

TRANSLATIONS OF CHRISTIAN CHILDREN'S BOOKS INTO TURKISH:
RESTRICTIONS, STRATEGIES, OUTCOMES

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Thesis Abstract

Ebru Şahin, “Translation of Christian Children’s Books into Turkish: Restrictions, Strategies, Outcomes”

This study focuses on the role of translation on the religious and moral instruction of Christian children in Turkey, and is intended to analyze the strategies that are utilized by the translators and/or publishing houses during the act of the translation, and discuss the rationale behind these decisions in terms of the skopos and ideology of the translators and publishing houses in question. The agenda and skopos of the translators and publishing houses will be examined by comparing the source texts and the target texts on a descriptive basis. The descriptive approach of Gideon Toury, the skopos theory of Hans Vermeer, and the views of Lawrence Venuti on translation will be referred to in this study in discussing the norms, aims, and strategies of the translators and the publishing houses.

The strategies utilized by translators and publishing houses before, during and after the translation process are demonstrated with the case studies selected for this study.

The analysis of the case studies has shown that the translators and the publishing houses opted for strategies that are in compliance with their ideology and skopos. The interviews conducted with the owners, and the editors of the publishing houses and the analysis of translation policies of the publishing houses through case studies have shown that Christian publishing houses, especially Protestants, regard translation as their primary source of education, since there are no adequate original sources in Turkey on the religious and moral education of Christian children.

Tez Özeti

Ebru Şahin, “Hıristiyan Çocuk Kitaplarının Türkçeye Çevirileri: Kısıtlamalar, Stratejiler, Sonuçlar”

Bu çalışma, çeviri kitapların Türkiye’de yaşayan Hıristiyan çocukların dini ve ahlaki eğitimindeki rolü üzerine odaklanmaktadır ve çeviri süreci boyunca çevirmenlerle yayınevlerinin stratejilerini analiz etmeyi ve bu süreçte çevirmenlerle yayınevleri tarafından verilen kararların ardında yatan nedenleri çevirmen ve yayınevlerinin ideolojisi ve amacı kapsamında irdelemeyi amaçlamaktadır. Çevirmenler ile yayınevlerinin ideoloji ve amaçları, kaynak ve erek metinlerin betimsel karşılaştırmaları ile incelenir. Çevirmenlerin ve yayınevlerinin normları, amaçları ve stratejileri tartışılırken, Gideon Toury’nin betimleyici yaklaşımına, Hans Vermeer’in skopos kuramına ve Lawrence Venuti’nin çeviri üzerine görüşlerine yer verilmiştir.

Çevirmenlerin ve yayınevlerinin çeviri süreci öncesinde, çeviri sürecinde ve çeviri süreci sonrasında aldıkları kararlar, bu çalışma için seçilmiş örnek olaylarla gösterilmiştir. Bu örnek olay incelemelerinden elde edilen sonuçları doğrultusunda, çevirmenler ve yayınevlerinin ideolojilerine ve amaçlarına uygun stratejileri tercih ettikleri öne sürülmektedir. Yayınevlerinin sahipleri ve/ya editörleriyle yapılan söyleşiler ve örnek olaylar vasıtasıyla yayınevlerinin çeviri politikalarının incelenmesi, Türkiye’de Hıristiyan çocuklarının dini ve ahlaki eğitimi üzerine yeteri kadar orijinal kaynak kitap bulunmamasından dolayı, Hıristiyan yayınevlerinin, özellikle Protestanların, çeviri kitapları temel eğitim kaynakları olarak gördüklerini kanıtlamıştır.

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CHAPTER I

INTRODUCTION

Translation has served many people, all countries, any culture, each language, and each religion in various ways for different purposes. Generally, the purpose of translation is to recreate various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language to make them available to wider readers. Likewise, translation also serves many people, including children, especially in educating them in various areas.

The differences between languages and cultures, and other factors related to the text itself, such as the form, content, style, idioms, proverbs, word plays, puns, metaphors etc. challenge translators in the process of translating in various ways. Hence translators employ certain strategies and methods when they face a problem in the translation process. In the translation of children’s literature, these factors become even more important, since children’s understanding capacity, their world knowledge, and their tolerance to foreign elements are different from that of adults and hence make translators utilize different strategies as well.

As Venuti points out, translation strategies “involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it.” (Venuti, 1998, p. 240). He uses the concepts of domesticating and foreignizing to refer to translation strategies. These various strategies opted for by translators in rendering their texts play a crucial role in the recognition of manipulations and shifts carried by them. The issue

of manipulation, shifts and of ideology has been the focus of a number of critical works in Translation Studies, including the field of translated children's literature. There have been heated debates on the manipulation of children's texts in the translation and adaptation process, and on the issue of ethics in various countries, including Turkey.

The translation of children's literature plays a crucial role as an educational, social and ideological instrument, yet for many years it has been neglected by theorists, publishers and academic institutions. This field of translation has begun to gain critical interest in the last thirty years. The third symposium of the International Research Society for Children's Literature (IRSCL) in 1976 was the first and for many years the only conference devoted to the translation of children's literature and it represents a turning point in this area (Lathey, 2006, p. 1). Apart from being entertainment and a tool for developing children's reading abilities, children's literature is also a vehicle for educational, religious and moral instruction. Maria Nikolajeva argues that "Children's literature has from the very beginning been related to pedagogics" and that children's literature has always been considered as "a powerful means for educating children" (Nikolajeva, 1996, p. 3). Translation plays a significant role in children's literature and is an indispensable part of it. It has been and is utilized for educational, religious and moral instruction of children.

As hardly anybody expects that the translated texts reflect the ideology of the translator and/or publisher, the readers cannot be aware of the manipulations inherent in the translated texts. Nonetheless, these translated texts influence the target readers in the intended way. This becomes even easier in the translations of children's literature when we consider children's openness and receptiveness to all kinds of stimulations and

information. In fact, this attitude stems from the idea that translation is the exact copy of the source text, and translators are innocent beings in this process, free from all ideologies and political stance, and they are considered only to translate the text literally. Yet, when analyzing and criticizing translated texts by comparing them with their source texts, the intervention of translators to the texts becomes detectable.

The Aim of the Present Study

In the present study, I am going to focus on the impact and the role of translation on the religious and moral instruction of Christian children in Turkey, analyze the strategies that are utilized by the translators and/or publishing houses during the act of the translation, and discuss the rationale behind these decisions in terms of the skopos and ideology of the translators and publishing houses in question. Believers of a religion or of a sect give importance to the religious and moral education of children, since they see children as their future generation and are aware of the fact that it will be through these children who will one day be adults to carry on their ideologies. Christians living in Turkey seem to pay great attention to the religious education of their children as they have less opportunity to educate their children outside their homes due to the fact of their being a minority in Turkey. As there are not many original source texts in Christian writing in Turkey, especially for children, translation plays a crucial role in educating Christian children religiously and morally.

The Statement of the Content and the Scope of the Study

The first chapter of this study deals with the properties of children's literature and its translation in detail by discussing the definition of children's literature and what it entails at the very beginning of the chapter before moving on analyzing the translation of children's literature. The ideas of scholars working on children's literature and its translation, such as Emer O'Sullivan, Riitta Oittinen, Peter Hunt, Göte Klinberg, Zohar Shavit, and Gillian Lathey are also presented in this study. The last part of the chapter deals with the role of translated books in the moral and religious education of Christian children in Turkey. This part of the study also covers some brief information on the material aimed for Christian children in Turkey.

The second chapter of this study consists of the descriptive analysis of translated books aimed at Christian children in Turkey. It presents some brief information on the Christian publishing houses that deal with children's literature in the first part, and then moves on to the descriptive analysis of the cases chosen for the current study. In this part of the study, the source texts and their translations are studied comparatively, and the strategies opted for by translators are discussed on a descriptive basis. In the last part of this chapter, the publication, distribution, and marketing of these translated materials are discussed.

Methodology and Theoretical Framework

In this study, I am going to dwell upon the role of translation on the religious and moral instruction of Christian children by examining two different translated books that were

published by two different publishing houses; one by a Christian publishing house, and the other by a secular publishing house, a religious education book series titled, *Start*, translated for Christian children in Turkey, and the translation project of a Christian publishing house that only publishes materials for Christian children in Turkey. I will also examine the agenda and skopos of the translators and the Christian publishing houses and try to ascertain any religious ideological manipulation by comparing source texts with their translations. I attempt to present the obvious and subtle shifts, additions and/or omissions as evidences of intentional ideological manipulation and analyze the possible causes and consequences of these ideologically manipulative translations and how they function in the target community. I am going to make use of interviews conducted with the owner and/or editors of the publishing houses in which the studied books were printed.

I make use of Gideon Toury's descriptive theory in this study as his concepts and methods have become basic guidelines since they make translation intelligible in linguistic and cultural terms. His approach is scientific and descriptive, refraining from prescriptive statements in examining translated texts. When studying translations, one cannot avoid comparing the source and target texts, seek shifts and infer norms. Thus, Toury's approach will be beneficial in comparing source and target texts in a descriptive way and place them into certain frames.

Moreover, I will also refer to Hans Vermeer's Scopos Theory in dealing with the specific agenda and skopos of translators and the publishing houses, and examining such concepts like ethics, responsibility and freedom of translators and publishers since

I also study the ideological manipulation of translated texts and their contingent reasons and consequences.

Another theoretical source for my study is Lawrence's Venuti's ideas and concepts related to translation and translation strategies such as visibility/invisibility of translators, domesticating and foreignizing strategies, authorship, the formation of cultural identities, and adaptation since one chapter of my thesis is dedicated to Christian publishing houses and translators of Christian writing in Turkey. In this chapter, I am going to study the strategies employed by translators during the translation process, and by publishers before and after the translation process, and account for why they have opted for certain strategies in their works by demonstrating the religious and political implications of translators' and publishers' choices. Moreover, I work on the publication, distribution and marketing of these translations, and try to give information about the texts translated for children, the works that are valued or excluded, about the translators who do the translation and the people that control the production of translation, and about the audience of the translations (who is the text translated for, who is given access to translated texts and who is denied), and about the ways the materials are translated (what is omitted, added, altered to control the message of the text).

Cases to Be Studied

I have chosen three different works to be studied aimed at different age groups. I am going to dwell upon the descriptive analysis of two different translations of *The*

Chronicles of Narnia: Horse and His Boy, one translated by a secular publishing house, and the other by a Christian one. I have chosen these translations in order to see how different skopoi and agenda of publishing houses affect the translation process, and try to account for the differences/ similarities of these two translations. *The Chronicles of Narnia: Horse and His Boy* is aimed at 9-12 year olds.

The second work to be studied is a religious education book series composed of four books named *Start* aiming at 8-11 year olds. The third work to be studied is a dual language book named *The First Easter* aiming at 4-8 age groups.

CHAPTER II

THE CHARACTERISTICS OF TRANSLATED CHILDREN'S LITERATURE

Before talking about characteristics of translated children's literature, one needs to look at the properties of children's literature in general as it is uncommon for a translator to do his/her job without knowledge of the field he/she is translating for. This issue, the adequate knowledge of the field, becomes more crucial when we take into account translating for children.

Properties of Children's Literature

Before discussing the properties of children's literature, one needs to define what is meant by children's literature and what it entails. According to Riitta Oittinen, children's literature can be viewed as literature produced and meant for children or as literature that is read by children (Oittinen, 2000, p. 61). Peter Hunt, a British scholar working on children's literature, has pointed out that the boundaries of children's literature are vague and he states in his work, *Children's Literature: The Development of Criticism* that "it cannot be defined by textual characteristics either of style or content, and its primary audience, 'the child reader', is equally elusive. As an outsider to the academic world, it does not fit neatly into any of the established 'subject' categories and has been positively snubbed by some of them" (Hunt, 1990, p. 1). According to

him, in this species of literature, the child reader is foregrounded, not the intentions of the author or the text. While stating the haziness of the boundaries of children's literature, Peter Hunt give emphasis to the child reader by pointing out the directness of children's literature toward its readers.

Göte Klingberg, on the other hand, defines children's literature as literature produced particularly for children. He does not include other materials that are read by children (Klingberg, as cited in Oittinen, 2000, p. 62). The Swedish children's author Lennart Hellsing defines children's literature from a more general perspective by stating that anything the child reads or hears, anything from newspapers, television shows, radio programmes, and books can be defined as children's literature (Hellsing, as cited in Oittinen, 2000, p. 62).

Barbara Wall is another scholar who deals with the definition of children's literature. According to her, when a book is written to child readers, then it is for children; if it is not written to child readers, then it is not for children, and it is not a work in children's literature even if the author or publisher thinks it will appeal to child readers (Wall, 1991, pp. 1-2). On the other hand, there are books that are originally intended for adults but are read enthusiastically by children like Jonathan Swift's *Gulliver's Travels*, some novels of Charles Dickens, or conversely, there are books that are intended for children like C.S. Lewis's *The Chronicles of Narnia*, but are read by adult readers as well. Moreover, there are books that seem to have a dual audience like *Alice in Wonderland*. Is it intended for children by the author or is it intended for adults, or both? If we consider this dual readership, then it becomes even more complex to define children's literature, what it includes and excludes.

Zohar Shavit analyzes this issue of the dual readership in her work, *Poetics of Children's Literature*, and in her article, "The Ambivalent Status of Texts: The Case of Children's Literature". She asserts in her article that some books such as *Winnie-the-Pooh*, *Watership Down*, *The Little Prince*, *The Hobbit*, and *Alice's Adventures in Wonderland* are ambivalent texts, that is, it is not very certain to whom these works direct to. These books exist on two levels; one addresses children, the other adults. A child may pay attention to the comic events of the story, or the songs, an adult to more logical items. According to Shavit, this ambivalent characteristic of the book is Carroll's own will to compose a book on different levels (1980, pp. 74-76). Shavit argues that texts that belong to more than one system concurrently are read differently by at least two groups of people. By directing his/her work both to adults and children and feigning that the text is written for children, the writer makes his/her work possible to be read by both systems. By this way, the writer also overwhelms the limitations he/she encounters in writing for children and at the same time ensures his/her acceptability. As Shavit expresses, the writer is able to produce more sophisticated texts by addressing both adults and children, and can alter the existing norms in children's literature (1980, p. 77). Addressing both child and adult readers has been an effective strategy utilized by some authors of children's books. The authors usually add comic and nonsense elements to their works in order to affect child readers; on the other hand, they include ironical and aesthetic elements to impress and attract adult readers. By composing their works in such a way as to affect and entertain both child and adult audience, the writers aim to reach a wider audience and gain recognition in both systems. Some authors would use pseudonyms in the past while writing for children in

order not to affect their reputation in the system they stand for. They would think that writing for children would affect their fame negatively since writing for children used to be seen as a trivial issue, and as an amateur profession. The importance of child reader and hence children's literature has not been recognized until the nineteenth century with the emergence of such authors like Brothers Grimm, Hans Christian Anderson (1805–1875), or Lewis Carroll (1832–1898), and their works that have regarded as 'classics' since then. In the twentieth century, after World War II, children have been regarded more since they have become to be seen as future generations by adults. Consequently, children's literature has gained much more recognition among critics, scholars, librarians, politicians, and teachers. In accordance with these developments, writing for children has gained much regard and it has become a professional job.

Children's literature has many functions and purposes. Children read books for different purposes such as aesthetic, recreational, didactic, pedagogic, informative etc. Apart from being entertainment and a tool for developing children's reading skills, children's literature is also a vehicle for educational, religious, and moral instruction. Maria Nikolajeva argues that "Children's literature has from the very beginning been related to pedagogics" and that children's literature has always been considered as "a powerful means for educating children" (Nikolajeva, 1996, p. 3). This tendency, which is decreasing in Western societies, is still alive in Turkey where children's literature is also meant to teach children in many areas.

Bo Mohl and May Schack are other scholars dealing with the functions of children's literature. They assert that children's literature needs to be entertaining, didactic, informative, and therapeutic, and it needs to make the child grow and prosper.

The child's feeling of empathy and identification should be reinforced in a child's book. Emotivity is one of the most important characteristics of children's books (as cited in Oittinen, 2000, p. 65). Oittinen, on the other hand, argues that the emotions awakened by the story sometimes become more important than the plot. By feeling different emotions during the reading or listening process, children learn to handle with their feelings and overcome the problems they face in their lives (2000, p. 65).

As argued above, children's literature has its own characteristics. Another characteristic of children's literature is the visual aspect of children's books. Books intended for children are usually accompanied by colourful pictures, they are written in a rhythmic tone so as to amuse the reading and the listening child. Rhythm is an important factor in children's books since books intended for children are usually read aloud to them by an adult, and this feature of these books increases their reading and listening potential, since children have short attention spans; they are likely to quit listening to a text that makes them bored.

Children's literature is based on adult decisions, their viewpoints, likes and dislikes. Adults decide on what is written, bought, published, or translated for children. Adults like parents, teachers, reviewers, advertisers, publishers, book sellers, authors, critics, and translators make decisions about what to read, write, buy, sell and translate; hence, they hold the power in their hands. Few children have the opportunity to choose what to buy and read, because adults generally look down upon children's decisions and feel a need to interfere in the choosing process; they usually think that a child cannot decide on what is good and bad for her/him.

All these characteristics of children's literature- its being in the hands of adults rather than children, its peripheral position in some of the literary systems, its various functions, its having a dual audience etc.- make children's literature subject to various manipulations, again made by adults in the writing, editing, publishing, marketing, selling, and translating process.

