



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**A COMPARATIVE ANALYSIS OF PARATEXTUAL ELEMENTS
IN THE COMPLETE TRANSLATIONS OF *GULLIVER'S TRAVELS***

Esra Duygu ÖZDOĞAN

Master's Thesis

Ankara, 2018

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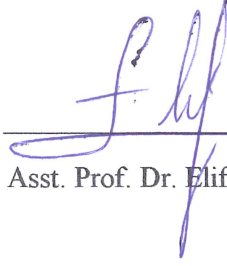
Ankara, 2018

KABUL VE ONAY

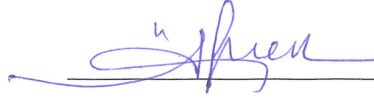
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Prof. Dr. Asalet ERTEN (Başkan)



Asst. Prof. Dr. Elif ERSÖZLÜ (Danışman)



Assoc. Prof. Dr. Aslı Özlem TARAKÇIOĞLU

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Tezimin/Raporumun. tarihine kadar erişime açılmasını ve fotokopi alınmasını (İç Kapak, Özet, İçindekiler ve Kaynakça hariç) istemiyorum.

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Tezimin/Raporumun.....tarihine kadar erişime açılmasını istemiyorum ancak kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisinin alınmasını onaylıyorum.


Serbest Seçenek/Yazarın Seçimi

18.06.2018


Esra Duygu ÖZDOĞAN

ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, Tez Danıřmanının Dr. đr. yesi Elif ERSZL danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.


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ÖZET

ÖZDOĞAN, Esra Duygu. *Gulliver'in Seyahatleri'nin Tam Metin Çevirilerindeki Metin Dışı Unsurların Karşılaştırmalı Analizi*. Yüksek Lisans Tezi, Ankara, 2018.

Jonathan Swift'in *Gulliver'in Seyahatleri* eseri, İngiliz edebiyatının en önemli hicivlerinden biri olarak kabul edilir. Roman, ağırlıklı olarak kurumlar ve insanlık hakkında doğrudan ve dolaylı eleştiriler içerir. Fakat kitap, yayıncı, yazar veya üçüncü bir tarafça uygulanan metinsel olmayan unsurlar sebebiyle her zaman bir hiciv eseri olarak algılanmaz. Genette (1997), bir eserin kitap haline gelmesini ve okuyucuya ulaşmasını sağlayan bu öğeleri metin dışı unsurlar olarak tanımlar. Aynı zamanda bu unsurlar metnin algılanmasına da etki eder. Bu çalışmanın amacı, Jonathan Swift'in *Gulliver'in Seyahatleri* adlı eserinin tam metin çevirilerinin metin dışı unsurlarını araştırmak ve bunlar arasından okuyucunun metin üzerindeki algısını en çok etkileyen unsurları bulmaktır. Çalışma, öncelikle kitabın Türk edebiyatı çoğuldizgesindeki konumunu belirlemek üzere Itamar Even-Zohar'ın (1990) çoğuldizge kuramı kapsamında bibliyografik bir araştırma yürütür. Daha sonra, İrfan Şahinbaş, Kıymet Erzincan Kına ve Can Ömer Kalaycı tarafından çevrilen ve beş farklı yayınevi tarafından basılan tam çevirilerinin metin dışı unsurlarını analiz eder. Son olarak, *Gulliver'in Seyahatleri'nin* alımlanmasını değiştirebilecek en etkili unsurları tartışır. Sonuç olarak, bu çalışma, bahsi geçen romanın Türk edebiyatı çoğuldizgesinde çoğunlukla çocuk edebiyatının bir parçası olarak kabul gördüğünü gösterir ve ayrıca, saptanan sekiz unsur içerisindeki dört etkili metin dışı unsuru ortaya çıkarır: seri başlıkları, arka kapak metinleri, önsöz niteliğindeki notlar ve dipnotlar. Bibliyografik araştırma kitabın Türk edebiyatı çoğuldizgesindeki konumunu çoğunlukla bir çocuk edebiyatı eseri olarak gösterse de tam metin çevirilerinin metin dışı unsurları Swift'in hicivli tarzını ve hedeflenen okuyucunun yetişkinler olduğunu ortaya koyar.

Anahtar Sözcükler

Jonathan Swift, *Gulliver'in Seyahatleri*, çoğuldizge kuramı, metin dışı unsurlar, algı.

ABSTRACT

ÖZDOĞAN, Esra Duygu. *A Comparative Analysis of Paratextual Elements in the Complete Translations of Gulliver's Travels*, Master's Thesis, Ankara, 2018.

Jonathan Swift's work, *Gulliver's Travels* is regarded as one of the most important satirical works of English literature. The novel mainly includes explicit and implicit criticisms of institutions and humankind. However, the book is not always perceived as a satirical work because of non-textual elements applied by the publisher, the author or by a third party. Genette (1997) has defined these elements as paratextual elements which enable a work to become a book and to reach the reader. Besides, these elements affect the reception of a text. The aim of this study is to explore the paratextual elements in the complete translations of Jonathan Swift's *Gulliver's Travels* and to find out the most effective elements on the reception of the novel by the reader. The study firstly carries out a bibliographic survey to demonstrate the position of the book in the Turkish literary polysystem within the framework of Itamar Even-Zohar's (1990) polysystem theory. It later analyzes the paratextual elements of the complete translations of the novel translated by İrfan Şahinbaş, Kıymet Erzincan Kına and Can Ömer Kalaycı, and published by five different publishing houses. It finally discusses the most effective elements which can change the perception of *Gulliver's Travels*. As a result, the study shows that the novel is mostly appreciated as a part of children's literature in the Turkish literary polysystem and it also finds out four effective paratextual elements which are the titles of the series, the please-inserts, the prefatory notes and the notes among eight detected elements in the complete translations. Although the bibliographical survey displays its position in the Turkish literary polysystem mostly as a work of children's literature, the paratextual elements of the complete translations reveal the satirical style of Swift and the target reader as adults.

