

T.C.

İSTANBUL 29 MAYIS ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI

***DAVID COPPERFIELD*'IN TÜRKÇE ÇEVİRİLERİNİN
KARŞILAŞTIRMALI BİR İNCELEMESİ**

**A COMPARATIVE STUDY OF TURKISH TRANSLATIONS OF
*DAVID COPPERFIELD***

(YÜKSEK LİSANS TEZİ)

Aysima KORKMAZ

Danışman:

Doç. Dr. Nilüfer ALİMEN

İSTANBUL

2024

T.C.

İSTANBUL 29 MAYIS ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI

***DAVID COPPERFIELD*'IN TÜRKÇE ÇEVİRİLERİNİN
KARŞILAŞTIRMALI BİR İNCELEMESİ**

**A COMPARATIVE STUDY OF TURKISH TRANSLATIONS OF
*DAVID COPPERFIELD***

(YÜKSEK LİSANS TEZİ)

Aysima KORKMAZ

Danışman:

Doç. Dr. Nilüfer ALİMEN

İSTANBUL

2024

TEZ ONAY SAYFASI

T. C.

İSTANBUL 29 MAYIS ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Mütercim ve Tercümanlık Anabilim Dalı Çeviribilim (İngilizce) Tezli Yüksek Lisans Programı'nda 200520YL01 numaralı Aysima KORKMAZ'ın hazırladığı "*A Comparative Study of Turkish Translations of David Copperfield*" konulu yüksek lisans tezi ile ilgili tez savunma sınavı 03/12/2024 günü 16:00-18:00 saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

Doç. Dr. Nilüfer ALİMEN
Yıldız Teknik Üniversitesi
(Tez Danışmanı ve Sınav Komisyonu Başkanı)

Prof. Dr. Işın Bengi ÖNER
İstanbul 29 Mayıs Üniversitesi

Prof. Dr. Ayşe Banu KARADAĞ
Yıldız Teknik Üniversitesi

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.

Aysima KORKMAZ

03.12.2024

ABSTRACT

In this thesis, five different Turkish translations of David Copperfield is examined in the context of children's literature. Zohar Shavit's systemic affiliation and Lawrence Venuti's concepts of domestication and foreignization constitutes main focus of this thesis. These concepts are defined and examined. The target texts are examined considering the years in which they are translated and adapted. Considering the years in which the works included in the examination were published, historical background information regarding the period in which the translated works were produced was provided. As a result of this examination, it was determined that omissions were made in the target texts and the texts were shortened to be more understandable for child readers. On the other hand, complex and long sentences were also encountered in some parts of these translations. The mentioned parts show that including these books in the scope of children's literature may not be suitable since they can be incomprehensible for children. It is also seen that domestication and foreignization strategies are used frequently. When the translated texts were examined in the context of the usage of domestication and foreignization strategies, considering the dates of their publication, it was revealed that the domestication strategy was used more frequently in translations published between 1965 and 1985. Based on the findings obtained from this historical and descriptive study, it is possible to say that adult agents have maintained their "decision-making" role in the historical process, and that the acts of translating for adults and translating for children bring about different translation strategies.

Keywords:

Translated children's literature, David Copperfield, systemic affiliation, domestication, foreignization

ÖZ

Bu tezde, David Copperfield'in beş farklı Türkçe çevirisi çocuk edebiyatı bağlamında incelenmiştir. Zohar Shavit'in dizgesel yatkınlık ve Lawrence Venuti'nin yerlileştirme ve yabancılaştırma kavramları bu tezin ana odağını oluşturmaktadır. Bu kavramlar tanımlanmıştır ve incelenmiştir. Erek metinler çevrildikleri ve uyarlandıkları yıllar dikkate alınarak incelenmiştir. İncelemeye dâhil edilen eserlerin hangi yıllarda yayımlandığı da göz önünde bulundurularak çeviri eserlerin üretildiği döneme ilişkin tarihsel arkaplan bilgisi verilmiştir. Bu inceleme sonucunda erek metinlerde çıkarmalar yapıldığı, metinlerin çocuk okurlar tarafından daha anlaşılır olacak şekilde kısaltıldığı tespit edilmiştir. Öte yandan bu çevirilerin bazı kısımlarında karmaşık ve uzun cümlelere de rastlanılmıştır. Sözü edilen kısımlar, çocuklar için anlaşılmaz olabileceğinden bu kitapların çocuk edebiyatı kapsamına alınmasının uygun olmayabileceğini göstermektedir. Ayrıca, yerlileştirme ve yabancılaştırma stratejilerinin sık sık kullanıldığı da görülmektedir. Çeviri metinler yerlileştirme ve yabancılaştırma stratejilerinin kullanımı bağlamında, yayımlandıkları tarihler göz önünde bulundurularak irdelendiğinde 1965-1985 döneminde yayımlanan çevirilerde yerlileştirme stratejisinin daha sık kullanıldığı ortaya çıkmıştır. Bu tarihsel ve betimleyici incelemeden elde edilen bulgulardan hareketle yetişkin eyleyicilerin tarihsel süreçte “karar verici” rolünü koruduğunu, yetişkinler için çevirmek ve çocuklar için çevirmek eylemlerinin farklı çeviri stratejilerini beraberinde getirdiğini söylemek mümkündür.

Anahtar Kelimeler:

Çeviri çocuk edebiyatı, David Copperfield, dizgesel yatkınlık, yerlileştirme, yabancılaştırma

ACKNOWLEDGEMENTS

First and foremost, I would like to thank my adviser Assoc. Prof. Dr. Nilüfer Alimen since she guided me and answered all of my questions through the thesis process.

I would like to thank Prof. Dr. Işın ÖNER for sharing her knowledge regarding translation with us.

I would like to thank Prof. Dr. Ayşe Banu KARADAĞ for her courses since they contributed to my thesis subject.

Lastly, I would like to thank my parents Güler Korkmaz and Mesut Korkmaz for their support.

TABLE OF CONTENTS

TEZ ONAY SAYFASI.....	ii
BEYAN.....	iii
ABSTRACT.....	iv
ÖZ.....	v
ACKNOWLEDGEMENTS.....	vi
TABLE OF CONTENTS.....	vii
LIST OF ABBREVIATIONS.....	vii
 INTRODUCTION	 1
 CHAPTER 1	
TRANSLATED CHILDREN’S LITERATURE.....	3
1.1 History of Translated Children’s Literature.....	5
1.2 Translated Children’s Literature in Turkey.....	7
 CHAPTER 2	
THEORETICAL AND METHODOLOGICAL FRAMEWORK.....	11
2.1 The Systemic Affiliation.....	11
2.2 Domestication and Foreignization	12
 CHAPTER 3	
CASE STUDY	14
3.1 Affiliation to Existing Models	15
3.2 The Text Integrality.....	19
3.3 The Level of Complexity of the Text.....	23
3.4 Ideological or Evaluative Adaptation.....	36
3.5 The Stylistic Norms.....	43
 DISCUSSION AND CONCLUSION	46
REFERENCES	48
APPENDICES	52
ÖZGEÇMİŞ	73

LIST OF ABBREVIATIONS

Abbreviation	Bibliographical Information
ST	Source text
TT1	Target text 1
TT2	Target text 2
TT3	Target text 3
TT4	Target text 4
TT5	Target text 5
Trans.	Translator
ç.n.	Çevirmen notu (Translator note)

INTRODUCTION

Children's literature includes works whose target reader is children. Children learn about life via what they read and they are unconsciously affected by them. Therefore, translators often make changes while translating books for children. These changes may involve omissions, additions and censoring disturbing content.

In some cases, works written for adults are translated and adapted for children. Since children may not understand adult works, publishers simplify these works when they adapt them for children. Translators may censor elements which can have bad effects on children such as violence and political content. While translators translate the books, they often focus on target culture and adapt these works according to the target culture's values. As a result, bookstores are occupied by many different translations and adaptations of children's books.

David Copperfield is a novel that has been translated and adapted by different publishing houses many times over the years. During this process, many translations and adaptations of the novel are prepared by taking into account both the target reader and the social conditions of period in which they are translated.

The aim of this study is to examine different Turkish translations and adaptations of *David Copperfield* in the contexts of systemic affiliation, domestication and foreignization. Shavit's "systemic affiliation" and Venuti's concepts of "domestication" and "foreignization" will be explained. The target texts will be examined considering the years in which they are translated. Information will be given about the years in which translations and adaptations were made. In addition, translated children's literature will be mentioned and it will be discussed how the novels are adapted for children. Furthermore, the differences between texts prepared for children and texts translated for adults will be examined.

In chapter one, information about children's literature will be given under different subtitles. In this section, information about children's literature, translated children's literature, history of translated children's literature and history of translated children's literature in Turkey will be given. Furthermore, studies on translated children's literature in Turkey, studies in the context of domestication and foreignization

in translated children's literature in Turkey, studies in the context of systemic affiliation in translated children's literature in Turkey and studies on Turkish translations of Charles Dickens' novels will be examined.

In chapter two, theoretical and methodical framework of this study will be mentioned. Information about the systemic affiliation of Zohar Shavit will be given. In addition, domestication and foreignization concepts of Venuti Lawrence will be explained.

In chapter three, case study will be presented. Source text of *David Copperfield* will be compared with five different Turkish translations and adaptations of the novel. They will be mainly examined in terms of systemic affiliation, domestication and foreignization. They will be explained under five different subtitles: affiliation to existing models, the text integrality, the level of complexity of the text, ideological or evaluative adaptation and the stylistic norms.

Lastly, in the discussion and conclusion section, the inferences made from this research will be discussed.

CHAPTER 1

TRANSLATED CHILDREN'S LITERATURE

The subject of children's literature is discussed and defined by different scholars. Orberstein states that "Children's literature" is defined as a "category of books the existence of which depends on supposed relationships with a particular reading audience: children." It is expected to connect with the "reading audience who are 'children'" (Lesnik-Oberstein 1999, 15). Peter Hunt believes that the way a story is communicated, by a "spoken word" or a "written word" or a "picture" or a "symbol", "the circumstances of that communication", and "the possible effect"—all of these are essential parts when it comes to "the study of the children's literature." (Hunt 1999, 9) Namely, since children may not be able to understand complex sentences, it is important how to communicate with them. It is also necessary to consider what kind of effects the texts may have on children, since children can be easily influenced by what they read.

Translating for children is different from translating for adults. Riitta Oittinen states that in children's literature, shortened or edited translations are much more common than in adult literature (Oittinen 2000, 80-81). She also claims that children's books have been adapted to conform with pedagogic ideals of adults instead of children's likes (Oittinen 2000, 82).

Oittinen points out that language is an issue of authority, and the same is true when it comes to translating for children (2000, 52). Alice Miller (1990) mentions adult authoritarian behaviour toward children. She states that adults make the decisions alone, as they understand better; they do it all for children's own good. According to Oittinen, an adult wish for children to be disciplined, so that they can become easier to control. As adult parents, authors, illustrators or translators, they are the authorities over children. They have the power to decide (2000, 52). She also adds that children's books have been censored by adults, either while publishing or translating them, or when they are read aloud (52-53).

O'Sullivan asks some questions regarding children's literature. What do "children" want to read? What are their cognitive and linguistic abilities? What is suitable for them? Then, she claims that the answers given by a translator in a specific

time and culture can lead to the reader in a translated text differing from the reader in the original text. The influence of the translator is hence disclosed more easily and clearly in children's literature (2005, 92).

Cecilia Alvstad states that translation of children's literature is defined by different traits. The most commonly used traits by the scholars of field are: "(1) cultural context adaptation, (2) ideological manipulation (3) dual readership (the targeted audience includes both children and adults), (4) features of orality, and (5) the relationship between text and image" (2010, 22). Alvstad claims cultural context adaptation is changes that aim to arrange a text according to the potential "readers' frames of reference" (2010, 22). Klingberg says that children's literature is produced with a special attention on "the interests, needs, reactions, knowledge, reading ability" of the children (Klingberg 1986, 11).

Ideology plays an essential part in translated children's literature. Alvstad states "adaptation in the translated children's literature" can be caused by "ideological reasons", too. Ideological manipulations can be seen as a form of "censorship" (2010, 23). She believes that the text may be simplified in order to make it more accessible. It can also enrich the vocabulary of the children. Style can also be affected due to language planning which is also a type of ideological manipulation (Alvstad 2010, 23).

Alvstad claims that readers of children's literature are not only children. Parents, editors, and translators can read children's literature, too. In addition, these adults are generally the ones who make the books accessible to children since they publish or buy them. Therefore, the assumed values and tastes of children are not the only ones considered. Values and tastes of adults are also considered while children's books are translated (Alvstad 2010, 24).

Emer O'Sullivan also mentions the place of adults in children's literature. She states that children's literature is written, translated, published and recommended by adults. Adult librarians manage children's books, teachers use and encourage the use of these books and parents buy them. This mediating role of adults is vital since without them children would not have any books. (2019, 18)

Children's books are often read aloud by adults to the children who do not know how to read yet. Alvstad also mentions children's books are often written in a way to read aloud. Sound, rhythm, rhymes and word play are frequently seen in children's

literature. This situation sometimes compels translators to choose between sound and content. They are also expected to choose between familiar and foreign target models for children's rhymes and songs (2010, 24).

Children's books are mostly illustrated. According to Alvstad, the verbal and the visual codes often exist together in children's literature. It is especially seen in the books intended for small children. How the verbal and the visual codes interact with each other can be changed by the translation. Making a text look more recent is one of the reasons why translated children's books are sometimes published with new pictures. Furthermore, it may be a cultural domestication of the text in order to make it look like a non-translation (2010, 24-25).

Alvstad examines translated children's literature from different perspectives. Alvstad's inferences may play a role in clarifying the decisions translators make when translating for children.

1.1 History of Translated Children's Literature

As Hunt says children's literature have a long history and they are intertwined with elements of folk, fairy tale and the oral tradition (1999, 5).

Sheila Ray states that in the beginning of the printed literature, there are few or no books specifically prepared for children. There were maybe a few books intended for education such as behavior books published in the fifteenth or sixteenth centuries in European countries. There were also the twentieth century text books published to support the developing countries' formal school curriculum (1996, 654). Ray also mentions gradually texts specially prepared for children started to emerge and demands for books to meet different types of interests and special needs began to appear. One of the difficulties which developing countries confront in the twentieth century is that they are expected to complete all the stages in a very short time. On the other hand, European countries took five hundred years for the same process (Ray 1996, 654).

West says that throughout the history of children's literature, the people who tried to censor texts written for children, for ideological differences, share the same opinion about the books. They believe that books have a major influence when it comes

to formation of children's values and behavior. Therefore, adults should monitor nearly every word read by children (1996, 506).

Shavit states that at the beginning of the 19th century, didactic and realistic norms were widespread in English children's literature (1980, 81). Emer O'Sullivan explains until the 1960s, "discussion of children's literature" was almost completely within the scope of the "didactic context" in Germany (2005, 40). It was related to the "teacher training". In the late 1960s, James Fadimann defined the "level of institutional development", together with a mostly "educational interest in children's literature", as a distinguishing research in Germany (Fadimann, 1994, quoted in O'Sullivan, 2015, 40). This caused "children's literature to develop as an academic subject". She explains that in 1964, the first chair of the subject was established in Frankfurt. The first university chair established for children's literature in France was at the University of Bordeaux III in 1974. The study of children's literature was "placed in the context of popular or para-literature". She compares it with England and says, on the other hand, in England, until the end of the 1990s "there was not any professorial chair for children's literature studies"; for a while children's literature is seen in "tertiary level" mainly in the "training of librarians". These "contextual situations of children's literature" affect the way it is studied. It may be "theoretical" or "historical" or "applied" (O'Sullivan 2005, 40).

O'Sullivan states that in 1960s and 1970s, German children's literature's business was to approach children on the assumed level of their ability to understand the text and remove any difficulties of comprehension. These ideas became the norms of children's literature. They are especially evident in translations since translations allow comparison with source texts (2005, 105).

According to O'Sullivan, the status of research about children's literature and its history is one of the aspects to be taken into account in comparative history of children's literature studies. In 1914, a part about children's literature emerged in Britain in the Cambridge History of English Literature (Darton 1914). It was one of the limited early examples of the recognition of this branch of literature in the general literary discourse (O'Sullivan 2005, 41).

As Marcelo Wirnitzer and Febles said the translation of literature aimed for children and young adults refers to translations that are especially prepared for these

specific readers. Even though it firstly started to gain its momentum in academia in the 1970's, literary translation for children and young adults is now turned into a field of research which can be seen in many published academic works (Marcelo Winitzer and Febles 2022, 54).

History of translated children's literature shows that there has been a great increase in studies in this field compared to the past. In recent years, studies conducted in the academic field in particular have come to the fore. These studies, which are still being conducted, show that this increase may continue in the future.

1.2 Translated Children's Literature in Turkey

The history of "translated children's literature" is a field which is examined by some Turkish scholars. Necdet Neydim states that in Turkey there was not any scholarly work on children's literature until the end of the second half of the 19th century. The Westernisation efforts altered the thoughts about children and children's literature and education became necessary. He emphasizes the fact that *Robinson Crusoe* and *Gulliver* novels were the first works to be chosen for translation from among children's literature can be seen as an effort to follow the Western Enlightenment. Even though these works were originally not written as children's or young adult books, they are considered as the first examples of children's literature in the Enlightenment period. Furthermore, in the Ottoman Era, they were the first books translated (Özkırımlı, 1987). Later, in order to interest children in the core sciences, Jules Verne's works were also translated (Neydim 2020, 48).

According to Neydim "in the Tanzimat period, children were directed towards education and education was promoted through children's literature" (Neydim 2020, 48). He underlines that the focus on children's literature increased in the Republic period since Westernization efforts were placed in a state ideology. The translation practice is increased, and it was supported as a state ideology in the single-party period (Neydim 2020, 52). He states that the 1960s marked a turning point in the field of publishing during the period from 1960 to 1990. Many books by the same writer or by different writers were translated. But the new additions to the translated works were quite few compared to the number of classics translated. (2020, 52) He points out that

after 1980s; children were shifted to the central position in society. However, it was still not possible to say children were considered as ‘a sociologic value’ in the Republic’s founding years. At this point children considered ‘the centre of the family’ instead of the society. He also believes that it was in this era that producers noticed that children may be a large ‘consumer mass’. With the increase of the number of television channels, it is believed that children should be served separately from adults. They were also a group of mass consumers according to the sector. The increase of production and consumer activity ranging from clothes to toys was seen in literature as well (2020, 54). Neydim claims in the 1990s and the 2000s, the didactic focus did not change regarding the translated children’s literature. The 19th century’s educational understanding was still dominant (Neydim 2020, 54).

