jerusha writes about her professors at the college, and she says there is a great difference between her Chemistry Professor and History Professor. While Chemistry

Professor defends to look for details in every situation; History Professor defends the contrary and neglects details. Jerusha states that she likes the historical method and gives an example what will happen if she talks about the details of historical events with her History Professor.

Example 5

ST: If I say that **William the Conqueror** came over in 1492, and **Columbus** discovered America in 1100 or 1066 or whenever it was, that's a mere detail that the Professor overlooks. (Webster 1912, 130)

TT1: Ona: “Efendim, **fatih William**, 1492'de kral oldu”, desem ya da “**Colombus** Amerika'yı 1100'de veya 1066'da keşfetti” diye anlatsam hiçbir şekilde bu basit ayrıntının üzerinde yanlış mı doğru mu diye durmaz. (trans. Bürge 1973, 203)

(If I tell him “Sir, William the Conqueror became the king in 1492” or “Colombus discovered America in 1100 or 1066” he will never dwell on this simple detail as wrong or right.)

TT2: **Fatih William** 1492'de başa geçti¹ ya da **Colombus** Amerika'yı 1100 veya 1066'da her ne zamansa işte o zaman, keşfetti² desem, profesör bunları önemsiz bir detay olarak, fazla dikkate almıyor.

¹**I. William (1027-1087) Normandiya Dükü ve İngiltere kralı. 1066'da taç giymiş ve 1066-1087 yılları arasında tahtta kalmıştır. İngiltere'yi fethettiği için kendisine “Fatih” anlamına gelen “the Conqueror” denmiştir.**

²**Christopher Columbus (1451-1506) Amerika'yı keşfeden İtalyan kaşif. İspanya kraliçesi İsabella'nın yardımıyla başlattığı deniz yolculuğunda, 1492'de Amerika keşfetmiştir.** (trans. Ekiz 2003, 85)

(If I tell him that William the Conqueror took the lead in 1492 or Columbus discovered America in 1100 or 1066, or whenever it was, he will consider them as trivial details and will not pay much attention.

¹William I (1027-1087) was the Duke of Normandy and the King of England. He was crowned in 1066 and remained on the throne between 1066 and 1087. He was called “the Conqueror” that means “someone who conquers” since he conquered England.

²Christopher Columbus (1451-1506) was an Italian explorer who discovered America. On his sea voyage initiated with the help of Queen Isabella of Spain, in 1492 he discovered America.)

In the source text, some historical figures were mentioned. In TT2 the translator provided extra information for each of these figures by providing footnotes. She gave information about why they were called like that and also provided some historical facts about their lives and achievements. It can be concluded that the translator of TT2 aimed

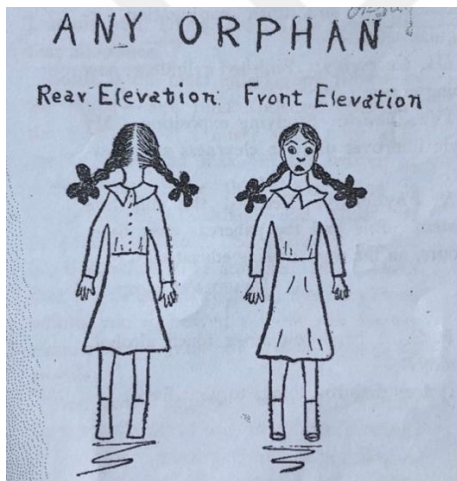
to teach target readers some important facts in history. Whereas in TT1 none of the figures were explained and no extra information was given.

4.3 Translation of Illustrations

In this section, the illustrations in *Daddy-Long-Legs* that were drawn by the author herself will be analyzed comparatively by giving examples from the target texts.

At the orphanage, John Grier Home, Jerusha used to draw chalk pictures of Mrs. Lippett. In one of her letters, she talks about her ability to draw and also draws a picture of herself.