The Translation of Children's Literature

The translation of children's literature has been neglected by theorists, publishers, and academic institutions for a long time. Although it plays a crucial role as an educational, social and ideological instrument, the translation of children's literature has been ignored in critical linguistic research areas and treated as a peripheral and tedious subject to be studied. The translation of children's literature has begun to attract attention and be criticized in the last thirty years. The third symposium of the International Research Society for Children's Literature in 1976 was the first conference dedicated to the translation of children's literature and it symbolizes a turning point in this area (Lathey, 2006, p. 1). In the last few decades, some European scholars such as Reinbert Tabbert and Emer O'Sullivan in Germany, Jean Perrot in France, Marisa Fernandez Lopez in Spain, Riitta Oittinen in Finland, Tina Puurtinen, Zohar Shavit from Israel, and Birgit Stolt in Sweden have begun to pay attention to the translation of children's literature.

There are many issues about the translation of children's literature that translators need to keep in mind while translating their works. For example; in

children's literature, tolerance for strangeness is lower than in books for adults. In this case, readability becomes the key issue in translating for children. The reason why translators and/or publishers prefer the domesticating strategy can be accounted for by this aspect of children's literature. The relationship between the verbal and the visual is another aspect of children's literature that needs to be considered by translators and publishers, for they are the part of a whole that should be translated as they add something to the story; they sometimes fill the gaps in the story or they reinforce the things that are told in words.

As Belén González Cascallana expresses, translating for children is a complex rewriting process that occurs in a larger socio-cultural context. Translators face many constraints during the translation process. Such factors as the status of the source text, its adaptation to ideological and didactic purposes, its degree of intricacy, the needs of the target readers and the prevalent translational norms in the target culture all challenge translators in specific areas (Cascallana, as cited in Oittinen, 2000, pp. 97-98). The factors and constraints that Cascallana stresses here should be regarded by both translators and publishers during and after the translation process.

The Issue of Manipulation

In Literary Translation Studies, it has been taken for granted that "all translating implies a degree of manipulation of the source text for a certain purpose" (Hermans, 1985, p. 11). Many source texts in children's literature have also been subjected to different kinds of manipulations by various ways for some purposes. Thus, texts translated for

children have been often translated with great liberty. Translators treat the texts translated for children with great liberty, especially when children's literature occupies a peripheral position in the literary polysystem. Itamar Even-Zohar asserts that translated literature may occupy a central or a peripheral position in a literary polysystem. If the translated literature is in the centre, then it plays an active role in shaping the centre of the literary polysystem. Even-Zohar presents three major cases when translated literature occupies the central of the polysystem of a country. These cases are when a literature “has not yet been crystallized”, that is, is still young, when a literature is either “peripheral”, or, “weak”, or both of them, and when there are “turning points, crises, or a literary vacuum” in a literature (Even-Zohar, 1978, pp. 193-194). As Even-Zohar admits, there are also cases when translated literature occupies the peripheral position. In this case, translated literature cannot play an active role in shaping the centre and it conforms itself to the literary norms of the target system. According to Even-Zohar this is the normal situation for the translated literature (1978, p. 196). As children's literature is also one of the subsystems of a country's polysystem, it occupies a role in a country's literary polysystem, either by being in the central or in the peripheral position. Zohar Shavit adopts Itamar Even-Zohar's ideas regarding the polysystem theory in his studies on the position of children's literature in a literary polysystem. According to Zohar Shavit, the position of children's literature in the polysystem allows the translator and the editor to “manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it” (1986, p. 112). These manipulations have different aims such as adjusting the texts for children by deleting the undesirable elements or whole paragraphs and sometimes even a whole

chapter, adjusting the text according to the ideology of the translator and/or the editor and/or the publishing house, or adjusting the text according to the needs of the target audience.

André Lefevere argues in *Translation, Rewriting, and The Manipulation of Literary Fame* (1992), where he discusses such issues as power, ideology, and manipulation in translation, that translating is rewriting for a new audience in the target culture rather than producing sameness. He talks about positive manipulation in his book, namely creating translations that best serve the skopos of translators and commissioners. He argues that ideology is an important factor that affects the translator's decision in the translation process. Oittinen, on the other hand, talks about negative manipulation in her article "No Innocent Act: On the Ethics of Translating for Children". She points out that sometimes translators are compelled to manipulate texts in order to serve some political or pedagogical aims of authorities. According to her, this kind of political force usually leads to negative manipulation and causes ethical problems (Oittinen, as cited in Collie, 2006, p. 40).

No matter whether negative or positive, manipulations need to be studied by scholars and critics in order to see what kind of shifts take place in the translation process, and what kind of strategies have been utilized by the translator and/or the editor, so as to uncover unethical situations and get insights about translation strategies. It is important to be alert to the ideological manipulation of texts, analyzing, and criticizing them since unethical manipulations will affect the target readers in the intended way, especially children, whose receptiveness are high.

The manipulation of children's texts in translation and the issue of ethics of translation has also been discussed and criticized in Turkey. There have been hot debates on the translation of 'classics' for children into Turkish, especially the translation of books under the heading of "100 Essential Readings" that was recommended by the Ministry of Education. The main debate has been on the issue of religious manipulation of texts since some translators and publishing houses erased the Christian discourse of texts while creating an Islamic one. Although the Ministry of Education suggests these books to the students of primary schools, they do not control these series in great deal; and in consequence, every publishing house translates these works according to their own ideology.

Ayşe Banu Karadağ is one of the scholars that emphasize the importance of ideological manipulation in her article, "100 Temel Eser ve Çevirinin İdeolojik Doğası Üzerine" that was published in *Radical2* on 10 September 2006 and then in *Çeviribilim*. She asserts that many people today have still the tendency to see translation as a linguistic activity, and thus disregard the importance of the ideological aspect of the translation. According to her, it is important to analyse, and criticize these translations instead of laying them aside by calling them "bad translations". This attitude is more dangerous as it disregards the ideological manipulation of texts in translation. In her article, Karadağ highlights that a translation can serve political aims quite easily within the framework of certain ideologies. She advocates that regarding translation as a linguistic activity, and the translator as an innocent invisible mediator has many drawbacks, which disguises the ideologies inherent in translation. According to her, translators have different political and ideological identities, and so they interpret the

text according to their ideologies. This is why there are many translations of one text, which are quite different from each other (Karadağ 2006). She backs up her argumentation by giving examples from the translations of Antoine de Saint-Exupéry's *Le Petit Prince*. She asserts that the phrase “un dictateur Turc” was translated into Turkish quite differently by various translators since these translators have different ideologies and political stance. She also deals with the ethical responsibilities of translators, and publishing houses by criticizing the unethical activities of these people. Karadağ highlights very crucial subjects that take place in the Turkish polysystem in recent years by emphasizing the importance of being aware of these developments.

Necdet Neydim is another scholar who emphasizes the unethical manipulations which have taken place in the translations of “100 Essential Readings”, in his article “Masumiyetini Kaybeden Seçki: 100 Temel Eser” (The Selection that Has Lost Its Innocence: ‘100 Essential Readings’). He states in his article that the translations of “100 Essential Readings” include religious manipulations. He asserts that these are indeed not translations, but texts that are based on already existing translations, recreated in accordance with certain religious and ideological aims (Neydim, 2006). Those texts, with no specified translators, and only their editors being stated, also enforce this issue for him. As a result of domesticating these texts, the elements of foreignness are being erased, which prevents the main purpose of translation; to connect readers with other cultures (Neydim, 2006).

İsmet Birkan also criticizes the ideological manipulations inherent in the translations of western classics in Turkey, in his article “Psikolojik Harekatın Dik

Alasi” (It’s Nothing But Psychological Operation) that appeared in *Radikal Daily* on August 25, 2006. According to him, the publishers are engaged in a psychological operation as they try to influence the emotions and logic of the target audience: the children. He asserts that the publishing houses which distort classics in translations have been using the Western classics to their own advantage as they try to brainwash children’s minds with religious images.

Children’s literature is also subjected to various censorship. Adults manipulate texts for their own purposes; they censor or sanitize children’s books, especially for pedagogical purposes. Adults, such as translators, editors, publishers, parents, or teachers can manipulate texts at the publication stage, at the translation stage, or when they read books to children. Shavit argues that adults censor texts in an attempt to make them appropriate for children, in compliance with the society’s idea on what is good and appropriate for children. (Shavit, as cited in Oittinen, 2000, p. 86). Adults usually censor taboo subjects in children’s literature like alcohol, sex, violence, and racism. They use fruit juices or any other appropriate drink for children instead of alcohol in their choice of words during the translation or reading process, they either delete the sex scenes completely, or change them, and they omit the descriptions of violence, or abate them. Oittinen exemplifies this issue by giving examples from different versions of the fairy tale *Little Red Riding Hood*. The wine given to the grandmother by her granddaughter is replaced by more appropriate words for children such as cake, fruit, honey and bread (Oittinen, 2000, 86).

The important thing to bear in mind is that manipulation is not always a negative issue, since adults manipulate, censor or change texts by considering pedagogical

issues. They manipulate some parts that can harm children emotionally and psychologically; the parts which are thought bad for children in society. Yet on the other hand, it can be negative like indoctrinating children through translated books by inserting religious elements to them at the translation stage, or changing the discourse of the source text ideologically, or deleting some elements in order to fulfil the intended purpose.

The Issue of Dual Audience

Another characteristic of children's literature to be taken into account in the translating process is its having a dual audience: the child reader and an adult who reads the text to the child, or chooses the text for the child. The presence of this dual audience poses some problems to the translators of children's texts. Translators need to regard both the needs and interests of children, and need to satisfy the editors and publishers who mostly decide on the commission, and parents and educators who buy the texts, and sometimes academics and critics who evaluate and criticize their translations. All these people hold the power in their hands since they decide what to translate, publish, praise, and purchase.

Isabel Pascua-Febles mentions the ambivalence of readership and texts in children's literature. As she expresses, "when translating, the translator not only has the child reader in mind, but also a variety of other factors, including the parents who buy the book, the teachers or the librarians who recommend it, the possible didactic purpose of the text, and the publisher's norms" (Pascua-Febles, as cited in Van Collie, 2006, p.

111). Nevertheless, not all translators keep in mind the aspect of dual readership in children's literature, and thus do not take into account this facet. For example; some writers include wittiness and irony in their works such as Carroll in *Alice's Adventures in Wonderland*, and Collodi in *Pinocchio* by considering their dual readership, yet some translators ignore this aspect and translate with only the child reader in mind.

Moreover, Sanne Parlevliet expresses that irony can be used effectively as a device to design a dual audience in translations for children. According to her, "the implied reader of a translation for children is not only the child reader, but also the adult mediator, who functions as the gate-keeper between the child and the book". (Parlevliet, 2007, p. 1). Translators can make use of irony in their translations to create a dual audience, as Parlevliet argues, by addressing both the adult readers who understand the irony directly and children who just get what is told to them with words.

The Issue of Illustration

As mentioned before, children's literature has its own features. Books written for children are often illustrated or accompanied with pictures and are usually read aloud to children by an adult. The illustrations in children's books sometimes become even more important than the words, and, in some situations, we cannot find any words at all, especially in books written for pre-school aged children. Scholars in translation studies have not much researched on illustrations of children's books within Translation Studies; there are only a few studies on this issue.

Riitta Oittinen stresses the importance of the relationship between the verbal and the visual (Oittinen, as cited in Van Collie, 2006, p. 39). She emphasizes that she checks the cultural references in the illustrations and the verbal language. As she expresses, illustrations add to the excitement of the reading experience and give hints to the readers about the stories. Illustrations affect readers emotionally and influence the content of the story; thus “are the part of the substance to be translated (Oittinen, 2000, p. 103). Apart from illustrations, other visual aspects of children’s books are also important for Oittinen. She emphasizes that the features of a book such as the actual print, the shape, the style of letters and headings, and the whole layout also affect the readers emotionally. Layout and typography are aspects of translation as they are the part of the total effect for her. As Oittinen explains illustrations, the shape and the setting of a book do not only stand as decorations, they are the part of the entirety of the text and affect the content of the story (2000, pp. 101-103).

Emer O’Sullivan deals with the translation of pictures in children’s literature in his works, too. He points out that words and pictures are not isolated from each other both in source and translated texts. He asserts that picture books challenge translators in some ways as the interaction of pictures and words make the translation process more complex. According to him, translating becomes even more complex and difficult if pictures and the words tell different stories (O’Sullivan, as cited in Lathey, 2006, p. 114). This may affect the translator’s interpretation of the text and the strategies s/he adopts. S/he may choose to translate only words by leaving the pictures as they are by leaving readers free in their interpretation, or s/he may choose to translate, that is,

change pictures according to what is told in words, hence limit the readers' interpretation.

Translators of children's books sometimes underestimate the relationship between the verbal and the visual, and they do not take into account the features of children's books such as the layout, the shape and the style of letters and headings, the colour of pictures and illustrations. Yet as Oittinen stresses, the visual aspect of children's books are crucial as they affect the content of the texts, and hence readers' interpretations. Moreover, not only translators, but also some publishers ignore the effects of illustrations on readers. Some publishers do not become aware of the importance of the visual aspect of texts, on the other hand, some are aware of this aspect, but do not regard it as important and/or do not want to invest on this aspect of books since they find it costly. This is the general attitude of some publishers toward children's literature. Yet, any translator, editor, and/or publisher dealing with children's literature and its translation needs to be conscious of the interaction between the verbal and the visual, and the significance of the visual on the child reader's interpretation of the text.

The Issue of Rhythm

Rhythm is also an important factor in children's literature since it affects children's senses. Children's books are usually read aloud to children; hence the rhythm of the text becomes important for the author, the reader, the listener, and the translator. Using punctuation is one of the ways to rhythmicize the text for the eye and for the ear.

Oittinen declares that a translator “should not necessarily punctuate according to the rules of grammar, but according to the rhythm the reader hears and feels” (2000, p. 35). Several translators and scholars in the field of translation stress the importance of rhythm in their works. For example; the Russian author of children’s books, Kornei Chukovsky, advocates that translators need cautiously study the rhythm of the source texts by reading them aloud to grasp the rhythm, intonation and tone of the story (Chukovsky, 1984, p. 20). The reader of the text needs to feel the rhythm of it, so the text should flow for both the read-aloud adult and the listening child.

George Shannon asserts that the writers of children’s literature use stanzas and punctuation to stress words. According to him, punctuation and other visual details of books affect readers emotionally by giving rhythm to the story and by being the markers of the eye. So, he also advocates the idea of their being part of the whole and effect on the reading experience (Shannon, 1991, pp. 140-141).

As Oittinen suggests, the interaction of words, sound, movement and illustration are the parts that contribute to the whole (2000, p. 114). Translators, especially those translating for very young readers, need to be aware the importance of these aspects of children’s books that affect readers emotionally, try to learn them, and bear this in mind while choosing their strategies during the translation process. Since translating illustrated texts is a special field, it calls for specialization in Translation Studies as Oittinen suggests.

Although translating for children has been disregarded for many years by scholars, publishers, and translators, it has gained critical interest in the last years. There are many aspects that scholars, critics, translators and publishers need to take into

account while conducting their professions. First of all, they need to be knowledgeable about the concept of childhood, child images, the characteristics of children's literature and children's books, and translating for children. They need to consider the needs of child readers, their reading and understanding capacity, their interests at every stage; in the production, translation, edition, publication, and evaluation stage. They also need to bear in mind such issues as ideology, manipulation, politics, and ethics that are inherent in children's books and their translations.

The Role of Translated Books in the Religious and Moral Education of Children

Children's books have usually been a tool for education, supporting the political and social development of a country or a community by displaying a type of behaviour which is in conformity with the demands of the society, or the community. Children need books in the process of their education more than anything and those books do share some properties that are different from adult books. Children's books, whether original or translated, are usually attached to the educational system of a country and generally reflect the ideology of that particular country. For example, when we examine translated children's books in the former German Democratic Republic, we can see that books were selected for children in accordance with the regime's ideology, the ideology to create a new socialist society. In order to create such a society, the masses needed to be educated in the right direction. So, books displaying socialist behaviour and attitudes were chosen for translation and publication (Thomson-Wohlgemuth, 2006, pp. 241-242).

Children's books have many aims to fulfil, such as entertaining the children, developing linguistic skills, socializing and educating them in many areas, and providing world knowledge. These aims can be altered in translation in accordance with the agenda and the skopos of the initiator. For instance; a children's book that is written in order to entertain children can be used to educate them in any area. This alteration in the aim causes alterations in the text, too. What's important here is to account for these alterations as a translator and/or initiator, to take full responsibility of the changes in the texts, and make his/her strategies and aims explicit to readers.

Hans Vermeer highlights these issues in his Skopos Theory. According to him, translating is a purposeful activity guided by the aims and intended functions of the translation. In this framework, the success or quality of translation is measured by evaluating how well it fulfills its skopos and meets the needs of the client and the target audience. The translation process is determined by the function, or skopos of the target text (Vermeer, 1996, pp. 77-78). This functional theory gives both freedom and responsibility to the translator and regards him/her as an expert in intercultural communication. In this theory, it is the responsibility of the translator, as the expert, to decide what function a source text is to have in the translation. As Vermeer states, the "translator is 'the' expert in translational action", he is responsible for the commissioned task, and for the final product, the *translatum* (2000, p. 228). It is up to the translator, who is regarded as an expert, to determine what role a source text is going to play in the translational action. The factor that affects this decision is the purpose, the *skopos* of the communication in a given situation (2000, p. 228). So, the translator or the

initiator does not have to assign the same role to the translation as the source text, and the translated text does not have to fulfill the same aim as that of the source text.

Religion has recently gained interest among European institutions (such as schools, churches, family) as stated by Jackson (2007), as a significant part of understanding and supporting intercultural education and citizenship education. Religious education has come into focus among these institutions parallel with the emerging interest on religion. Various scholars stress the importance of religious education and its effects on the society. Finola Cunnane states that one of the most important issues facing today's world is religious education. She argues that religious education should be international, that is, it must account for the array of national meanings of the term. Religious education must be inter-religious in that it affirms the importance of each religion in relation to other religions. It must also be intergenerational, providing a continuum of religious education for people of all ages (Cunnane, 2005, p. 32). Religious education should be designed in a way to welcome all religions; it should be humanistic in nature, and respect cultural and religious diversity. While educating children in a particular religion, children should also be taught to respect other religions and affirm the importance of each religion. Only in this way can a society hinder prejudice and disrespectfulness to other religions which can cause problems in the society.