Neydim focuses on the historical change of translated children's literature in Turkey. This examination shows what people focused on when it comes to children's literature in certain periods of Turkey. His research plays a role in understanding what translators of these times paid attention to when translating texts in different years.

Academic studies conducted in the translated children’s literature in Turkey show that there are many studies examining translated texts in terms of Zohar Shavit’s concept of “systemic affiliation”. Many studies have also been carried out in Turkey in the field of translated children's literature. For example, in her doctorate study, Nilüfer Alimen (2015) examined Sabiha and Zekeriya Sertel's translations in the field of children’s literature. Its aim was to reveal how Sertel manipulated Turkish literary and cultural system. After examining the target texts, she concluded that systemic affiliation was dominant in translation strategies (98). As another example, Ayşe Banu Karadağ (2018) examined some of the Turkish translations of *Camille* series. She carried out this study in the context of systemic affiliation. When the author examined this study in terms of systemic affiliation, she concluded that character education was offered with an emphasis on morality to a certain group in Turkish culture and literature (71). Esra Kalaycıoğlu (2021) carried out a “comparative study on the Turkish translations of Jean Webster’s *Daddy-Long-Legs*.” She examined the translations within the framework of Shavit’s systemic affiliation. Her study indicated that systemic affiliation is applied in translations (74). Elif Arslanoğlu (2023) examined the Turkish “translations of *The Hunchback of Notre Dame* in the adult and children’s systems” in the context of

systemic affiliation. As a result of her study, it was concluded that systemic affiliation strategies are applied in translations made for children (98).

Studies in the field show that there are many studies which address domestication and foreignization strategies used in translated children's literature. Domestication and foreignization strategies used in Turkish translations of children's books are examined in some studies. Nuriye Diren (2013) examined "*Keloğlan Masalları* and their translations into English" and how domestication and foreignization strategies are used in these translations. In this study, the writer stated that both domestication and foreignization strategies are frequently used during the translation (103).

Fatma Evkuran (2013) examined translations of *Pollyanna* in the context of children's literature in her thesis. Her study included how domestication and foreignization strategies are applied. Can Şener (2022) carried out a study about Turkish translations of idioms in "Jeff Kinney's *Diary of a Wimpy Kid Series*." Translator's decisions are reviewed within framework of Venuti's domestication and foreignization. Ömer Fatih Başhan (2022) made an analysis on how domestication and foreignization strategies used "in the Turkish translations of children's movies." In all of these three theses, it is observed that the domestication strategy was used much more frequently than the foreignization strategy.

Turkish translations of Charles Dickens' novels have been examined in some different theses. Kamer Sertkan (2007) examined the "ideology of lexical choices in the Turkish translations of *Oliver Twist*" which is a novel written by Charles Dickens. He observed that many changes were made in the translation of religious elements. In addition, Aynur Özçağlar (2014) examined the translator decisions in the shortened Turkish translations of *Oliver Twist*. In her research, the author also observed that domestication and foreignization strategies were used to make the text more understandable for the target reader.

Işıl Devrim Saltan (2009) also wrote a thesis about Turkish translations of *David Copperfield*. Devrim Saltan's research examines the Turkish translation of "*David Copperfield* by Charles Dickens" to explore its role "in both the source and target cultures." It evaluates "the practice of translation" in Turkish culture "from the Ottoman period onwards", analyzes "the translation methods and approaches" applied, and traces

the novel's place "in the source culture". Covering the period from 1937 to 2008, the study reveals how the translation's prominence shifted over time, reflecting the "conditions of each" era.

Bariş Can Aydın (2021) examined "different Turkish translations" of *A Tale of Two Cities* which is another novel written by Charles Dickens. He carried out "a comparative study on within the framework of equivalence". Işıl Bildiricioğlu (2022) carried out another comparative analysis about Charles Dickens' novel *A Christmas Carol*. She examined the Turkish translations of "the culture specific" elements in the novel. In her research, the author found that different strategies were used in the translation of cultural elements (41).

CHAPTER 2

THEORETICAL AND METHODOLOGICAL FRAMEWORK

In this section, information will be given about translation theories related to the thesis topic.

2.1 The Systemic Affiliation

Zohar Shavit adopts Itamar Even-Zohar's polysystem theory and she states that it is a transfer of both texts and "systems". Translation of children's literature is translation of a text from the adult's system into the children's system (1986, 111–112).

Shavit points out that the translator of children's literature can have great liberties when it comes to the text since children's literature is in peripheral position within the literary polysystem. She believes that the translator is allowed to manipulate the text by different methods such as changing, enlarging, abridging, deleting or adding to it. On the other hand, she also states that all these translation methods are only allowed if the translator conforms to the following two principles for translated children's literature. She explains that the first principle is the alteration of the text to make it suitable and useful for the child, according to what society considers as educationally "good for the child" and second principle is the alteration of "plot, characterization, and language" according to the target society's comprehension of the children's ability to read and understand (1986, 112-113).

Shavit categorizes systemic constraints of the children's literature under five subtitles. They are "the affiliation of the text to existing models; the integrality of the text's primary and secondary models, the degree of complexity and sophistication of the text; the adjustment of the text to ideological and didactic purposes; and the style of the text" (1986, 115).

The text's integrality is related to omitting texts and simplifying them for children. Shavit states that all shortened texts for children are based on the assumption that children are unable to read long texts. Even so, the actual decision of what to omit is the result of the need to revise the text according to two main criteria, in addition to

the systemic affiliation: firstly, the morality norms which is accepted and demanded by the children's system; secondly, the supposed level of the child's understanding. She points out that a translator's decision to adjust the text to children in any case means the text will be shortened and made less complicated at the same time (Shavit 1986, 122). It can be said that this is quite crucial since complicated texts can be confusing for children.

The level of complexity of the text is seen when the text's integrality is directly related to the necessity to shorten the text and the demand for a less complex text. While shortening the texts, translators are expected to be sure that they also decrease the “proportions between elements and functions and make less elements carry even less functions.” In most children's literature, the norms of simple and simplified texts are significant (Shavit 1986, 125) because children may not be able to understand complex and long sentences.

Ideological or evaluative adaptation is seen in children's literature when translators completely alter the source text to serve ideological purposes (Shavit 1986, 126). Ideological or evaluative adaptation includes changes and omissions related to politic and religious elements.

The stylistic norms in children's literature are related to a didactic concept and the attempt to increase children's vocabulary (Shavit 1986, 128). As Necdim stated above, the texts prepared for children are primarily educational. This situation has not changed for a long time.

Affiliation to existing models is seen if the target system does not include the original text model. The text is altered by deletions or additions of some elements in order to adapt it to the target system (Shavit 1986, 115). Namely, “domestication” strategy is commonly used while translating the texts for children. Information about Venuti's “domestication” and “foreignization” will be given in the following section.

2.2 Domestication and Foreignization

Venuti mentions “domestication” and “foreignization” strategies in his book *The Translator's Invisibility: A History of Translation* which was written in 1995. He defines the “domestication” as “an ethnocentric reduction of the foreign text to target-

language cultural values, bring the author back home” and he defines the foreignization as “an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti 1995, 20).

Venuti criticizes the translators who use domestication strategy to minimize foreignness of the target text. He suggests that domesticating strategy erases the cultural values and prefers usage of foreignization.

House states that children’s books are subject to “cultural filtering” while translating which means they are “adapted to the expectation norms in the receiving culture” (House 2004, 684). It can be inferred from this statement that while translators translate children’s books, they tend to use domestication strategy.

Emer O’Sullivan also points out that domestication is frequently used in translated children’s literature. She states that foreign elements that are often omitted from translations adapted to the target culture, or “domesticated”, allegedly since children won’t comprehend them. Many translations want to “protect” children from being over-challenged by elements they may not be able to understand resulting in “nanny translations” (O’Sullivan 1999, 170). She emphasizes that translated children’s literature is the result of a translators adapting foreign elements to the child reader’s level of comprehension (O’Sullivan 2019, 18-19).

The previous research on translated children’s literature in Turkey also show that domestication strategy is prevalent as presented in the previous chapter of this thesis. Thus, it is possible to conclude that domestication is commonly used in children’s books.

CHAPTER 3

CASE STUDY

In this study, a qualitative research is conducted to compare different Turkish translations and adaptations of *David Copperfield*. *David Copperfield* is a novel which is written by Charles Dickens. It is published in 1850. The novel has been translated and adapted into Turkish many times over the years. The novel mentions the entire period from David Copperfield's childhood to adulthood. Therefore, it is read by readers from different ages.

Five different translations of this novel are chosen and the differences among these books are examined. Books translated in different years are selected to see historical differences. The texts are examined and the books that had differences in translations and were not similar to each other are selected. The books which are examined as follows:

- David Copperfield, written by Charles Dickens and published in 1850. (ST)
- David Copperfield, translated by Azize Bergin. It is published by Hayat Neşriyat in 1968. (TT1)
- David Copperfield, Translated by Gönül Suveren. It is published by Altın Kitaplar Yayınevi in 1973. (TT2)
- David Copperfield. Translated by Vahe Dilaçar. It is published by Dilek Yayınevi in 1984. (TT3)
- David Copperfield, translated by Meram Arvas. It is published by Türkiye İş Bankası in 2019. (TT4)
- David Copperfield, adapted by Ali Aydoğan. It is published by Arkadaş Yayınevi in 2023. (TT5)

TT4 is the full translation of the book and it is translated for adults. On the other hand, TT1, TT2, TT3 and TT5 are abridged. There is no information about the target audience in the paratexts of the translated works. However, they are included in the Ministry of National Education's list of translated works positioned in the field of Turkish children's literature and they are categorized as children's books. The full translation dated 2019 is also included to describe the differences between translations

made for children and adult systems. TT1 has 480 pages, TT2 has 516 pages, TT3 has 431 pages, TT4 has 1104 pages and TT5 has 125 pages.

3.1 Affiliation to Existing Models

In this section, examples about omissions and changes related to affiliation to existing models will be given. Examples will be taken from source text and target texts of David Copperfield.

Example 1

ST:

Why Rookery? Cookery would have been more to the purpose, if you had any practical ideas of life, either of you. (Dickens 1850, 13)

TT1:

Niçin **Kuşevi**? İkinizden biri hayatın ne demek olduğunu birazcık bilseydi buranın adını **Aşevi** koyardı. (trans. Bergin 1968, 15)

[Why Rookery? If either of you knew at all what life was about, you'd name this place Cookery.]

TT2:

Neden **Karga Yuvası**? Eğer ikinizin de hayata başarıyla uygulanabilecek düşünceleri olsaydı o zaman “**Aşevi**” daha uygun düşerdi. (trans. Suveren 1973, 15)

[Why Rookery? If both of you had ideas that could be successfully applied to life, then “Cookery” would be more appropriate.]

TT3:

—

TT4:

Ne bu **Rookery***? İkinizden birinin hayata dair daha işe yarar fikirleri olsaydı şuraya **Cookery**** derdiniz.

*David Copperfield’in doğduğu evin adı. Kümesi andıran bina, harap ev ve kargaların yuva yaptığı yer anlamına gelir.

**Aşçılık, mutfak. (trans. Arvas 2019, 7)

[What is this Rookery*? If either of you had more useful ideas about life, you'd call it Cookery.

*The name of the house where David Copperfield was born. It means a building resembling a coop, a dilapidated house, and a place where crows nest.

**Cooking, kitchen.]

TT5:

—

In ST, the house where David Copperfield was born is named as “Rookery”. Since it is used as a proper name, the translator of TT4 decided not to translate the word and used foreignization. Instead, a footnote is written by translator to explain it. However, in TT1 the translator translated “rookery” and “cookery” words as “kuşevi” [birdhouse] and “aşevi” [soup kitchen]. Furthermore, they are translated as “karga yuvası” [crow’s nest] and “aşevi” [soup kitchen] in TT2. Domestication is used and affiliation to existing models is seen in these examples. This part is omitted in TT5 and TT3 since foreign words can be complex for children. Level of complexity of the text is seen in these examples.

Example 2

ST:
two half-crowns (Dickens 1850, 98)
TT1:
iki kağıt para (trans. Bergin 1968, 66)
[two paper money]
TT2:
iki beş şilinlik para (trans. Suveren 1973, 65)
[two five shilling coins]
TT3:
iki kağıt para (trans. Dilaçar 1984, 61)
[two paper money]
TT4:
iki yarım kron*
*2 şilin 6 peni değerinde eski bir İngiliz para birimi. (trans. Arvas 2019, 80)
[two half crowns*]
*An old British currency which is worth 2 shillings and 6 pence.]
TT5:
—

In TT4, word “two half-crowns” is translated as “iki yarım kron” which is the direct translation of the word as a foreign currency. Furthermore, a footnote is used. This shows that translator of TT4 used foreignization strategy. On the other hand, translators of TT1 and TT3 translated it as “iki kağıt para” and did not even use any currency. Affiliation to existing models and usage of domestication strategy is also seen in these examples. This part is omitted in TT5 since currencies can be complex for children. Level of complexity of the text is seen in this example. In TT2 “crown” is

translated as “şilin” which is another example of a foreign currency. Although it is another foreign currency, Turkish readers may be more familiar with it than “kron.” Therefore, it is possible to assume that the translator choose that particular word.

Example 3

ST:

Mr. Peggotty went occasionally to a public-house called the **Willing Mind**. (Dickens 1850, 60)

TT1:

B. Peggotty ara sıra “**Dediği-Dedikler**” adındaki bir meyhaneye gidiyordu. (trans. Bergin 1968, 44)

[Mr. Peggotty occasionally went to a tavern which is called “Adamants”.]

TT2:

Mr. Peggotty bazen “**İsteyen Kafa**” adlı meyhaneye gidiyordu. (trans. Suveren 1973, 43)

[Mr. Peggotty sometimes went to the tavern which is called “The Willing Mind”.]

TT3:

—

TT4:

Mr. Peggotty ara sıra **Willing Mind*** adındaki birahaneye giderdi.

*(İng.) İstekli Zihin. (trans. Arvas 2019, 47)

[Mr. Peggotty occasionally went to the pub called the Willing Mind.

*(Eng.) The Willing Mind]

TT5:

—

In ST, a pub is called “Willing Mind”. In TT4, the translator did not translate the word and used foreignization. Instead, a footnote is written to explain it. In TT1, it is translated as “Dediği-Dedikler” [Bullheaded Ones] and in TT2, it is translated as “İsteyen Kafa” [Eager Head]. Domestication is used and affiliation to existing models is seen in these examples. This part is omitted in TT3 and TT5 since foreign words can be complex for children.

Example 4

ST:

fifteen guineas (Dickens 1850, 8)

TT1:

on beş altın (trans. Bergin 1968, 11)

[fifteen gold]

TT2:
on beş altın (trans. Suveren 1973, 11)
[fifteen gold]
TT3:
—
TT4:
on beş gine*
*Bir gine, 1 sterlin 1 şilin değerindedir. (trans. Arvas 2019, 2)
[“fifteen guineas”]
*One guinea worth 1 sterling 1 shilling”]
TT5:
—

In TT4, word “guineas” is translated as “gine” which is the direct translation of the word as a foreign currency. This shows foreignization strategy is used in TT4. On the other hand, it is translated as “altın” in TT1 and TT2 which is a familiar currency for Turkish readers. Affiliation to existing models and usage of domestication strategy is seen in these examples. This part is completely omitted in TT3 and TT5 since currencies can be complex for children.

Example 5

ST:
catechism (Dickens 1850, 21)
TT1:
din bilgisi (trans. Bergin 1968, 20)
[knowledge of religion]
TT2:
akide (trans. Suveren 1973, 23)
[aqidah]
TT3:
—
TT4:
kateşizm*
*Hristiyanlıkta dini törenlerdeki ritüellerin gençlere retorik olarak öğretilmesi. (trans. Arvas 2019, 13)
[catechism*]
*Rhetorically teaching the rituals of religious ceremonies in Christianity to young people.]
TT5:
—

In TT4, word “catechism” is translated as “kateşizm” which is the direct translation of the word. The translator explained the word’s meaning with a footnote.

This shows that foreignization strategy is used in TT4. On the other hand, it is translated as “din bilgisi” in TT1 and translated as “akide” in TT2 which are familiar words for Turkish readers. Affiliation to existing models and usage of domestication strategy is seen in these examples. This part is completely omitted in TT3 and TT5.

Example 6

ST:
all-fours (Dickens 1850, 52)
TT1:
kaptı kaçtı (trans. Bergin 1968, 39)
[“kaptı kaçtı” is a Turkish card name.]
TT2:
—
TT3:
—
TT4:
all-fours*
*İki ya da dört oyuncuyla oynanan bir iskambil oyunu. (trans. Arvas, 40)
[*A card game played by two or four players.]
TT5:
—

“All-fours” is a card game. In TT4, it is not translated at all and foreignization strategy is used. In addition, the word is explained in a footnote. Translator of TT1 translated it as “kaptı kaçtı” which is a Turkish card game and used domestication strategy. In addition, affiliation to existing models is seen in this example. This part is omitted in TT2, TT3 and TT5 since foreign words can be complex for children.

3.2 The Text Integrality

In this section, examples about omissions related to text’s integrality will be given. Examples will be taken from source text and target texts of David Copperfield.

Example 7

ST:
“What do you say, Daisy?” inquired Steerfort, laughing, and resigning his seat. (Dickens 1850, 499)
TT1:

Steerfort gülerek “Ne dersin, Papatya?” diye bana sordu. (trans. Bergin 1968, 248)

[Steerfort laughed and he asked me, “What do you think, Daisy?”]

TT2:

—

TT3:

—

TT4:

Steerfort gülerek, “Ne dersin Papatya?” deyip yerinden kalktı. (trans. Arvas 2019, 418)

[Steerfort laughed and said, “What do you say, Daisy?” Then he got up.]

TT5:

—

In ST, Steerforth calls David “Daisy” in a few places. While TT1 and TT4 translators added this part, TT2, TT3 and TT5 translators omitted it. The reason for this is that a man addressing another man in this way may remind Turkish readers of homosexuality, even though this was not the intention of the writer. These omissions are an example of intervention to the text's integrality.

Example 8

ST:

We sang “Auld Lang Syne”. When we came to “Here’s a hand, my trusty frere”, we all joined hands round the table; and when we declared we would “take a right gude Willie Waught” and hadn’t the least idea what it meant, we were really affected. (Dickens 1850, 395)

TT1:

—

TT2:

—

TT3:

—

TT4:

“Auld Lang Syne”i söylemeye başladık. “Here’s a hand, my trusty frère” kısmına geldiğimizde hepimiz masanın etrafında el ele tutuştuk ve ne ifade ettiğine dair en ufak bir fikrimiz yoktu ama “take a right gude Willie Waught” derken gerçekten duygulanmıştık.*

*Sözü geçen dizeler sırasıyla “Tut elimi güvenilir kardeşim” ve “İyi niyetle dolu içkimizi içelim” anlamındadır. (trans. Arvas 2019, 330)

[We started singing “Auld Lang Syne”. When we got to the “Here's a hand, my trusty frère” part, we all held hands around the table and we did not have the slightest idea what it meant, but we got really emotional when we said “take a right gude Willie Waught”.*]

*The verses in question mean “Take my hand, my trusty brother” and “Let's drink our drink full of good intentions,” respectively.]