Example 1

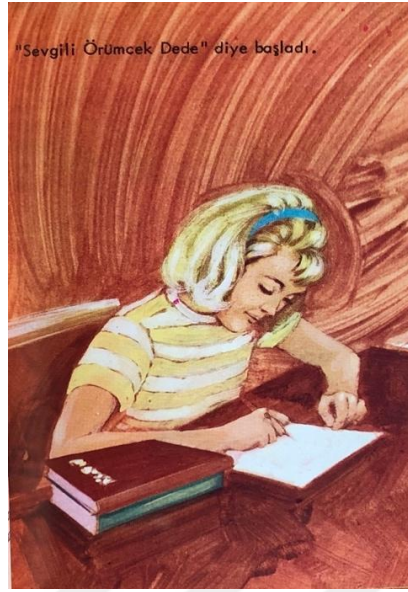


(Webster 1912, 35)



(trans. Ekiz 2003, 28)

In TT2, the same illustration was used and also the expressions were translated into Turkish. Besides, the location of the illustration is the same as in the source text. However, in TT1 a different illustration was used in a different part of the text with a sentence that did not exist in the source text.

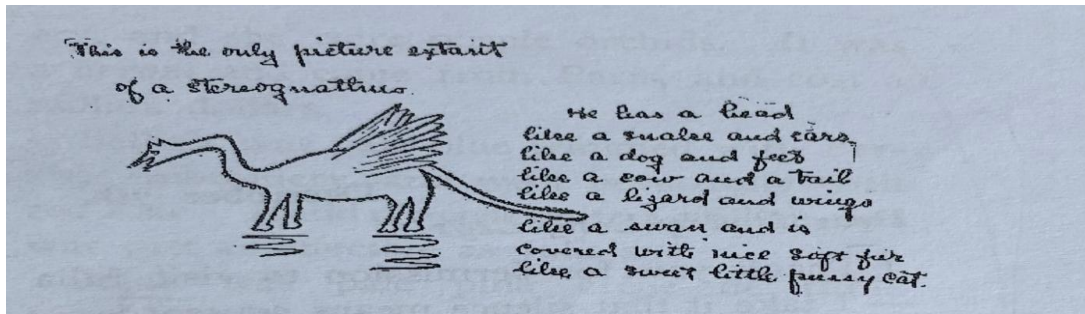


"Sevgili Örümcek Dede" diye başladı.

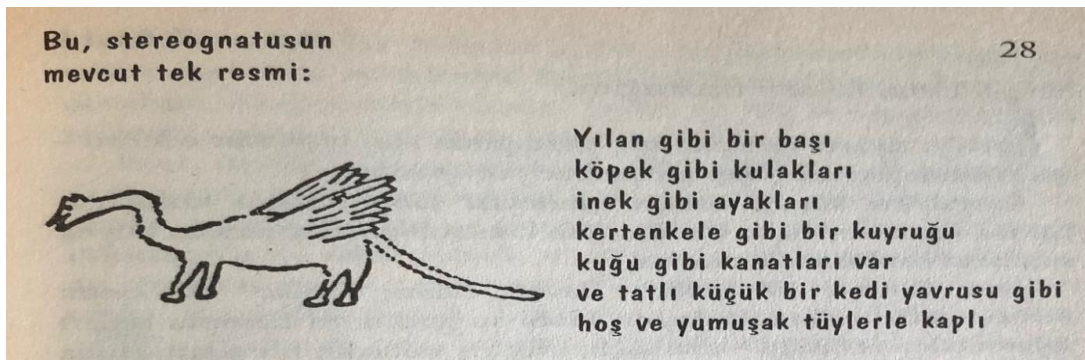
(trans. Bürge 1973, 72-73)

In one of her letters Jerusha writes about the book she is reading which is about birds. She asks some questions to her philanthropist about the types of the birds and draws an illustration of the bird she is talking about.

Example 2



(Webster 1912, 205)