There have been serious events in Turkey which derived from the intolerance of other religions. A liaison office of a Christian publishing house called "Zirve" in Malatya was attacked on April 18, 2007 by five people who killed three employees, accusing them of missionary activities and proselytising. These five young people are

said to have nationalist agenda as Sabrina Tavernise reported in *The New York Times* on April 18, 2007, and are believed to be members of a group of nationalist Islamist extremists.

Whatever agenda they have in mind, all the brutal attacks concerning religious reasons stem from disrespect for other religions and an ethnocentric upbringing. Both the educational system in Turkey and the textbooks designed to educate children socially, religiously, and morally bring up children in an ethnocentric way by denying minority religions, cultures, and groups.

The situation in Turkey regarding religious minorities has also been criticized in foreign media, and on various websites of organizations, namely Christian Solidarity Worldwide, Minority Rights Group International, on the website of BBC news, and Forum 18 News Service. New school textbooks are criticized for encouraging religious discrimination since there are statements about the definition of a missionary, of missionary activities, and the aims of missionaries directed to Turkey.¹ The history textbook aimed at fourteen year old children defines missionary activities as a threat to national unity and give hints to children about how to recognize missionary activities and refrain from them. They also warn children that the missionaries translate the Bible and other religious materials and distribute them freely among society. Moreover, a new report released by the Turkish branch of the London-based Minority Rights Group International indicates that Turkey's educational and government policies promote Turkish identity and nationalism in a way to contradict the rights of other ethnic and

¹ See articles "Turkey: New school text book encourages religious discrimination" on <http://dynamic.csw.org.uk/article.asp?t=press&id=813>, and "Turkey: Dangerous consequences of intolerance of religious minorities" on http://www.forum18.org/Archive.php?article_id=990&pdf=Y

religious minorities, and Turkey needs to take precautions on religious education in Turkey (*Hurriyet Daily News*, March 17, 2009).

Christians living in Turkey give special emphasis to the religious education of their children, yet they have little opportunity to educate their children outside their homes and churches, due to the fact of their being a minority in Turkey. As the editor of Yeni Yaşam Publishing House, Gürkan Çamsun asserts that because of their being minority in Turkey and because of the difficulties they face in finding schools to educate their children in their religion, they give priority to religious and moral education of Christian children.² Çamsun states that translated books are their primary source of education since there are not many source books written on Christianity, especially for children in Turkey.

Three centuries ago the first books aimed at children were religious in content, hence were written to educate children religiously and morally, mostly in Christianity. They tried to guide children in their life by teaching them religion and spiritual subjects. Susan Stan asserts that the only reason for writing for children was spiritual guidance in the seventeenth century when children's literature began to appear. In later centuries, children's books were written both to educate and entertain children at the same time (Stan, 1995, p. 91). Children's books, whether original or translated, ranged from illustrated bible stories, retellings of the Bible in an age appropriate level, Bible verses and prayers, illustrated children's Bibles, and some fiction books for older children. According to Stan, not only religious publishing houses but also secular ones publish these kinds of books and books such as holiday books, fiction and nonfiction stories

² Interview conducted with Gürkan Çamsun on June 10, 2008 at Yeni Yaşam Publishing House

centering around Christmas and Hanukkah or, less frequently, Easter or Passover, yet she asserts that secular publishing houses' books are more appealing than the religious ones since they also have an aim to entertain children while educating them. The books published by religious houses are often didactic and unappealing for her (Stan, 1995, pp. 92-97).

As for the situation in Turkey, books aimed for Christian children range from illustrated bible stories, illustrated children's bibles, booklets that tell a story from the Bible, Bible reading books that guide children about how to read and understand the Bible, and some fiction books aimed at older children, such as the *Narnia* series that have references to Christianity, and some best-seller books around the world that, again, have references to Christianity and aimed for children such as *Polycarp* by William Chad Newson, *the Victor* and *Treasures of the Snow* by the well-known children's fiction writer Patricia St John. There is also a children's magazine named *Kucak Çocuk Dergisi* published by Kucak Publishing House since 1998 aimed at Christian children in Turkey. Whether fiction or nonfiction, these books have an aim to educate children in Christianity and morality. Since the Christians are a minority in Turkey, these Christian religious books are not published by secular publishing houses and sold in secular bookstores as the case in the USA and the European countries. Yet some of these books are sold on secular internet bookstores.

These children's religious books appear in Turkey mostly in translation. There are also books written in Turkish aimed at Christian children, yet they are less in number. Soner Tufan's study, *Çocuklar İçin Kutsal Kitaptan Öyküler* is the first bible story book that appeared in Turkish language in this area and has become a classic in

Christian children's literature in Turkey. Yet this study is an adaptation based on a source text written in German titled *Jesus ist Auferstanden*.

The books to be translated for Christian children are chosen among the ones that best suit the agenda of the publishing house, that is, educating Christian children religiously and morally. Books translated into Turkish have explicit religious themes like the life of the prophet Jesus and his deeds. Other books relate to other prophets, their life and deeds. In the non-fiction category, we also find translated books about Christianity that teach Christian children moral themes and guide them about how to behave as an ideal Christian. We also find fiction books that aim to educate children while entertaining them, usually targeted for older ages.

As in other religions, religious and moral education of children is crucial for Christians as well. Translated books play a substantial role in the religious instruction of children since sources written in Turkish aimed at children on Christianity are not adequate. Hence, Christians living in Turkey have little opportunity to educate their children religiously because of the reason of their being minority in Turkey, lack of schools for children where they can receive a Christian education, and lack of sources written in Turkish. All these reasons make translation and translated books a crucial and indispensable part of religious and moral education of Christian children in Turkey.

CHAPTER III

CASE STUDY: ANALYSIS OF TRANSLATED BOOKS FOR CHRISTIAN CHILDREN IN TURKEY

When studying translated texts, one cannot avoid comparing source and target texts, seek shifts and infer norms. Gideon Toury's descriptive approach to translation and the notion of norm is beneficial in comparing source and target texts in a systematic way and place the outcomes in a larger sociocultural frame. Thus, I will use as theoretical framework for my analysis Gideon Toury's descriptive approach in my thesis.

Hans Vermeer's Skopos Theory will also be referred to when dealing with the agenda and skopos of Christian publishing houses and translators, and when examining the ethics, responsibility, and freedom of the publishing houses.

Another theoretical source for my analysis is Lawrence Venuti's ideas and concepts related to translation and translation strategies, such as visibility and invisibility, domesticating and foreignizing strategies, the formation of identities, and adaptation. Venuti's translation strategies will be beneficial in categorizing the translation strategies derived from the translated texts and discuss them in a systematic way under certain headings.

When comparing source and target texts, dealing with the strategies opted for by translators and publishing houses, and analyzing their possible reasons, I am going to refer to the ideas and concepts of these approaches so as to systemize the outcomes of my analysis.

Some Information on the Christian Publishing Houses in Turkey

The Christian publishing houses that are active in Turkey can be divided into small or large according to their scale, Catholic or Protestant according to their belief system, or according to their subject matter and/or audience, such as the ones that deal only with adult literature, and the ones that publish materials only for children.

In this part of the study, I will provide background information about three Christian publishing houses in Turkey that provide materials for Christian children, ranging from printed books to DVD films, from stickers to children's magazines. The information on publishing houses is gathered through the interviews conducted with the owner and/or the editors of the publishing houses, and through their official web pages.

Yeni Yaşam Yayınları

Yeni Yaşam publishing house was founded in 1987 in Cağaloğlu. It publishes printed books, booklets, VCDs, and cards for Christians living in Turkey. They not only publish materials for adults but also have materials for children, too. The materials in their catalogues range from books on Christianity and morality to the Bible, and different books of the Bible, like biblical story books, children's books, and inspirational books.

The publishing house also publishes the translations of some best-sellers whose subject matter relates to Christianity in some way, namely, *Pilgrim's Progress* by John

Bunyan, or *The Chronicles of Narnia: the Horse and His Boy* by C.S. Lewis, which is one of the books that is analyzed comparatively in this study.

The editor of the publishing house, Gürkan Çamsun, expressed in the interview conducted with him in June 10, 2008 at his office in Kadıköy that they do not deal with children's literature except for some best-sellers and biblical story books, in that as a Christian publishing house, they do not want to run against Christian publishing houses that only provide materials for children in Turkey. He pointed out that Kucak publishing house mainly deals with children's literature and that they do not want to compete with them. He asserted that when Kucak announced that they were going to publish materials only for Christian children in Turkey, they gave up dealing with children's literature and left the market to Kucak publishing house.

It is possible to deduce that Christian publishing houses, at least the Protestant ones, share the market of Christian publishing in Turkey with each other and do not want to compete with each other. Quite the contrary, they support each other in many areas, and sometimes they prepare projects in collaboration with each other. The owner and one of the chief-editors of the Greenhouse publishing house, Marion James, stated similar issues like Gürkan Çamsun, in the interview conducted with her on June 12, 2009. She expressed that they try to fill the gap in the Christian children's literature in Turkey, not in rivalry with Kucak publishing house, but rather in collaboration. She asserted that they do not prepare religious education materials for children, as Kucak mainly deals with that area in Christian children's literature in Turkey. Thus they publish fiction books for children and young adults. The following section will present

brief information on Greenhouse publishing house, one of the biggest publishing houses that deal with Christian children's literature in Turkey.

Greenhouse Publishing House

Greenhouse publishing house was founded in 1997 by Charlotte McPherson and Marion James, who are long-term residents of Istanbul. The publishing house provides materials for children both in English and Turkish. It stocks an extensive range of books in all genres, and is known for its strength in children's books, books on Turkey, and for Christians.

The materials they publish on Turkey range from books on Turkish history, culture, politics, language, religion, geography, Turkish authors and novels. They even have books on Islam that introduce to the history and basic rituals of Islam, and Islamic art. The publishing house also has some fiction and non-fiction books for young adults, both best-sellers and well-known books throughout the world in their program. They provide these materials both in English and Turkish language.

The publishing house's main audience is children, and hence most of the books they stock are intended for children. It provides materials for every level of children in terms of age and learning capacity. It publishes illustrated materials for pre-school children not only on Christianity but also on subjects like animals, plants, toys, numbers, and some fairy tales. It also publishes materials for school-age children that aim at new starters, first learners, and children who start to learn English for the first time. They also have a translation project entitled "dual-language book" which aims at

bilingual children and children who are learning English. The owner and editor of the publishing house, Marion James stated in the interview conducted with her on June 12, 2009 that they decided to run such a project in order to provide materials for Christian children who are bilingual and bicultural. She pointed out that another reason for running this project is to provide dual-language books for schools who teach children both Turkish and English at the same time.

The owner and the editor of the publishing house, Marion James, pointed out that the main skopos of the publishing house is to provide materials for Christian children living in Turkey, and to develop children's reading capacities by presenting them a variety of books that aim to educate children while amusing them at the same time. She expressed in the interview conducted with her that Christian children's literature is an emerging field in Turkey; hence, there are many gaps in the literature that need to be filled by the Christian houses dealing mainly with children's literature. Yet like the editor of Yeni Yaşam publishing house, she emphasized that they have no intention of rivalry; on the contrary, they try to support each other in developing Christian children's literature in Turkey and fill the gaps in the field.

Marion James also asserted that they have no intention of doing propaganda, that is, influencing children by manipulating information or by making any changes in the texts that they publish. She asserted that they choose strategies that are in line with their skopos, that is, they do not apply any censorship to the opposing ideas, and make use of any deliberate misinformation in order to influence children. Hence, they choose materials for translation that are in line with their ideology and they opt for a literal

translation strategy. She added that they sometimes apply an adaptation strategy, especially when there are culture-specific items in the source texts as they foreground the intelligibility of their texts.

Kucak Publishing House

Kucak publishing house was founded in 1995 in Ankara. The primary aim of its founding is to prepare materials that are both instructive and entertaining for children of Christian families living in Turkey. The owner and the editor of the publishing house, İbrahim Deveci expressed in the interview conducted with him on June 16, 2009 that the main reason behind their decision to publish materials only for children is the absence of any foundation or an institution (except churches for Christian children), that would help Turkish children to get information about Christianity and to improve themselves religiously and morally.

As Deveci pointed out, the first material that was published for children by them was *Çocuklar İçin İncil'den Öyküler* (Bible Stories for Children). Then, they began to translate and publish materials for children, such as the books that express and interpret the Bible for children. This was followed by fiction books that were aimed at older children. Deveci also expressed in the interview that the translated books are also useful in the religious and moral education of Christian children in Turkey, yet he added that some materials need to be adapted according to the target culture because of the differences between the source and the target cultures. He expressed that once they changed the illustrations in a book, as the figure of Jesus was depicted as blue-eyed and blonde-haired, an uncommon physical type in Turkey. They also change some culture-

specific items in the translated texts since these items do not mean anything to Turkish children and it may lead to unintelligibility.

The founder and the editor of the publishing house, İbrahim Deveci, describes the skopos of the publishing house as providing materials for Christian children living in Turkey, and educate children religiously and morally by entertaining them at the same time. Deveci argues that it is not enough to be a Christian and an educator to create a fiction book; hence they publish translated fiction books. The religious education books, on the other hand, are prepared mainly by people working within the publishing house who are mostly Christians and educators.

As for the translators that the publishing house works with, they are mostly experienced translators though not especially experienced in children's literature as Deveci argued.

İbrahim Deveci expressed that their priority regarding translation strategies is to translate literally, that is, being loyal to the source text. He also asserted that they give priority to the intelligibility of the translated texts since their primary aim is to educate children, and since it is not possible to educate children with unclear and unintelligible texts, they give special emphasis to the comprehensibility of the translated texts, yet he added that they do this without compromising the quality of the translated texts. They also regard the quality of the visual items as well as the verbal ones since they are aware of the fact that the verbal and the visual aspect of the translated books are both important, especially in children's literature, since the visual material adds something to the content of the book, as Riitta Oittinen advocates (as cited in Lathey, 2006, p. 94).

İbrahim Deveci also asserted that while they are translating a book, they do not make any changes in the illustrations; they use the same illustrations and pictures in the translated book as the source texts. But when they prepare a book in Turkish, they hire illustrators and make them prepare illustrations for their materials.

Descriptive Analysis of the Translated Books

Gideon Toury discusses the significance of norms in many of his works, mainly in the second chapter of his work entitled *Descriptive Translation Studies and Beyond*, which was published in 1995. Norms govern translation and they vary across cultures, and at certain times. As norms change over time, there may be several retranslations of the same text. Therefore, Toury's aim in his descriptive approach is to find out about the norms governing translation at every level of the process.

Toury perceives translation as a social activity that is shaped and controlled by norms. Therefore, the translator plays a social role and the translation he/she creates has a function in the target culture. For Toury, translational norms refer to the decisions taken by the translator at every stage of the translation. In fact, translation is an act during which the translator makes decisions all the time. Then it can be argued that decision-making is a key concept for Toury in the discussion of norms. He explains that norms exist “only in situations which allow for alternative kind of behavior, involving the need to select among these, with the additional condition that selection be non-random” (1999, p. 15). As Toury puts it, this selection could be set out between two

constraining extremes of “relatively absolute rules on one hand, and pure idiosyncrasies on the other” (1999, p. 16).

Toury begins his discussion on norms by explaining what he means by the initial norm in his work. The initial norm, as Toury describes, is the general choice made by the translator, which determines whether the translator will produce his/her translation by considering the norms of the source culture, or the norms of the target culture. To be more specific, if the norms of the source culture are considered in translation, then the final product becomes an ‘adequate translation’. On the contrary, if the norms of target culture are emphasized, then the final product is called ‘acceptable translation’ (Toury, 1995, pp. 56-60). After defining the concept of the initial norm, Toury puts forth preliminary and operational norms:

- Preliminary norms: These norms govern the decisions taken by the translator before starting the act of translation and they are related to the policy, determination of text and text type, and the directness of the translation, from which language a translator will translate; whether from the original text or from a mediating language.
- Operational norms: These norms govern the decisions taken by the translator during the act of the translation. They are divided into two groups; matricial norms which refer to the translator’s decisions about the physical features of the text such as omissions, additions, change of a location of sentences, and textual-linguistic norms which refer to the decisions of the linguistic items (Toury, 1995, pp. 58-60).

Norms are important for contextualizing translations, and they show us the tendencies in translation. They are also helpful and guiding in reframing the outcomes of the comparative studies regarding translations. In this present study, Toury's descriptive approach and the notion of norms will be benefited from in analyzing and discussing the outcomes of the comparative studies of the texts.

Descriptive Analysis of Two Different Translations of *the Chronicles of Narnia: Horse and His Boy*

After setting the basic proportions of Toury's Descriptive Translation Theory, the descriptive analysis of two different translations of *The Chronicles of Narnia: Horse and His Boy*, will be carried out in the light of Toury's approach. The first target text was translated by Sibel Köpük, and published by Yeni Yaşam Yayınları, a Christian publishing house, in 1995. The second one was translated by Müfit Balabanlılar and published by Doğan Egmont in 2006, a secular publishing house dealing with children's literature and fantasy literature in Turkey.

In this part of the study, the source text and its target texts will be analyzed comparatively in order to reconstruct the decisions of the translators, and discuss their probable reasons.

The Plot

“The Chronicles of Narnia” is a seven-volume adventure series written between 1949 and 1954 by C.S. Lewis, a Christian theologian who was formerly an atheist. “The

"Lion, the Witch and the Wardrobe" was the first book published in 1950. The hero, Aslan the lion, is often viewed as a Christlike figure because of the parallelism between the lives of Aslan and Jesus Christ. Aslan dies at the hand of his enemies, is resurrected, and saves the ones who believe in him. There are also non-religious and fantastic elements inherent in the series. The issues relate to Christian traits such as salvation, redemption, self-sacrifice, honor, loyalty, and love - all present in the series.