TT5:

—

In TT4, the translator did not translate the lyrics which are written in Scots. Instead, they are explained with a footnote. This part is completely omitted in TT1, TT2, TT3, and TT5 since the lyrics can encourage the readers to drink alcohol. Since alcohol consumption is not permitted for children, this song is omitted in all translations except for TT4, which is translated for adult readers.

In TT5, all parts which include alcohol are omitted except for the parts where alcohol is mentioned as bad. These omissions are related to the text's integrality. On the other hand, the parts where alcohol is mentioned as harmful may not have been omitted in order to deter children from alcohol. An example is given as follows:

TT5:

Sen evden ayrıldıktan sonra babam çok kötüleşti. Doktor, gelip onu muayene etti. Babamın durumu hiç de iyi değilmiş. İçkiyi bırakmazsa durumu çok daha kötü olabilirmiş. (trans. Aydoğan 2023, 93)

[My father became very ill after you left home. The doctor came and examined him. My father's condition was not good at all. If he does not stop drinking, his situation would be much worse.]

This example shows that alcohol caused someone to become sick. When children read this, they can understand that drinking alcohol is harmful for the health and it is bad.

In TT5, all parts which include “church” are also omitted though word of “church” used many times in ST. The translator might have omitted this word since it is related to Christianity. Ideological or evaluative adaptation is seen in this situation.

Example 9

ST:

But I do waltz and I take Miss Larkins out. I waltz with the eldest Miss Larkins! I don't know where, among whom, or how long. (Dickens 1850, 406)

TT1:

Vals biliyorum, kızını alıp piste götürüyorum. Larkins kız kardeşlerin en büyüğüyle vals yapıyorum. Nerede, kimlerin arasında, ne kadar sürdüğünü bilemiyorum. (trans. Bergin 1968, 213)

[I know waltz, I take the girl to the dance floor. I'm waltzing with the eldest of the Larkins sisters. I do not know where, among whom, or how long it took.]

TT2:

—

TT3:

—

TT4:

Ama vals yapmayı biliyorum ve Miss Larkins'i da dansa kaldırıyorum. Larkinsler'in en büyük kızıyla dans ediyorum! Neredeyim, kimlerin arasındayım ya da ne kadar zamandır oradayım bilmiyorum. (trans. Arvas 2019, 340)

[But I know how to waltz, and I ask Miss Larkins to dance too. I'm dancing with the Larkins' eldest daughter! I do not know where I am, who I'm among, or how long I've been there.]

TT5:

—

Dancing of David and a girl is omitted by the translators of TT2, TT3 and TT5. The translators might have omitted this part since dancing of a boy and a girl may not be deemed suitable in the target culture. The text's integrality is seen in these omissions.

Example 10

ST:

My love, no. (Dickens 1850, 804)

TT1:

Sevgilim. (trans. Bergin 1968, 338)

[My love.]

TT2:

Sevgilim. (trans. Suveren 1973, 343)

[My love.]

TT3:

—

TT4:

Hayır sevgilim, hayır. (trans. Arvas 2019, 676)

[No my love, no.]

TT5:

—

In ST, David calls his fiancée “my love.” This part is omitted by the translators of TT3 and TT5. The translators might have omitted this part since these types of romantic scenes are not suitable for the readers. It is possible to conclude that the translator has interfered with the integrality of the text by omitting certain phrases.

3.3 The Level of Complexity of the Text

In this section, examples about omissions and changes related to the level of complexity of the text will be given. Examples will be taken from source text and target texts of David Copperfield.

Example 11

ST:

I was born with a caul, which was advertised for sale, in the newspapers, at the low price of fifteen guineas. Whether sea-going people were short of money about that time, or were short of faith and preferred cork jackets, I don't know; all I know is, that there was but one solitary bidding, and that was from an attorney connected with the bill-broking business, who offered two pounds in cash, and the balance in sherry, but declined to be guaranteed from drowning on any higher bargain. (Dickens 1850, 8)

TT1:

Başımda gazetelere ilan verilerek on beş altın gibi pek ucuz bir fiyata satışa çıkarılan bir zar tabakasıyla doğmuşum (*). O devirde denizciler parasız mıydılar yoksa inançtan yoksundular da mantar can yeleklerini mi tercih ediyorlarmış, bilemeyeceğim; bütün bildiğim şu ki gazetede ki ilana bir tek teklif gelmişti; bu da, senet kırarak geçinen bir avukattandı; adam nakit olarak iki lira vermek, gerisini de İspanyol şarabıyla ödemek istiyordu; boğulmamayı garantilemek için daha yüksek bir fiyat vermekten kaçınmıştı.

*Kimi çocukların doğuştan başını saran zarın bir kimseyi boğulmaktan kurtaracağına inanılırdı (Çeviren). (trans. Bergin 1968, 11)

[I was born with a caul on my head, which was advertised in the newspapers and sold for a very cheap price of fifteen gold coins (*). I do not know whether the sailors at that time were broke or lacked faith and preferred cork life jackets; all I know is that there was only one offer for the ad in the newspaper; this was from a lawyer who made his living by discounting; the man wanted to give two liras in cash and pay the rest in Spanish wine; he had refrained from offering a higher price to ensure he would not be strangled.

*It was believed that the caul that covers the head of some children from birth would save someone from drowning. (Translator)]

TT2:

Bir zar içinde doğmuşum ben. Bunun satılacağı gazetelerle ilan edilmiş. Hem de on beş altın gibi ucuz bir fiyata. Denizciler o ara para sıkıntısı mı çekiyorlarmış, yoksa inançları kıt olduğu için mantar yeleklerini mi tercih ediyorlarmış, bunu bilmiyorum. Bütün bildiğim şu: bir tek kişiden

bir teklif gelmiş, O da borsa komisyonculuğuyla ilgisi olan bir avukatmış. Peşin para iki İngiliz lirası vermeyi teklif etmiş, gerisini de şeriyle ödeyecekmiş. (trans. Suveren 1973, 10)

[I was born in a caul. It was announced in the newspapers that this would be sold. And for the cheap price of fifteen gold coins. I do not know whether the sailors were short of money at that time, or whether they preferred cork vests because they had little faith. All I know is this: an offer came from one person, and he was a lawyer who had something to do with stock brokerage. He offered to pay two English liras in cash and would pay the rest in sherry.]

TT3:

—

TT4:

Başımda cenin zarıyla* doğmuşum ve bunu on beş gine gibi bir fiyata satmak için gazetelere ilan vermişler. O zamanlar açık denizlerde seyahat eden insanların paraları mı yoktu yoksa inançları olmadığı için can yeleklerini mi tercih ediyorlardı bilmem; tek bildiğim sadece bir kişinin fiyat teklif ettiği, o da kambiyo simsarlığı işiyle bağlantısı olan bir avukatmış; adam nakit iki sterlin verip kalanı da şeri ile ödemeyi teklif etmiş; ama boğulmamayı garantilemek için daha fazla para vermeye yanaşmamış.

*Bebeğin başını kaplayan bu zar hemen çıkarılmazsa bebek boğulur. O zamanki genel inanışa göre bu travmayı atlatan çocuk hayatı boyunca boğulmaz. (trans. Arvas 2019, 2)

[I was born with a caul on my head, and they put an ad in the newspapers to sell it for a price of fifteen guineas. I do not know if the people traveling on the high seas at that time did not have money or if they preferred life jackets because they did not have faith; All I know is that only one person offered a price, and he was a lawyer with connections to the foreign exchange brokerage business; the man gave two pounds in cash and offered to pay the rest in sherry; but he was not willing to pay more to ensure he would not drown.

*If this caul covering the baby's head is not removed immediately, the baby will suffocate. According to the general belief at that time, a child who survived this trauma would not drown for the rest of his life.]

TT5:

—

In ST, Dickens mentions that David was born with a caul and this caul is advertised for sale. However, Turkish readers may not be able to understand this part since it is related to a superstition of some English people who lived in previous centuries. In TT4, this part is translated and beliefs of many people about caul are mentioned with a footnote. This footnote makes the text more comprehensible since Turkish readers may be able to understand why it is advertised for sale. A footnote is

also added in TT1. Since the footnote is added to give new information to the readers, it has a didactic function. This part is also translated in TT2. However, the translator did not add a footnote related to this superstition. Therefore, this part can be incomprehensible for Turkish readers. In addition, both TT1 and TT2 have long and complex sentences that may be difficult for children to understand. TT3 and TT5 omitted this part since it can be complex and incomprehensible for the readers. The level of complexity is adjusted and the mentioned parts are simplified.

Example 12

ST:
Also referred to Patience on Monument. (Dickens 1850, 833)
TT1:
—
TT2:
—
TT3:
—
TT4:
Bir sabır heykeli gibi dizesine değindim.*
*“Bir sabır heykeli gibi”: Shakespeare, On İkinci Gece, Sahne II, Perde 4. (trans. Arvas 2019, 699)
[I referred to patience on monument verse.
*“Patience on Monument”: Shakespeare, Twelfth Night, Scene II, Act 4.]
TT5:
—

In this example, Dickens refers to one of Shakespeare’s works. In TT4, the translator explained this with a footnote. However, this part is omitted in TT1, TT2, TT3 and TT5 since Turkish children may not be familiar with Shakespeare’s works and quotations can be complex for them.

Example 13

ST:
I never giv him no name. (Dickens 1850, 53)
TT1:
Ben heç ad falan koymamışumdur. (trans. Bergin 1968, 39)
[I did not giv him no name.]
TT2:
Biz ona isim vermiş değiliz. (trans. Suveren 1973, 39)
[We did not give him a name.]

TT3:

Ona bu adı koyan ben değilim. (trans. Dilaçar 1984, 35)

[I'm not the one who named him that.]

TT4:

Ben isim falan vermedim ona. (trans. Arvas 2019, 41)

[I did not give her a name.]

TT5:

—

In ST, East Anglian dialect is used by the character named as Mr. Peggotty. In TT1, translator changed the pronunciation of the words to resemble ST. However, in TT2, TT3 and TT4, translators did not make any changes in terms of dialect. This part is omitted in TT5. Translators of TT2, TT3, TT4 and TT5 might have used these methods due to level of complexity of the text.

Example 14

ST:

The principal function of this retainer was to quarrel with the cook; in which respect he was a perfect Whittington, without his cat. (Dickens 1850, 1026)

TT1:

—

TT2:

—

TT3:

—

TT4:

Bu uşağın temel görevi aşçıyla tartışmaktı ve bu haliyle tam bir kedisiz Whittington'dı.*

*Richard Whittington 15. Yüzyılda Londra'da Lord Mayor payesine getirilmiştir. Hakkındaki efsaneye göre tek varlığı kedisi olan yoksul ve yetim Whittington, bir tüccarın yanında mutfakta yaver olarak işe girer. Aşçının zulmünden kaçtıktan sonra kedisini, fare istilasıyla mücadele etmek isteyen bir hükümdara büyük bir servet karşılığında satar, zengin olur ve bir zamanlar hizmetinde olduğu tüccarın kızıyla evlenir. (trans. Arvas 2019, 866)

[This butler's main duty was to argue with the cook, and as such he was a complete Whittington without a cat.*

*Richard Whittington was made Lord Mayor of London in the 15th century. According to the legend about him, Whittington, a poor and orphan whose only asset is his cat, gets a job as a kitchen aide for a merchant. After escaping from the cook's cruelty, he sells his cat for a

great fortune to a ruler who wants to fight the mouse invasion, he becomes rich, and marries the daughter of the merchant he once served.]

TT5:

—

In ST, a man named “Whittington” is mentioned. In TT4, the translator explained who this man is with a footnote and give extra information about him for adult readers. This part is omitted in TT1, TT2, TT3 and TT5 since it can be confusing for children. The level of complexity is adjusted and the mentioned parts are omitted.

Example 15

ST:

It was such a strange scene to me, and so confined and dark, that, at first, I could make out hardly anything; but, by degrees, it cleared, as my eyes became more accustomed to the gloom, and I seemed to stand in a picture by OSTADE. (Dickens 1850, 1208)

TT1:

—

TT2:

—

TT3:

—

TT4:

Benim için öyle tuhaf, öyle kapalı ve öyle karanlık bir sahneydi ki bu, ilk önce bir şey anlayamadım; ama gözlerim yavaş yavaş karanlığa alışmaya başladıkça sahne belirginleşti ve kendimi bir Ostade* tablosunda gibi hissettim.

*Adrien van Ostade (1610-1685): Karanlık iç mekanları ve köylüleri resmeden tablolarıyla tanınan Barok dönem Hollandalı ressam. (trans. Arvas 2019, 1017)

[It was such a strange, so confined and dark scene for me, that, at first, I could not understand anything; But as my eyes slowly began to get used to the darkness, the scene became clearer and I felt like I was in an Ostade* painting.

*Adrien van Ostade (1610-1685): Dutch painter, from Baroque period, who is known for his paintings depicting dark interiors and peasants.]

TT5:

—

In ST, a painter named “Ostade” is mentioned. In TT4, the translator explained who this painter is with a footnote and give extra information about him. This part is omitted in TT1, TT2, TT3 and TT5 since it can be complex for children.

Example 16

ST:

He was taken ill in the night in consequence of Crab; and after being drugged with **black draughts and blue pills**, to an extent which Demple (whose father was a doctor) said was enough to undermine a horse's constitution, received a caning and six chapters of Greek Testament for refusing to confess. (trans. Arvas 1850, 159-160)

TT1:

Istakoz yüzünden gece hastalandı, bitkin düştü. Babası doctor olan Demple'in dediğine bakılırsa "bir beygiri iyileştirecek kadar" **kara şurupla mavi hap** aldıktan sonra suçunu açıklamayı reddettiği için sopa yedi, Grekçe İncil'den yedi bölüm yazmak zorunda kaldı. (trans. Bergin 1968, 99)

[He got sick because of the lobster at night and was exhausted. Demple, whose father was a doctor, said that after taking blue pills with black syrup "enough to cure a horse", he was caned and forced to write seven chapters from the Greek Bible for refusing to confess his crime.]

TT2:

Gece hastalandı Traddles. Çocuğu **kara şuruplar ve mavi haplarla** ilaca boğdular. Babası doctor olan Demple bütün ilaçların bir atı bile zayıf düşüreceğini söyledi. (trans. Suveren 1973, 94-95)

[Traddles fell ill during the night. They gave the child a lot of black syrups and blue pills. Demple, whose father was a doctor, said all of these medicines would weaken even a horse.]

TT3:

Istakoz yüzünden gece hastalandı. Ertesi gün, bir beygiri öldürmeye yetecek kadar **ilacı** ona zorla içirdiler. Suçunu itiraf etmediği için de sopa yedi. (trans. Dilaçar 1984, 95)

[He got sick during the night because of the lobster. The next day, they forced him to drink enough medicine to that may kill a horse. In addition, since he did not confess his crime, he was beaten.]

TT4:

Yengeci yedikten sonra gece hastalandı ve Demple'a göre (Demple'in babası doktordu) bir atı bile sarsacak kadar **siyah şurup ve mavi ilaç*** içtikten sonra suçunu itiraf etmediği için dayak yiyip Yunanca İncil'den altı bölüm okuma cezası aldı.

*"Black draught" ve "blue pill". On dokuzuncu yüzyılda sindirim sorunlarının giderilmesinde kullanılan ilaçlar. (trans. Arvas 2019, 131)

[After eating the crab, he fell ill at night, and according to Demple (Demple's father was a doctor), after drinking enough black syrup and blue medicine* to undermine a horse's constitution, since he did not confess his crime he was beaten and sentenced to read six chapters from the Greek Bible.

*"Black draught" and "blue pill". Medicines used to relieve digestive problems in the nineteenth century.]

TT5:

In this part, “black draughts” and “blue pills” are mentioned. In TT4, a footnote is added and information is given about what type of medicines they are. With this footnote, text becomes more comprehensible. On the other hand, this part is completely omitted in TT5 and translator of TT3 translated this part as “ilaç” without giving details about the medicines’ full name. Translators might have omitted his parts to prevent confusion. The level of complexity is adjusted and the mentioned parts are simplified.

Example 17

ST:

My mother was sitting by the fire, but poorly in health, and very low in spirits, looking at it through her tears, and desponding heavily about herself and the fatherless little stranger, who was already welcomed by some grosses **of prophetic pins**, in a drawer upstairs, to a world not at all excited on the subject of his arrival. (Dickens 1850, 11)

TT1:

Annem ateşin karşısında pek hasta, üzgün bir halde oturuyormuş, gözyaşları arasında ateşi seyredip, kendine de onun gelişinden hiç de heyecan duymayacak bir dünyaya adımını atacak olan babasız küçük yabancıya da acıyormuş. (trans. Bergin 1968, 13)

[My mother was sitting in front of the fire, very sick and sad, watching the fire through her tears, feeling sorry for herself and for the fatherless little stranger who would enter a world that would not be excited about his arrival.]

TT2:

Annem ocağın yanında oturuyordu. Fakat sağlığı iyi değildi, neşesi yoktu. Gözyaşları arasında ateşe bakıyor ve acı acı kendisini ve karnındaki bu babasız yabancıyı düşünüyordu. Yukarıda çekmecedeki duran yastığa adet olduğu üzere doğacak çocukla ilgili iyi niyetleri belirtmek üzere takılmış düzinelerle **kehanet dolu iğne**, bu yabancıyı, gelişi dolayısıyla hiçbir heyecan duymayan bir dünyaya buyur etmeye hazırdılar. (trans. Suveren 1973, 13)

[My mother was sitting by the stove. But her health was not good and she was not cheerful. She was looking at the fire through her tears and thinking bitterly about herself and this fatherless stranger in her womb. Dozens of prophetic pins were attached to the pillow in the drawer above, as is the custom, to indicate good intentions for the child to be born. They were ready to welcome the stranger into a world that felt no excitement about his arrival.]

TT3:

TT4:

Annem ateşin yanında oturuyordu o gün ama sağlığı pek iyi değildi ve morali de hayli bozuktı; bir yandan gözyaşları içinde ateşi izlerken umutsuzca hem kendi derdine hem de üst kattaki bir çekmecedeki bir **dolu iğnenin kötü bir kehanetle***, geliş konusunda en ufak heyecan duymayan şu dünyada karşılamaya hazır olduğu babasız minik yabancının derdine yanıyordu.