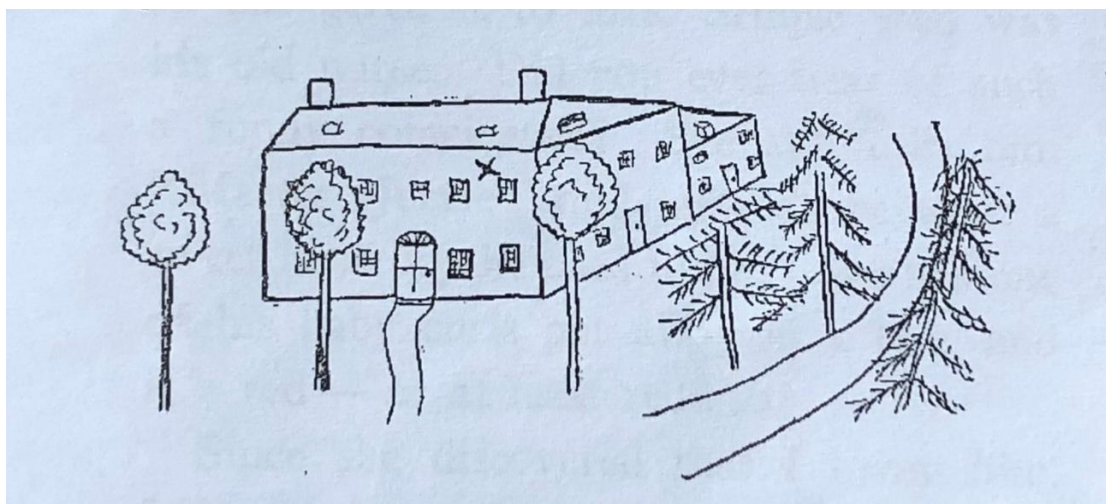


(trans. Ekiz 2003, 131)

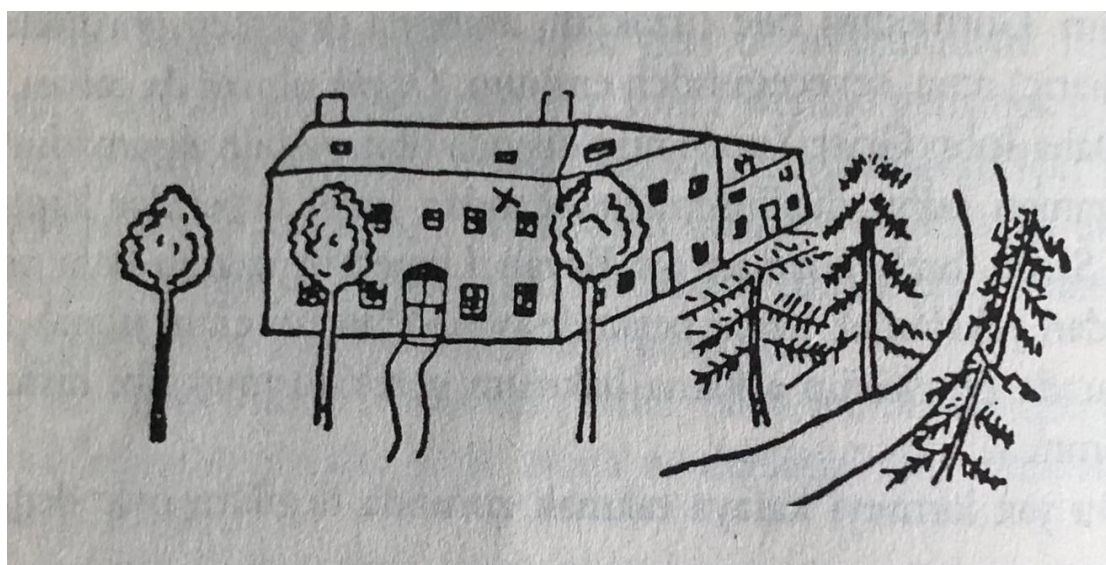
In TT2, the same illustration was used, and it was placed in line with the source text. The only difference that can be observed is the font. In TT1 no illustration was drawn. What is more, the text that was about the illustration was also omitted by the translator of TT1.

Jerusha is sent to Lock Willow, the farmhouse, by her philanthropist to spend her three months long summer vacation. As soon as she arrives there, she draws a picture of the building and the surrounding.

Example 3



(Webster 1912, 92)