Keywords

Jonathan Swift, *Gulliver's Travels*, polysystem theory, paratextual elements, perception.

TABLE OF CONTENTS

KABUL VE ONAY	i
BİLDİRİM	ii
YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI	iii
ETİK BEYAN	iv
ACKNOWLEDGEMENTS	v
ÖZET	vi
ABSTRACT	vii
TABLE OF CONTENTS	viii
LIST OF ABBREVIATIONS	x
LIST OF TABLES	xi
LIST OF FIGURES	xii
INTRODUCTION	1
CHAPTER 1: THEORETICAL BACKGROUND	8
1.1. ITAMAR EVEN-ZOHAR'S POLYSYSTEM THEORY	8
1.2. GERARD GENETTE'S WORK ON PARATEXTUAL ELEMENTS	13
CHAPTER 2: JONATHAN SWIFT AND <i>GULLIVER'S TRAVELS</i>	25
2.1. JONATHAN SWIFT AND HIS WORK	25
2.2. <i>GULLIVER'S TRAVELS</i>	28
2.2.1. Summary of <i>Gulliver's Travels</i>	28
2.2.2. <i>Gulliver's Travels</i> as a Work of Satire	34
2.2.3. The Introduction of <i>Gulliver's Travels</i> into the British Literary Polysystem .	43
2.2.4. Paratextual Analysis of Motte's First Edition and Faulkner's First Edition of	48
<i>Gulliver's Travels</i>	48
CHAPTER 3: CASE STUDY	57
3.1. METHODOLOGY	57
3.2. <i>GULLIVER'S TRAVELS</i> IN THE TURKISH LITERARY	58
POLYSYSTEM	58

3.3. THE ANALYSIS OF PARATEXTUAL ELEMENTS IN COMPLETE	
TRANSLATIONS OF <i>GULLIVER'S TRAVELS</i>	75
3.3.1. The Publisher's Peritext	75
3.3.1.1. Formats.....	75
3.3.1.2. Series.....	75
3.3.1.3. The Cover and Its Appendages	77
3.3.1.3.1. Analysis of TT1	78
3.3.1.3.2. Analysis of TT2 and TT3	80
3.3.1.3.3. Analysis of TT4-TT5 and TT6	82
3.3.1.3.4. Analysis of TT7	85
3.3.1.3.5. Analysis of TT8	86
3.3.1.4. The Title Page and Its Appendages	87
3.3.1.5. Typesetting and Printings.....	90
3.3.2. The Name of the Author	91
3.3.3. Titles.....	94
3.3.4. The Please-insert.....	97
3.3.5. The Prefatory Notes	107
3.3.6. Intertitles.....	114
3.3.7. The Notes	116
3.3.8. The Epitext	130
3.4. DISCUSSION	132
CONCLUSION	137
BIBLIOGRAPHY	146
APPENDIX 1. The Interview with Prof. Dr. Can Ömer Kalaycı.....	151
APPENDIX 2. Originality Report	153
APPENDIX 3. Ethics Board Wavier Form.....	155
AUTOBIOGRAPHY	157

LIST OF ABBREVIATIONS

ST: Source text, *Gulliver's Travels* (published by Oxford University Press in 2008)

TT1: Target text 1, *Gulliver'in Seyahatleri* (translated by Can Ömer Kalaycı and published by Can Sanat Yayınları in 2014)

TT2: Target text 2, *Gulliver'in Gezileri* (translated by Kıymet Erzincan Kına and published by İthaki Yayınları in 2003)

TT3: Target text 3, *Gulliver'in Gezileri* (translated by Kıymet Erzincan Kına and 2nd reprint of İthaki Yayınları, 2013)

TT4: Target text 4, *Gulliver'in Seyahatleri I-II* (translated by İrfan Şahinbaş and published by Maarif Vekilliği in 1943)

TT5: Target text 5, *Gulliver'in Seyahatleri III-IV* (translated by İrfan Şahinbaş and published by Maarif Vekilliği in 1944)

TT6: Target text 6, *Gulliver'in Seyahatleri* (translated by İrfan Şahinbaş and 2nd reprint of Milli Eğitim Bakanlığı, 1958)

TT7: Target text 7, *Gulliver'in Gezileri* (translated by İrfan Şahinbaş and published by İnkılap Kitabevi in 1990)

TT8: Target text 8, *Gulliver'in Gezileri* (translated by İrfan Şahinbaş and published by İş Bankası Kültür Yayınları in 2017)

LIST OF TABLES

Table 1. Bibliographic Survey on Translations of <i>Gulliver's Travels</i> in the Turkish Polysystem.....	66
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LIST OF FIGURES

Figure 1. The portrait of Gulliver and the title page in the first edition of Motte (1726).....	49
Figure 2. The portrait of Gulliver and the title page of Faulkner's edition (1937).....	50
Figure 3. The first pages of the first voyage in Motte's first edition (1726).....	53
Figure 4. The first pages of the first voyage in Faulkner's edition (1935)	54
Figure 5. Front cover of TT1.....	78
Figure 6. Back cover of TT1	78
Figure 7. Front cover of TT2.....	80
Figure 8. Back cover of TT2	80
Figure 9. Front cover of TT3.....	81
Figure 10. Back Cover of TT3.....	81
Figure 11. Front Cover of TT4.....	83
Figure 12. Back Cover of TT4.....	83
Figure 13. Front Cover of TT5	83
Figure 14. Back Cover of TT5.....	83
Figure 15. Front Cover of TT6	84
Figure 16. Back Cover of TT6.....	84
Figure 17. Front Cover of TT7	85
Figure 18. Back Cover of TT7.....	85
Figure 19. Front cover of TT8.....	86
Figure 20. Back Cover of TT8.....	86
Figure 21. A percentage distribution of the complete and abridged versions of <i>Gulliver's Travels</i>	133