*On sekizinci ve on dokuzuncu yüzyıllarda doğumdan sonra yeni anneye bir iğnedenlik hediye etmek modaydı. Bu iğnelerin anneye doğumdan önce verilmesininse doğum sancılarını arttıracığına inanılırdı. (trans. Arvas 2019, 4)

[My mother was sitting by the fire that day, but her health was not good and she was in a very low mood; while he was watching the fire in tears, he was desperately worrying about both his own troubles and the troubles of the little fatherless stranger whom was ready to welcomed into a world that was not the least excited about his arrival, with a bad omen of a pile of needles in an upstairs drawer.

*In the eighteenth and nineteenth centuries, it was fashionable to present a pincushion to the new mother after birth. It was believed that giving these pins to the mother before birth would increase labor pains.]

TT5:

In ST, Dickens mentions “prophetic pins.” However, Turkish readers may not be able to understand this part since it is related to a superstition of some English people who lived in previous centuries. Translators of TT1, TT3 and TT5 completely omitted the part which mentions pins. The level of complexity is adjusted and the mentioned parts are simplified. On the other hand, it is translated in TT4. Furthermore, TT4 translator explained with a footnote why Dickens mentions pins and beliefs of some English people about pins are mentioned. With this footnote, text becomes more comprehensible for Turkish readers. However, TT2 have long and complex sentences that may be difficult for children to understand. Furthermore, since there is not extra information about pins, it may be incomprehensible for Turkish readers.

Example 18

ST:

I have seen Tom Pipes go climbing up the church-steeple; I have watched Strap, with the knapsack on his back, stopping to rest himself upon the wicket-gate; and I know that Commodore Trunnion held that club with **Mr. Pickle**, in the parlour of our little village alehouse. (Dickens 1850, 87)

TT1:

TT2:

TT3:

TT4:

Tom Pipes'in kilisenin çan kulesine tırmanışına tanık olmuş, sırtında çantasıyla çit kapısına varınca dinlenmek için duran Strap'ı izlemiş ve **Mr. Pickle**'in* Amiral Trunnion'la birlikte kurdukları derneğin bizim küçük köy hanında olduğunu düşünmüştüm hep.

*Tobias George Smollett'in The Adventures of Peregrine Pickle romanından (ç.n.). (trans. Arvas 2019, 70)

[I witnessed Tom Pipes climbing the church steeple, I watched Strap stopping to rest when he reached the gate with his bag on his back, and I always thought that the society Mr. Pickle founded with Admiral Trunnion was in our little village inn.

*From Tobias George Smollett's novel The Adventures of Peregrine Pickle. (translator note)]

TT5:

In ST, a character from another novel is mentioned. This part is omitted in TT1, TT2, TT3 and TT5 since Turkish readers may not be familiar with this novel character and it can be confusing for children. On the other hand, this part is translated in TT4 and information about the character is given with a footnote.

Example 19

ST:

Nor have I been debarred,
Though seas between us braid ha' roared,
(BURNS) from participating in the intellectual feasts he has spread
before us. (Dickens 1850, 1299-1300)

TT1:

TT2:

TT3:

TT4:

Keza onun bizlere sunduğu entelektüel şölenlerden de,
Aramızda koca denizler de kükrese, (BURNS)*

mahrum değilim.

*“Auld Lang Syne” şiirinden bir alıntı. (trans. Arvas 2019, 1097)

[I am not deprived

From the intellectual feasts he offers us,

Though seas between us braid ha’ roared, (BURNS) *

*An excerpt from the poem “Auld Lang Syne”.]

TT5:

—

In this example, Dickens refers to poem titled *Auld Lang Syne* by Robert Burns. In TT4, the translator explained this with a footnote to make it more understandable for readers. However, this part is omitted in TT1, TT2, TT3 and TT5 since Turkish readers may not be familiar with this poetry and quotations can be complex for children.

Example 20

ST:

I take off my ring, I wear my worst clothes, **I use no bear’s grease**, and I frequently lament over the late Miss Larkin’s faded flower. (Dickens 1850, 408)

TT1:

Yüzüğümü çıkarıyorum. En kötü elbiselerimi giyiyorum, **başıma yağ sürmüyorum**, sık sık Miss Larkins’in solmuş çiçeğinin yasını tutuyorum. (trans. Bergin 1850, 215)

[I take off my ring, I wear my worst clothes, I do not rub oil on my head, I often mourn Miss Larkins’ faded flower.]

TT2:

Yüzüğümü çıkarıyorum, en biçimsiz elbiselerimi giyiyorum. Sık sık ahlayıp ofluyorum. (trans. Suveren 1973, 208)

[I take off my ring and wear my most shabby clothes, I often humph and puff.]

TT3:

—

TT4:

Parmağımdan yüzüğü çıkarıyorum, üzerime en kötü kıyafetleri geçiriyorum, **saçıma ayı yağı sürmüyorum** ve sık sık Larkinslerin en büyük kızı Miss Larkins’in solmuş çiçeğine bakıp kederleniyorum.

*17. ve 18. yüzyıllarda, ayılar tüylü olduğu için yağlarının saç sağlığına faydalı olduğuna inanılırdı ve ayı yağı pomat olarak satılırdı. (trans. Arvas 2019, 342)

[I take the ring off my finger, I wear the worst clothes, I do not rub bear grease on my hair, and I often look sadly at the withered flower of the Larkins’ eldest daughter Miss Larkins.

*In the 17th and 18th centuries, since bears were furry, it was believed that their fat was beneficial to hair health and bear fat was sold as pomade.]

TT5:

In this example, David mentions “bear’s grease”. Translators of TT2, TT3 and TT5 omitted this part since readers may not be able to understand why bear’s grease is used. On the other hand, in TT4 translator did not omit this part and give information about why bear’s grease is mentioned with a footnote. With this footnote, text becomes more comprehensible for readers. Level of complexity of the text is seen in these examples. In TT1, “grease” part is translated the even though “bear” part is omitted to simplify the sentences.

Example 21

ST:

Mrs. Crupp always called me Mr. Copperfull: firstly, no doubt, because it was not my name; and secondly, I am inclined to think in some indistinct association with a washing-day. (Dickens 1850, 593)

TT1:

TT2:

TT3:

TT4:

Mrs. Crupp bana hep Mr. Copperfull diyordu: Öncelikle, şüphesiz, bu benim adım olmadığı içindi; diğer sebep de sanırım, belirsiz bir şekilde çamaşır gününü çağrıştırdığı için.*

*“Copper” kelimesi bakır, “full” ise dolu anlamına gelir. (trans. Arvas 2019, 495-496)

[Mrs. Crupp always called me Mr. Copperfull: First of all, no doubt, because was not my name. The other reason is, I guess, because it vaguely reminds laundry day.*

*The word “copper” means copper and “full” means full.]

TT5:

In ST, Crupp calls David “Copperfull” instead of “Copperfield”. In TT4, meaning of “copper” and “full” are explained with a footnote. This part is omitted in

TT1, TT2, TT3 and TT5 since foreign words can be complex for children. The level of complexity is adjusted and the mentioned parts are simplified.

Example 22

ST:

“Bob swore!” – as the Englishman said for “Good night”, when he first learned French, and thought it so like English. “Bob swore,” my ducks!” (Dickens 1850, 500)

TT1:

—

TT2:

—

TT3:

—

TT4:

“Bob sorar!”* Fransızca’yı ilk öğrendiğinde bunu İngilizceye benzeten İngiliz adam “İyi geceler” yerine böyle demiş. “Bob sorar,” canlarım!

*“Bob swore”: Bonsoir. (trans. Arvas 2019, 419)

[“Bob swore!” The English man, who confused it with English when he first learned French, said “Bob swore,” instead of “Good night.” “Bob swore,” my dears.]

TT5:

—

In this example, it is shown that words with similar pronunciations in English and French are confused with each other. This part was extracted by translators of TT1, TT2, TT3 and TT5. The reason for this may be to prevent readers from getting confused when they see the usage of foreign words. These omissions are an example of level of complexity. On the other hand, this part is translated in TT4 and explained with a footnote.

Example 23

ST:

Both of these expressions Mrs. Crupp considered actionable, and expressed her intention of bringing before a “**British Judy**” – meaning, it was supposed, the bulwark of our national liberties. (Dickens 1850, 761)

TT1:

—

TT2:

—

TT3:

TT4:

Mrs. Crupp halamın ağzından çıkan her iki lafı da dava açma sebebi olarak gördü ve onu “**İngiliz Judy**”nin* karşısına, yani sanıyorum ulusal özgürlüklerin siperinin önüne çıkarmaya niyetli olduğunu ifade etti.

*Mrs. Crupp jüri kelimesini Punch adlı kukla oyunundaki Judy karakteriyle karıştırıyor. (trans. Arvas 2019, 640)

[Mrs. Crupp considered both words uttered by my aunt as a reason for a lawsuit, and declared that he intended to bring her before the “English Judy,” * that is, I guess, before the bulwark of national liberties.

*Mrs. Crupp confuses the word jury with the character Judy in the puppet play Punch.]

TT5:

In this example, it is shown that the name “Judy” is confused with word “jury” since they are both similar words. Translators of TT1, TT2, TT3 and TT5 omitted this part. The reason for this may be to prevent children from getting confused when they see the usage of foreign words. The level of complexity is adjusted and the mentioned parts are simplified.

Example 24

ST:

The public dinner to our distinguished fellow-colonist and townsman, WILKINS MICAWBER, **ESQUIRE**, Port Middlebay District Magistrate, came off yesterday in the large room of the Hotel, which was crowded to suffocation. (Dickens 1850, 1297)

TT1:

TT2:

Dün otelin geniş salonlarında seçkin sömürge arkadaşımız ve hemşerimiz Port Middlebay Bölge Yargıcı WILKINS MICAWBER **beyefendinin** şerefine büyük bir ziyafet verilmiştir. (trans. Suveren 1973, 510)

[Yesterday a great banquet was held in the spacious halls of the hotel in honor of our distinguished colonist friend and fellow countryman, District Judge of Port Middlebay Mr. WILKINS MICAWBER.]

TT3:

TT4:

Dün Otel’in büyük salonunda sömürgece yaşayan seçkin hemşerimiz Middlebay Limanı Bölgesi Sulh Hakimi WILKINS MICAWBER, **ESQ.*** için halka açık bir yemek verildi ve otel hıncahınç doldu.

*Esquire. Eskiden şövalyelerin yardımcılığını yapan ve kendisi de şövalye olmaya hazırlanan genç erkeklere verilen bir unvandı. İngiliz toplumunda zaman içinde soyluluğu çağrıştırmakla beraber belirli bir mevkiye işaret etmeyen muğlak bir titr haline gelmiştir. (trans. Arvas 2019, 1095)

[Yesterday a public dinner was held in the great hall of the Hotel for our distinguished fellow colonist, WILKINS MICAWBER, ESQ.,* Port Middlebay District Magistrate, and the hotel was packed to capacity.

*Esquire. It was a title given to young men who used to be assistants to knights and were preparing to become knights themselves. Over time, in British society, it has become a vague title that evokes nobility but does not indicate a specific position.]

TT5:

In ST, Dickens uses the word “Esquire” which is a title. Translators of TT1, TT3 and TT5 omitted this part since it can be complex for children. These omissions are an example for level of complexity. Translator of TT2 translated this part as “beyefendi” which is a title used in Turkish. Domestication and affiliation to existing models can be seen in TT2. On the other hand, the translator of TT4 did not change the word. Instead, the word is explained with a footnote. Foreignization is used in TT4.

3.4 Ideological or Evaluative Adaptation

In this section, examples about omissions and changes related to ideological and evaluative adaptation will be given. Examples will be taken from source text and target texts of David Copperfield.

Example 25

ST:

Miss Betsey, looking round the room, slowly and inquiringly, began on the other side, and carried her eyes on, **like a Saracen's Head in a Dutch clock**, until they reached my mother. (Dickens 1850, 12)

TT1:

Betsey Teyze, odanın öbür ucundan başlayarak, ağır ağır içerisini incelemeye koyulmuştu. Fıldır fıldır dönen gözlerini en sonunda anneme çevirmişti. (trans. Bergin 1968, 14)

[Aunt Betsey began slowly examining the room, starting from the other end. Her whirling eyes finally turned towards my mother.]

TT2:

Ağır ağır, merakla odayı inceleyen Miss Betsey bu işe diğer köşeden başladı. Gözlerini bir Hollanda saatindeki bir Arabın kafası gibi yana doğru kaydırды ve nihayet bakışları anneme erişti. (trans. Suveren 1973, 14)

[Slowly, curiously examining the room, Miss Betsey began from the other corner. She moved her eyes sideways **like a Saracen's head in a Dutch clock**, and finally her gaze reached my mother.]

TT3:

Bu sırada Betsey Teyze, odanın öbür ucundaki pencereden gözlerini ağır ağır çevirerek odanın içerisini incelemeye koyulmuştu. (trans. Dilaçar 1984, 11)

[Meanwhile, Aunt Betsey began to examine inside of the room, while slowly turning her eyes from the window at the other end of the room.]

TT4:

Miss Betsey ağır ve sorgulayıcı bir edayla odaya baktı; bir uçtan diğer uca, **ucuz bir Alman guguklu saatinin içindeki Arap başı*** gibi dolaştırdı gözlerini odada, ta ki annemi bulana dek.

*Saracen kelimesi Avrupa'da Ortaçağ sonlarında Ortadoğulu Müslümanları ifade etmek için kullanılıyordu. (trans. Arvas 2019, 5)

[Miss Betsey looked around the room with a heavy and questioning behavior, moving her eyes from one end to the other like a Saracen's head* in a cheap Dutch cuckoo clock until they found my mother.

*The word Saracen was used in Europe to refer to Middle Eastern Muslims in the late Middle Ages.]

TT5:

—

In this example, Dickens refers to Muslims as “Saracen”. It is stated that some English authors define the people who came from Arabian Desert “in the frame of racial and religious otherness.” They describe them “as people whose goal is to fight and kill Christians to conquer their lands, destroy their churches and force them to convert to Islam.” They avoid using their national name Arabs or religious name Muslims and they call them “Saracens” instead. This name was “mostly used in an offensive way” (Abuthawabeh 2019, 139). This word is a derogatory term which is widely used for Muslims by English Christians in previous centuries. Therefore, it is possible to conclude that it may be appropriate to remove any expression that may be considered objectionable in a text translated for children. As a result, this part is omitted in TT1, TT3 and TT5 since the translators focused on target reader's beliefs. Ideological adaptation is seen in these omissions. On the other hand, the translator of TT4 translated

this part and explained with a footnote what it means. The footnote gives extra information. In TT2, this statement was left as it is.

Example 26

In this example, Steerforth and David have a conversation with each other. Steerforth tries to explain to David that he cannot be contented with just one thing and that he is constantly in search of new things.

ST:

I have never learnt the art of binding myself to any of the wheels on which the Ixions of these days are turning round and round. (Dickens 1850, 483)

TT1:

—

TT2:

—

TT3:

—

TT4:

İksion'un dönüp durduğu şu tekerleklerin hiçbirine kendimi bağlamayı öğrenemedim bir türlü. (trans. Arvas 2019, 405)

[I have never learned to bind myself to any of the wheels on which Ixion constantly turns.]

TT5:

—

Islam is a monotheistic religion. However, Ixion is from Greek mythology and Greek mythology has many polytheistic elements. While this part was translated in TT4, it is omitted in TT1, TT2, TT3 and TT5. The parts which include Greek mythology are completely omitted since the translator focused on target reader's beliefs. Ideological adaptation is seen in these examples.

Example 27

In this example, Mr. and Mrs. Micawber visited David's house and when they saw his house, they remembered the time when they were single. This caused them to talk about those times.

ST:

This is a way of life which reminds me of the period when I was myself in a state of celibacy, **and Mrs. Micawber had not yet been solicited to plight her faith at the Hymeneal altar.** (Dickens 1850, 613-614)

TT1:

—

TT2:

Bu hayat tarzı bana bekarlık çağlarımı hatırlatıyor. (trans. Suveren 1973, 278)

[This lifestyle reminds me of my bachelor days.]

TT3:

—

TT4:

Bu yaşam şekli bana bekar olduğum ve daha Mrs. Micawber'in Hymenaeus* altarında söz vermeye itilmediği zamanları hatırlattı.

*Yunan mitolojisinde evlilik tanrısı. (trans. Arvas 2019, 513)

[This way of life reminded me of the time when I was single **and Mrs. Micawber had not yet been forced to make promises at the altar of Hymenaeus***.

*God of marriage in Greek mythology.]

TT5:

—

Hymenaeus is god of marriage ceremonies in Greek mythology. This contradicts with monotheistic creed in Islam. Therefore, in TT1, TT2, TT3 and TT5 religious elements are omitted. Ideological or evaluative adaptation is seen in these examples. On the other hand, it is translated in TT4 and explained in a footnote. Additional information is given in the footnote.

Example 28

ST:

One Sunday night my mother reads to Peggotty and me in there, how Lazarus raised up from the dead. (Dickens 1850, 26)

TT1:

Bir pazar akşamı annem Peggotty ile bana Lazarus'un nasıl kalktığını okur. (trans. Bergin 1968, 23)

[One Sunday evening my mother read to Peggotty and me how Lazarus rose.]

TT2:

—

TT3:

—

TT4:

Bir pazar gecesi annem Peggotty'yle bana Lazarus'un* nasıl diriltildiğini okuyor.

*İncil'de anlatıldığı üzere İsa mağarada yatan ölü Lazarus'u, "Kalk Lazarus" diyerek diriltmiştir. (trans. Arvas 2019, 19)

[One Sunday night my mother was reading to Peggotty and me how Lazarus was resurrected.

*As described in the Bible, Jesus resurrected the dead Lazarus, who was lying in the cave, by saying, "Arise, Lazarus."]

TT5:

—

In ST, a part from Bible is mentioned. This part is translated in TT4 and a footnote is given to make it more comprehensible for adult readers. This part is also translated in TT1. On the other hand, it is omitted in TT2, TT3 and TT5. The translators might have omitted this part since it is related to Christianity. Thus, ideological adaptation is seen in this omission.

Example 29

ST:

Among votaries of Terpsichore, who disported themselves until Sol gave warning for departure, Wilkins Micawber, Esquire, Junior, and Miss Helena, fourth daughter of Doctor Mell, were particularly remarkable. (Dickens 1850, 1299)

TT1:

—

TT2:

Dans tanrıçası, Terpsichore'un izinde yürüyenler arasında Wilkins Micawber beyefendinin oğlu ve Doktor Mell'in dördüncü kızı olan Miss Helena dikkati çekmişlerdir. (trans. Suveren 1973, 510)

[Among those who followed in the footsteps of the goddess of dance Terpsichore, the son of Mr. Wilkins Micawber and Miss Helena who is the fourth daughter of Doctor Mell attracted attention.]