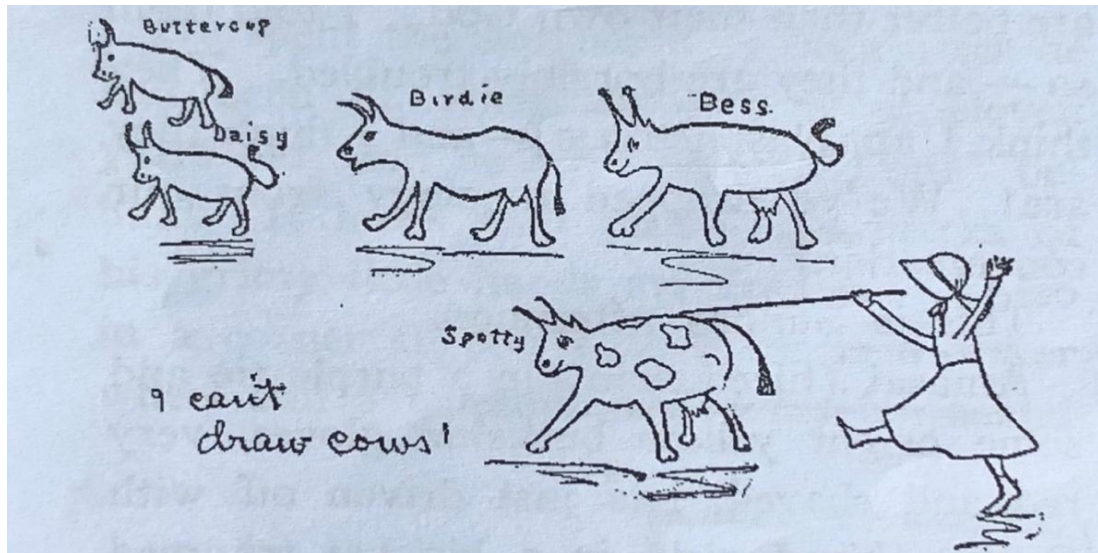


(trans. Ekiz 2003, 62)

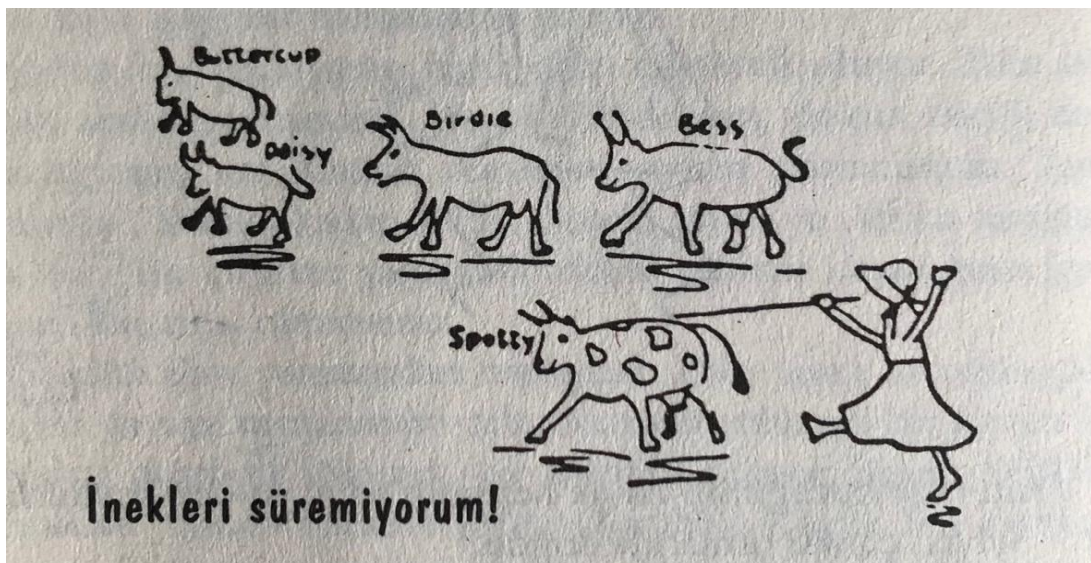
Jerusha puts a cross on the illustration to tell the place of her room and writes about this in her letter. In TT2, the sentences about the illustration, the cross and the protagonist's room could be found. However, in TT1 there were no illustrations. In addition, the sentences about the illustration were omitted.

While Jerusha is staying at the farmhouse, Lock Willow, she helps the owners of the house, the Semples, to do the daily chores. One of the chores is to take care of the animals. In one of her letters, Jerusha draws the cows she is looking after.

Example 4



(Webster 1912, 100)



(trans. Ekiz 2003, 66)

In TT2, the names of the cows remained intact, but a French sentence was translated into Turkish. In Jerusha's letter there is also a note describing the illustration:

ST: This is a picture of Miss Jerusha Abbott, the future great author, driving home the cows. (Webster 1912, 100)

TT1: -

TT2: Bu, geleceğin büyük yazarı Bayan Jerusha Abbot'ın inekleri eve sürerken görülen bir resmi. (trans. Ekiz 2003, 66)

In TT1, the illustration was not used and the sentence about it was omitted. However, in TT2 both the illustration and the sentences about the illustration can be seen.