INTRODUCTION

Throughout history, translations whether written or spoken have played a crucial role in communities and in their relationships. As the need of communication has expanded, the importance of translation has grown. With the studies of scholars, many approaches to the translation process and translations themselves have emerged. One of the most important works on translation studies is the polysystem theory, developed by the Israeli scholar Itamar Even-Zohar who studies literature alongside the cultural, social and historical forces in which there is an ongoing dynamic of ‘mutation’ (Gentzler, 2001, pp.118-20). The purpose of the term ‘polysystem’ is to underline the heterogeneous feature of a system opposed to the synchronistic approach (Even-Zohar, 1990, p. 12). In this heterogeneous system, some items may constitute alternative systems and these systems are in the permanent struggle for occupying the centre.

For Even-Zohar, translated literature operates as a system in itself and its positions can determine the translation strategy. If it is in primary position, “it participates actively in shaping the centre of the polysystem” (1978, p.200). On the contrary, if it is in secondary position, it means that it is a part of a peripheral system in the polysystem. The position of translated literature in the literary polysystem of a country may change depending on the condition of its established literature models or the main reception of the source text in worldwide. Even-Zohar states three cases in which translated literature takes the primary position: if a literature is young; if a literature is weak or peripheral; and if there are vacuums or crises in a literature (1990, p.46). On the other hand, if translated literature is in secondary position, it means that it does not have major influence on the central system so it represents a peripheral system in the polysystem. Translated literature may enter the polysystem as a complete, an abridged, an adapted or an illustrated text depending on the policy of publishers or on translators’ strategies. Therefore, these strategies can affect the position of a translated text in a literary polysystem. Even if the source text belongs to canonical literature, by translating and adapting it for children, it can be in secondary position as a part of children’s literature.

The position and the reception of translated texts in the polysystem can also be affected by non-textual elements which are practiced by publishers, authors and translators. For

these non-textual elements that can affect the perception and the position of the book, Gérard Genette has called “paratextual elements” in his book, *Paratexts: Thresholds of Interpretation*. These paratextual elements cover the non-textual elements that appear in the same location with the text such as preface-inserts, prefaces, notes, titles, and the elements which are not appended to the text but circulating in social space like interviews, critics and letters. As for these elements are subordinate to the text, they may influence how the text is received by the reader. Genette states that the paratextual elements help a text to become a book and they present the book to the public. In other words, it shapes the reception of a book with the non-textual elements.

Jonathan Swift, one of the most significant writers of satire in the eighteenth century, has achieved worldwide literary fame. His book, *Gulliver's Travels* has been highly appreciated by the readers since its first publication in 1726. It is a book of satire in which Swift is criticizing the institutions, religious conflicts, modern science and mankind in general by using the medium of parody. Throughout the novel, his satirical implications to the governments of the eighteenth century's Europe, to the social and political institutions as well as to the individuals can be observed. However, *Gulliver's Travels* mostly appeals to children because of the fantastic voyages of Lemuel Gulliver and also because of the adapted and abridged versions of the book. These adapted and abridged versions generally cover the first two voyages and ignore the last two voyages which are not very entertaining and adventurous compared to the first two voyages. Although *Gulliver's Travels* is a book of satire written for adults, because of the abridged and adapted versions it can be perceived as a book of fantastic voyages addressing to younger readers. From its introduction into the Turkish literary polysystem in 1872, the novel has been retranslated and published a lot of times. While most of these translations, which are adapted or abridged, represent the novel as a book for children, few of them accomplish to present the complete text and position the book as a canonical work into the literary polysystem. The paratextual elements of these complete translations help to indicate the position of the book as a classical work and the satirical style of Swift.

With regard to this background information, this study aims at displaying the paratextual elements that may affect the perception of the readers on *Gulliver's Travels*

under the light of Gérard Genette's work of the paratext. Before this study, Itamar Even-Zohar's polysystem theory will be used for carrying out a bibliographical survey of the translations of Jonathan Swift's *Gulliver's Travels* in the Turkish literary polysystem. This bibliography will help to understand the position of the book whether as a work for children or as a canonical work. Besides, the numbers of complete and abridged editions will be able to be obtained as well as the total number of its publishers and its translators. After demonstrating the general perception and the position of the translated books in the literary system, the paratextual elements of the complete translations will be analyzed to understand which of them may affect and change the perception of the book. For the analysis of paratextual elements, the complete translations published by different publishing houses including Can Art Publications, İthaki Publications, Ministry of Education, İnkılap Publications and İş Bankası Culture Publications will be examined in detail.