TT3:

—

TT4:

Güneş tanrısı Sol gitme vakti olduğunu söyleyene kadar gülüp eğlenen Terpsichore'un* ateşli destekçileri arasında en göze çarpanlar Küçükbey Micawber ve Doktor Mell'in dördüncü kızı Miss Helena'ydı.

*Yunan mitolojisinde güzel sanatların dokuz perisinden biri. Genel olarak dans ve tiyatro korolarının ilham perisi kabul edilir. (trans. Arvas 2019, 1096)

[Among Terpsichore's* ardent supporters, who laughed and had fun until Sol, the sun god, said it was time to go, the most conspicuous were Junior Micawber and Doctor Mell's fourth daughter, Miss Helena.

*One of the nine fairies of fine arts in Greek mythology. She is generally considered the muse of dance and theater choirs.]

TT5:

—

Sol and Terpsichore are from Greek mythology. These parts about religion are omitted in TT1, TT3 and TT5. Ideological adaptation is seen in these omissions. On the other hand, this part is not completely omitted in TT2 even though it is simplified. This part can be complex for children since the sentence is also long and complex.

Example 30

ST:

Franklin used to fly a kite. He was a Quaker, or something of that sort, if I am not mistaken. And a Quaker flying a kite is a much more ridiculous object than anybody else. (Dickens 1850, 309)

TT1:

—

TT2:

Franklin de uçurtma uçururdu! (trans. Suveren 1973, 162)

[Franklin also flew kites!]

TT3:

—

TT4:

Franklin* de uçurmuştu eskiden. Yanlış hatırlamıyorsam bir **Quaker'**dı** ya da onun gibi bir şey. Bir Quaker'ın uçurtma uçurmasından daha gülünç ne olabilir ki?

*Benjamin Franklin (1706-1790).

**Bir Protestan tarikatı üyesi. (trans. Arvas 2019, 258)

[Franklin used to fly it too. If I remember correctly he was a Quaker or something like that. What could be more ridiculous than a Quaker flying a kite?

*Benjamin Franklin (1706-1790).

**Member of a Protestant sect.]

TT5:

—

In this part, Dickens mentions “Quakers” are people who belong to a different sect of Christianity called The Religious Society of Friends. This part was omitted by

translators of TT1, TT2, TT3 and TT5. They may have omitted it since it is related to Christianity. This is an example of ideological adaptation. In addition, Benjamin Franklin is mentioned in ST. This part also is omitted in TT1, TT3 and TT5. They may have omitted it since Turkish readers might not be familiar with Benjamin Franklin and it can confuse them. Level of complexity and domestication can be seen in this example. This part is translated in TT4 and information is given with a footnote. On the other hand, the “Franklin” part was not omitted in TT2 and additional information was not given about him. Therefore, readers of TT2 may not be able to understand who Franklin is.

Example 31

ST:

Peggotty had to prepare a long and elaborate scheme, a very Gunpowder Plot, for every Saturday's expenses. (Dickens 1850, 226)

TT1:

—

TT2:

Peggotty de her cumartesi gereken parayı alabilmek için uzun, ayrıntılı planlar yapmak zorunda kalıyordu. Ünlü Barut komplosundan farksızdı. bu (trans. Suveren 1973, 126)

[Peggotty also had to make long, detailed plans every Saturday to get the money which is necessary. This was no different from the famous Gunpowder plot.]

TT3:

—

TT4:

Peggotty'nin her cumartesi harcamalar için uzun ve ayrıntılı bir plan, adeta bir Barut Komplosu* hazırlaması gerekiyordu.

*Bir grup yönetim karşıtı İngiliz Katolik tarafından, İngiltere Kralı I. James ve diğer arisrokratları öldürmek için 5 Kasım 1605 e yapılan, Parlamento Binası'nı havaya uçurma girişimidir. (trans. Arvas 2019, 189)

[Peggotty had to prepare a long and detailed plan for expenses every Saturday, almost a Gunpowder Plot*.

*It was an attempt to blow up the Houses of Parliament on November 5, 1605, by a group of anti-government English Catholics to kill King James I of England and other aristocrats.]

TT5:

—

In ST, Dickens mentions “Gunpowder Plot” which is a political case of England history. The translator of TT4 translated this part and give extra information about “Gunpowder Plot” with a footnote to make it comprehensible for adult readers. Translators of TT1, TT3 and TT5 omitted this part since this part is about politics and can be confusing for children. On the other hand, this part is translated in TT2. TT2 can be quite confusing for both Turkish children and even Turkish adults, since they are not familiar with “Gunpowder Plot”.

3.5 The Stylistic Norms

In this section, examples about omissions and changes related to the stylistic norms will be given. Examples will be taken from source text and target texts of David Copperfield.

Example 32

ST:

He went to India with his capital, and there according to a wild legend in our family, he was once seen riding on an elephant, in company with a Baboon; but I think it must have been **a Baboo – or a Begum**. (Dickens 1850, 10)

TT1:

Adam bu parayla Hindistan’a gitmiş, ailede yayılan bir inanılmaz efsaneye göre, orada “babun” cinsi bir maymunla fil üstünde gezerken görülmüştü. Ben hikayede sözü edilenin bir **“babu” ya da “bir begüm”** olduğunu sanıyorum. (*)

*Hindistan’da asilzadelere babu denir (Çeviren). (trans. Bergin 1968, 12-13)

[The man went to India with this money, and according to an unbelievable legend spread in the family, he was seen there riding on an elephant with a “baboo” monkey. I think the person mentioned in the story is a “baboo” or “a begum”. (*)

*In India, noblemen are called baboo. (Translator)]

TT2:

Kocası bu parayı alarak Hindistan’a gitmiş ve orada, ailemizde dolaşan delice bir söylentiye göre bir Baboon — yani köpek ağızlı bir maymunla — dolaşırken görülmüş bir keresinde. Ama bence bu **bir Baboo (Bengalli efendi) ya da bir Begum** olmalı. (trans. Suveren 1973, 12)

[Her husband took the money and went to India, according to a crazy rumor in our family, he was once seen there wandering around with a

Baboon - a monkey with a dog mouth. But I think it should be a Baboo (a Bengali gentleman) or a Begum.]

TT3:

TT4:

Adam aldığı parayla Hindistan'a gitmişti sonra ve orada, ailemizde anlatılagelen bir efsaneye göre bir keresinde bir filin tepesinde görülmüştü, yanında da bir babun vardı; gerçi bence kastedilen **bir babu,* belki de bir begümdü.** **

*Hint veya Bengalli efendi; İngilizce bilen yerli katip. (ç.n.)

**Hint prenseslerine verilen unvan (ç.n.). (trans. Arvas 2019, 3-4)

[The man then went to India with the money he received, and there, according to a legend told in our family, he was once seen on top of an elephant, accompanied by a baboon; although I think what was meant was a babu,* or perhaps a begum.**

*Indian or Bengali gentleman; local clerk who speaks English.

**The title given to Indian princesses. (translator note)]

TT5:

In the ST, “baboo” and “begum” words are used. TT3 and TT5 translators completely omitted this part. Translators may have omitted these words since they can be confusing for children. On the other hand, translators of TT1, TT2 and TT4 translated this part and all of them explained its meaning with footnotes or a bracket. Since the words are explained in a footnote to teach them to the readers, it has a didactic function. TT4 translator also added the definition of “begum.” The words are explained in a footnote to teach them to the readers. On the other hand, meaning of “begum” is not explained in both TT1 and TT2. This situation can be confusing for readers.

Example 33

ST:

If it had been Aladdin's palace, **roc's** egg and all, I suppose I could not have been more charmed with the romantic idea of living in it. (Dickens 1850, 49)

TT1:

Burası Alaeddin'in sarayı, **Ruhkuşu**'nun (*) yumurtası gibi bir yer olsaydı, burada yaşama hayali beni bu derece büyülemeydi sanırım.

(*) Doğu masallarında geçen, uğurlu bir kuş. (Çeviren) (trans. Bergin 1968, 37)

[If this were a place like Aladdin's palace, the egg of the Soul Bird (*), I don't think the dream of living here would fascinate me to this extent.

(*) A lucky bird in Eastern tales. (Translator)]

TT2:

Eğer karşımda Alaeddin'in sarayı, **Anka kuşunun** yumurtası, ya da buna benzer şeylerden biri olsaydı, herhalde mavnada yaşamak gibi romantik bir düşünce de ancak o kadar hoşuma giderdi. (trans. Suveren 1973, 37)

[If there was Alaeddin's palace, a Phoenix's egg, or something like that in front of me, I would probably have liked the romantic idea of living on a barge just as much.]

TT3:

TT4:

Burası Alaattin'in sarayı olsa, bütün o **Anka kuşu** yumurtası hikayesiyle falan, herhalde burada yaşama fikrinin romantikliğinden daha fazla büyüleyemizdi beni. (trans. Arvas 2019, 37)

[If this were Alaaddin's palace, with all that Phoenix egg story, I guess the romantic idea of living here wouldn't fascinate me more.]

TT5:

In ST “the roc” word is used. This part is omitted in TT3 and TT5. On the other hand, it is translated as “anka kuşu” in TT2 and TT4. In addition, translator of TT1 translated this word as “ruhkuşu” and give additional information about it with a footnote. This shows the didactic function of TT1 since the translator tries to give information to the readers.

DISCUSSION AND CONCLUSION

In conclusion, five different Turkish translations and adaptations of *David Copperfield* in the contexts of systemic affiliation, domestication and foreignization strategies are examined in this research. Systemic affiliation, the usage of domestication and foreignization can be seen in the examples given.

Since TT4 is full translation of the book and it is translated for adults, there are no omissions. Additionally, foreignization is applied in many places and a lot of footnotes which includes information are added in TT4 to make the translations more comprehensible for the adult readers.

Many sections footnoted in TT4 have been omitted in other target texts which are children's books. This may be because these parts can become more understandable for adults with the explanations in the footnotes, while they can become even more complicated for children with the footnotes. Therefore, the translators may have thought that removing these parts instead of explaining them with footnotes would make the text much more understandable for children.

It is seen that most of the other target texts are omitted since they categorized as children's books. TT1, TT2, TT3 and TT5 shortened and many details are omitted in a way to be more understandable since complex and long sentences can be quite confusing for children. Additionally, domestication strategy is used in many places and some of the parts that may have bad effects on children are removed from the texts.

Many cultural and foreign elements are omitted in TT5 to protect children from these types of elements. Although David Copperfield's adult years are mentioned in ST comprehensively, TT5 only had a few pages of David Copperfield's adult years. Most of TT5 included David Copperfield's childhood years since target reader is children and a child character can attract children's attention more.

On the other hand, even though the translators of TT1, TT2 and TT3 have omitted many parts, complex and long sentences can also be seen in some parts of these translations. Although they are categorized as children's books since these parts can be quite confusing for children, it shows that including these books in the scope of children's literature may not be suitable.

Examples show that domestication and foreignization strategies used many times by the translators. Domestication can be seen in many parts, especially in the translations which made in the past years. The constant publication of abbreviated translations in the past years may have caused the frequent appearance of domestication in target texts.

Furthermore, considering what Neydim (2020, 54) stated about the history of translated children's literature in Turkey, it can be understood that the number of books and translations prepared for children was quite low in the past years and there has been an increase in them in recent years. The translations and adaptations of *David Copperfield* which is prepared for children in recent years show an apparent increase compared to the previous years. This increase proves this statement.

The examples above show that using appropriate translation strategies while translating books for children is quite crucial. Since children are still in the developmental stage, complex texts can be incomprehensible for them and they can be affected badly by inappropriate elements which found in books. Therefore, the translator should take into consideration who the target audience is while translating.

As a result of this descriptive study, it was seen that there were significant differences in translations made for children and adults. On the other hand, it was seen that there was no visible difference in terms of translation strategies in translations made for children throughout the historical process. Based on this, it is possible to say that the act of translation is still extremely sensitive for children, and adult agents continue to be in the position of “gate keepers” or “decision makers” regarding what is “good” or “right” for the child.

REFERENCES

- Abuthawabeh, Hamed Suliman. 2019. "Why Were Arabs and Muslims Called Saracens in the Medieval and the Renaissance Literature?" *European Scientific Journal* 15 (26): 139-149. doi: 10.19044/esj.2019.v15n26p139.
- Alimen, Nilüfer. 2015. "Bir Yönlendirme Aracı Olarak Çeviri: Serteller ve Çeviri Çocuk Edebiyatı." PhD diss., Yıldız Teknik Üniversitesi.
- Alvstad, Cecilia. 2010. "Children's Literature and Translation." In *Handbook of Translation Studies*, edited by Yves Gambier and Luc van Doorslaer, 22-27. Amsterdam&Philadelphia: John Benjamins Publishing Company.
- Arslanoğlu, Elif. 2023. "Bir Dünya Klasığı Çevirisinde Yetişkin ve Çocuk Dizgesine bir Bakış: *Notre Dame'ın Kamburu* Örneği." Master's Thesis. İstanbul University.
- Aydın, Barış Can. 2021. "A Comparative Study on Different Translations of Dicken's *A Tale of Two Cities* Within the Framework of Equivalence." Master's Thesis. Atılım University.
- Başhan, Ömer Fatih. 2022. "An Analysis of Domestication and Foreignization Techniques in the Turkish Translation of Children's Movies." Master's Thesis. Atılım University.
- Bildiricioğlu, Işıl. 2022. "A Comparative Analysis of the Turkish Translation of the Culture-specific Items in a "Christmas Carol" by Charles Dickens." Master's Thesis. Atılım University.
- Darton, F.H.H. 1914 "Children's Books in England." In *The Cambridge History of English Literature* 11, edited by A.W.Ward and A.R.Waller, 366-387. Cambridge: Cambridge University Press.
- Dickens, Charles. 1850. *David Copperfield*. Accessed December 1, 2024. <https://www.planetebook.com/free-ebooks/david-copperfield.pdf>.
- . 1968. *David Copperfield*. Translated by Azize Bergin. İstanbul: Hayat Neşriyat Anonim Şirketi.
- . 1973. *David Copperfield*. Translated by Gönül Suveren. Altın Kitaplar Yayınevi.
- . 1984. *David Copperfield*. Translated by Vahe Dilaçar. İstanbul: Dilek Yayınevi.
- . 2019. *David Copperfield*. Translated by Meram Arvas. İstanbul: Türkiye İş Bankası Kültür Yayınları.

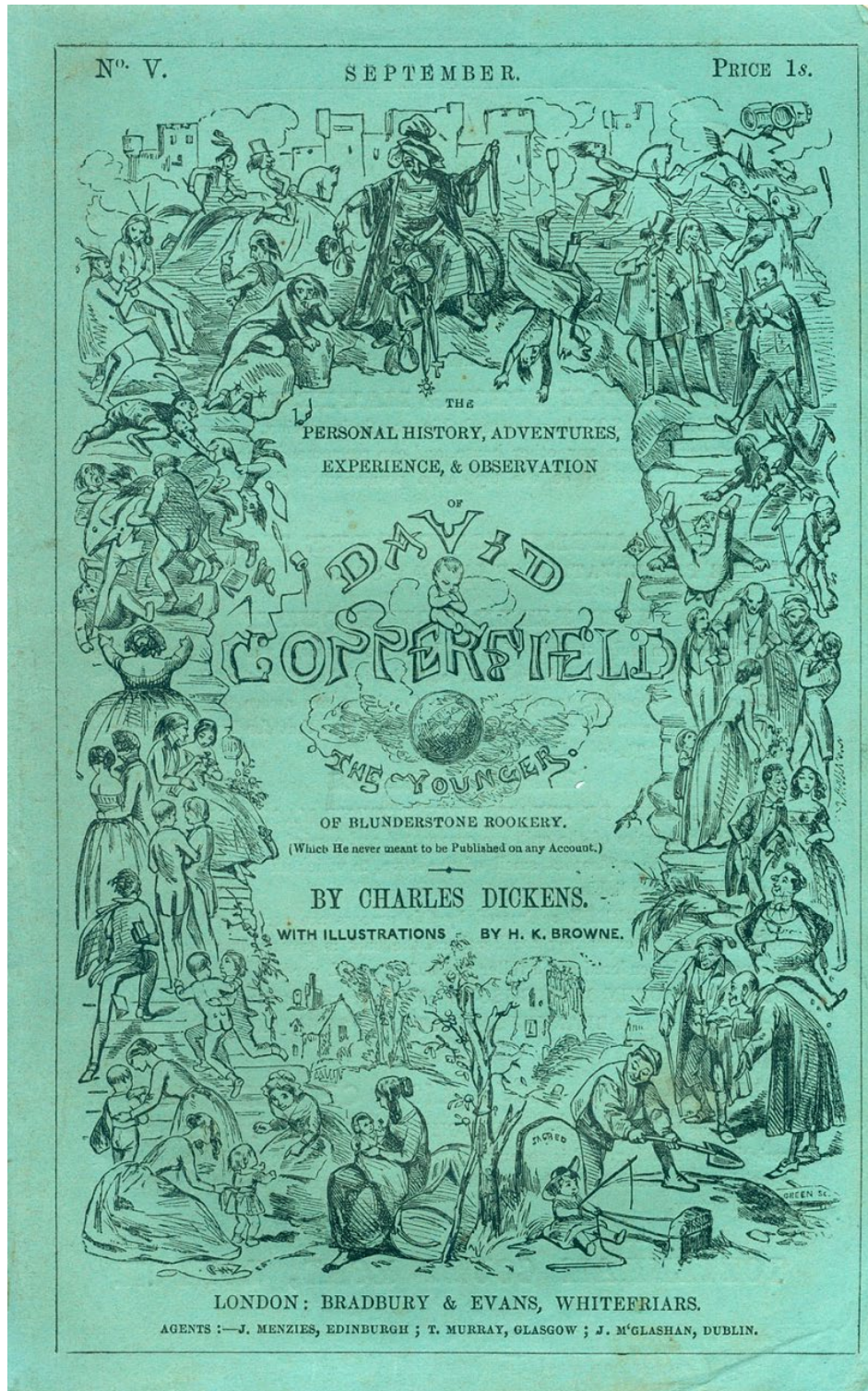
- . 2023. *David Copperfield*. Adapted by Ali Aydoğan. Ankara: Arkadaş Yayınevi.
- Diren, Nuriye. 2013. “Translation of Children’s Literature: A Study on Keloğlan Masalları and Their Translations into English.” Master’s Thesis. Atılım University.
- Evkuran, Fatma. 2013. “Pollyanna Çevirilerinin (Çocuk Edebiyatı Kapsamında) Karşılaştırmalı İncelemesi.” Master’s Thesis. Muğla Sıtkı Koçman University.
- Fadimann, James. 1994. “Children’s Literature.” In *The New Encyclopaedia Britannica* 23: 198–211, 15th edn. Chicago: Encyclopaedia Britannica.
- House, Juliane. 2004. “Linguistic Aspects of the Translation of Children’s Books.” In *Übersetzung Translation Traduction. An International Encyclopaedia of Translation Studies*, 683-697. Berlin/New York: De Gruyter. doi: <https://doi.org/10.1515/9783110137088.1.7.683>.
- Hunt, Peter. 1999. “Introduction: The World of Children’s Literature Studies.” In *Understanding Children’s Literature*, edited by Peter Hunt. 1-14. London: Routledge.
- Kalaycıoğlu, Esra. 2021. “A Descriptive and Comparative Study on the Turkish Translations of Jean Webster’s Daddy-Long-Legs.” Master’s Thesis. İstanbul 29 Mayıs University.
- Karadağ, Ayşe Banu. 2018. “Çeviri Çocuk Edebiyatı Bağlamında Asimetrik Güç İlişkileri: Yetişkin Çevirmenler ve Çocuk Okurlar.” In *Çeviribilimde Güncel Tartışmalardan Kavramsal Sorgulamalara*, edited by Seda Taş, 43-78. İstanbul: Hiperlink Yayınları.
- Klingberg, Göte. 1986. *Children’s Fiction in the Hands of the Translators*. Malmö: Liber/Gleerup.
- Marcelo Wirnitzer, Gisela and Isabel Pascua Febles. 2022. “Historical overview of the translation studies of literature for children and young adults” *Translation and intermediality in children’s and young adults’ literature: origins, development and new trends*, 53-86. doi: <https://doi.org/10.6035/MonTI.2022.14.02>.
- Miller, Alice. 1990. *For Your Own Good: Hidden Cruelty in Child-Rearing and the Roots of Violence* (orig. *Am Anfang war Erziehung* 1980). Translated by Hildegard and Hunter Hannum. New York: The Noonday Press.
- Neydim, Necdet. 2020. “History of Children’s Literature Translation in Turkey.” *Istanbul University Journal of Translation Studies* (13): 47-55. İstanbul. doi: 10.26650/iujts.2020.13.0003.