All in all, in *Daddy-Long-Legs* Jean Webster made use of many illustrations throughout the story. It is possible to see all the illustrations in line with the source text and with the Turkish translations if there are any sentences in the illustrations. However, in TT1, none of the illustrations of the writer were used. Instead, only three illustrations¹⁹, drawn by Aydın Erkmen, were used. What's more the sentences written on those illustrations do not exist in the source text. The order of the illustrations complies neither with the source text nor with the order of events in the story.

¹⁹ For the illustrations, please see Appendix 2.

CONCLUSION

Children's literature is a vast field which creates fruitful source for scholars around the world. Thanks to the features that are intrinsic to this far-reaching field such as addressing more than one type of readers, adjusting features of the texts for different cultures or modifying the texts for ideological purposes, abundant studies can be carried out by conducting comparative and descriptive analyses. Taking the advantage of the mentioned field, in order to be able to be a drop in this endless ocean, a comparative and descriptive case study on the chosen Turkish translations, *Örümcek Dede* and *Uzun Bacaklı Baba*, of a novel called *Daddy-Long-Legs* has been carried out.

When the examples are analyzed in line with the systemic affiliation, certain conclusions can be drawn. First of all, it can be said that the translator of TT1 has either altered or omitted more elements with the aim of harmonizing the source text with the existent models in the target culture compared to the translator of TT2. Secondly, it can be observed that throughout the source text a lot of deletions have been made in TT1 in order to adjust the text with the concepts or traditions of the Turkish culture at the time it was published whereas no deletions have been observed in TT2. What is more, in TT1 some sentences in the source text have been either shortened or whole paragraphs have been omitted completely to simplify the source text for the target readers. Also, certain expressions, situations and characters have been explained by adding sentences, while no additions have been made by the translator of TT2. In addition, when it is analyzed in terms of adaptation of the source text for ideological and educational aims, it can be stated that most of the elements have been altered in accordance with the appreciated or accepted ones in the Turkish culture in TT1. Extra sentences have also been added in order to give the target readers some advice. In TT2, however, no omissions have been made with ideological aims. Lastly, when the translated texts are analyzed according to the didactic aims and the attempts to enrich the vocabulary of the children, more elements, concepts or words have been explained and clarified by adding footnotes by the translator of TT2.

In the source text there are lots of illustrations drawn by the author herself. According to the analysis conducted in terms of translation of illustrations, it has been observed that none of the original illustrations have been used in TT1, instead only three

illustrations drawn by someone else have been provided with an explanatory sentence on each illustration whereas in TT2 all of the illustrations have been presented. Also, some of the illustrations in the source text with sentences have also been translated into Turkish.

When it comes to the title “Daddy-Long-Legs”, in both target texts it has been translated differently. In TT1, it is “Örümcek Dede (Spider Grandfather)”; in TT2 it is “Uzun Bacaklı Baba (Long Legged Father)”. Also, the source text ends with a love letter, but it has been omitted by the translator of TT1, while in TT2 it has been preserved.

As a result, when the Turkish translations of *Daddy-Long-Legs* are analyzed according to the features to describe translated texts’ systemic affiliation together with the translation of the illustrations, it can be stated that the principles of systemic affiliation have been applied for *Örümcek Dede* and it has been subjected to manipulation.

Toury (2012) states that the remnants of the activity of the norms can be observed when the final product is studied (Toury 2012, 81). Taking this statement as a starting point, when the two translations are analyzed in line with the norms put forward by Toury (2012), there are certain conclusions to be reached. In TT1, as can be seen from the examples studied, numerous omissions as well as additions have been made. Besides, most of the source text is composed of letters with a date written on the right top of each one. In TT2, the text has been translated just as in the source text, while in TT1 for each letter a number has been given by the translator. What is more, in TT1 most of the source text that was written in prose has been changed into dialogues. Also, in the source text different stylistic features like capitals or italics were used by the writer. In TT2 all of these features have been preserved, while in TT1 none of these features have been kept as they were.