The series have sold over 120 million copies in 41 languages, and were adapted for radio, television, cinema and stage (Wikipedia). The place in which the events take place, Narnia, is a magical land where animals can talk and freedom is prevailing.

The Horse and His Boy, the third book of the series (according to the reading order recommended by C.S. Lewis) was completed in the spring of 1950 and published in 1954. *The Horse and His Boy* takes place during the reign of the Pevensies in Narnia. The story is about Bree, a talking horse, and a young boy named Shasta, who were both enslaved in Calormen. They meet each other in Shasta's house and plan to return to Narnia and freedom together. On their journey, they discover that the Calormenes are about to invade Archenland, and they plan to arrive there before the Calormenes in order to alert the King. On their way, they also meet two Narnians, one is a girl named Aravis, and a horse called Hwin, who are trying to return to Narnia, too.

The Preliminary Norms of the Publishing Houses

As was stated before, the preliminary norms are related to the decisions taken before the translation by the translator and/or the publishing house. They include the directness of

translation, from which language the source text will be translated, and the translation policy.

Both of the target texts are translated from their original language, English. This is the expected behaviour since English is the most common language that is known and translated from in Turkey.

As for the translation policy, there are differences between two publishing houses. Yeni Yaşam Yayınları decided to translate this book for religious purposes since it has Christian themes and there are references to Christianity. This book is in accordance with their ideology and skopos; to provide materials about Christianity in Turkey. Doğan Egmont publishing house on the other hand decided to translate this book and the series for commercial purposes, as it is a well-known best-seller series all over the world. Doğan Egmont published all the books of the series and Müfit Balabanlılar translated all the seven books. This series is in accordance with their skopos as well; providing children entertaining and instructive materials that are sold all over the world and educating children while simultaneously entertaining them. Doğan Egmont's product portfolio includes books and magazines from world famous publishers and companies such as Warner Bros, Mattel, IMPS, BBC, and Harper Collins.

Operational Norms of the Publishing Houses

Operational norms relate to the decisions taken during the act of translation. Operational norms include two types of norms: matricial norms that refer to the physical aspect of

the text, that is, distributing the linguistic material, and textual-linguistic norms that refer to actual verbal formulation of the text. These two form the matrix of the text in Toury's terms (Toury, 1995, p. 59).

In this part of the study, I am going to compare the visual organization of texts, namely paragraphs, chapters, punctuation, forewords, and footnotes. Additions, omissions, changes of location and manipulations of segmentation will also be dealt with in this part of the study.

Paratextual Elements

The concept of "paratext" as used by Gerard Genette refers to the verbal or other materials (prefaces, postfaces, titles, dedications, illustrations etc.) accompanying a text and presenting it (Genette, 1997, p. 1). The paratextual elements reach the reader before the actual text does, so they may exert a significant influence on the reader's reception of the text (Tahir-Gürçağlar, 2002, p. 45). The study of paratextual elements such as the cover design of a book, its back cover and blurbs as well as forewords and epilogues is particularly important because they offer valuable insights into the presentation and reception of translated texts, and tell us much about the translation strategies and the skopos of translators, and publishing houses. For this reason, I also deal with the paratextual elements in my study.

When the titles of translated books are analyzed, the differences between them are recognized without difficulty. The title of the first translated book (the one published by Yeni Yaşam publishing house), *At ve Binicisi* retains the possessive pronoun, 'his', which gives the idea that the horse is the possessor, and the boy is the

possessed. The title of the second translated book, *At ve Çocuk* does not have this possessive relationship between the horse and the boy. This title reflects the idea that both the horse and the boy are independent from each other. Yet in the source text, it is the horse who directs the boy and who makes the decisions on the way. On the other hand, the title of the first translated book explicates the position of the boy, that is, his being the rider.

As for the cover design of the books, the cover was changed in the first translated book. The publishing house preferred an oriental cover page instead of keeping the original one. The picture of the gate that represents the gate of the city of Tashbaan on the cover looks like the ones in the Ottoman style. This attitude of the publishing house can be linked to the skopos of the publishing house in question. The publishing house tries to make the book more appealing to Turkish readers. On the other hand, the second translated book has the same cover like the original book; that is, the publishing house decided to keep the same cover without making any changes.

The author's name is presented on the front cover of the translated books, yet none of them presents the translator's name in the front cover or the back cover, thus making the translators invisible in Lawrence Venuti's terms. In the first translated book, the name of the publishing house is presented on the cover of the book.

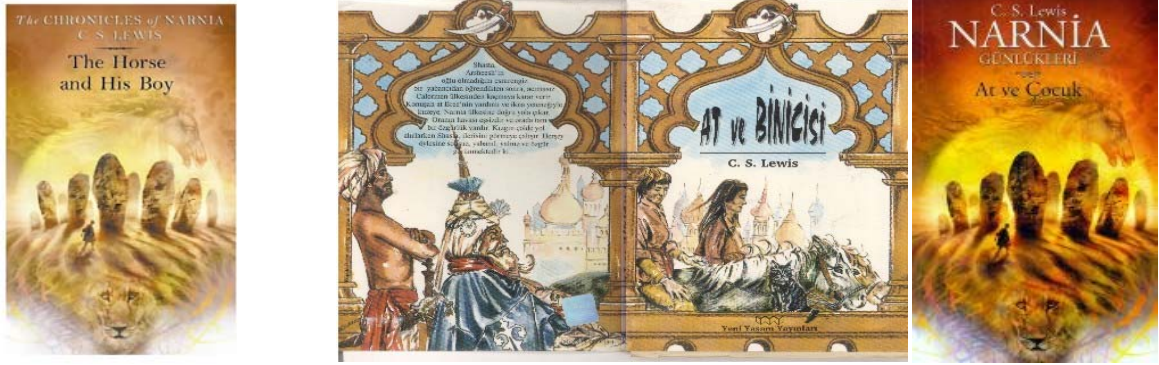


Fig. 1. The cover pages of the source text and the target texts

On the back cover of the source text, there is a short summary of the plot, some information about the copyright, cover art, the publishing house, the date of publication and the price. They also inform about the web page of the book. The first translated book also makes a brief summary of the plot but they do not give any information about the copyright, date of publication, or the price. Yet there is a picture of the same gate, but this time with a king and a vizier presented again in an orientalist style, dressed like the sultans and viziers in the Ottoman Empire. The second translated book also gives a short summary of the plot, indeed a free translation of the plot presented in the back cover of the source text. The name of the publishing house, the information of cover illustration, and the web page of the source text are all presented at the back cover.

After examining the paratextual elements of the translated books, one cannot encounter any indication of the name of the translators on the front or back covers of the translated books, which disguises the fact that the books are indeed translations. There is no information about the translators on the front and back covers of the translated books, which leads them to the fate of invisibility. The absence of forewords, endnotes, footnotes, or commentaries also makes translators invisible in the eyes of the readers at first glance. Yet on the first page of the first translated book, the name of the translator

is given, but not as a translator but as a person who rewrites it in Turkish (Türkçesi: Sibel Köpük). The name of the translator of the second translated book is given in the second page as well with the names of the editor, the cover artist and the product manager.

Matricial Norms of Translators

Before reconstructing the matricial norms of translators, it will be meaningful to give some information about the source text.

It includes 15 chapters and is made up of 240 pages. All the chapters are numbered and named and a new chapter is started on a new page. The first letters of words at the beginning of each chapter are written in bold and in a bigger font. On the left side of the page, the book's name is written, on the right side, the name of the chapter is given. The numbers of the pages are written at the bottom.

C.S. Lewis made use of italics when he wanted to emphasise a word in the book. He also uses quotation marks in direct speeches. There are not any footnotes or forewords. However, at the end of the book, there is some brief information about the author, C.S. Lewis.

In the next part of the study, the comparison of segmentation of paragraphs and chapters of source and target texts will be presented in order to demonstrate the extent of additions, omissions, changes of location, degree of manipulation, and shifts made by translators during the translation process.

Segmentation of Chapters and Paragraphs

The first translated book consists of 15 chapters and 173 pages while the second one includes 15 chapters and 224 pages. The font and space between the lines are similar but not identical in all books. The first letter of the first word at the beginning of each chapter is not written in bold as in the source text in the first target text since this writing tradition does not exist in the Turkish literary system. This proves that the translator tried to conform to the writing traditions of the target text. As for the second target text, it follows the source text tradition and writes the first letters in bold and in bigger fonts.

The difference in the number of pages of source and translated texts can be accounted for by the strategies translators utilized during the translation process such as omissions, and additions, which will be dealt in detail in the following section.

As for the segmentation of paragraphs, there are differences between the strategies of translators. The translator of the first target text, Sibel Köpük, did not follow the paragraph segmentation of the source text very strictly. She sometimes begins a new paragraph when the original one in the source text is too long, or she sometimes combines two paragraphs in her translation. The translator of the second target text, Müfit Balabanlılar follows the source text more strictly than Sibel Köpük.

These two different attitudes of the translators are linked to their strategies they opted for in their translations. Sibel Köpük tried to make the translated text read easier by dividing the paragraphs and by keeping the sentences short, whereas Müfit Balabanlılar tried to be loyal to the matrix of the source text. There are some examples

below presenting the strategies of the translators regarding the segmentation of chapters and paragraphs.

These were great days for Shasta, and everyday better than the last as his muscles hardened and he fell less often. Even at the end of his training Bree still said he sat like a bag of flour in the saddle. “And even it was safe, young’un, I’d be ashamed to be seen with you on the main road.” But in spite of his rude words Bree was a patient teacher. No one can teach riding so well as a horse. Shasta learned to trot, to canter, to jump, and to keep his seat even when Bree pulled up suddenly or swung unexpectedly to the left or right-which, as Bree told him, was a thing you might have to do at any moment in a battle. And then of course Shasta begged to be told of the battles and wars in which Bree had carried the Tarkaan (ST, p.33)

Shasta için günler çok güzel geçiyordu. Her geçen gün kasları biraz daha kuvvetleniyor ve daha az düşüyordu. Eğitimini tamamladığı zaman bile, Bree onun eyerin üzerinde bir un çuvalı gibi oturduğunu söylüyordu. “Eğer güvenli olsaydı bile, üzerimde senin gibi bir biniciyle ana yolda görülmek istemezdim delikanlı.” Bütün bu sert konuşmalarına rağmen, Bree sabırlı bir öğretmendi. Hiç kimse biniciliği bir at kadar iyi öğretmez. Shasta tırıs gitmeyi, eşkin gitmeyi ve atlamayı öğrendi. Bree’nin anlattığına göre, savaşta her an gerekebilecek sağa yada sola doğru ani dönüşlerde bile düşmemeyi öğrendi.

Shasta, Tarkaan’la birlikte katıldığı savaşları anlatması için ata yalvardı. (TT1, p.22)

The sentence “And then of course...” begins in a new paragraph in the first target text.

The reason behind this strategy lies in the translator’s attitude towards her child readers.

Since this paragraph is one page long in the source text, she may think that this

paragraph is too long for children to follow, and that this may cause a hindrance in their

understanding of the text. On the other hand, Balabanlılar did not divide these

paragraphs, and followed the original paragraph segmentation.

Omissions and Additions

In both translations, there are omissions and additions, some of which affect the meaning of the texts. The reason of translators' omissions and additions can be linked to their purpose to manipulate the text, to make the text more intelligible, or to their carelessness. The omissions and additions are not large in scale; a word, or one or two sentences are omitted or added.

Omissions

Omission is used as a strategy by translators, editors, and publishing houses for many purposes, such as manipulating the text according to their ideology and skopos, changing the voice and style of the author, and censoring some parts of the materials that do not suit their ideology and worldview.

When children's literature is concerned, the omission strategy becomes a common one because of the characteristics of children's literature. Many translators, editors, or publishing houses omit some parts that seem unsuitable to them in the translated texts for pedagogical reasons since they do not want children to be affected negatively. They sometimes resort to this strategy for ideological purposes; they omit the parts that do not conform to their ideology. They also omit some parts in order to make the text more intelligible for child readers, that is, they apply this strategy to simplify the texts.

In this part of the study, I am going to give examples to omissions applied by translators during the act of translation, and try to account for their probable reasons.

‘But Bree!’ said Shasta. ‘We might just as well be killed by lions as caught. Or I might. They will hang me for horse-stealing.’ He was feeling less frightened of lions than Bree because he had never met a lion; Bree had. (ST, p. 37)

‘Ama Bree’ dedi Shasta. ‘Yakalanmaktansa aslanlara yem olmayı tercih ederim. Beni at çaldığım için asarlar.’ Shasta, Bree gibi aslanlardan korkmuyordu. Çünkü o güne kadar hiç aslan görmemişti. Bree ise görmüştü. (TT1, p. 25)

‘Fakat Bree!’ dedi Shasta. ‘Yakalanmaktansa, aslanlar tarafında öldürülmeyi yeğlerim. En azından ben böyle düşünüyorum. At hırsızlığından beni asarlar.’ Aslanlardan Bree’nin korktuğundan daha az korkuyordu çünkü hiç aslan görmemişti; ama Bree görmüştü. (TT2, p. 27)

In this example, the sentence, “Or I might” is omitted in TT1 for the purpose of simplification. The translator may assume that this short sentence is not very crucial in this context, yet as this sentence presents Shasta’s opinion, whose opinions do not gain much attention among the group, it will be more convenient to translate it as well. When the sentences of TT1 are analyzed, the simplification strategy can be easily detected, especially when it is compared with the ones in TT2. The translator of TT1 gives priority to the intelligibility of the target text more than the style of the author; hence, she often applies the simplification strategy in her translation either by omitting some sentences or dividing them as in the example below.

It was a crazy idea and if he had read as many books as you have about journeys over deserts he would never have dreamed of it. But Shasta had read no books at all. (ST, p. 104)

Bu çılgınca bir fikirdi. Sizin okuduğunuz kadar çok kitap okumuş olsaydı, çölde yolculuk yapmanın zorluklarını bilirdi. Böyle bir planı da düşünmezdi bile. Ama Shasta hiç kitap okumamıştı. (TT1, p. 74)

Bu çılgınca bir fikirdi ve eğer çöl yolculukları üstüne, sizin okuduğunuz kadar kitap okumuş olsaydı, bunu hayal bile etmezdi. (TT2, p. 91)

There is a translation shift in the first target text stemming from the omission of phrase “over deserts”. The translator of TT1 tried to make the situation more general by emphasizing the importance of reading books by omitting the kind of book Shasta may have read. Instead of emphasizing reading books on desert journeys, she stressed the importance of reading books in general. On the other hand, the translator of TT2, Müfit Balabanlılar, translated the sentence literally, yet omitted the second sentence, which is an important detail about the situation since this sentence gives the reason of Shasta’s crazy decision; setting a journey in the desert.

The extract below is taken from chapter four, when for the first time Shasta meets the Narnians and the odd creatures living in Narnia. In this example, another intervention of the translator by omitting a part can be seen by a comparative analysis of source and target texts.

He was in fact a Faun, which is a creature Shasta had never seen a picture of or even heard of. And if you’ve read a book called *The Lion, the Witch, and the Wardrobe* you may like to know that this was the very same Faun, Tumnus by name, whom Queen Susan’s sister Lucy had met on the very first day when she found her way into Narnia. (ST, p. 73).

Bu aslında yarısı keçi olan ve Faun denilen yaratıktı.. Shasta daha önce böyle bir yaratığı ne görmüş ne de duymuştu. Eğer masal okumayı seviyorsanız, böyle bir yaratıktan söz edildiğini mutlaka bilirsiniz. Bu Faun’nun adı Tumnus’tu. Kraliçe Susan’ın kızkardeşi Lucy, Narnia’ya geldiği ilk gün onunla karşılaşmıştı. (TT1, p. 50)

Bu bir Faun’du ve Shasta bugüne kadar böyle bir yaratığı ne görmüş ne de duymuştu. Siz eğer *Aslan, Cadı ve Dolap* diye bir kitap okuduysanız, onun adının Tumnus olduğunu ve Kraliçe Susan’ın kızkardeşi Lucy’nin, Narnia’ya geldiği ilk gün karşılaştığı Faun’un ta kendisi olduğunu bilmek istersiniz sanırım. (TT2, pp. 61-62).

Lewis explains the odd creature by making reference to his first book, *The Lion, the Witch, and the Wardrobe*. Balabanlılar keeps this reference in his translation and tries to translate the text as literally as possible. On the other hand, Köpük omits this reference, and explains that this kind of creature can be found in fairy tales. Köpük's omission strategy is in line with the publishing house's strategy of disguising the fact that this book belongs to a series named *The Chronicles of Narnia*. This strategy can also be detected from the front cover of the translated book since there is no indication on the cover of the translated book related to the name of the series, nor is there any inside the book.

Additions

Addition is also a common strategy utilized by translators for reasons such as explaining an issue that seems complex to target readers, especially if they are children, manipulating the text according to a certain ideology, or changing unpleasant elements with pleasant ones by making additions to the text.

When the target texts in question are analyzed comparatively with the source text, it becomes clear that the translators in question did not apply this strategy during their translation process. There are only one or two occasions, and these do not influence the overall effect of the texts.

Textual-Linguistic Norms of Translators

Textual-linguistic norms control the selection of linguistic material of target texts such as words, and phrases. In this part of the study, I am going to dwell upon lexical choices

of two different translators by means of comparative analysis, and try to discuss the rationale behind their choices.

The translators opted for different equivalents of some words by bearing their ideology and skopos in mind. Or they totally changed the word and made use of adaptation in some parts of their texts by bearing in mind their target audiences: the child readers. The extracts below will exemplify this better.