- Lesnik-Oberstein, Karin. 1999. "Essentials: What is Children's Literature? What is Childhood?" In *Understanding Children's Literature*, edited by Peter Hunt, 15-29. London: Routledge.
- Oittinen, Riitta. 2000. *Translating for Children*. New York: Garland Publishing,
- O'Sullivan, Emer. 1999. "Translating Pictures. The Interaction of Pictures and Words in the Translation of Picture Books." *Signal* (90): 167-75.
- . 2005. *Comparative Children's Literature*. London and New York: Routledge.
- . 2019. "Translating children's literature: what, for whom, how, and why. A basic map of actors, factors and contexts." *Belas Infieis* 8 (3): 13-35. doi:10.26512/belasinfieis.v8.n3.2019.25176.
- Özçağlar, Aynur. 2014. "Charles Dickens'in *Oliver Twist* Adlı Eserinin Türkçeye Yapılmış Kısaltılmış Çevirilerinde Gözlemlenen Çevirmen Kararları." Master's Thesis. Okan University.
- Özkırımlı, Atilla. 1987. *Türk Edebiyatı Ansiklopedisi*. İstanbul Cem Yayınevi.
- Ray, Sheila. 1996. "The World of Children's Literature: An Introduction." In *International Companion Encyclopedia of Children's Literature*, edited by Peter Hunt. 849-857. London: Routledge.
- Saltan, Işıl. 2009. "İngilizce Yazılmış bir Romanın Kaynak Kültürdeki Yeri ve Türkçe'ye Çevirileri Sonucunda Erek Kültürde Aldığı Yer." Master's Thesis. İstanbul University.
- Sertkan, Kamer. 2007. "The Ideology of Lexical Choices in the Turkish Translations of *Oliver Twist*." Master's Thesis. Dokuz Eylül University.
- Shavit, Zohar. 1980. "The Ambivalent Status of Texts: The Case of Children's Literature." *Poetics Today* 1 (3): 75-86. Duke University Press. doi:10.2307/1772412.
- . 1986. *Poetics of Children's Literature*. Athens and London: The University of Georgia Press.
- Şener, Can. 2022. "Translating Idioms in Children's Literature: A Case Study on Jeff Kinney's *Diary of a Wimpy Kid* Series." Master's Thesis. Hacettepe University.
- Venuti, Lawrence. 1995. *The Translator's Invisibility: A History of Translation*. London & New York: Routledge.

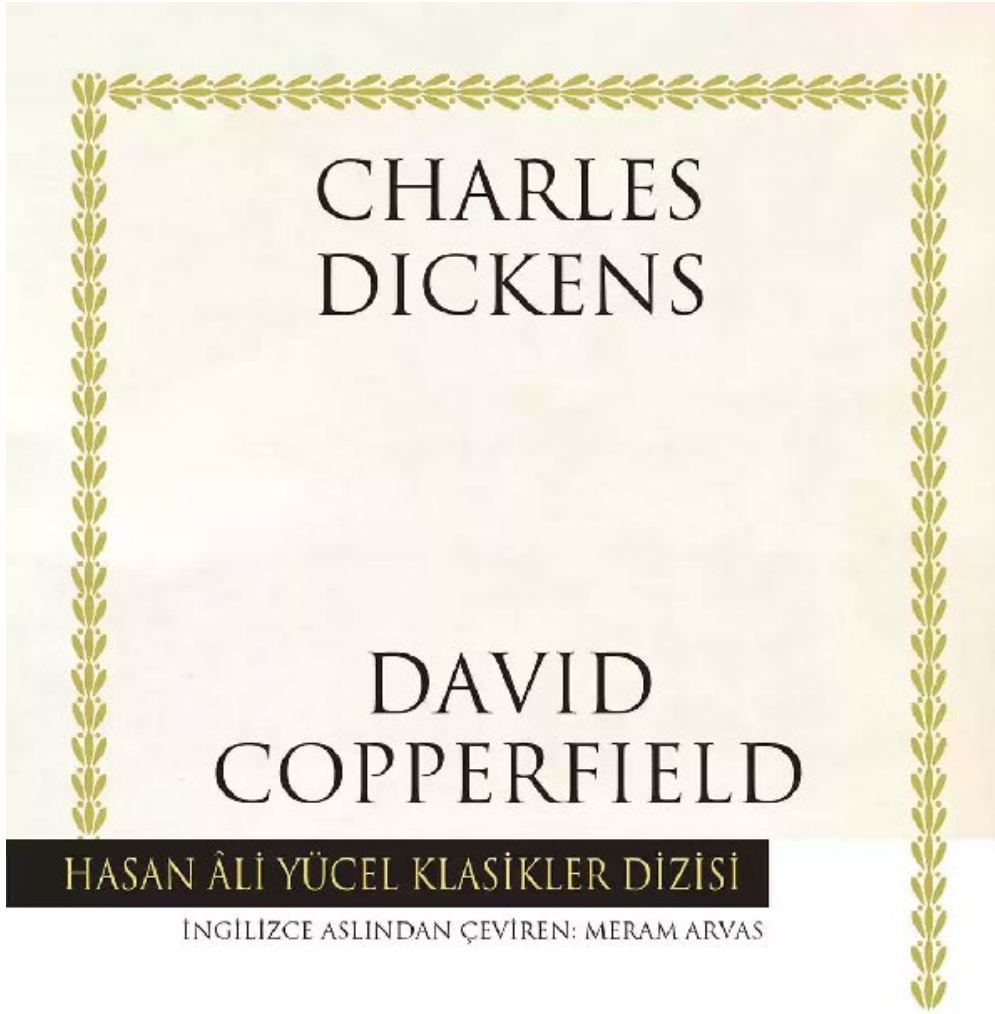
West, Mark I. 1996. "Censorship." In *International Companion Encyclopedia of Children's Literature*, edited by Peter Hunt. 680-690. London: Routledge.



APPENDICES



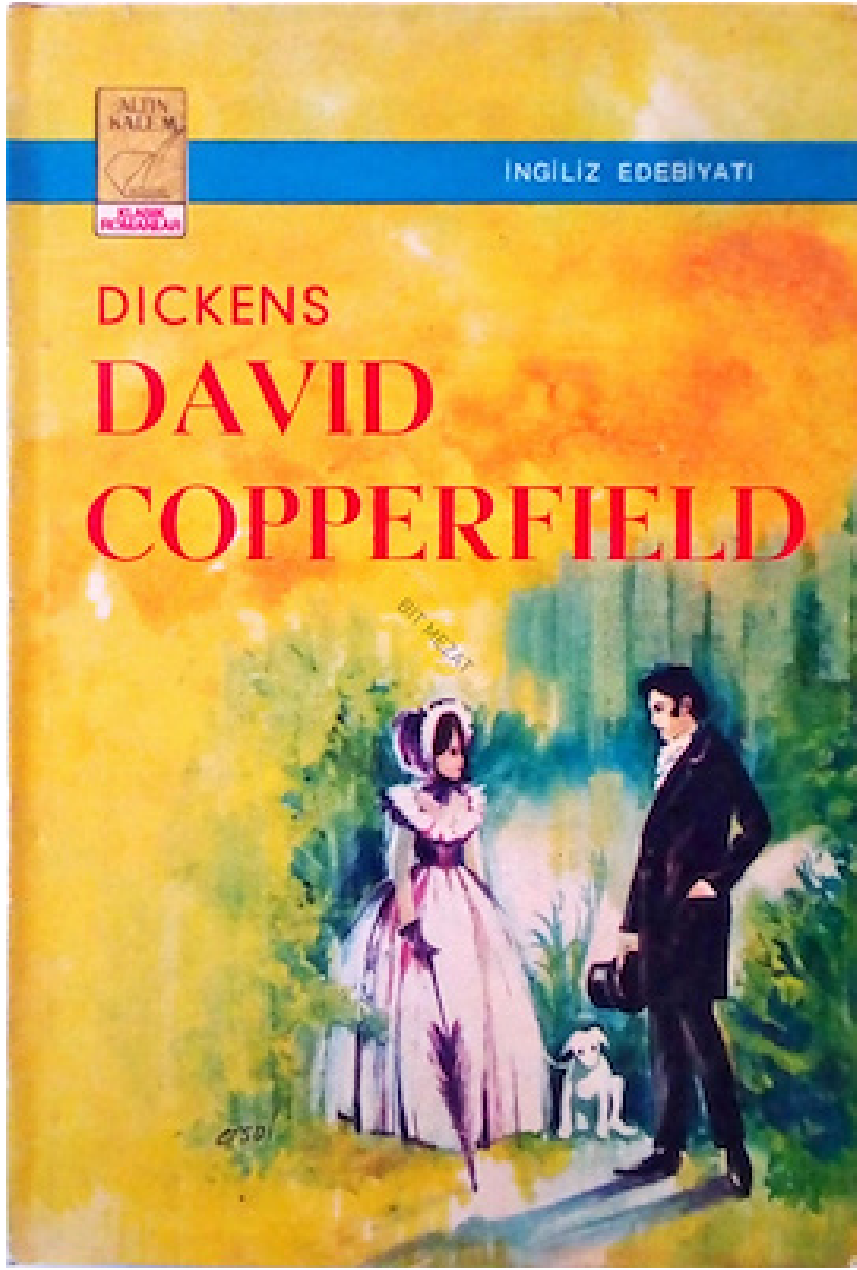
Front Cover of *David Copperfield* 1850 Edition



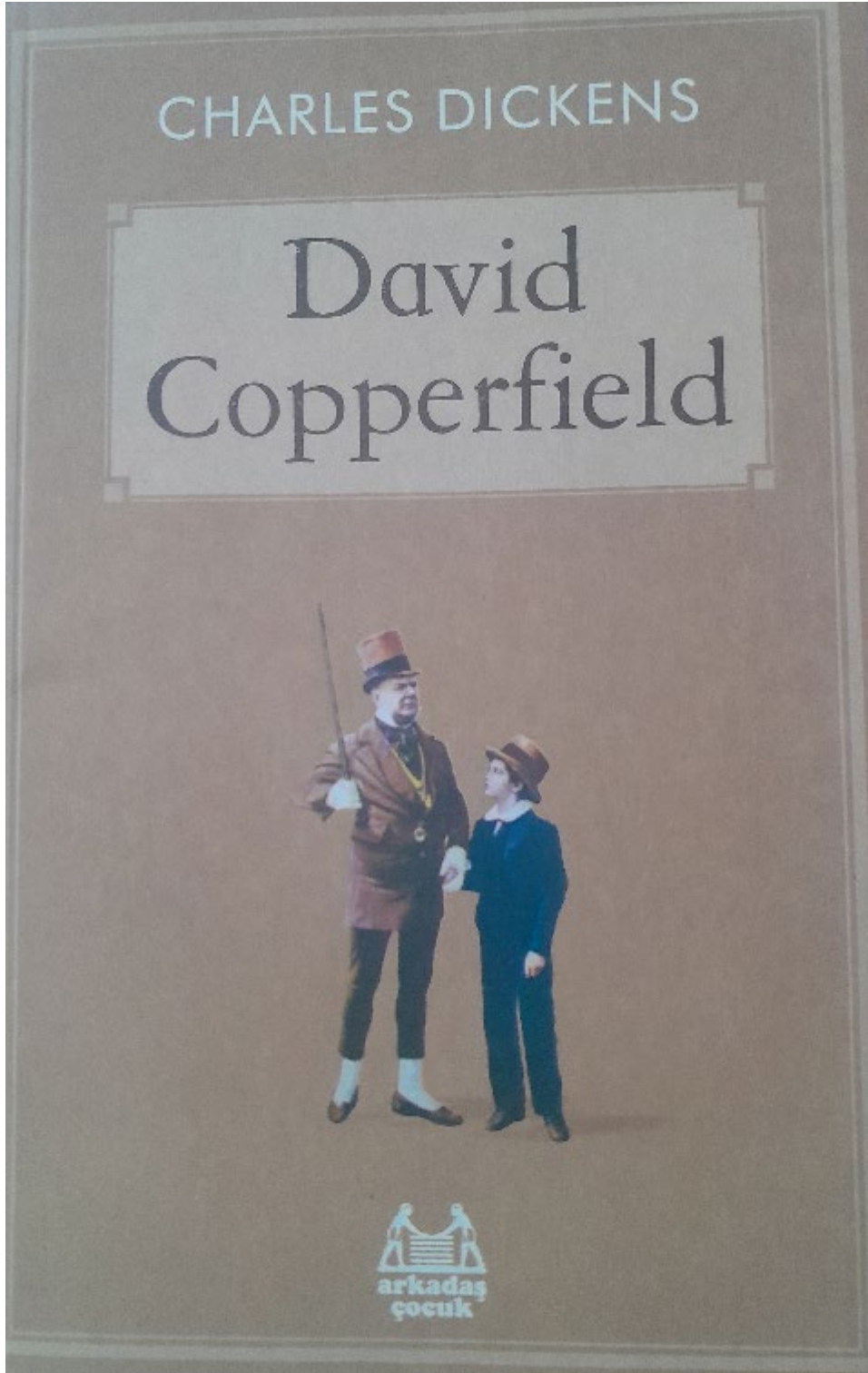
TÜRKİYE  BANKASI
Kültür Yayınları

IV.
BASIM

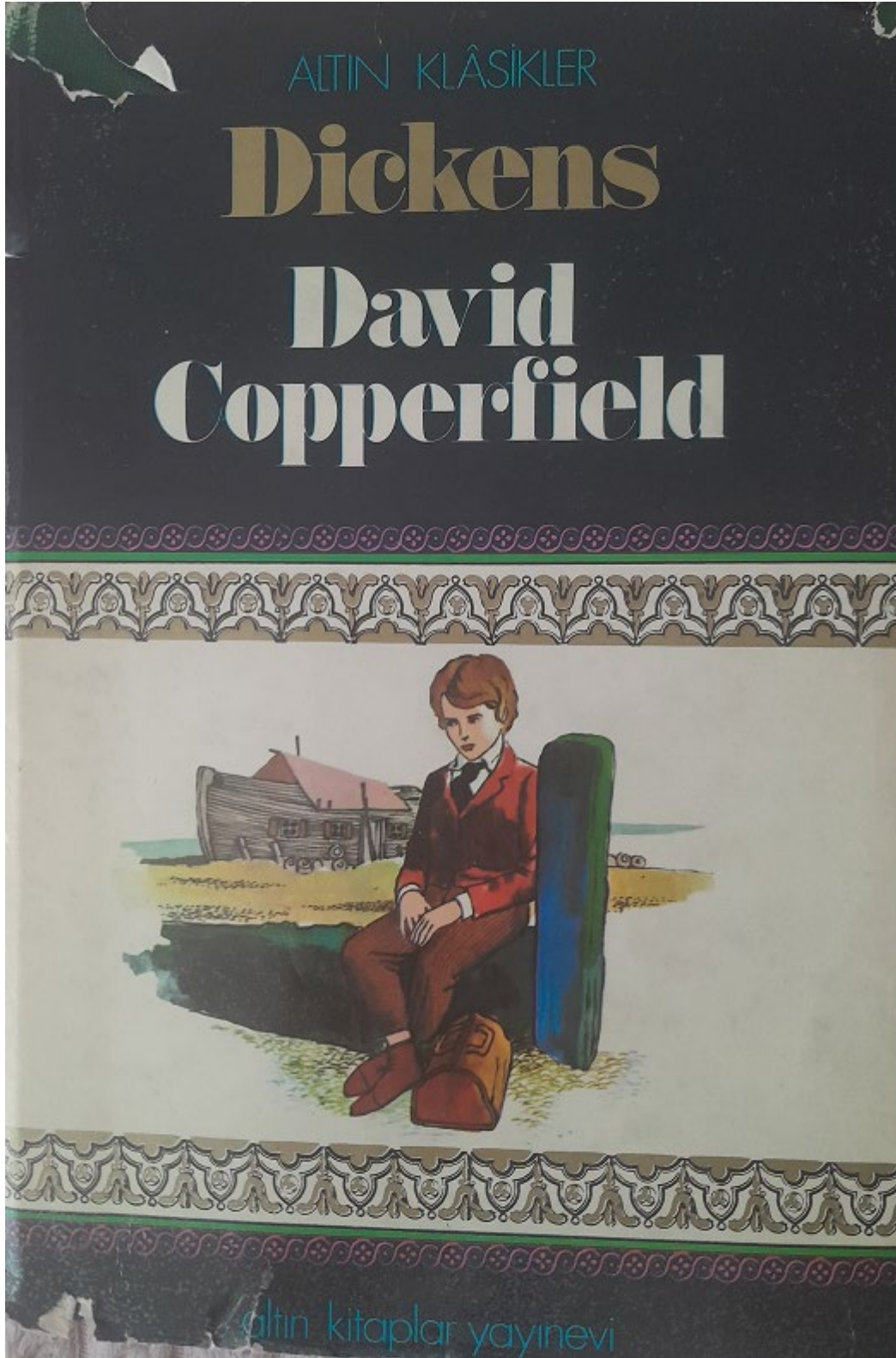
Front Cover of *David Copperfield* İş Bankası Yayınları