There are two interlacing and indivisible tenets that create the “value” of translation (69). When the act of translation is prevailed by efforts to display the source text in the text to be created together with the norms integrated to it and thus depending mostly on the presumed original, then that tenet is called as “adequacy”. When it is stuck to the norms generated in the target culture thus triggering target norms and also demoting the source text and its exceptional web of relations depended on the features

of the source language, then that tenet is called as “acceptability” (79). However, a translation cannot be only acceptable or adequate; rather it is a mixture of both (70). Furthermore, as Işın Bengi-Öner states in her article that a translation cannot be only acceptable but also adequate and it can be neither acceptable nor adequate (2001, 100-101). When the analysis of the study and all of the justifications are handled as a whole, in line with the aim of the study, it can be stated that the equivalence relationship between *Örümcek Dede* and *Daddy-Long-Legs* is close to the acceptability pole, whereas the equivalence relationship between *Uzun Bacaklı Baba* and *Daddy-Long-Legs* is close to adequacy pole. Nonetheless, the results of the analysis are valid for the examples chosen for this study and the aforementioned poles are not contrary. In addition, it can be concluded that the principles that let manipulations be tolerated in children’s literature different than adult literature such as altering the text with the aim of making it suitable, useful and “good for the child” and altering plot as well as language and characterization for the child’s level of comprehension can be observed in *Örümcek Dede*, which was published under the series of books for children.

All in all, with this study it can be stated that different strategies can be applied to children’s literature different from adult literature.

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APPENDICES

APPENDIX 1

THE COVERS OF THE BOOKS IN THE CASE STUDY



Front Cover of *Örümcek Dede*

Jean Webster

ÖRÜMCEK DEDE

Yetimhanede yetişen çocukların iç dünyasını aksettiren ÖRÜMCEK DEDE, genç bir kızla yaşlı bir erkek arasındaki dostluk ve arkadaşlığın tatlı hikâyesidir.

Kitabın bir özelliği de Judy'nin bütün hayatını kim olduğunu bilemediği ve Örümcek Dede adını verdiği bir dostuna mektuplarla anlatmasıdır.

Bir kaç kez filme de alınan ÖRÜMCEK DEDE yayınlandığı bütün ülkelerde en çok satan kitaplar arasında yer almıştır.

Back Cover of *Örümcek Dede*



Front Cover of *Uzun Bacaklı Baba*

Kaldığı yetimhanenin mütevelli heyetinden bir hayırseverin kendisini koleje göndereceğini öğrendiğinde, Jerusha büyük bir heyecana kapılır; Jerusha Abbott, sıradan bir yetim, kolejde okuyabilecektir. Fakat, uyması gereken bazı kurallar vardır: bu hayırseverin gerçek adını asla bilmeyecek, ona her ay düzenli olarak okuldaki durumunu bildiren bir mektup yazacak, ama mektuplarına hiçbir karşılık verilmeyecektir. Kolej hayatında, yeni adıyla Judy, alışık olmadığı pek çok olayla karşılaşır ve bunların tümünü "Uzun Bacaklı Baba"sına yazmadan edemez. Oda arkadaşları, onu bilinmedik bir dünyaya doğru sürüklerler: sevgi dolu aileler, sosyetik partiler, balolar ve yakışıklı Jervis Pendleton'la gittikçe ilerleyen bir arkadaşlık ilişkisi... Judy, mektuplarında iç dünyasını ve sırlarını "Uzun Bacaklı Baba"ya açar, ancak kendisinden hiçbir cevap alamaz. Ta ki...