AIM AND RESEARCH QUESTIONS OF THE STUDY

The aim of the study is to find all the paratextual elements of the complete translations of Jonathan Swift's *Gulliver's Travels*, to analyze and to determine the influential paratextual elements that may affect the perception of the book. To this end, the study firstly demonstrates the introduction and the position of *Gulliver's Travels* into the Turkish literary polysystem with a bibliographic survey to understand its general reception among Turkish readers. Then, it seeks to analyze the paratextual elements of the complete translations, which may also affect the text's reception, in order to find out how they can serve correlatively the perception of the text by the reader. Finally, it tries to detect the most effective paratextual elements on the perception of *Gulliver's Travels*. For this purpose, after displaying all the publications whether complete, adapted, abridged or reprinted in the Turkish literary polysystem, the paratextual elements of complete translations of *Gulliver's Travels* will be examined in detail. For the bibliographical survey, Itamar Even-Zohar's polysystem theory and for the paratextual analysis of the complete translations, Gérard Genette's work the paratext will be used. In the light of the purpose of this study, the answers of the following questions will be sought:

1. What is the position of *Gulliver's Travels* in the Turkish literary polysystem?

2. How can the work of Gérard Genette on paratextual elements be applied to a translated text, such as *Gulliver's Travels*?
3. What are the paratextual elements of the complete translations of *Gulliver's Travels*? Which paratextual elements may affect the perception of the reader on the reader?

SCOPE AND LIMITATIONS

Gulliver's Travels was originally written as a satire criticizing the institutions, governments, politics and mankind; but it has been read as a children's book, as a traveler's book or as a work of satire because of Swift's wit in irony and translation strategies that affect the position of the work in polysystems worldwide. The novel has been translated into Turkish many times since its first introduction into the Turkish literary polysystem in 1872. From its introduction, *Gulliver's Travels* has continued to appeal to Turkish readers mostly as a children's book thanks to the adaptations and abridged versions. On the other hand, with prefaces, please-inserts, footnotes and introductory notes, included in the translations, the book has been also seen as a great satirical work belonging to the canon. That is why, *Gulliver's Travels*, regarded as one of the most successful satiric novel, was chosen to be analyzed to show its position in the Turkish literary polysystem and to demonstrate the paratextual elements that may affect the perception of the novel.

Gulliver's Travels was written by Jonathan Swift during the years of 1721-1725 and published in 1726, and has been translated into Turkish by various translators and published by 105 different publishing houses. From its first introduction into the Turkish literary polysystem in 1872 to 2017, there have been 127 editions including complete translations, abridged translations and adaptations. For a bibliographical survey of the position of *Gulliver's Travels*, all the translations will be included because this study aims at finding out the number of total abridged and complete versions being published until 2017 to understand the position of the book in the Turkish literary polysystem. For demonstrating the most effective paratextual elements of the books, only the complete translations will be analyzed because of the reason that this study aims at detecting the most effective paratextual elements on the perception of the text

among complete translations. Therefore, in this thesis, the translations of İrfan Şahinbaş, Kıymet Erzincan Kına and Can Ömer Kalaycı will be examined. The reason behind selecting only these translations is that they are the only complete translations of *Gulliver's Travels* into Turkish. To this end, the analysis will be carried out with these translations: İrfan Şahinbaş's translation, published by three different publishing houses, respectively, Maarif Vekilliği [Ministry of Education] in 1943-1944, in 1958 and in 1966; İnkılap Publications in 1990; and İş Bankası Culture Publications from 2007 to 2017, in nine reprints; Kıymet Erzincan Kına's translation published by İthaki Publications, in 2003 and reprinted in 2013; and Can Ömer Kalaycı's translation published by Can Art Publications in 2014. The other abridged or adapted translations will be excluded from the analysis. All of the paratextual elements of these translations will be examined throughout the case study.

METHODOLOGY

In the beginning of the study, a bibliographical survey on translations of Jonathan Swift's *Gulliver's Travels* into Turkish, from the first translation in 1872 until 2017, will be carried out to demonstrate its position in the Turkish literary polysystem. All the translations whether complete, adapted or abridged; editions; and reprints will be included in the bibliography and for collecting the information, the database of National Library of Turkey and the databases of the websites of "D&R", "nadirkitap", "idefix" will be used. This bibliographical survey will also indicate the perception of *Gulliver's Travels* among Turkish readers whether as a part of children's literature or as a canonical literary work. After demonstrating the position of the book in the light of Even-Zohar's polysystem theory appearing on his study entitled "Polysystem Studies" (1990) all complete translations done by İrfan Şahinbaş, Kıymet Erzincan Kına and Can Ömer Kalaycı and published by different publishers, will be analyzed according to Gérard Genette's work, *Paratext: Thresholds of Interpretation* (1997), to reflect the most effective elements for the reception of the book.

As Genette has stated, paratextual elements are important "to ensure the text's presence in the world, its "reception" and consumption in the form (nowadays, at least) of a book" (Genette, 1997, p.1). Likewise, he adds "the paratext is itself a text: if it is still not *the* text, it is already *some* text" (Genette, 1997, p. 7). Accordingly, the contribution of these

elements to the reception of a text cannot be ignored. Gérard Genette has examined paratextual elements under thirteen chapters, and his study mainly deals with authorial paratext and publisher's paratext. Although he indicates that the author and the publisher are responsible for the text and paratextual elements, a third party may take a portion from this responsibility (Genette, 1997, p. 9). The third party can be translators of texts if the paratextual analysis is carried out among translations. Therefore, in this thesis, the publishers' and the translators' paratextual elements observed in the target texts will be analyzed and then, the most influential elements on the reception of the novel will be detected. In the analysis, the sections of "Dedications and Inscriptions" and "Epigraph" will be excluded because they are included neither in the source text nor in the target texts. The other sections will be used in the analysis of complete translations step by step.

ORGANIZATION OF THE STUDY

The study is composed of three chapters apart from the Introduction and Conclusion parts. It starts with the Introduction and continues with the statements of the aim of the study, research questions, scope and limitations, and methodology. After this introductory part, in Chapter 1, the theoretical information of Itamar Even-Zohar's Polysystem Theory and Gérard Genette's work on paratextual elements which are used for reflecting the position of *Gulliver's Travels* in the Turkish polysystem and for determining the non-textual elements affecting the perception of the book is given.