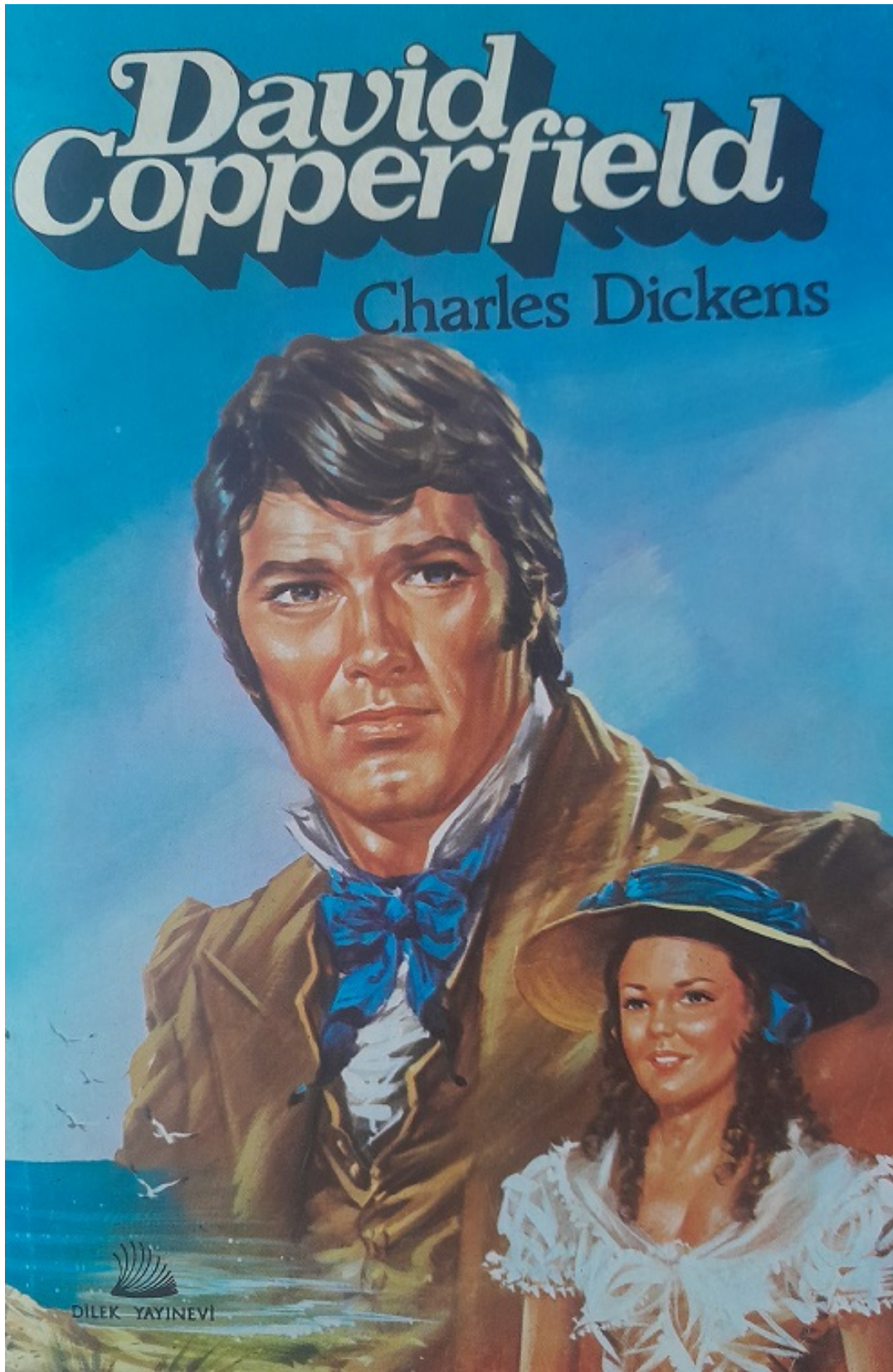
Front Cover of *David Copperfield* Hayat Neşriyat Yayınevi



Front Cover of *David Copperfield* Arkadaş Yayınevi



Front Cover of *David Copperfield* Altın Kitaplar Yayınevi



Front Cover of *David Copperfield* Dilek Yayınevi

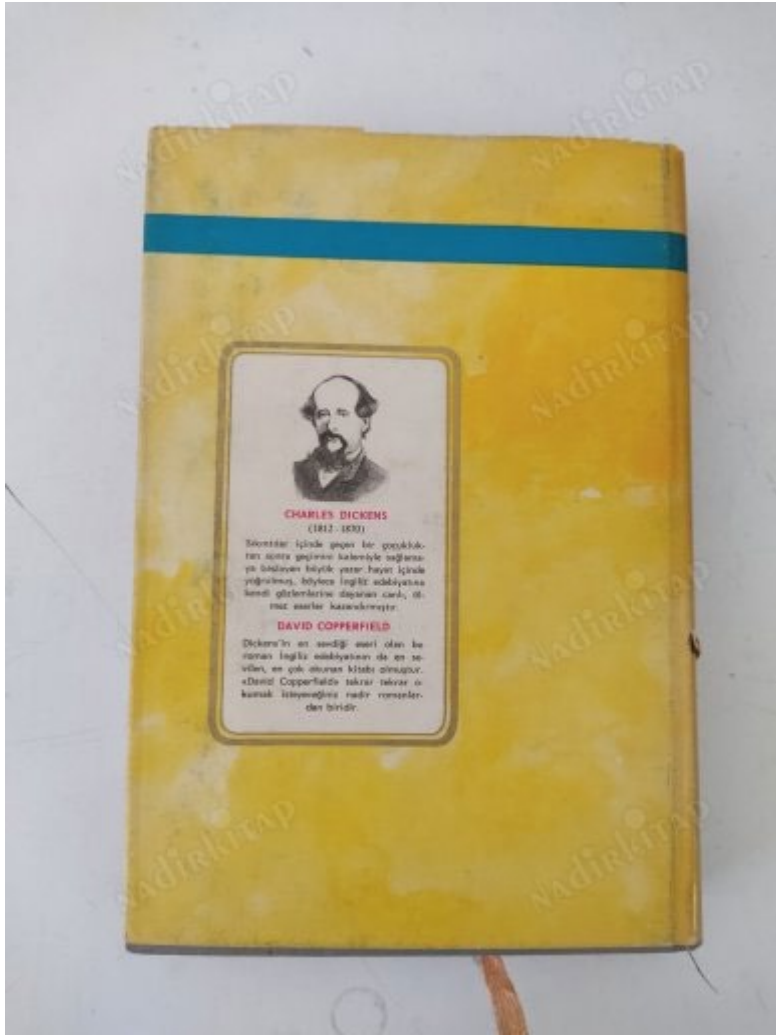
Charles Dickens (1812-1870): Victoria Dönemi İngilteresi'nin en önemli romancısı kabul edilen Dickens orta sınıf bir ailenin çocuğuydu. On iki yaşındayken ailesinin dara düşmesi sonucu bir fabrikada çalışmaya başladı ve romanlarında büyük bir isabetle aktardığı işçi sınıfının hayatını gözlemleme fırsatını elde etti. Dickens'ın en unutulmaz karakterlerinden bazılarının hayat bulduğu David Copperfield, David'in trajik çocukluğunu, erken yaşta iş hayatına atılışını, evliliğini ve nihayet başarılı yazarlık kariyerini konu alır. Dickens'ın kendi tabiriyle "en sevdiği çocuğu", yaşamından birçok iz taşıyan ve dünyanın neredeyse tüm dillerine çevrilmiş eseri David Copperfield, Hasan Âli Yücel Klasikler Dizisi'nde okurlarla buluşuyor.

CHARLES DICKENS - BÜTÜN ESERLERİ: 1

Meram Arvas (1972): Hacettepe Üniversitesi İngiliz Dili ve Edebiyatı Bölümü'nden mezun oldu, Amerikan Kültürü ve Edebiyatı Bölümü'nde yüksek lisans yaptı. 1996 senesinden beri çeşitli üniversitelerde öğretim üyesi olarak görev yapmaktadır. Eserlerini çevirdiği yazarlar arasında David Lodge, John Fowles, John Updike, D. H. Lawrence da yer alıyor.



Back Cover of *David Copperfield* İş Bankası Yayınları



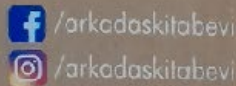
Back Cover of *David Copperfield* Hayat Neşriyat Yayınevi

Babasının ölümünden sonra dünyaya gelen David Copperfield, babasının annesiyle evlenmesine karşı çıkan büyük hala Betsey Trotwood tarafından da kabul edilmez. On yaşına kadar annesi ve dadısı ile mutlu bir yaşam süren David'in hayatı annesi tekrar evlenince tamamen değişir.

Üvey baba ve onun ablasının eziyetleriyle karşı karşıya kalır. Gönderildiği yatılı okulda zor günler yaşarken annesinin ölümü ile evini de kaybeder.

Yapayalnız kalan David'i nasıl bir gelecek beklemektedir?

Ünlü İngiliz yazar Charles Dickens (1812-1870), İngiltere'nin 19. yüzyılın başındaki sosyal durumunu, insan ilişkilerini; dönemin acımasızlığını ve insanların hırslarını çarpıcı bir biçimde gözler önüne seriyor.



Back Cover of *David Copperfield* Arkadaş Yayınevi



«David Copperfield'i okudum. Ne güzel bir kitap! Mutlaka bu kitap üzerine yazı yazmak isterdim. Dünya romanlarını elekten geçirirsek Dickens kalır, Dickens'ın eserlerini de elekten geçirirsek geriye David Copperfield kalacaktır. Dickens bir yüzyılın dehasıdır ve beni büyük ölçüde etkileyen bir romancıdır.»

Tolstoy

«O çok büyük bir romancıydı. Büyük eserler armağan etti bize. En iyi kitabının David Copperfield olduğunu söylerdi. Yazarların kendi kitapları hakkındaki yargıları her zaman doğru değildir ama Dickens'ın bu yargısı bana çok doğru gelmektedir. Kitabın büyük bölümü Dickens'ın kendi biyografisidir ama bu kitap bir otobiyografi değil büyük bir romandır. Kahramanlarını yaratırken hayatının en renkli çizgilerini kullanmıştır.

David Copperfield canlı, değişik ve orijinal bir kitaptır. Bazen eğlendirici, neşeli bazan trajik ama her sayfada ılık bir duyarlık, hayalgücü vardır.»

Somerset Maugham

«David Copperfield için Dickens, 'düşlerimin çocuğu' der. Kitapları içinde en çok onu severdi. Gerçekten de yüzyıllar boyu bütün kuşaklar ve bütün okurlar onun bu değerlendirmesini yürekten paylaşmışlardır.»

Edmund Fuller

KAPAK BASKI ÇETİN OFSET 27 32 87

Back Cover of *David Copperfield* Altın Kitaplar Yayınevi

David Copperfield



Charles Dickens

(1812 – 1870)

Charles Dickens İngiliz hikâye ve roman yazarlarının en önde gelenlerinden biridir. Zarif ve çok zengin anlatış biçiminin yanı sıra, heyecan yaratıcı bir kurgu, yer yer ince bir mizah, yapıtlarının en belirgin ortak özelliğidir. Hergün sokakta karşılaştığı insanlar arasından çekip çıkardığı ve usta kalemi ile yeniden yarattığı tipleri öylesine açık ve net çizgilerle ortaya koymasını bilmiştir ki, pek çoğu, kitap sayfalarından taşarak belleklerde ölümsüzleşmişlerdir.

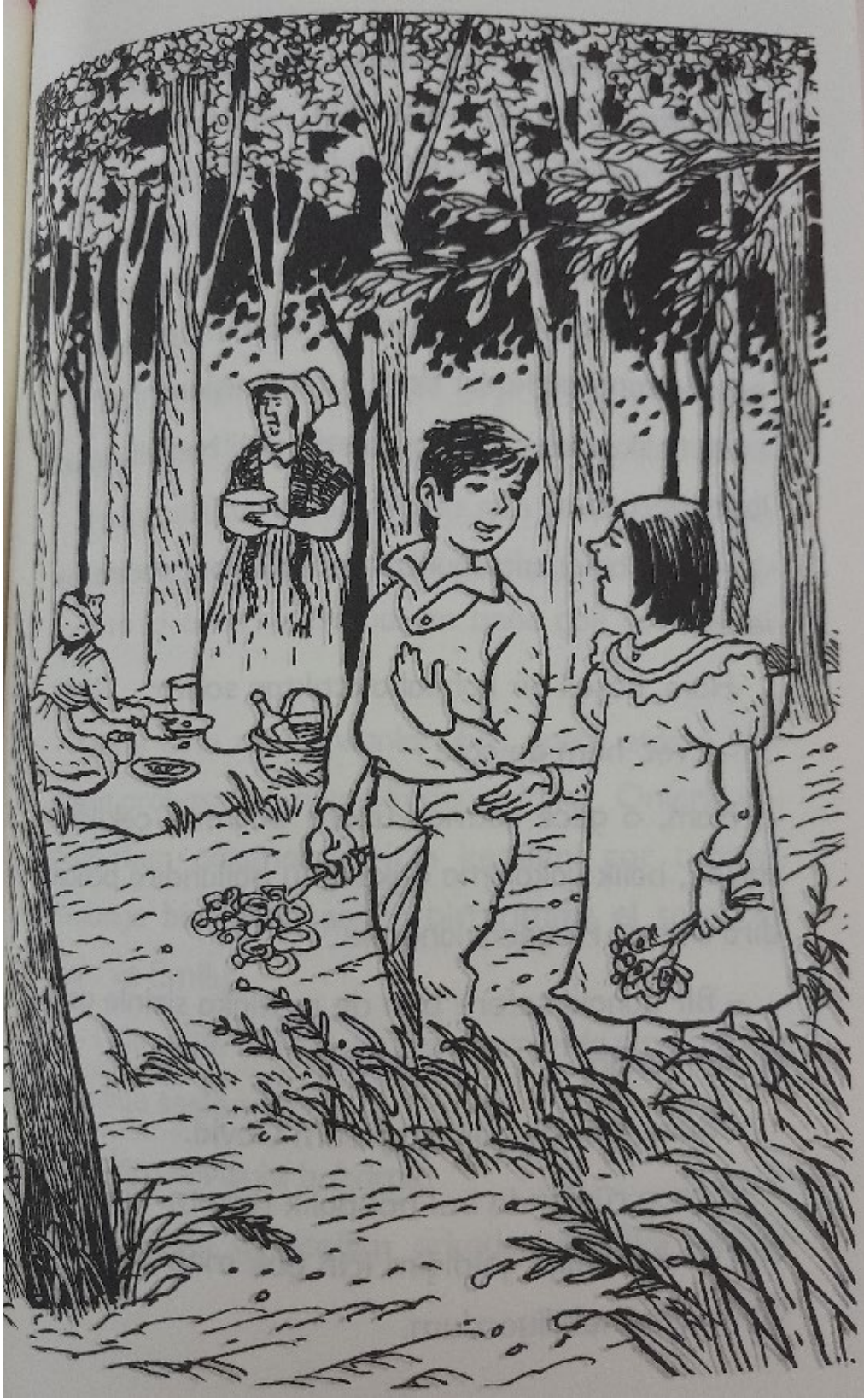
Romanlarında çoğunlukla zayıf kişilikli, güçsüz, iradesiz kişiler ve kimsesiz çocuklara yer vermiştir. Önemli yapıtlarından "David Copperfield"de Dickens kendi yaşam öyküsünü dile getirmiştir. Bir bölümü doğduğu kasaba Portsmouth'da geçen hikâyede, meteliksiz, her zaman borç içinde yaşayan fakat daima mutlu bir tip olan Bay Micawber'in kişiliğinde babasını anlatmıştır. Teyzesinin desteği ile ünlü bir yazar olan, hikâyedeki küçük çocuk David Trotwood da yazarın kendisidir.

İlk kez 1849 yılında yayınlanan David Copperfield, yazarın en kusursuz ve olgunluk çağının baş yapıtıdır.