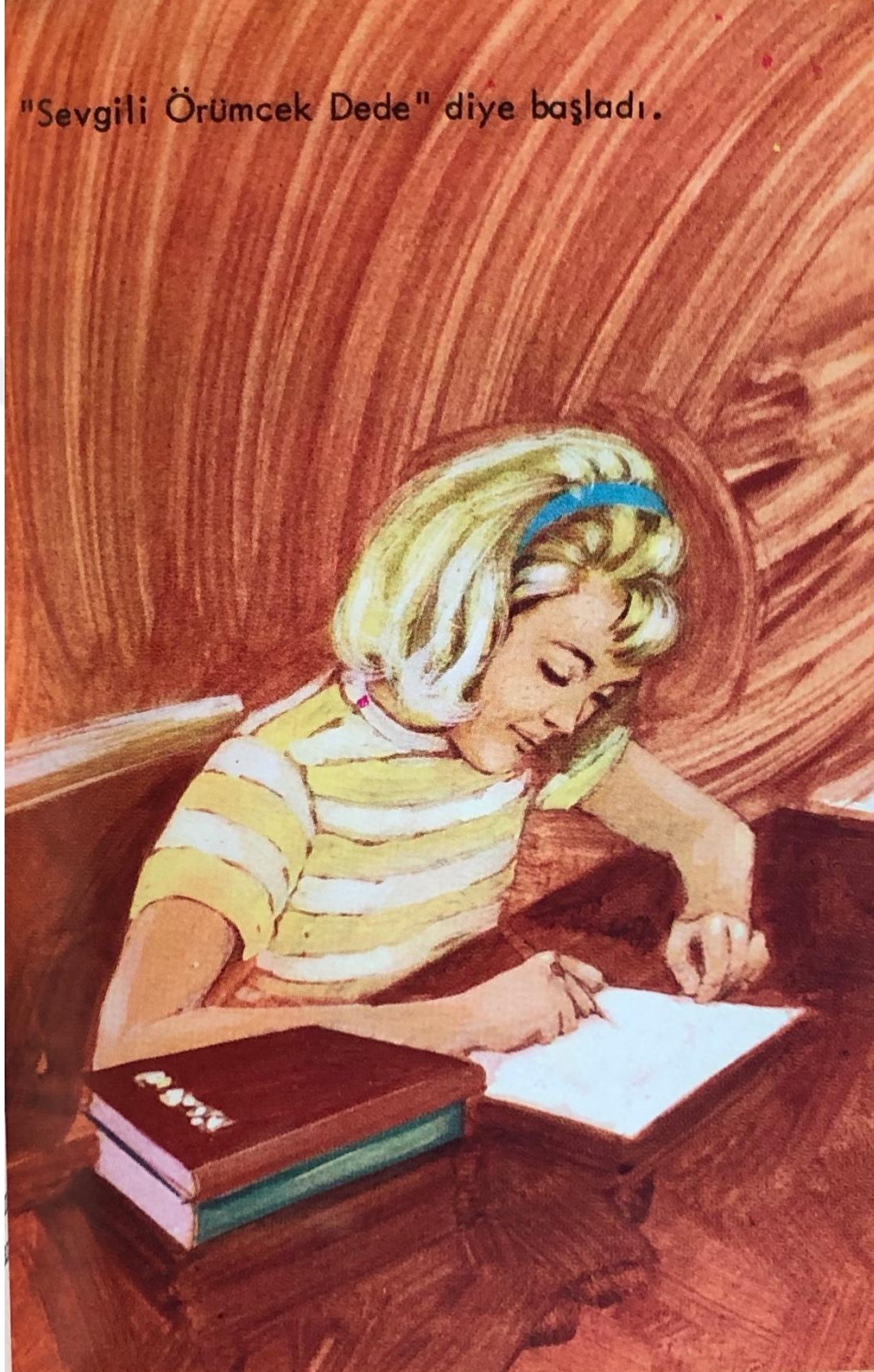
Bu on sekiz yaşındaki hayat dolu ve cesur kızın öyküsünü okurken, kendinizi onun dünyasında bulacak, onun esprili taraflarının yanı sıra, yüreğinin derinliklerinde gizlediği hüznelerini de keşfedeceksiniz.