Chapter 2 deals with the biography, style and works of Jonathan Swift who is one of the most important writers of satire in Europe and then, the summary of *Gulliver's Travels* appears. The satirical features of the book are discussed to display the intention of Swift on writing this novel which is mostly regarded as a work of children's literature worldwide. After the style of the book is discussed, the introduction of *Gulliver's Travels* into the British literary polysystem is analyzed for determining its position and perception in the British polysystem. This chapter ends with the paratextual analysis of two most prominent editions of the novel, Motte's first edition and Faulkner's edition.

In Chapter 3, the case study of the thesis is carried out. In the beginning of the chapter, the bibliographic survey of the translations of *Gulliver's Travels* appeared in the

Turkish literary polysystem is given under the light of Even-Zohar's polysystem theory. This bibliographic survey and the analysis of it help to understand the general reception and the position of the book in the Turkish polysystem. Then, the paratextual elements of the complete translations of the novel are examined in consideration of Genette's work on paratextual elements to determine the most effective elements their on the perception of *Gulliver's Travels* among the readers. This chapter provides a discussion of the results at the end of the chapter. The Conclusion is the last part of the thesis and it presents a brief summary of the study. The answers of the research questions proposed in the Introduction part are answered one by one according to the results obtained from the study.



CHAPTER 1

THEORETICAL BACKGROUND

In this thesis, a bibliographical survey on the translations of *Gulliver's Travels* will be carried out to underline the position of the book whether as a part of children's literature or as a part of canonical literature in the Turkish literary polysystem. For this purpose, Itamar Even-Zohar's polysystem theory will be applied to reach the first aim of the study, and then under the light of the information obtained from this bibliography, the complete translations will be analyzed according to Gérard Genette's study of paratextual elements. Therefore, this chapter focuses on the theoretical information of Itamar Even-Zohar's Polysystem Theory and Gérard Genette's work on Paratextual Elements. Firstly, Even-Zohar's work entitled *Polysystem Studies* (1990) will be taken as the source for presenting and summarizing the polysystem theory. Then, Gérard Genette's paratextual elements will be demonstrated in the light of his book *Paratext: Thresholds of Interpretation* (1997).

1.1. ITAMAR EVEN-ZOHAR'S POLYSYSTEM THEORY

Even-Zohar's theory of polysystem was introduced in 1969 and 1970, and it was developed within his several later studies. The Russian Formalism has paved the way for the development of this study in the 1920s (Even-Zohar, 1990, p.1). Jurij Tynjanov (1971), a member of the Russian Formalist School, defines a literary system as "a system of functions of the literary order which are in continual interrelationship with other order" (Tynjanov, 1971, p.72). Therefore, a literary work should be studied as a part of a literary system because literature is part of cultural, social and historical framework. The purpose of the term 'polysystem' is "to make explicit the conception of a system as dynamic and heterogeneous in opposition to the synchronistic approach" (Even-Zohar, 1990, p.12). In other words, there are multiple intersections in the polysystem and their positions are not stable. In this heterogeneous system, some items may constitute alternative systems and Even-Zohar has explained them as follows,

These systems are not equal, but hierarchized within the polysystem. It is the permanent struggle between the various strata, Tynjanov has suggested, which constitutes the (dynamic) synchronic state of the system. It is the victory of one stratum over another which constitutes the change on the diachronic axis. In this

centrifugal vs. centripetal motion, phenomena are driven from the center to the periphery while, conversely, phenomena may push their way into the center and occupy it. (1990, p.14)

In this system, an item may be transferred from one periphery to another periphery of another system in the same polysystem. As for it is an ongoing dynamic of 'mutation', the items on the peripheries struggle for taking the primary position in the polysystem.

In every culture, such norms of value are applied to determine 'canonical' and 'non-canonical' works. For Even-Zohar, "canonized" represents literary norms, models and works that are accepted and appreciated as legitimate by the dominant groups in a culture (1990, p. 15). Besides, "non-canonized" represents other literary norms and works which are not accepted by the dominant groups and forgotten by the community after a while. The tensions between canonized and non-canonized literary norms and works can be seen in every polysystem. Every society has its own centralized educational system and this system affects the categorization of works as a part of "canon" or "non-canon". Even-Zohar adds that cultural systems need a regulating balance to preserve the existence of works whether canonized or non-canonized (1990, p.17).

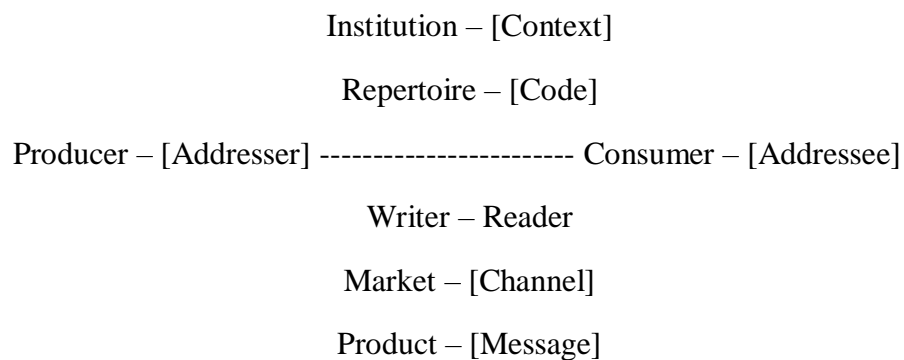
The term "canonicity" refers two distinguished usages: one of them is the level of the texts and the other is the level of models. In the first usage, a specific text is accepted as a part of "canon" and this may be called static canonicity. In the latter case, a certain literary model succeeds at establishing a place for itself in the system and this dynamic canonicity of a literary model from periphery to the centre has great importance for the dynamics of the systems (Even-Zohar, 1990, p. 18). For example, a canonical text can be recycled into the repertoire at any time to become a canonical model again; but it is no longer part of static canonicity. For Even-Zohar, a static canon is in primary position but this position may be changed by other works in the secondary position (1990, p.19). He underlines the opposition of the primary and the secondary as follows,