‘...give me your licence and permission to go with one of my maidens alone for three days into the woods to do secret sacrifices to Zardeenah, Lady of the Night and of Maidans...’ (ST, p. 49)

‘Cariyelerimden biriyle üç gün ormana gitmeme izin verin. Genç kızların ve gecenin sahibi olan Leydi Zardeenah’a kutsal adaklar sunmak istiyorum.’ (TT1, p. 34)

‘...üç günlüğüne hizmetçilerimden biriyle ormana gidip, adet olduğu üzere, genç kızların Zardeenah’ın hizmetlerinden ayrılacakları ve kendilerini evliliğe hazırlayacakları zaman yaptıkları gibi, genç kızların ve Gecelerin Hanımı Zardeenah’a adak adayıp dilek tutmak için iznini ve emirlerini istiyorum.’ (TT2, p. 38).

I would like first to discuss the translation of the word, ‘maiden’ in this sentence.

Maiden in this context means, ‘unmarried, female servant’ (dictionary.babylon.com).

Balabanlılar translated the word as ‘*hizmetçi*’, which means ‘servant’ in English. He opts for a literal translation yet omits the gender reference. On the other hand, Köpük translated the word as ‘*cariye*’, whose literal meaning is ‘a female servant’, yet this word is used for female servants in Islamic communities and in the Ottoman Empire kept by the Ottoman sultans in their palaces. This tradition comes from the Arabians, (Meri and Bacharach, 2005, p. 169) and it has an Islamic connotation. The reason why Köpük opted for this word instead of a more neutral one like Balabanlılar may be

linked to her translation policy. The second discussion is on the translation of the phrase ‘secret sacrifices’. Köpük translated the phrase as ‘*kutsal adaklar*’, which means ‘sacred offerings’. She translated the word, ‘secret’ as ‘*kutsal*’ (sacred), and hence added a religious word to the text. Balabanlılar, on the other hand, translated this phrase as, ‘*adak adayıp dilek tutmak*’ (make offerings and make a wish) by adapting the phrase to an old-fashioned Turkish custom. In Turkish society, some maidens used to make offerings and wishes in order to get married by tying a piece of cloth to the branches of a tree. Balabanlılar may have tried to provide the same effect on the target audience by choosing a similar custom from Turkish tradition. In his target text, Balabanlılar applied this strategy, that is, choosing a similar custom from Turkish tradition, in order to provide a suitable equivalent for some words in the source text. For instance, he translated the word dancers as ‘*dansöz kızlar*’, which refers to women who do belly dancing, an oriental tradition taken over from Arabic culture by the Turks.

‘And let us order magicians and jugglers and dancing girls and flute players, all to be on board tomorrow night.’ (ST, p. 82).

‘Sihirbazlar, hokkabazlar, dansçılar ve müzisyenler turalım; hepsi yarın akşam gemiye gelmek üzere.’ (TT1, p. 57).

‘Ayrıca sihirbazlar, dansöz kızlar ve flütçülerin yarın gece gemiye gelmesini emrederim.’ (TT2, p. 70).

Köpük, the translator of TT1, translated the word as ‘*dansçılar*’, by choosing a more general and western equivalent that refers to dancing and dancers. Yet in the source text the gender is certain (dancing girls), this may be the reason why Balabanlılar opted for the word ‘*dansöz kızlar*’ as the equivalent. In Köpük’s translation, the gender is not

specified; on the other hand Köpük may have thought that ‘*dansöz kızlar*’ is not a suitable word for her target readers, the children.

The extract below is chosen from the third chapter of the source text where Shasta enters the Tombs of the Ancient Kings and becomes afraid of ghouls.

‘...none of the Calormenes will go near them because they think the place is haunted by ghouls and are afraid of it.’ Aravis asked if it wasn’t really haunted by ghouls. (ST, p.56)

‘...Calormenliler oranın tekin olmadığına inandıkları için yakınından bile geçmezler.’ Aravis mezarların gerçekten tekin olup olmadığını sordu. (TT1, p.38)

‘...hiçbir Calormenli oraya yaklaşmaz çünkü orasının gulyabanilerin sık sık uğradığı bir yer olduğunu düşünüyorlar ve korkuyorlar.’ Aravis yerin gerçekten cinli olup olmadığını sordu. (TT2, p. 44)

In this extract, the different options of translators can be seen in the translation of the word, ‘ghoul’. Köpük chose to omit the word ‘ghouls’ in her translation, and translated the word ‘haunted’ with its secondary meaning, whereas Balabanlılar chose to translate the word as ‘*gulyabani*’, again a verb that comes from ancient Arabic folklore.

Moreover, in the second sentence, Balabanlılar this time translated the word as ‘*cinli*’, which means a spirit that can exercise supernatural influence over people, a word that comes from Islamic mythology. Balabanlılar may have chosen to translate the word as ‘*gulyabani*’ since the target audience is familiar with these words from Turkish tales.

The following extract is taken from chapter four where Shasta meets the Narnians on this way. This extract exemplifies the distortion of a lexical item by one of the translators of the source text.

‘But the others were only thinking of how they’d get through, and hoping the soldiers would not ask any questions.’ (ST, p. 64)

‘Diğerleri ise sadece kapıdan nasıl geçeceklerini düşünüyor ve askerlerin soru sormamasını umuyorlardı.’ (TT1, p. 45).

‘Fakat diğerleri, nasıl geçeceklerini düşünüyor, askerlerin soru sormamaları için dua ediyorlardı.’ (TT2, p.53)

In the example above, the translators opted for different words for the translation of the word ‘hope’. The translator of TT1 translated the word literally, as ‘*ummak*’, which means ‘expecting’, whereas the translator of TT2 distorted the meaning of the word by translating it as ‘*dua etmek*’, which means ‘praying’. This particular lexical choice of the translator, rendering the word as ‘*dua etmek*’, is an instance of intervention by the translator, yet assuming this choice to be motivated by the religious ideology of the translator and/or the publishing house, who are secular and do not have such an ideology and skopos in mind, would be inaccurate in this example. This intervention would be labelled as ideologically-laden if the Christian publishing house would have rendered the word as ‘*dua etmek*’, yet contrary to expectations, the Christian publishing house tried to render the word as literally as possible as in many of the examples.

There is also another instance which reflects the ideology of the publishing house and its effect on the decisions taken by the translator during the act of translation. The following extract is taken from the third chapter, entitled “At the gates of the Tasbaan”, where Aravis tells the others her story; how she ran away from home in order not to marry Ahosta Tarkaan, and how she set out for her journey to Narnia.

Then I parted my clothes where I thought the readiest way lay to my heart and I prayed to all gods that as soon as I was dead I might find myself with my brother (ST, p. 47)

Kalbime en yakın yerde elbisemi açtım. Öldüğüm zaman kardeşime kavuşmak için Tanrı'ya yalvardım. (TT1, p. 33)

Göğsümü açtım, ölür ölmez beni kardeşimin yanına göndermeleri için bütün Tanrılara yalvardım. (TT2, p. 36)

The source text depicts the girl, Aravis, as a polytheist, by making her believe in multiple deities. The first target text manipulated the text by changing the plural word, 'gods' to its singular form, 'god', and make Aravis a theist. The publishing house which is Christian changed the belief system of Aravis since polytheism is not allowed in Christianity. The publishing house may have changed the form of the word so as to protect children from polytheism that is depicted in the source text. On the other hand, the second translator and/ or publishing house chooses to be loyal to the content of the source text and the narration of the author by translating the word in its original form. This extract exemplifies how different ideologies of publishing houses affect the decisions taken during the translation process, and the role ideology plays in manipulating the texts.

Concluding Comments

As no two translators share the same world view, the same life experiences and world knowledge, it is inevitable that two different translators render the same text differently. Their world view, ideology, knowledge of source and target cultures and languages, their commissions, skopos, and the target audience they have in mind will inevitably

affect their translation strategies and lexical choices. Moreover, translators do not decide the strategies that they opt for in their translations alone; the publishing houses are also closely involved in the decisions, and in most cases, it is the publishing house who decide what and how to translate.

The comparative analysis of source and target texts helps researchers detect choices of translators and the relevant strategies opted for during the translation process, which might help to reconstruct or hypothesize on their skopos and the ideological and political background.

Analyzing target texts with their source text and within themselves reveals the translator's and publishing houses' translational norms and strategies. The translator and publishing house of the first target text gave priority to the intelligibility of the text rather than the style of the author and hence opted for strategies in line with their skopos; translating the sentences as short as possible by dividing sentences and paragraphs, by omitting some parts, and by simplifying the text for children. The publishing house does not make any reference to the series, *The Chronicles of Narnia*, which the source text belongs to. They do not mention the series in any place in the translated book. They also changed the cover illustration and used an oriental looking one. The translated book, hence, seems belonging to the target culture. It looks like a story book that takes place in ancient Ottoman times, especially with the picture of the king, the vizier and the palaces seen on the front and back cover of the translated book. Some lexical choices of the translator also reinforce this strategy. From these findings, it is possible to conclude that the first publishing house created a translation that is closer

to the acceptability pole, in Toury's terms, and opted for a domesticating strategy in some parts, in Venuti's terms.

The translator and publishing house of the second target text try to translate the text as literally as possible by being loyal to the matrix of the source text such as keeping the length of sentences the same, by being loyal to the paragraph segmentation, and by using the same illustrations both on the cover of the translated book, and inside it. Yet in some parts of the target text, the translator opts for words that have oriental references such as *dansöz* (belly-dancer), *gulyabani* (ghoul), and *cin* (jinn). Balabanlılar also tries to compensate some words with familiar ones in the target culture instead of translating them literally in his translation; probably for the purpose of making his text more meaningful to child readers who are familiar with the target culture and whose degree of tolerance to foreign elements is lower than the adults. By bearing these aspects in mind, it is possible to come to the conclusion that Balabanlılar's translation stands between the two poles of the translation, that is, between the "adequate" and "acceptability" poles in Toury's terms. This is a common strategy among translators and publishing houses. Toury also emphasizes in his work that to create a purely adequate and a purely acceptable text is not possible. The translated texts either stands between these two poles or closer to one of the poles, but not completely on the one pole (1995, p. 57).

Descriptive Analysis of the Religious Education Book Series: *Start*

In this part of the study, I will deal with the translation of a book series entitled *Start*, a religious education book series aimed at Christian children, which consists of

four books prepared for four different levels of children, published by the Christian publishing house, Anzea. The books in the series all have different colours to indicate the level of the book. The first one is red, the second is yellow, the third is green, and the last one is blue. This series is aimed at children from 8 to 9 years. The *Start* series is a part of another series named *Start, Look and Listen* published by Anzea Publishing House in 1979. *Start, Look and Listen* is a graded book series of Bible reading aimed at children from 8 to 11 years. When the four books of Start series have been completed, the children are recommended to move to the second level, *Look*, which again comprises of four books. After they finish this series, they move to the last level, *Listen*. Each book lasts three months (according to the recommended reading), thus children are expected to finish all the twelve books of the whole series in three years. The whole series were translated into Turkish by Kucak publishing house.

The Plot

The *Start* series consists of four books that were prepared for different levels of education. It is designed to provide an introduction to the themes, characters, events, and teachings of the Bible for children. It guides children about how to read the Bible, where to start, how to proceed, and how to understand the passages. There are also ‘extras’ and ‘further reading’ parts that are recommended to be read at the weekends or in any free time. The series tries to include the parents to the reading process by directing questions to them and by preparing projects that require their involvement.

The first book of the series, *Start with the story of Jesus*, is aimed at a 8-9 year-old target group. This book is red-coloured, and it introduces the basic skills in Bible reading, which are later reinforced by the other books of the series. This book gives basic information about the Bible, such as the main parts, the passages, the writers of the Bible, the chapters, and the verses.

The second book of the series, *Start at the very beginning*, is aimed at children aged from 8 to 9. This book is yellow-coloured, and it gives information about the ‘beginnings’, such as the beginning of the world, God’s dealings with people, the beginning of the church etc. The book teaches children about the beginnings that are told in the Bible by giving real-life examples in order to make children understand some concepts better.

The third book of the series, *Start with children and their families* is green-coloured, and it is aimed at the same age group. In this book, some of the family events of some Biblical characters, namely Abraham, Moses, David and Jesus, are introduced to children. The publisher’s aim in this book is to enrich the family life of people as their children read about the family lives of the Biblical characters. The editor explains their aim for preparing this book in the first page of the book when he/she speaks to parents.

The last book of the series, *Start with God’s big plan*, is blue-coloured, and is designed for 8-9 year-old children. This book gives information about God’s plan, and the importance of people in this big plan. It teaches children that they are part of God’s big plan and they are important for God. This book tries to make children think that God

is great and that God loves them in every situation no matter who they are and what they do.

The series was written mainly by John Lane and Elspeth Carr, yet there are also co-authors; Ronnie Gartrell in the second book, Marie Hill in the third book, and Judy Wallace in the last book. All the artwork in the series was done by David White, and designed by Graham Wade. All the books in the series were edited by John Waterhouse. The series was published by Anzea publishing house in 1979 in Australia.

The Preliminary Norms of the Publishing House

The purposes of instruction and delight have long been accepted as the primary goals of the publishing house, Kucak, and hence they have begun to produce these kinds of materials for Christian children living in Turkey. The skopos of the publishing house affects their translation policy, that is, they choose materials for translation that are in line with their skopos and ideology. This book series fits well with their skopos since the series is designed in a way both to educate and entertain children at the same time by integrating the verbal and visual material, and by preparing many entertaining exercises for children throughout the series, such as making small projects with cartoons and felt-tipped pens, filling the gaps exercises, preparing posters etc.

Operational Norms of the Translator and the Publishing House

This part of the study mainly focuses on the decisions taken during the act of translation, such as segmentation of paragraphs and chapters, forewords and footnotes,

additions, omissions, and lexical choices, and it also discusses the probable reasons of the translator's choices.

Paratextual Elements

Titles of the translated books, front and back covers, prefaces and postfaces, and illustrations are elements that also need to be studied comparatively in translation criticism, for they tell much about the initial and preliminary norms of the translators and the publishing houses.

The titles of the books in the series are translated as literally as possible. The strategy of translating literally is the publishing house's most-preferred translation strategy. In the interview conducted with Ibrahim Deveci, the owner and the editor of Kucak publishing house on June 16, 2009, the general approach of the publishing house regarding translation is clear. As Deveci expresses, they prefer to translate their materials as literally as possible by being loyal to the original text. Their priority is to translate the texts literally. He continues his explanation by stressing the importance of intelligibility of the translated texts as their primary aim is to educate children religiously and morally, and equip them with certain skills. As he argues it is not possible to proceed with unintelligible texts while educating children. He also states that they sometimes need to apply adaptation strategy, and adds that they get the author's and the publisher's permission before employing adaptation. On the other hand, Deveci states that they do not apply any censorship to the translated texts. If they need to apply censorship and cannot get permission from the author and the publisher, they do not translate the text at all.

To present the titles of the books and their translation comparatively will reveal the literal strategy of the publishing house.

The title of the first book of the series, *Start Red START with the story of Jesus*, was translated as: *İsa'nın öyküsüyle BAŞLA Kırmızı*. The title of the second book, *Start Yellow START at the very beginning*, was translated as: *En başından BAŞLA Sarı*. The title of the next book, *Start Green START with the children and their families*, was translated as, *Çocuklar ve Aileleriyle BAŞLA Yeşil*. The title of the last book, *Start Blue START with God's big plan* was translated as *Tanrı'nın büyük planıyla BAŞLA Mavi*. When these titles are analyzed comparatively, the literal strategy of the publishing house can be seen with ease. They even pay attention to the word's being written in capital or small letter, and they write it as in the original.

As for the cover design of the translated books, the publishing house decided to keep them as in the original. Both the cover and the back cover of the translated texts retain the same picture of the source texts. Here, again, the publishing house's strategy can be detected without difficulty; to keep everything as in the original form, try not to apply adaptation strategy in the translated texts as much as possible.

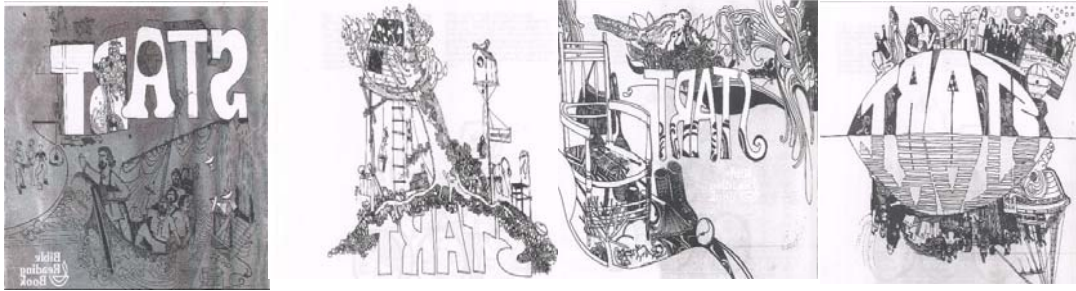


Fig.2 The cover pages of the source texts

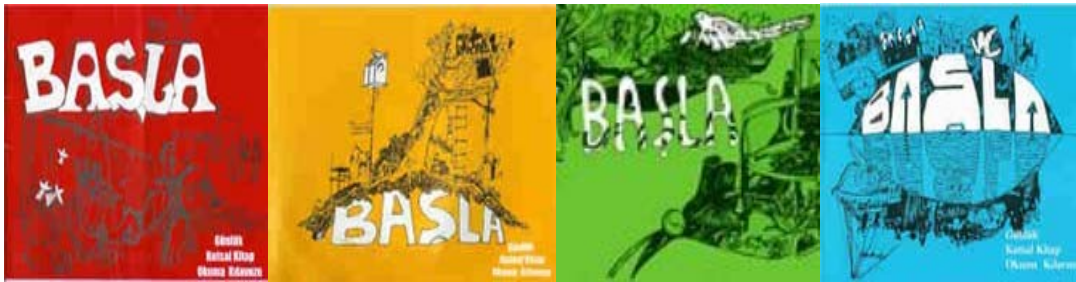


Fig.3 The cover pages of the target texts

The author's names are neither presented on the cover of the source texts, nor on the covers of the translated ones. At the back of the cover page, there is a foreword written by the editor of the source text. It gives basic information about the series, namely, the levels of the series, how to use the series, and recommendation on the Bible that best fits into this series. The foreword was translated into Turkish as well and the picture under the foreword was also retained in the translated texts. There is also a part that was written for parents by the editor about how to use the series and guide their children in the process. This part was translated literally, and only the part where the editor gives information on the Bible version was changed in the translated text. The translator gives information on the versions of the Bible in Turkish. Yet this part that addresses parents is presented to be written by the publishing house, not as a translation of the one in the source text.