Back Cover of *Uzun Bacaklı Baba*

APPENDIX 2

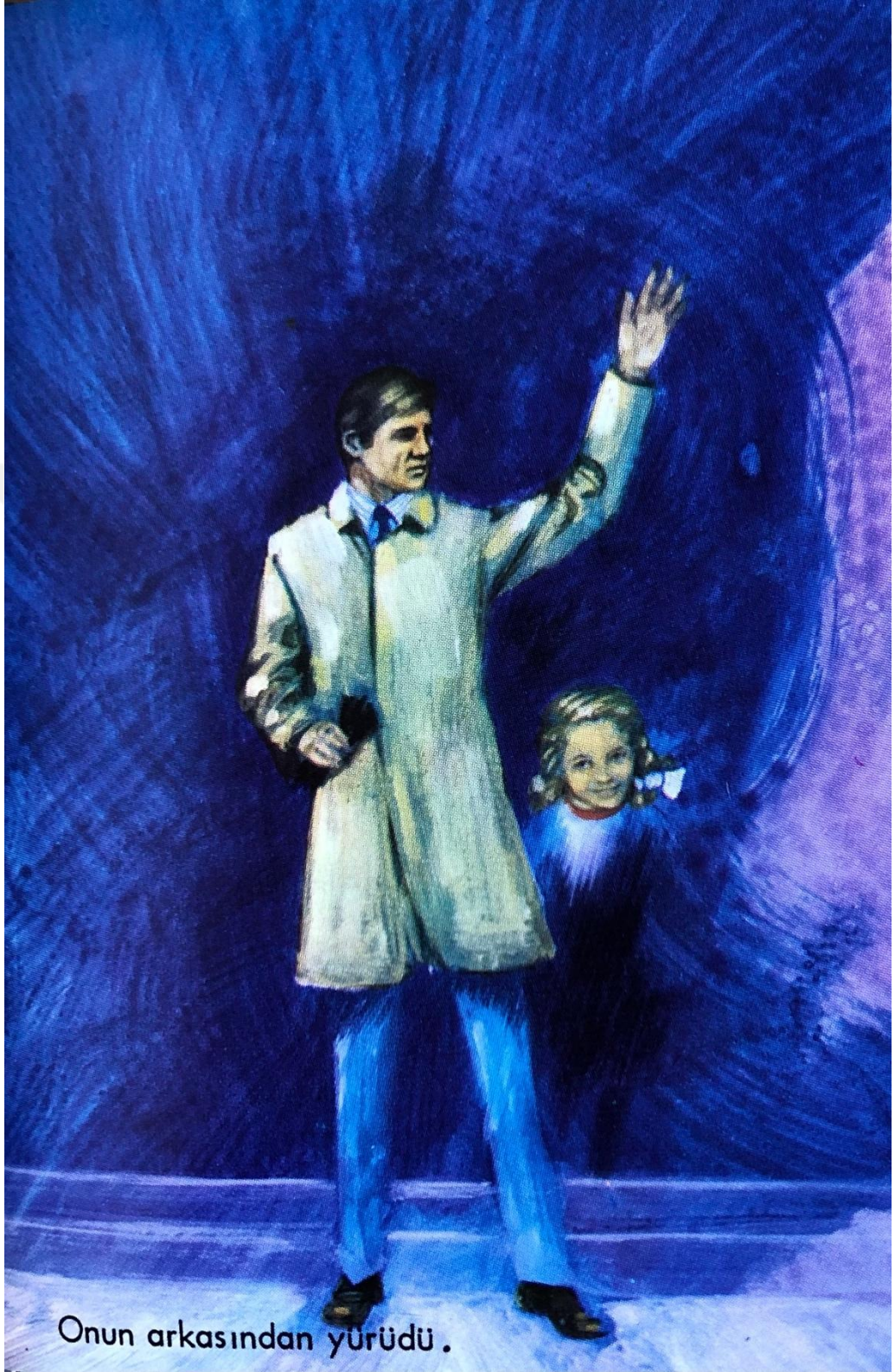
ILLUSTRATIONS OF *ÖRÜMCEK DEDE*



First illustration in *Örümcek Dede*



Second illustration in *Örümcek Dede*



Last illustration in *Örümcek Dede*

ÖZGEÇMİŞ			
Adı, Soyadı	Esra		KALAYCIOĞLU
Doğum Yeri ve Yılı			
Bildiği Yabancı Diller	İngilizce		
ve Düzeyi	İleri		
Eğitim Durumu	Başlama - Bitirme Yılı	Kurum Adı	
Lise	2003	2007	Ankara Anıttepe Lisesi
Lisans	2009	2012	Hacettepe Üniversitesi İngilizce Mütercim- Tercümanlık
Yüksek Lisans	2018	2021	İstanbul 29 Mayıs Üniversitesi Çeviribilim (İngilizce)
Doktora			
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı	Çalışılan Kurumun Adı	
1.	2017		Fatih Sultan Mehmet Vakıf Üniversitesi
2.			
3.			
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar			
Katıldığı Proje ve Toplantılar			
Yayınlar:			
Diğer:			
İletişim (e-posta):			
Tarih İmza Adı Soyadı		25.06.2021 Esra KALAYCIOĞLU	