Back Cover of *David Copperfield* Dilek Yayınevi



First Illustration from *David Copperfield* Arkadaş Yayınevi



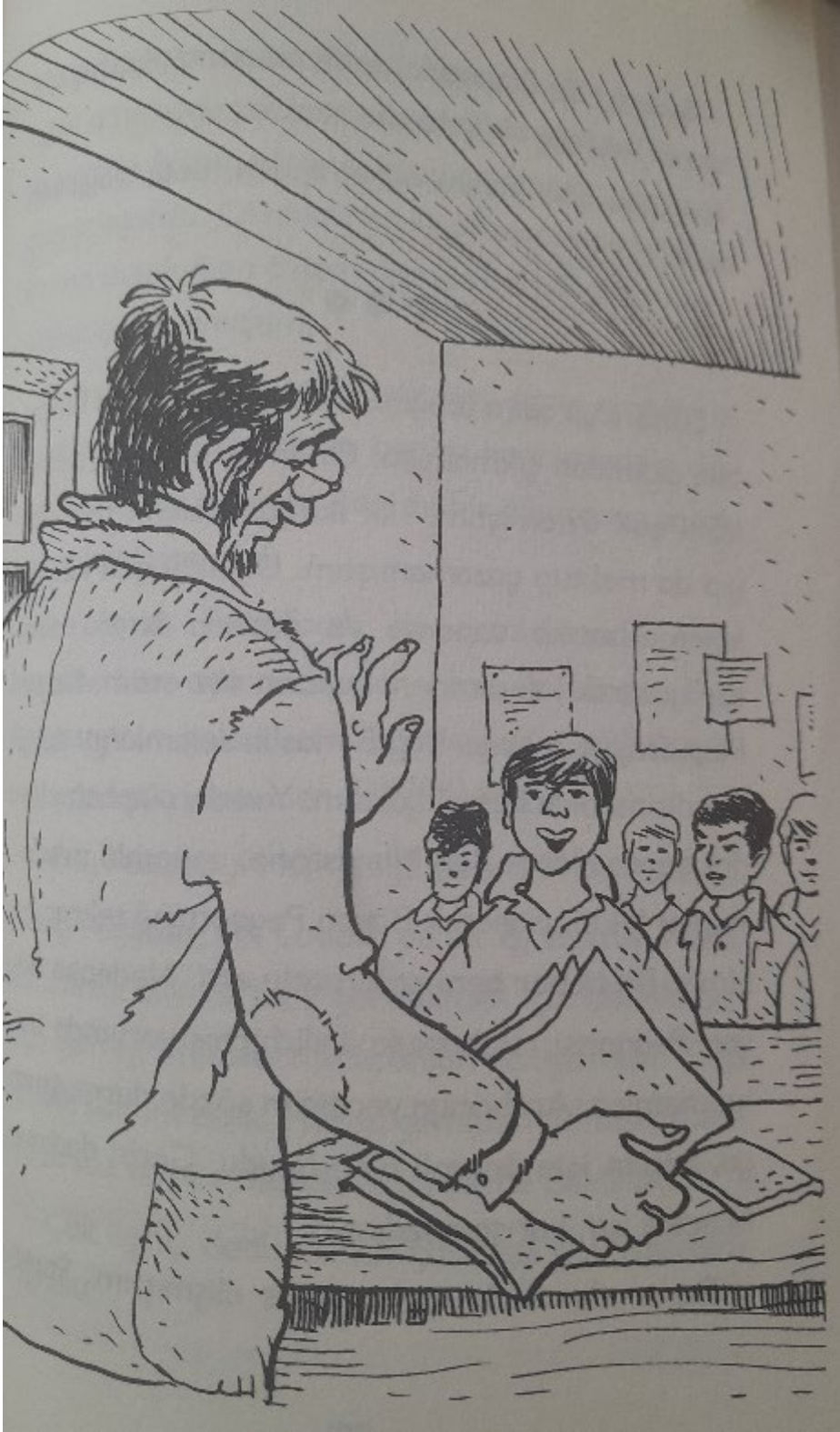
Second Illustration from *David Copperfield* Arkadaş Yayınevi



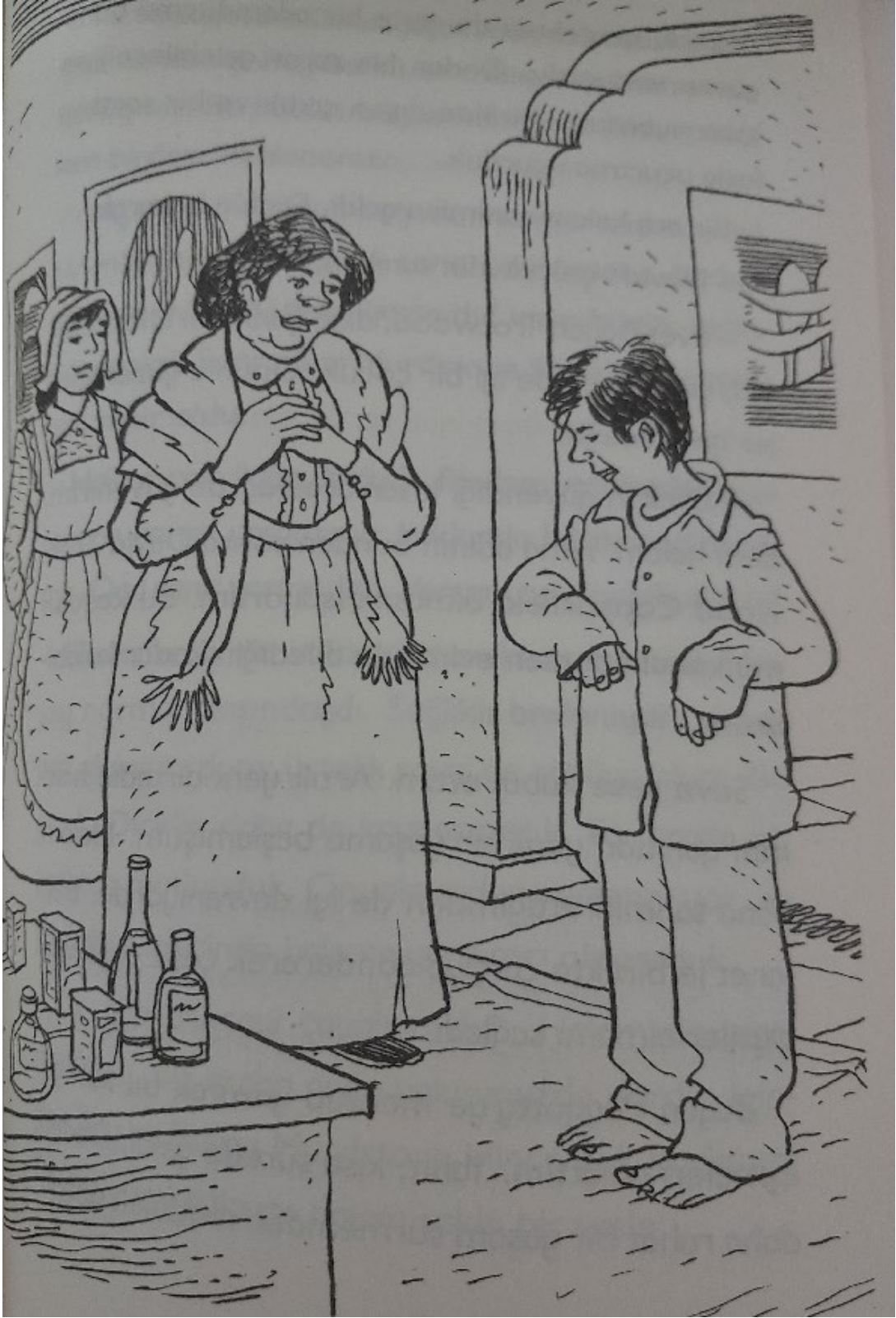
Third Illustration from *David Copperfield* Arkadaş Yayınevi



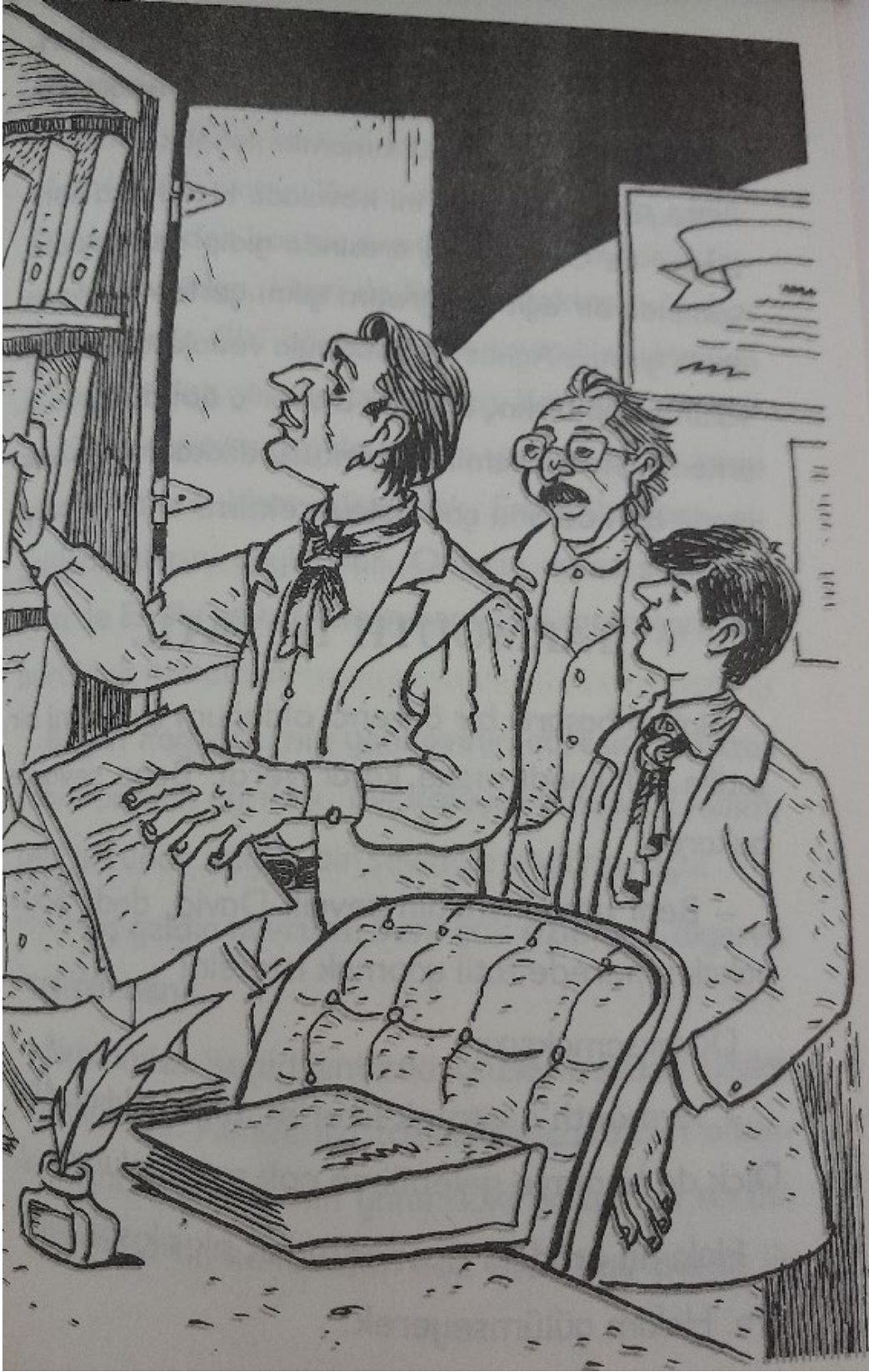
Fourth Illustration from *David Copperfield* Arkadaş Yayınevi



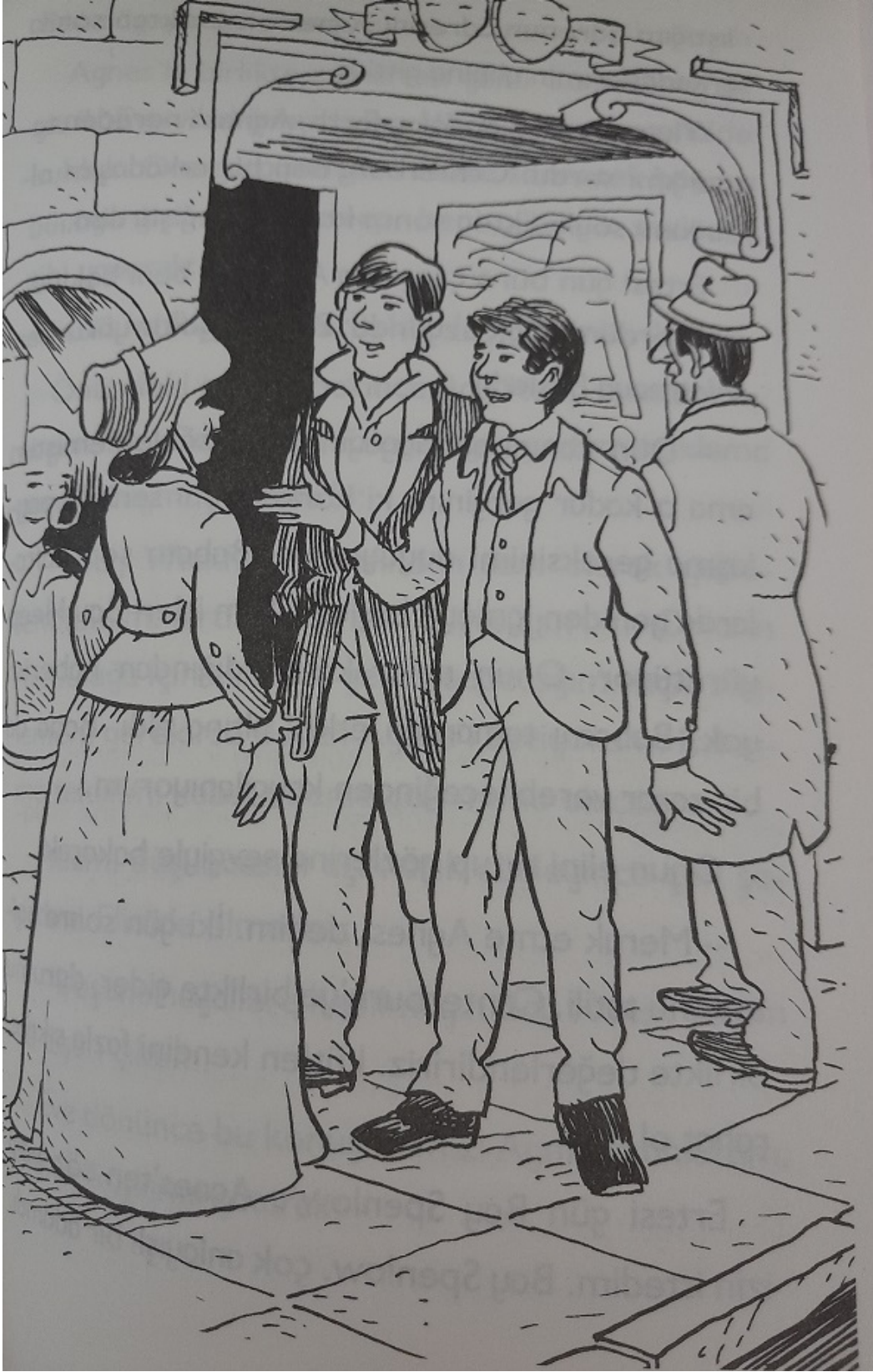
Fifth Illustration from *David Copperfield* Arkadaş Yayınevi



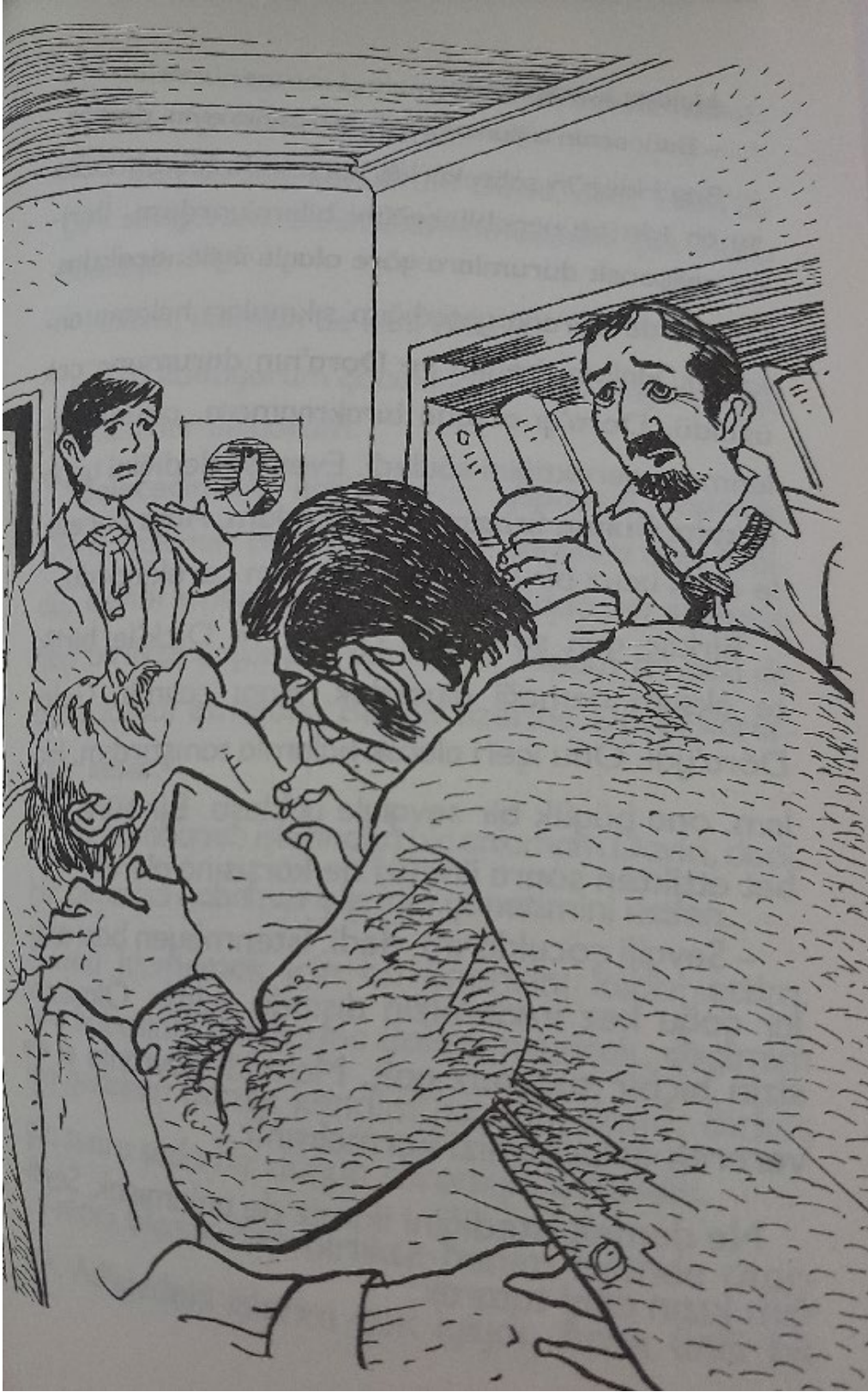
Sixth Illustration from *David Copperfield* Arkadaş Yayınevi



Seventh Illustration from *David Copperfield* Arkadaş Yayınevi



Eighth Illustration from *David Copperfield* Arkadaş Yayınevi



Ninth Illustration from *David Copperfield* Arkadaş Yayınevi



Last Illustration from *David Copperfield* Arkadaş Yayınevi

ÖZGEÇMİŞ

Adı, Soyadı	Aysima	KORKMAZ
Doğum Yeri ve Yılı		
Bildiği Yabancı Diller	İngilizce-Japonca	
ve Düzeyi	İleri-Orta	
Eğitim Durumu	Başlama - Bitirme Yılı	Kurum Adı
Lise	2011 2015	Kartal Anadolu İmam Hatip Lisesi
Lisans	2016 2020	İstanbul 29 Mayıs Üniversitesi Mütercim ve Tercümanlık (İngilizce)
Yüksek Lisans	2020 2025	İstanbul 29 Mayıs Üniversitesi Mütercim ve Tercümanlık (İngilizce)
Doktora		
Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı	Çalışılan Kurumun Adı
1.	2021	Lügat Translation Center
2.	2022	Kuzgun Kitap Yayıncılık ve Tercümanlık Hizmetleri
3.		
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar		
Katıldığı Proje ve Toplantılar		
Yayınlar:		
Diğer:		
İletişim (e-posta):		
	Tarih İmza	03.12.2024
	Adı Soyadı	Aysima KORKMAZ