The name of the translator is presented at the back of the target texts like the author's name is presented at the back of the source text. There is also some information about the artwork, design and the publishing house, the address, and the date of publication of the target texts.

Matricial Norms of the Translator

This part of the study will mainly discuss the decisions taken by the translator during the act of translation regarding the distribution of the material.

Segmentation of Chapters and Paragraphs

The number of chapters differs in each book of the series, and each chapter is designed to be read daily and it is generally one page long. There are also some 'extras' between the chapters which are designed to busy children in rainy days or weekends, yet there is an explanation in the books that these parts are not compulsory, and it is up to them to do these activities.

The translated texts have the same typesetting as in the source texts. The number of the chapters is kept the same, the extras are also translated, the illustrations and the pictures have not undergone any changes, that is, the publishing house uses the same illustrations and pictures in the target texts. As the publishing house uses the same typesetting, there is no change in the segmentation of paragraphs and chapters. From this attitude, it can be inferred that the publishing house opts for a strategy that follows the source text features closely.

The number of pages also gives information about the strategies of the translator and the publishing house. The number of pages is the same in the source and target texts. This indicates that the publishing house opts for a literal translation and did not apply large scales of omissions or additions in the target texts. This issue will also be dealt with and tested in the textual-linguistic part where linguistic items of source and target texts are analyzed comparatively in detail.

Omissions and Additions

Omissions

The extract above is taken from the first book of the series, the red book, where it gives information about the map of Jerusalem that children can put together when they get all the books in the series. In the second paragraph, the author tells children that if they look carefully at the map, they can easily find the buildings and places that they have read from the book of John Mark.

...When you have all the four books of the *Start* series you will be able to put it together. Cut out each section carefully and paste it on a piece of strong, white cardboard. You may like to colour in the map when you have finished and put it up on your bedroom wall.

If you look carefully you may find some of the buildings and places John Mark talks about. (ST, 31-33)

...Başla dizisinin dört kitabına da sahip olduğunda bu parçaları birleştirebilirsin. Her birini özenle kes ve kalın bir kartonla yapıştır. İstersen bu haritayı boyayabilir, daha sonra da odanın duvarına asabilirsin. (TT, 31-33)

The second paragraph guides children about how to make use of this map, and stresses the importance of the relationship between the verbal and the visual elements of children's books in understanding. The translator, Burcu Çağın, disregarded this feature of children's books and she omitted the second paragraph. She may have thought that this explanation was not very important, and did not make any changes in the text. So, she saw no harm in omitting this part. Yet the relationship between the verbal and the visual is an important aspect of children's books, since the visual and the verbal elements complement each other in the texts. By omitting this part, the translator disregarded this issue, and avoided the guidance strategy of the source text. Yet it would be more sensible for the translator to translate this part of the text. The omission strategy of the translator backs up the fact that the translator is not very knowledgeable about the properties of children's literature and its translation.

The following extract is taken from the red book which teaches about the return of Jesus. It teaches children the events that will happen before his return and the things that Jesus talks about his return in the Bible. The translator omitted the part where it says that his return will be soon.

He also told them some things which would happen before he came back again. It is now 2,000 years since Jesus said this- so it may be soon! (ST, p. 41)

Ayrıca yeniden gelişinden önce olacak bazı şeyleri de söyledi. İsa'nın çok yakında geri geleceğim demesinin üzerinden bugün neredeyse 2.000 yıl geçti! (TT, p. 41)

The source text tries to make its readers aware that Jesus' return is soon; hence it hints that the readers need to get ready for his return. The title of this chapter (Get Ready) and

the first sentences of the paragraph back up this allusion. By omitting this sentence, the translator also omits this allusion from her translated text. The translator's decision may be linked to her ideology and her ideas on this issue. She may have omitted this part, for she may not think that the return of Jesus will happen soon, and has acted accordingly. This decision may also be linked to the ideology of the publishing house as well since it is a well-known fact that translators do not decide on such things themselves alone; generally the publishing houses hold the power to decide on such ideological decisions.

The following extract is taken from the second book of the series, the yellow book that talks about the beginnings. In this chapter, Philip helps an Ethiopian find answers to his questions regarding Jesus. He tells him about Jesus and his life.

Philip went on speaking about Jesus to his friend. He didn't stop at Jesus's death, but must have mentioned that Jesus rose from the dead and is alive forever. He showed Jesus to be the Son of God, who loved everybody so much that he became the Savior of the world. (ST, p. 55)

Filipus arkadaşına İsa'dan söz etmeye başladı. İsa'nın ölümüne gelince sözlerini bitirmedi, O'nun ölümden dirildiğini ve sonsuza dek yaşayacağını anlattı. (TT, p. 55)

As is seen, the third sentence which tells about Jesus' being the son of God was omitted from the translated text. This decision again can be linked to the publishing house's ideology and attitude regarding Jesus' deity as there are many controversies on this issue among the Christians. There have been many debates on this issue both among Christians and other religions, such as Islam. While Islam totally rejects this idea, there are disagreements among the Christians. Some argue that this idea does not bear any contradiction and it is made certain in the Scripture. They discuss the deity of Jesus by

giving references from the Scriptures, especially from the verses where the words, ‘son’ and ‘god’ are used together (*John 1:1-18, Acts 9:20-22, Romans 1:1-4, Luke 1:35*). The translator and/or the publishing house may not agree with the idea of Jesus’ deity, or they may agree yet prefer to ignore this because of the controversies over the issue.

The extract below is taken from the third book of the series, the blue book, which teaches children a moral behaviour; sharing what you have with others. In this part of the chapter, children are advised to make themselves an ‘enough money box’, in which they can save some money and then share it with others.

When you have enough, remember others who don’t have enough. You could make a special money box to save coins for them. When you have a meal, sometimes put a few cents in the money box. When it is full you can give the money to a charity or a mission. This would be a good way to follow up the idea on page 8. (ST, p. 15)

Sahip oldukların sana yetiyorsa bir de yetmeyenleri düşün. Onlar için bozuk para biriktirebileceğin bir kumbara yapabilirsin. Yemeğini yediğinde kimi zaman kumbaraya az bir bozukluk at. Kumbaran dolduğunda birikmiş olan parayı bir yardım kuruluşuna verebilirsin. Bu yöntem sayfa 8’deki düşüncüyü izlemek için iyi bir yol olabilir. (TT, p. 15).

In this extract, the translator omitted the word, ‘mission’ in her translation. She may have omitted it since target readers are not familiar with such a concept in Turkey, especially child readers. Another reason behind this decision can be the translator’s refraining from using such a concept since missionary activities in Turkey have always been criticized and in the last few years, there have been severe attacks toward Christians who have been accused of proselyting and conducting missionary activities by nationalist groups in Turkey.

Additions

This strategy was also utilized by the translator and/or the publishing house for the purpose of clarifying some issues to children. There are no added parts to target texts for ideological reasons. This strategy was not preferred by the translator as much as the omission strategy. The additions to the translated texts are limited to one sentence, or a word or two.

The following extract is taken from the first book of the series. This part of the book tells children about Judas' being a two-faced man as he betrays Jesus when he seems to be his friend. This issue is taught children through the simile of a coin. The translator added a sentence to this part in order to explicate the issue better to the target readers.

Go and find a coin. How many flat surfaces has it? Draw these surfaces below by placing the coin under this page. Rub across each surface with a pencil to show the two faces. We would call Judas a two-faced man. (ST, p. 46).

Git ve bozuk bir para bul. Kaç tane yüzü var? Bozuk parayı sayfanın altına gelecek şekilde koy. Daha sonra üzerini kurşun kalemle karala, bu işi paranın her iki yüzü için de yap. Böylece paranın üzerindeki yüz kağıda geçmiş olacak. Biz Yahuda'ya iki yüzlü diyebiliriz. (TT, p. 46)

The third sentence in the target text was added by the translator for explication. She may have thought that children cannot understand the rationale behind this activity, so she makes it more understandable for child readers by adding a sentence to the paragraph.

Textual-Linguistic Norms of the Translator

This part of the study will concentrate on the lexical choices of the translator and possible reasons of her preference of certain words over other possible ones, and shifts that were conducted by the translator throughout the target texts.

There is inconsistency over the translation of the word ‘Christian’ in the target texts. The translator uses the word ‘*İmanlı*’, ‘*inanlı*’, or ‘*Hıristiyan*’ for the equivalent of this word. The word, ‘*imanlı*’ belongs to Islamic terminology, yet Christians in Turkey have used this word for Christians as well. ‘*İnanlı*’ has also been used by Christians in Turkey, especially in the translation of older texts. In fact, the word, ‘*Hıristiyan*’ directly links to Christian terminology, and hence is more suitable and less manipulative for the equivalent of the word ‘Christian’.

The following example is taken from the red book of the series from chapter 45.

This is a good motto for Christians (ST, p. 41)
Bu söz imanlılar için de teşvik edicidir (TT, p. 41)

The following examples are taken from the yellow book from chapter 3, 19, 50, and 57.

No one, not even great Christians or great scientists, can be sure just when the world began. No one was there to see it happen! But Christians do know that: (ST, p. 8)

Hiç kimse, ne büyük Hıristiyanlar, ne de büyük bilim adamları dünyanın ne zaman yaratıldığından emin değildir. Dünya yaratılırken orada olanları görececek kimse yoktu! Ancak imanlılar ne olduğunu biliyor: (TT, p.8)

Christians should be interested in caring for the world that God made. (ST. p. 22)
İnanlılar Tanrı’nın yaptığı bu dünyaya bakmaya yakından ilgi duymalıdır. (TT. p. 22)

A Christian martyr (ST, p. 50)
Bir Hıristiyan şehit (TT, p. 50)

I became a Christian when Philip preached in our town (ST, p. 56)
Filipus kasabanızda ders verdiğinde iman ettim. (TT, p. 56).

The following examples are taken from the fourth book of the series, the blue book, from chapter 34.

Get ready for the story of one of the most famous Christians of all!
But we'll begin our story *before* he became a Christian.
...He thought that God really wouldn't want the Christians' church to grow and grow. How wrong he was. He was angry because the Christians said Jesus was alive. (ST, p. 36)

Gelmiş geçmiş en ünlü Hıristiyan'ın öyküsüne hazır ol!
Ama biz öykümüze o Hıristiyan olmadan *önce* başlayacağız.

...Tanrı'nın Hıristiyan kilisesinin daha da çok büyümesini istemediğini sanıyordu!
Çok öfkeliydi çünkü Hıristiyanlar İsa'nın yaşadığını söylüyordu. (TT, p. 36)

But Saul's new friends, the Christians help him to escape from Damascus. (ST, p. 38)
Ama Saul'un yeni arkadaşları olan Hıristiyanlar onun Şam'dan kaçmasına yardım ettiler. (TT, p. 38)

It was like a small birthday party of a new Christian church...
Peter knew that these new Gentile (foreign) Christians must be baptized like all Christians. (ST, p. 47)

Bu sanki yeni bir imanlı topluluğun doğum günüydü...
Petrus bu yeni yabancı imanlıların diğer imanlılar gibi vaftiz olmaları gerektiğini biliyordu. (TT, p. 47)

The governor was interested in the Christian good news. (ST, p. 53)
There was a Christian called Joseph. (ST, p. 54)

Vali, Hıristiyanların getirdiği müjdeli haberle yakından ilgilendi. (TT, p. 53)
Adı Yusuf olan bir imanlı vardı. (TT, p. 54)

As is seen from the examples above, the translator used all the three words for the equivalent of the word 'Christian', yet there is no consistency in her choices. One may

assume that the translator made her choices according to the context the word appears, yet this is not the case since she chose different equivalents of the word in similar contexts.

The comparative analysis of source and target texts reveals the shifts the translator conducts in her text. The reasons behind these choices are in some places ideological, on the one hand, and some are related to the skopos of the publishing house.

The extract below is taken from the yellow book of the series, and from the part where it talks about the way God heals people.

‘Sometimes God decides to heal people without the help of hospitals of doctors. He can choose to do this because he knows all about our needs. Perhaps a church has prayed. Perhaps God has given a minister the gift of healing.’ (ST, p. 39)

‘Tanrı, bazen hastanedeki doktorların yardımını kullanmadan insanları iyileştirmeye karar verir. Bunu, bizim bütün gereksinimlerimizi bildiği için yapmayı seçebilir. Belki de birileri dua eder. Ya da insanlar Tanrı’nın verdiği iyileştirme armağanını kullanırdı.’ (TT, p. 39)

In the example above, the translator refrains from using the word ‘church’, and she uses an indefinite pronoun, ‘*birileri*’ (someone) instead of ‘*kilise*’, the direct equivalent of the church. She may have chosen not to translate it as ‘*kilise*’, for she chose to make it more general by including every people.

Another example that shows the translator’s abstinence from using some words is the translation of the word ‘missionary’. The literal meaning of this word is “a person sent by a church into an area to carry on evangelism or other activities, as educational or

hospital work”. The adjectival form of the word means “reflecting or prompted by the desire to persuade or convert others” (dictionary.reference.com).

The literal translation of this word in Turkish is ‘*misyoner*’, yet many publishing houses refrain from using this word as the translation of the word, ‘missionary’ for political and security reasons. Many Christians living in Turkey and publishing houses that provide materials for Christians have been accused of proselytizing, that is, trying to convert someone to another religion, opinion, or political belief. They not only have been accused of doing missionary activities, but also were subjected to many threats, injuries, and even fatal events. This may be the reason why publishing houses, and Kucak, too abstain from using the word ‘*misyoner*’ in their texts. They use such words as ‘*müjdecî*’ (a person who brings good news), or ‘*haberci*’ (messenger) instead of ‘*misyoner*’ for the equivalent of ‘missionary’.

The following extracts will exemplify the refraining strategy of the publishing house in the translation of the word ‘missionary’. The examples were taken from the last book of the series, the blue book, where the word appears more often than the other books.

Paul as a Christian missionary (ST4 p. 40)
Pavlus bir Hristiyan müjdeciyken (TT4 p. 40)

Who called Paul to be a Christian and chose him to be a missionary? (ST4 p. 42)
Pavlus’u Hristiyan olmaya ve müjdeleme yapmaya çağıran kimdi? (TT4 p. 42)

The first missionaries (ST4 p. 51)
İlk müjdeciler (TT4, p. 51)

The first missionary trip was to the island of Cyprus...Do you know any missionaries? (ST4, p. 51)
İlk müjdeleme gezisi Kıbrıs adasına yapılmıştı...Sen hiç müjdecî tanıyor musun? (TT4, p. 51)

As the examples indicate, this word is translated as ‘müjdecî’, (a person who brings good news) in Turkish since ‘*müjdecî*’ is a more tolerated concept in Turkey and does not bear any meaning of converting people to an intended religion. The connotation of the word ‘müjdecî’ is a person who brings good news, not a person who tries to persuade people to convert from their religion, or carry on evangelism.

Translation of Proper Names

In this part of the translation analysis, I will examine the translation of proper names, how they were translated/transcribed, or examine if they were translated or not.

The comparative analysis reveals that the translator opts for adapting the names or writing them in a transliterated form, writing them the way they are read in Turkish. The translation of proper names becomes a crucial issue in literary texts, especially when the names bear lexical meanings, because they point to the setting, the social status, nationality, gender, and religion of characters. As for instructional texts where intelligibility is of primary importance, the translation of proper names becomes even more crucial.

As Puurtinen (1995) suggests, the presence of many foreign names and an abundance of unusual phonological continuity or even rare spellings in a translation may create linguistic barriers for children. This issue comes into prominence in religious education books where the prime priority is given to intelligibility. Theo Hermans (1988) talks about four different rendering strategies from one language into another.

They can be *copied*, i.e. reproduced in the target text exactly as they were in the source text. They can be *transcribed*, i.e. transliterated or adapted on the level of spelling, phonology, etc. A formally unrelated name can be *substituted* in the target text for any given name in the source text (...). And insofar as a (...) name in a source text is enmeshed in the lexicon of that language and acquires ‘meaning’, it can be *translated* (Hermans, 1988, p. 13).

When names are transcribed in order to conform to the phonological conventions of target language, the names may continue to sound foreign to children since it continues to bear its peculiarity, especially when children are not familiar with the foreign names of the language in question.

The extracts below are going to exemplify the translator’s strategy in translating the proper names.

The following examples were taken from the first book of the series.

Joe Smith sleeps in this bed (ST1, p. 32)
Kayra Tufan bu yatakta uyuyor (TT1, p. 32)

John is cleverest. Paul has the most pocket money. (ST1, p. 34)
Yahya en akıllıları. En çok harçlığı İbrahim alıyor. (TT1, p. 34)

In these examples, the translator chose to adapt the names to the target culture by choosing names from the target language. She utilized this strategy in order to make child readers feel close to this setting. She makes use of this strategy in the other books of the series, too.

The examples below are taken from the other books of the series.