The primary vs. secondary opposition is that of innovativeness vs. conservatism in the repertoire. When a repertoire is established and all derivative models pertaining to it are constructed in full accordance with what it allows, we are faced with a conservative repertoire (and system). Every individual product (utterance, text) of it will then be highly predictable, and any deviation will be considered outrageous. Products of such a state I label "secondary." On the other

hand, the augmentation and restructuring of a repertoire by the introduction of new elements, as a result of which each product is less predictable, are expressions of an innovatory repertoire (and system). (Even-Zohar, 1990, p. 21)

Any works from innovatory repertoires may take a place in the centre or at least, force the centre and become “primary” according to its acceptability among public. The repertoires can be stable or unstable like the systems. A system that can maintain itself over a period of time can be considered as stable; on the contrary, a system in which there are uncontrollable changes is not stable and it may perish (Even-Zohar, 1990, p.26).

Even-Zohar describes the “literary system” as “[t]he network of relations that is hypothesized to obtain between a number of activities called “literary,” and consequently these activities themselves observed via that network” (1990, p.28). For creating a scheme for a literary system, Even-Zohar borrows Jakobson’s scheme of communication and language and adapts it for the case of literature. The scheme of the literary polysystem reflects similar factors with the communication scheme of Jakobson but the terms are different. The following model reflects the factors involved in the literary polysystem and this model is provided with Jakobson’s own terms in brackets:



Then, he identifies these factors under separate sections in his book *Polysystem Studies* (1990). “Producer” represents not only the producer of a text but also the producer of a certain acceptable political discourse model. Therefore, producers do not have a single role in the literary polysystem; they may participate in a number of activities. “Consumer” stands for the general term reader and consumers are divided into two groups: direct and indirect consumers of literary texts. In the first group, direct consumers participate the literary activities willingly and they are mostly interested in act of reading. The other group simply consume “a certain quantity of literary

fragments, digested and transmitted by various agents of culture and made an integral part of daily discourse” (Even-Zohar, 1990, p.36). “Institution” has the power of rejecting some literary activities and also determines which products should be provided for consumers in a community. Institutions include: critics, clubs, educational institutions, the media, publishing houses and etc. Naturally, the literary institution is not unified and because of this variety hinders them to act like a homogenous body. However, they put legitimation and restrictions on the nature of the production and also on consumption. “Market” covers the factors of selling and buying of literary products through bookshops, book clubs or libraries. “Repertoire” includes the combination of “grammar” and also “lexicon” and designates rules and materials. “Product” is the outcome of any activity, in literary term it represents a text. All these factors establish a literary system and they influence each other (Even-Zohar, 1990, pp.37-44).

Even-Zohar also deals with the position of translated literature in a literary polysystem in his above-mentioned book, *Polysystem Studies*. He emphasized that translated literature is a particular literary system and they are correlated in two ways:

- (a) in the way their source texts are selected by the target literature, the principles of selection never being uncorrelatable with the home co-systems of the target literature (to put it in the most cautious way); and (b) in the way they adopt specific norms, behaviors, and policies--in short, in their use of the literary repertoire--which results from their relations with the other home co-systems. (Even-Zohar, 1990, p. 46)

Besides, he adds that translated literature is an integral system in the literary polysystem and also it is the most active system. The position of translated literature can be primary (innovatory) or secondary (conservatory) and it can become close to the centre; even it can take the central position. If its position is primary, “it participates actively in shaping the center of the polysystem” (Even-Zohar, 1990, p.46). Because of major events in literary history, there may not be observed a clear distinction between “original” and “translated” writings. Moreover, while new literary models are emerging, translated literature may elaborate the new repertoires. The old and established models can be replaced by new models. Even-Zohar explains three major cases in which translated literature takes the central position:

- (a) [W]hen a polysystem has not yet been crystallized, that is to say, when a literature is "young," in the process of being established; (b) when a literature is

either "peripheral" (within a large group of correlated literatures) or "weak," or both; and (c) when there are turning points, crises, or literary vacuums in a literature. (Even-Zohar, 1990, p.47)

In the first case, when a literature is young, all types of texts cannot immediately be created by producers, and so it applies the models and the norms of translated literature and the experiences of other literatures. In the second case, when the resources of a literary polysystem are limited and because of that reason when these kinds of literary systems do not develop variety of literary activities, their position in a larger literary hierarchy is mostly peripheral. The lack of a repertoire may affect the literary activities and so the position of literary systems. In this regard, translated literature may help to fill this lack whether completely or partly. In the literature of Europe, there is a hierarchical relation among literary systems of cultures. The literatures, occupying the peripheral position in the literature of Europe, used translated literature not only as a channel for bringing a fashionable repertoire but also for reshuffling alternatives. The dynamics in the polysystem can create turning points or historical moments in which established models are not appreciated by younger readers, and therefore, translated literature may occupy the central position. A literary "vacuum" occurs when no items from the indigenous literature are not seen as acceptable and consequently translated literature may be located in the central position (Even-Zohar, 1990, pp.47-48).