Shane is in trouble. (ST3, p. 27)
Burak zor bir durumda (TT3, p. 27)

Diep was new at school. He felt strange and alone. I wish I was in Vietnam..
Chris was a Christian. He knew he should not let Diep feel lonely. Hi! Come and meet some of my friends. (ST4, p. 45)

Burak okulda daha yeniydi. Kendisini yalnız ve yabancı hissediyordu. Keşke İzmir’de olsaydım. Onur ise Hıristiyandı. Burak’ın kendisini yalnız Hissetmesine izin vermemesi gerektiğini biliyordu. Merhaba! Gel Arkadaşlarımla tanış... (TT4, p. 45)

Kevin is a spastic boy. Harry loves making jokes. He didn’t care if his teasing hurt Kevin. (ST4, p. 48)

Mustafa özürlü bir çocuk. Ahmet ise şaka yapmayı çok seven biri. Alaycı Sözlerin Mustafa’yı kırıp kırmadığını umursamıyor. (TT4, p. 48)

These examples show that the translator chose some common target names in order to substitute the ones in source texts.

The translator also transcribes some private names into Turkish spelling and pronunciation, such as Vilyım Hav TT1, p. 51 (William How, ST1, p. 51), and Con Buçanan TT2, p. 38 (John Buchanan ST2, p. 38). The rationale behind these transcriptions might be to make these English names easier to read for the target readers with the assumption that children are not familiar with these names as English is not well-known for them, for they have not yet exposed to foreign texts and names as often as adults. As Şehnaz Tahir Gürçağlar expresses, the translator “shows a patronizing attitude and underestimates the intellectual level of the reader”, when he/she rewrites a name according to the phonetic spelling of the target language (2001, p. 326). The translator of these series or the publishing house assumes that target readers are not capable of reading and pronouncing the proper names that belong to a source language; hence, the translator domesticates the proper names in order to hinder any difficulty the child readers may encounter while reading the names. Then it can be argued that the translator adjusts the names according to the norms of the target language and makes it easier for child readers to read and understand the names.

Translation of Culture- Specific Words

The translator seems to opt for a domesticating strategy when it comes to translate culture-specific words. The strategy utilized by the translator is closer to the pole of ‘acceptability’ in Toury’s terms, which makes the text more comprehensible and easier to understand for target readers.

The excerpts below will exemplify the strategy the translator used in her texts.

The first example is taken from the third book of the series.

The bread is like pancakes. (ST3, p. 61)
Bu ekmek bazlamaya benziyor (TT3, p. 61)

In the next book of the series, we again encounter the word ‘pancake’, this time with a different adaptation.

Sorry we couldn’t let you know we were coming. It’s OK. I’ll just make some pancakes. (ST4, p. 14)

Kusura bakmayın, size geleceğimizi önceden haber veremedik. Olsun önemli değil. Ben size bir çay demleyeyim. (TT4, p. 14).

In the first example, the word ‘pancake’ is used in order to make readers understand the type of the bread that was made by people of the Bible times at ‘Harvest Festivals’. The translator uses the word ‘bazlama’, a kind of flat bread peculiar to Turkish culture, in order to make readers understand the text by using a similar item from the target culture. In the second example, the translator completely adapts the word and uses a more common tradition from Turkish culture, ‘making tea’, to the guests.

Concluding Comments

Analyzing the selected extracts from the target texts and comparing those with the items of source texts makes it possible to come to the following conclusion regarding the translation strategies of the translator, Başak Çelik and the publishing house, Kucak. The translations that are being analyzed from various aspects cannot be judged as purely acceptable or adequate for Toury, yet it can be claimed that a translation is close to the acceptability pole or the adequacy pole. As for Çelik's translation, her texts are closer to the acceptability pole since she regards her target readers more and tried to make her texts fluent and understandable through various strategies she used during the translation process.

As the target texts have an aim to educate Christian children religiously and morally, certain items were decided to be omitted or added to the translated texts according to the skopos and ideology of the publishing house, yet both omissions and additions were not large in scale.

In the translation of proper names, the translator again tried to make her text understandable to her target readers, who are children and are less tolerant to foreign elements by using the transcription and adaptation strategy.

As for the matricial norms, the translator tried to conform to the matrix of the source texts and did not make any changes in the segmentation of paragraphs and chapters, and did not make any changes in the pictures, and illustrations, either. She tried not to interfere with the source texts by being loyal to the matrix of the source texts.

Since the foreignness of the source texts are not reflected in target texts, and the translator tried to create a fluent translation by conforming to the norms of target language and culture, and as the priority is given to the comprehensibility of target texts for target readers, it can be stated that the translations are closer to the pole of acceptability.

Descriptive Analysis of *The First Easter*

This part of the study is allotted to the descriptive translation analysis of the book *The First Easter*, a Bible story book intended for young children. It is one of the books of a project intended for young children entitled ‘Bible Story Time’, written by Sophie Piper, illustrated by Estelle Corke, and published by Lion Hudson in 2006. The series consists of two parts: the Old Testament Series and the New Testament Series. All the books in the series were published by Lion Hudson publishing house in 2006.

The project is also being carried out in Turkey by Greenhouse publishing house, one of the biggest Christian publishing houses dealing with children’s literature in Turkey. This is the first translated book of the series that was published in Turkey. The other books of the series have been translated, too, and they are now a being edited and will soon be published by Greenhouse (interview with the editor of the publishing house, Marion James).

What is interesting in the Turkish version of the series is that there are two texts in the book, written both in English and Turkish. The publishing house decided to make a dual-language project in order to make children improve their linguistic skills while

learning about religious and moral themes. All the books in the series have been prepared as a dual-language book by the publishing house.

The strategies and the translational norms of the publishing house will be explained in detail in the following sections.

The Plot

The First Easter is a religious education book that retells the events that take place in the Bible in a story format for young children. The book is illustrated with bright and appealing pictures. The book was designed to help families teach their children bible stories in an easy and understandable way. The book is intended for children aged four and upwards to listen to the stories, and for older children, up to eight, to read by themselves.

The book presents the story of Jesus' death, and his resurrection in simple text format with illustrations. It was prepared for parents who want to teach basic facts of Jesus' death and his resurrection in a way to appeal children and make them understand, for Sunday school teachers who need easy-to-understand materials for young children.

The book was translated under the title of *İsa'nın Dirilişi*, and was published in 2009. The English and Turkish texts were presented side by side, especially for teachers who need materials for multi-national groups in Turkey. The publishing house not only publishes religious books dually, but also non-religious dual-language books for children. The bible story begins with the Palm Sunday and ends with the Pentecost.

The Preliminary Norms of the Publishing House

All the books in the ‘Bible Story Time’ series were translated by a group of translators who works within Greenhouse publishing house. The decisions regarding the selection of works to be translated are taken by the owners and the chief editors of the publishing house, Marion James and Charlotte McPherson. In the interview conducted with one of the editors, Marion James, the preliminary norms of the publishing house became clear.

The interview conducted with Marion James on June 12, 2009, shed some light to the decisions taken before, during, and after the translation of this book. James expressed that they work with big publishing houses in UK, namely Multilingual Matters, Mantra, Lion Hudson publishing house, and they import at least 1,000 new titles from the UK every month. She pointed out that they choose the books to be translated by keeping up to date with the catalogues of these publishing houses, and try to publish translated books as soon as possible they appear in UK.

The translated book *İsa'nın Dirilişi*, is in fact based on a simplified version of *The First Easter*. The reason behind this decision is the publishing house's will to use the same pictures that appear in the original text, and to make the text a dual-language book. As the length of the sentences of English and Turkish texts that appear side by side would exceed the length of the original sentences appear in the English text, and hence there would be a space problem in the target text, the publishing house decided to edit the original text first, that is, rewrite the text in a more simplified way. The second reason behind this decision is the publishing house's concern regarding the so-called ‘faithfulness’ to the original text. James asserts that because of the people's

susceptibility over the loyalty of the texts, they refrain from being criticized for making changes in the texts, and be accused of manipulating the texts through such strategies as omission, addition, making shifts, changing the voice of the author. They abstain from being accused of any missionary activities, and changing the source texts according to their ideology and skopos. She stressed that they have no intention of converting any children into Christianity through the materials they publish; their primary skopos is to try to fill a gap in the Christian children's literature in Turkey by providing materials for Christian children in order to educate them morally and religiously.

It is clear from the editor's statements that the publishing house used an abridged text as the source of their translated book, and they presented this abridged form in the book *İsa'nın Dirilişi*, because of space problem in the text, and the concern over the loyalty of texts, that is the prevailing translational norms of the target culture.

Operational Norms of the Publishing Houses

This part of the study is allocated to the decisions taken by the translators and editors during the act of translation, such as the title, the cover design, the paragraph segmentation, and the illustrations that will appear in the translated book, and some translation strategies such as omissions, additions, and shifts that take place in the translated book.

Paratextual Elements

When the title of the translated book is analyzed, it becomes clear at first sight that the publishing house intervened in the translation of the title, and instead of giving the

Turkish equivalent of the word, ‘easter’ (the Turkish equivalent used for easter in Turkish is ‘*paskalya*’), they give its definition, its meaning in Turkish. The Turkish title of the translated book *İsa'nın Dirilişi*, means the resurrection of Jesus. The reason why they have chosen this title, is their assumption that Turkish children who are brought in the Turkish culture may not be acquainted with such a festival that is called ‘*paskalya*’ in Turkish, thus; they translated the title by giving its definition, which they think is the best strategy to make their readers understand the title of the translated text, and hence understand the text better.

On the cover of the source text, the title of the book and the title of the series are given. There is also an illustration which describes Jesus on a donkey and shows people and children around Jesus. It describes Jesus’ visit to Jerusalem for the biggest festival of the year. As for the cover of the translated text, the title of the source text and the translated book and the title of the series and its Turkish translation are given one under the other. The Turkish title of book is given above the source text title; under the titles, there is the same illustration as of the source text, and then the titles of the series are given both in English and in Turkish.

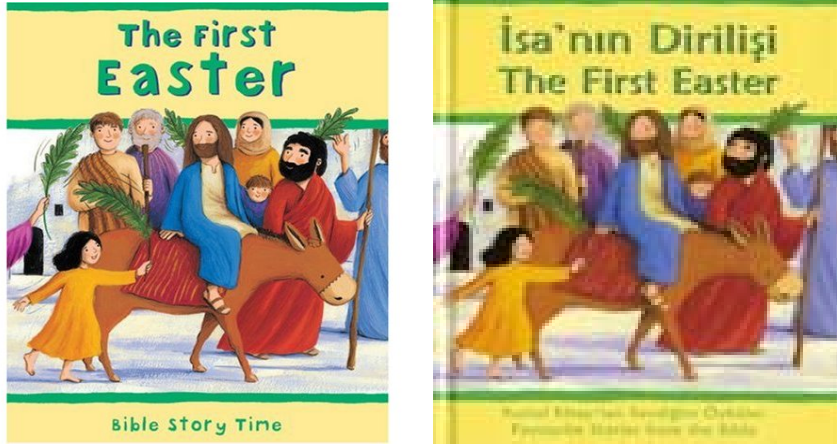


Fig. 4: The cover pages of the source and the target text

In the second page of the source text, the names of the author, the illustrator, and the publishing house, date and place of publication are presented. The second page of the translated text is also allocated to this information. In the translated text both the information about the source and target text is given. The translation is presented to be done by the publishing house.

On the back cover of the source text, the other books of the series are given with their cover illustrations. On the back cover of the translated text, the other books of the series are presented, too. As these translated books have not been published yet in Turkey, the English versions are presented at the back cover. There is also some brief information about the series on the back cover of the source and the translated book.

The names of the translators are not given in the translated book; there are no prefaces, footnotes, or endnotes written by the translators, or editors that explain readers the strategies of the publishing house in this translation project.

Matricial Norms of Translators

This section mainly deals with the comparison of source texts and the target text in terms of paragraph segmentation, change of location, addition, omission, and shifts that were made by translators during the act of translation.

Segmentation of Chapters and Paragraphs

The original source text, that is, the one which the source text that is given with the translated text is based on, consists of 29 pages and 15 illustrations. The target text, which is a dual-language book, that is, the English and the Turkish texts are given side by side, has also 29 pages and 15 illustrations. The segmentation of paragraphs, chapters, the number of pages, and the illustrations did not undergo any changes in the target text. This is the publishing house's strategy; they did not want any changes in the target text, including the illustrations. In order not to change anything in the format of the target text, they applied to paraphrase the original text and rewrite a source text which will be presented with the translated text side by side.

Omissions and Additions

Since the publishing house wanted to use the same text format and illustrations in the target text, they had to rewrite the source text in order to adjust it to the text formation. While rewriting the text, they omitted and added some parts of the original text. The owner and the editor of the publishing house, Marion James, asserted that they rewrote the English text according to the original English text and the Turkish translated text. They applied such a strategy since they wanted to make texts correspond to each other

one-to-one, as both texts would appear in the target text side by side, and the target readers would compare them with each other.

Marion James argued that they had two reasons for applying this strategy, that is, rewriting the English text according to the Turkish text and the original English text. The first one is their aim to improve children's language learning abilities. Their aim is to provide materials to multi-cultural and bilingual target readers and to those who need dual-language materials in their language learning classes. The other reason is not to be criticized by readers who compare the texts and criticize the publishing house for not being 'loyal' to the original text, that is, manipulate the text according to their skopos.

In the following part of the study, I am going to exemplify how the publishing house changed the original text and rewrite it again.

Omissions

In this part of the study, I am going to compare both the original and rewritten source text with the Turkish translation, and give some examples to the omitted parts of the original text, and show how translators paraphrased the original text and rewrote it.

It was nearly time for the biggest festival of the year.

'Let's go to Jerusalem,' said Jesus to his friends. 'That's the best place to be at festival time.'

Jesus rode to the city on a donkey. People began to whisper. 'Look! Jesus is riding to Jerusalem. He looks like a king!' (ST1, p. 6)

It was nearly time for the biggest festival of the year. 'Friends, let's go to Jerusalem! That's the best place to be,' said Jesus.

As Jesus rode into the city on a donkey people began to whisper, 'Look! Jesus looks like a king. (TT, p. 6)

Yılın en önemli bayramı yaklaştı. İsa, ‘Arkadaşlar, Yerus alim’e gidelim! En iyi yer burası.’ dedi. İsa bir eŐeĐin  zerinde Őehre girerken, halk ‘Bakın! İsa bir kral gibi g r n yor!’ diye fısıldaŐtı. (TT, p. 6)

As can be seen from the example above, the translators omitted some words, phrases, and sentences such as, ‘to his friends’, ‘at festival time’, ‘Look’ Jesus is riding to Jerusalem’ in order to write a shorter paragraph. They also rewrite some sentences in order to paraphrase the text. When the abridged text and the Turkish text are analyzed comparatively, it can easily be discerned that the publishing house fulfilled its translation skopos, that is, adapted the English text in a way to create a one-to-one correspondence.

The omitted parts above do not make any harm to the intelligibility and the consistency of the target text. Nearly all the paragraphs in the original text are rewritten in a simplified form in order to fulfil the skopos. Yet some sentences were omitted not for the purpose of simplifying the text, but for adapting it to the target text culture.

Jesus’ followers didn’t feel wise or brave. They wanted to hide indoors. Then came the festival called Pentecost. Early in the morning, when they were indoors together, they heard a noise like a strong wind blowing. They saw something like flames of fire dancing overhead. (ST1, pp. 28-29)

Jesus’ followers didn’t feel wise or brave. They hid indoors together. One day they heard a noise like a strong wind blowing and saw something like flames of fire dancing overhead. (TT, p. 29)

İsa’nın arkadaŐları kendilerini bilge ya da cesur hissetmediler. Hep birlikte kapalı bir yerde saklandılar. Bir g n g cl  bir r zgarın esiŐini andıran bir ses duydular. AteŐten dillere benzer bir Őeyler g rd ler. (TT, p. 28)

The sentences above were rewritten by the translators, too. Yet the sentence which tells the name of the festival, 'Pentecost' was not omitted for the reason of simplifying the text, but adapting the text to the Turkish readers, since target readers who are brought in Turkish culture are not familiar with such a festival called 'Pentecost'. Yet 'Pentecost' needs to be translated as well, for it is an important festival for Christians, the 'Festival Sunday' that comes fifty days after Easter in which the Christians commemorate the coming of the Holy Spirit on the twelve disciples after Jesus' resurrection, and which is traditionally seen as the birthday of the church. This event is also regarded as a sign that the disciples should spread the Christian message throughout the world; so in this respect, it is also important for them, too; hence, this decision to leave out such an important concept from the target text, that asserts to educate children religiously and teach them the basic facts of Jesus' resurrection, seems peculiar.

Additions

The additions that took place in the target text are again for the reason of simplifying the text. Translators added some words and sentences while rewriting the target text. Yet, if we compare the abridged version of the English text and the Turkish text, we do not encounter any additions.

The following extract is taken from the part where Jesus prays to God alone in the text. The translators added a sentence to the simplified version of the source text, and translated the sentence by taking into account the simplified version.

'I know that terrible things are about to happen,' he prayed. 'I wish there were another way to make everything work out... but there isn't.'" (ST, p. 15)

‘I know that terrible things are about to happen,’ he prayed. ‘I wish there were another way to make everything work out... but if there isn’t, I am willing to die.’ (TT, p. 15)

‘Çok yakında korkunç şeylerin olacağını biliyorum. Keşke her şeyi düzeltmek için başka bir yol olsaydı... ama eğer yoksa ölmeye razıyım.’ (TT, p. 15)

As can be seen above, the translators added a sentence to the place where Jesus hints at his death, yet in the original text, that part is left to the readers’ imagination and understanding.

Concluding Comments

This translation project is different from the ones that are in the scope of this thesis since the Turkish text is based on an English version which was rewritten by translators, and the texts are given side by side, making it possible for readers to compare the texts.