On the other hand, translated literature may maintain its peripheral position within the polysystem. In this peripheral position, it may not have any influence on the process and models of literary activities that are established by the dominant type. Meanwhile, translated literature can be an item of conservatism, and it "adheres to norms which have been rejected either recently or long before by the (newly) established center" (Even-Zohar, 1990, p.49). Paradoxically, although, it shows new ideas, items and characteristics, translated literature may become a factor to preserve traditional taste. The discrepancy between translated literature and the indigenous central literature may show up in several ways. For instance, after occupying the central position and introducing new items to the polysystem, translated literature can lose its connection with the established literature, which is changing continuously, and thus it may preserve the unchanged repertoire. Because of the fact that translated literature is a stratified system, its sections can occupy different strata: one can occupy the central position

and the other can be in the periphery. Even-Zohar argues that translated literature's normal position is generally the periphery because in extended period of time, even though systems can create turning points or crisis, by which their position becomes weak, they do not stay a constant state of weakness. The theory of polysystem is criticised by Edwin Gentzler, professor of Comparative Literature, because of its tendency to focus on the abstract model rather than a concrete model and because of overgeneralization of universal laws of translation. However, he stresses out the affirmative sides: this theory examines literature along with social, historical and cultural forces; and it studies every individual text not in isolation but within the cultural and literary system (Gentzler, 2001, pp.120-125).

As a conclusion, the polysystem includes various systems which are struggling for the primary position interdependently. Every community has its own literary polysystem whether it is in the peripheral position or in the centre in a larger system. Along with its indigenous literature, translated literature may occupy the primary position depending on some situations in which the original literature is weak or peripheral. Translated literature introduces new ideas and new models which can create variety of literary activities among writers. It can be understood that the central position of canonical works may be threatened by translated literature, children's literature, and thrillers depending on their presence among readers. In this study, Even-Zohar's polysystem theory will be used in order to represent *Gulliver's Travels'* introduction to the Turkish literary polysystem and all the translations carried out from its first introduction in 1872 to 2017. This bibliographical survey of *Gulliver's Travels'* translations will indicate its perception as a part of children's literature or as a part of canonical literature in the Turkish literary polysystem.

1.2. GERARD GENETTE'S WORK ON PARATEXTUAL ELEMENTS

After the analysis of *Gulliver's Travels* translations in the Turkish literary polysystem, the complete translations of the book will be analyzed within the framework of Gérard Genette's paratextual elements in this study. For the analysis, Gérard Genette's book, entitled *Paratext: Thresholds of Interpretation*, will be taken as the source throughout the study. The paratextual elements that may affect the perception of *Gulliver's Travels*

will be analyzed under the light of Genette's theory of peritextual and epitextual elements of a book.

In his remarkable book, entitled *Paratext: Thresholds of Interpretation* (1997), Gérard Genette presents non-textual elements that appear with the text in the same location and other elements which are not appended to the text but circulating in social space. There are several of verbal or other items like a preface, author's name, please-insert, a title, name of series, footnotes, and illustrations in literary texts and Genette explains this as follows:

And although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to present it, in the usual sense of this verb but also in the strongest sense: to make present, to ensure the text's presence in the world, its "reception" and consumption in the form (nowadays, at least) of a book. (Genette, 1997, p.1)

Accordingly, he emphasises that the paratextual elements enable a text to become a book and it offers this book to the public. It creates a space between the text and off-text, and it functions for a better reception of the text whether well or poorly achieved. The ways and means of the paratextual elements can change day by day because they basically depend on cultures, genres, authors, editions and periods and also, according to their period of time paratextual elements of works may be lost or aborted. Furthermore, Genette indicates that the paratextual elements are not obligatory for books and the reader of a book is not obliged to read a preface or notes (1997, p. 3). For defining the status of a paratextual message, he sets simple questions for understanding the function and the message of a paratextual element as follows:

More concretely: defining a paratextual element consists of determining its location (the question where?); the date of its appearance and, if need be, its disappearance (when?); its mode of existence, verbal or other (how?); the characteristics of its situation of communication - its sender and addressee (from whom? to whom?); and the functions that its message aims to fulfil (to do what?). (Genette, 1997, p.4)

By means of these questions he distinguishes the paratextual elements in categories. The spatial category distinguishes in two: "peritext" which appears in the same location as the text such as titles, please-inserts, forewords, dedications and prefaces, and the other,

“epitext” which is not materially attached to the text but circulating in social space such as advertisements, reviews, letters, diaries. From these two, he formulates “paratext= peritext + epitext” (Genette, 1997, p.5).

The temporal situation of paratextual elements is described in four groups. First group is the prior paratexts which are of prior production such as announcements, prospectuses; the other is the original paratexts appearing at the same time with texts and also they are the most common of them. Thirdly, later paratexts that appear after the text like a preface in a second edition of a text; and finally, delayed paratexts that appear after the author’s death. If paratextual elements appear with no specific time, it can disappear by authorial decision or because of the eroding effect of time. For example, the title of a work of the classical period can be shortened later by posterity (Genette, 1997, p.6).

According to the substantial status of a paratextual element, Genette states four types of paratexts. Firstly, there are verbal paratexts including titles, prefaces, and interviews. For him, “the paratext is itself a text: if it is still not *the* text, it is already *some* text” (Genette, 1997, p. 7). Also, there are iconic paratexts like illustrations and material paratexts like the typographical choices in the process of writing the text. There are, also, factual paratexts that don’t carry on an explicit message but still influence the reception of the text. The ages and the sexes of the authors can be included in these paratextual elements.