Yet the publishing house does not make this strategy explicit to the target readers with a preface, endnote, footnote, or in any peritextual material. This again can be linked to their reservation from being criticized of manipulating the text for certain reasons. In this translation project, they tried to be seen as translating the texts as being loyal to the source text as much as possible by not making any additions, omissions, shifts, and even changes in the matrix of the text, and in the illustrations. For this reason, it is possible to come to the conclusion that the publishing house wanted to be seen as being close to the adequacy pole, yet as they have target readers in mind and consider the target culture norms, it can be said that their translation includes strategies that bring the text close to both the adequacy and the acceptability pole. Gideon Toury

suggests the impossibility of judging a translation as purely “acceptable”, or purely “adequate” (1995, p. 57).

Reconstructing the matricial norms makes it possible to analyze the strategies of translators and editors throughout the translated text. It is clear from the comparative analysis of the texts that the translators and the editors interfered with the source text to some extent by shifting the source text material, and applying such strategies as omissions, additions, shifts, segmentation of paragraphs and sentences in order to rewrite the text according to their skopos.

Publication, Distribution and Marketing Strategies of Publishing Houses

Publishing a material includes editing, providing the graphic design, printing, marketing, and distribution of the material that has been prepared for print. The editorial stage, cover design, the illustrations, the overall layout process, and the marketing of a book usually occur concurrently. While the material to be published is being edited, in terms of the text material, layout, and the design, the marketing of the material begins. The design stage becomes much longer and sometimes harder in children’s literature, especially when the texts are accompanied with pictures and illustrations.

Publishing houses usually interfere with the marketing and advertising of the material they prepare for print. They either advertise their materials with their own means or they work with marketing agencies. In either case, most publishing houses monitor the process and get feedback from advertising and sales companies.

The developments in the printing technology, the developments in computer software, and the widespread use of internet have also affected the publication industry.

There have been many new technological changes in the publication industry such as e-books, e-journals, audio-books, and digital versions of printed materials. These improvements also affected advertising, marketing, distributing, and sales of the materials.

The publishing houses that deal with Christian children's literature in Turkey have utilized these new technological developments in the publishing industry as well. They use internet, web pages, and some blogs in order to advertise and sell their materials. As they do not have opportunity to sell their materials in secular bookstores, these new developments concerning the internet have been helpful for them. With the help of the widespread use of the internet, Christian publishing houses are able to advertise and sell their materials through their web pages, their blogs, and some publishing houses that sell materials online.

The interviews conducted with the owners and/or the editors of the publishing houses have made it explicit that all three publishing houses make use of the internet to some extent in advertising, distributing, and selling the materials they publish. The internet provides a valuable opportunity for them to reach a wider audience, make their publications accessible to those who do not have opportunity to come to the bookstore, and get the materials. Thus, it can be concluded that the web is one of their primary marketing and distribution tool, as they can advertise their materials on the web and people can order these materials online from their web pages or through telephones after analyzing the publications online.

CHAPTER VI

CONCLUSION

The role of translated books in educating children and entertaining them simultaneously has been studied extensively by scholars like, Zohar Shavit, Riitta Oittinen, Gillian Lathey, Emer O'Sullivan etc. The peculiar characteristics of children's literature recalls different types of approaches and puts forth some special issues that need to be taken into account by translators, editors, critics, scholars, illustrators, the owner of publishing houses, that is, by the people who are involved in any stage of translation.

The present study has aimed to dwell upon the role of translated books in the religious and moral education of Christian children in Turkey, and has presented the translation strategies that are opted for by translators and editors before, during and after the act of translation. It has described the strategies and discussed the rationale behind these particular decisions taken by the translators and editors on a descriptive basis. The interviews conducted with the editors of the publishing houses give insights regarding the strategies chosen by the translators and publishing houses, the restrictions they encounter in the translation and publication stages, and the reasons behind their decisions. The interviews also enlighten the skopos and ideology of the publishing houses which determine and affect their decisions before, during and after the translation process.

As is known, different world and political views affect a translation process, and the translator's choices. Every publishing house and/or the translator may then translate the source text according to their views, ideologies, and their skopos. They manipulate

texts in accordance with their skopos, and ideology, that is, the manipulation of texts can be purposeful and may be related to the translator's ideology.

When Christian publishing houses are analyzed within the light of these concepts, it can be asserted that their translations involve certain kinds of manipulations, such as rewriting the text according to the ideology and skopos they have in mind, (as in the case of Greenhouse publishing house), and make use of strategies, such as omissions, additions, shifts, selecting certain lexical items, and applying domesticating strategy such as localizing the proper names.

When translated materials are scrutinized, and compared with their source texts in the case studies of this thesis, the insistence of Christian publishing houses on fluent translations that produce the illusionary affect of transparency, in Lawrence Venuti's term, becomes clear. The reason why the publishing houses in question opt for such a strategy is their emphasis on the familiarity, for in fluent translations, the emphasis is placed on familiarity as Venuti shows (1998, p. 117). The familiarity of the subjects and the context is important for child readers since they have less tolerance for foreign elements than adults, and they can easily get bored with such materials and cannot utilize the material intended for them. The publishing houses in question seem to be aware of these characteristics of their child readers, and hence they apply the domestication strategy in some parts of their texts so as to make their text appealing and intelligible to children and ensure maximum gain from the materials they publish.

The first chapter of the current study stated the main aim of the study and presented the theoretical framework which has been utilized in this study. It also gives some brief information about the case studies that are in the scope of this study. The

second chapter, on the other hand, has covered the basic properties of children's literature and its translation, and the issues that need to be taken into account by the translators and/or publishing houses during the translation process. Some properties of children's literature such as the issue of manipulation, rhythm, the dual audience, and the importance of the relationship between the verbal and the visual elements have all been stressed in this part of the study. The role of the translated books in the religious and moral education of Christian children in Turkey has also been dwelt upon in this chapter. This part of the study has presented the properties of religious and moral education, and briefly discussed the situation of Turkey regarding the religious education of children.

The third chapter of the study concentrates on the descriptive analysis of case studies that were selected for this thesis. Three different translation projects are selected from three different Christian publishing houses, and one from a secular one. The source and target texts are studied comparatively in this part of the study in order to solicit the strategies utilized by translators and publishing houses, and in order to see if there are any intentional manipulations inherent in translated texts. The outcomes of the comparative study, and the interviews conducted by the owners and editors of the publishing houses have shown that publishing houses opt for strategies that best serve their skopos and ideology.

To sum up, this thesis has aimed to present the role of translated books in the religious and moral education of Christian children living in Turkey, find out strategies utilized by Christian publishing houses founded in Turkey via three different case studies, and discuss the possible reasons for their choices.

APPENDIX A

The Summary of Interview Conducted with the Editor of Yeni Yaşam Yayınları, Gürkan Çamsun

The interview was conducted with Çamsun on June 10, 2008 in the publishing house's office located in Kadıköy. Gürkan Çamsun began his speech by pointing out that they have been publishing materials for the Christians for twenty-two years. Their primary aim is to provide materials for the Christians living in Turkey. Çamsun pointed out that they prepare materials for every age level and their materials range from printed books to audiovisual materials. They do not only provide printed materials but also some materials in CD and DVD format, like films and hymns. He pointed out that Yeni Yaşam publishing house tries to provide every kind of material to Christians in order to inform its believers, and instruct them while entertaining them. Yet he added that informing part is much more predominated.

As for the children's literature, he pointed out that there are not adequate materials in Turkey for the Christian children, yet some publishing houses, namely Kucak and Greenhouse, try to fill the gap in the field. Çamsun expressed that they do not publish materials for children much since the other publishing houses like Kucak and Greenhouse provide materials for children. He asserted that when Kucak decided to prepare materials only for Christian children, they give up publishing materials for children except some best-sellers since they do not want to rival with each other. He claimed that their skopos is nearly the same, to educate people in Christianity, so to

publish materials for the same age group and rival with each other come into conflict with their belief and ideology. Hence, they decided to prepare materials for adults on various subjects in order to inform and entertain them, to leave the field of children's literature to other publishing houses which only deal with children's materials. He also added that they have no intention of converting people to Christianity with the materials they publish, or by conducting missionary activities, but provide materials for Christians and other people who want to get information about Christianity.

APPENDIX B

The Interview Conducted with the Owner and the Editor of Kucak Publishing House,

İbrahim Deveci

The interview was conducted with İbrahim Deveci via e-mail and telephone on June 16, 2009. He replied questions directed to him about Kucak publishing house and the materials they publish.

1. Can you give some information about the history of Kucak? (the date of founding, the aim of the publishing house, the materials)

İbrahim Deveci: Our publishing house was founded in 1995. Our aim of founding this publishing house is to prepare instructive and entertaining materials for children of the Christian families.

2. What did prompt you to publish children's books? What was the factor?

İ. Deveci: As is known there are not any institutions, or organizations intended for Christian children living in Turkey (especially for Turkish Christians) to get information and to improve themselves. The gap in the field is the main reason of preparing materials and books for children.

3. When did the Christian Children's Literature emerge in Turkey? What was your contribution to this process? What kinds of books were published firstly in Turkey in the Christian Children's Literature?

İ. Deveci: We can say that Christian Children's Literature has begun to emerge systematically with our publishing house. We have been trying to provide fiction books since the beginning of our founding, that is, since 1995. Of course, we are still talking about an emerging field. Our first printed book was *Çocuklar İçin İncil'den Öyküler*

(Bible Stories for Children). Then we have started to publish materials that describe and explain the Holy Book, and continued with some youth novels and story books.

4. What is the role of books and translate materials in the education of children?

İ. Deveci: We can say that translated books are generally useful, but sometimes we encounter things that contradict with our culture and conception. For instance; we wanted to translate a bible story book yet the figure of Jesus was mostly illustrated as blue- eyed and blond-haired since as is known in Western cultures these physical characteristics are dominant. There are also similar differences in the Far East, like slant-eyed Jesus figures. Moreover, some examples presented in the novels and story books do not address to our children. In these days, we are trying to prepare and publish materials, especially instructive materials, with the educators working within our publishing house. Yet as you anticipate, being a Christian or an educator is not enough to produce a novel and a story book. For this reason, we cannot give detailed information about the materials we are preparing. To sum up, the instructive materials are prepared by us; on the other hand, the novels we publish are translated books.

5. What kind of translators do you work with? Which qualities do you bear in mind when you are hiring a translator? Are your translators specialized and experienced in children's literature and Christian writing?

İ. Deveci: Our translators are experienced in translating but they are not specialized in Children's Literature.

6. What kind of translation strategies do you utilize in translated books? Do you opt for adaptation or literal translation? Do you apply addition, omission, simplification, censorship strategies in your translations?

İ. Deveci: In fact, we opt for literal translation by being loyal to the source text, yet we need to make adaptations in some instances. In such a case, we get the publisher's and the author's permission and make relevant changes. We have never encountered censorship. Only in one serial on Genesis, we found the figures of Adam and Eve very naked and we wanted the illustrator's permission to change the figures, but we could not get the permission. So we decided not to sell the book in question. We have not encountered a censorship issue except this.

7. To what extent do you regard the prevailing norms while translating? Do you give priority to the intelligibility or the aesthetic values in your materials?

İ. Deveci: Our primary priority is to translate the materials as literal as possible by being loyal to the source text. Of course, intelligibility is very crucial for us, too. The intelligibility of our texts is very important for us as our primary aim is to instruct children in some areas, and the other reason is that it is not possible to proceed with unintelligible materials.

8. How important are visual elements in books and translated materials? Do you use the same pictures of original books in translations or do you change them?

İ. Deveci: The pictures come into prominence according to the age group. The intensity of pictures and their style are decided according to the target audience. In translated books, we use the same pictures. But if we prepare and write the materials, we illustrate them.

9. Do you publish classic children's books such as *Grimm Brothers*, *Pollyanna*, *Alice in Wonderland*, *The Chronicles of Narnia* series, which have references to the Christianity?

İ. Deveci: We do not publish classic children's books because children can get this type of books easily. We are trying to prepare materials which cannot be found in the market. Yet in the periodical, Kucak Çocuk Dergisi, we promote these kinds of books, and advise them to children.

10. What are your distribution and marketing strategies? Where do you sell your books apart from your bookstore?

İ. Deveci: We promote our books and sell them through some bookstores, the internet, and some churches.

http://www.ideefixe.com/Kitap/firma_urun_listele.asp?fid=2023

APPENDIX C

The Interview Conducted with the Owner and the Editor of Greenhouse Publishing House, Marion James

The interview was conducted with one of the owners and the editors of the Greenhouse publishing house at their office in Kadıköy on June 12, 2009. The questions that were addressed to Ibrahim Deveci are also directed to Marion James.

1. Can you give some information about the history of Kucak? (The date of founding, the aim of the publishing house, the materials)

M. James: We founded the Greenhouse publishing house with Charlotte McPherson in 1997 in an attempt to fill the gap in the Christian children's literature in Turkey, and to provide materials that are both instructive and entertaining at the same time.

2. What did prompt you to publish children's books? What was the factor?

M. James: We noticed that the materials prepare for Christian Children in Turkey were not adequate. Many Christian families were criticizing about the inadequacy of materials for Christian children living in Turkey. They had difficulty in finding materials for their children. The materials aimed at Christian children in Turkey were not very attractive for children. For instance, the pictures in the bible story books were old-fashioned and were boring to children. So, we decided to found a publishing house to provide qualified and entertaining materials for children.

3. When did the Christian Children's Literature emerge in Turkey? What was your contribution to this process? What kinds of books were published firstly in Turkey?

M. James: We cannot assert that the Christian Children's Literature has emerged in Turkey. It is still emerging and we have still so many gaps in the field. I think we have contributed the field with our materials which are very colourful with full of pictures, and hence attract children's attention. We also provide English materials for schools, and help children develop their language capacities. The first books published in Turkey for Christian children are bible story books and booklets, yet they are not still adequate. We have many English story books for children on Christianity in our bookstore, but the Turkish materials are not adequate, yet.

4. What is the role of books and translated materials in the education of children?

M. James: As Christian Children's Literature has not emerged yet in Turkey, and as there are not many publishing houses and authors that produce materials for children, we still use translated books to educate Christian children religiously and morally. In this respect, translated books are very crucial in instructing the Christian children living in Turkey because of the lack of the original materials aimed at them.

5. What kind of translators do you work with? Which qualities do you bear in mind when you are hiring a translator? Are your translators specialized and experienced in children's literature and Christian writing?

M. James: We work with a translator's group. We have two experienced translators, a Turkish language and an English language expert, and a qualified editor in that translation group. They prepare translation projects together and discuss the strategies they opt for at every level of translation. As the Christian terminology has not developed yet in Turkey, and as we translate for children who are less experienced than

adults in terms of foreign elements and language skills, we try to select the words carefully in our translations. We sometimes discuss over a word for more than one day.

6. What kind of translation strategies do you utilize in translated books? Do you opt for adaptation or literal translation? Do you apply addition, omission, simplification, censorship strategies in your translations?

M. James: We try to be as literal as possible since we do not want to be judged as manipulating the texts according to our ideology and skopos. The target readers expect us to translate the materials as being faithful to the original text. For this reason, in one of our translation projects, the dual-language project, we had to rewrite the English text. We wanted to keep the illustrations of the original text and use the same format, but we wanted to present the Turkish and the English text side by side. In order to do this, we had to omit some sentences from the English text and rewrite them because of the space problem, and because of the expectation of target readers. We even rewrote the English text by comparing it with the Turkish text in order to be seen as literal as possible.

7. To what extent do you regard the prevailing norms while translating? Do you give priority to the intelligibility or the aesthetic values in your materials?

M. James: Our primary aim, as I have just stated, is to translate the materials as literally as possible by being loyal to the source text. Intelligibility of the texts is very crucial for us, for we prepare materials in order to educate and entertain children. It is not possible to make children understand and enjoy the materials with unintelligible texts. Aesthetic values of texts are also important for us since the target readers we aim at are children who are being affected by colourful materials with full of pictures. Preparing materials

with pictures is not enough, we also need to use trendy and fashionable pictures in order to rival with other instruction and entertaining channels like the television, and the cartoon characters, DVDs, and CDs of attractive heroes of children, that is we need to rival with other visual channels by preparing materials as qualified and attractive as the ones in the other channels.

8. How important are visual elements in books and translated materials? Do you use the same pictures of original books in translations or do you change them?

M. James: Visuality is an important aspect of children's books, especially in younger groups. What we are trying to attain as a publishing house is to provide materials that attract children's attention and educate them while entertaining at the same time. So, we give special emphasis to pictures and illustrations in children's books. If the pictures of original book are attractive, colourful and suitable for children, then we keep them in translations as well. But if the pictures are old-fashioned, black and white, and not suitable for children, then we leave them out and find more suitable and attractive pictures. Yet the books we choose are usually well-illustrated, hence we do not have to make too many changes.

9. Do you publish classic children's books such as *Grimm Brothers*, *Pollyanna*, *Alice in Wonderland*, and *The Chronicles of Narnia* series, which have references to the Christianity?

M. James: We publish these books, both in English and in Turkish. We try to keep our store as wide as possible since we do not want to respond to our customers with words such as "We do not have that book, or we do not publish that kind of materials". This attitude contradicts our primary aim, that is, to provide materials for every level of

children and both in English and in Turkish. Moreover, we do not only publish materials for Christian children, we also publish some instructive and moral books in order to reach a wider audience. Our aim is not only educating Christian children in Turkey, but also providing materials both in English and in Turkish who need to improve the language skills of their children. For this reason, we also sell materials to some schools that need materials both in English and in Turkish to improve the language skills of their students. Yet when we choose our materials for publication, we also are selective. For example, we do not sell Homer's adapted versions of Iliad since these classics do not attract modern children who have met the television, the internet, and various kinds of attractive means.

10. What are your distribution and marketing strategies? Where do you sell your books apart from your bookstore?

M. James: We sell our products mainly in our bookstore in Kadıköy. We also make use of the internet, some online web pages and our web page. Other Christian houses also sell our materials since we try to support each other instead of being in a rivalry. We also sell our materials in some schools and churches.

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