The pragmatic status of a paratextual element can be divided into three groups according to the characteristics of its function in communication: the identity of the sender and the addressee; the level of sender’s authority and responsibility; the power of the sender’s message (Genette, 1997, p. 8). Genette underlines that the sender of paratextual messages may not be the producer and even the sender can take the responsibility of the paratextual message which is not written by himself or herself. Although the author and the publisher are responsible for the text and its paratextual elements, a third party may also be appeared in non-textual elements. For the addressee of a text the term “the public” is widely used. However, as Genette states, paratexts can be divided according to the addressee. If paratextual elements are addressed to the reader, the critics, book sellers or others, they are called the public paratext. When ordinary individuals whether they are known or not are the addressees, paratextual

elements are called the private paratexts. On the other hand, if the author writes down his/her diary or somewhere for himself, it is called as the intimate paratext (Genette, 1997, p.8). Genette distinguishes paratextual elements according to their acceptance by the author or the publisher. He underlines this as follow:

The official is any paratextual message openly accepted by the author or publisher or both - a message for which the author or publisher cannot evade responsibility. "Official," then, applies to everything that, originating with the author or publisher, appears in the anthumous peritext - for example, the title or the original preface, or even the comments signed by the author in a work for which he is fully responsible. The unofficial (or semiofficial) is most of the authorial epitext: interviews, conversations, and confidences, responsibility for which the author can always more or less disclaim with denials of the type "That's not exactly what I said" or "Those were off-the-cuff remarks" or "That wasn't intended for publication" (Genette, 1997, p.10)

Finally, the illocutionary force of the paratext's message is the last pragmatic characteristics of it. A paratextual element can carry on information about the author's name or the publication date and it can also present an intention or an interpretation of the author or the publisher. It may be observed in the prefaces or on the covers of texts. Besides, it can convey a decision, an advice or even a command. Genette states that "[...] a paratextual element can give a word of advice or, indeed, even issue a command: 'This book,' says Hugo in the preface to *Les Contemplations*, 'must be read the way one would read the book of a dead man' (1997, p.11). All these illocutionary forces of the message of the paratext show the importance of the functional side of the paratext. Genette states the importance of the paratext in the following manner:

[T]he paratext in all its forms is a discourse that is fundamentally heteronomous, auxiliary, and dedicated to the service of something other than itself that constitutes its *raison d'etre*. This something is the text. Whatever aesthetic or ideological investment the author makes in a paratextual element (a "lovely title" or a preface-manifesto), whatever coquettishness or paradoxical reversal he puts into it, the paratextual element is always subordinate to "its" text, and this functionality determines the essence of its appeal and its existence. (Genette, 1997, p.12)

However, in contrast to the other characteristics of the paratext, the functions of it cannot be described theoretically. The spatial, temporal, substantial, and pragmatic status of the paratext may be determined by the free choice. For example, a preface is

peritextual but it can be original or delayed; allographic or authorial and so forth. These options can define the status of the paratext but functional choices are not optional.

In his book, *Paratext: Thresholds of Interpretation*, Genette examines these above-mentioned paratextual elements under thirteen main chapters with several sub-sections within the chapters. According to Genette, the first zone “The Publisher’s Peritext” includes: the cover, the title and their appendages; and also, the book’s material construction: the selection of format, of paper, of typeface and etc. by the publisher usually in consultation with the author. These are spatial and material characteristics of paratextual elements of a text. The second zone deals with the place of authors’ names and the existence of them in the book. The name of the author can be seen in advertisements and interviews; and on the title page and/or on the cover. However, the author’s name may appear after the first publication of the works or may never appear depending on the authorial choice or publisher’s choice. The author can sign with his legal name, or with an invented name (pseudonymity), or he does not sign the work (anonymity). Authors’ choice on signing their works with their legal names or not may influence the reader on buying the book. For instance, Mary Ann Evans, a British writer lived in the 1800s, used a pseudonym, George Eliot in her books. She chose to use a male name because at her time, there was a prejudice to women writers among the society. In the third chapter, titles of works are examined. The title can be seen on the front cover, on the spine, on the title page, and on the half-title page. The title can be supported by a subtitle and the indication of genre which are mainly determined by the publisher not by the author. Publishers can also omit the title written by the author or they can change it completely. The titles can be thematic, bearing on the subject matter; or rhematic, mostly indicating the genre, and they may have four functions: the first function is to designate and to identify the work and also obligatory; descriptive function depends on the sender and it can be thematic, rhematic, or ambiguous; connotative function is attached to the descriptive function; temptation function which may affect the reader either in positive way or in negative way. For Genette, “a good title would say enough about the subject matter to stimulate curiosity and not enough to sate it” (Genette, 1997, p.92).

The please-insert is one of the most typical paratextual elements nowadays. The please-insert is “a short text (generally between a half page and a full page) describing, by means of a summary or in some other way, and most often in a value-enhancing manner, the work to which it refers – and to which, for a good half-century, it has been joined in one way or another” (Genette, 1997, p. 105). In the first stage of their evolution, the please-inserts were written for critics to inform them about the text, but later these short texts have been appealed to the public. These introductory texts have been started to be seen on the covers of works and by this way, their addressees has changed from critics to the public. When a person reads the please-insert on the back cover of a book, he may learn the topic of the text and the aim of the author and so this person may become the potential reader. Like the addressee, the sender may have changed: the author and the publisher are generally in charge of writing the please-insert but a third party can also be the sender. As Genette has underlined that the please-insert may be the most important paratextual element for the reason that it is “an appeal to the public” (Genette, 1997, p. 116). In the fifth zone, dedications and inscriptions are explained in regard of their differences and their functions as paratextual elements. While the dedication is a sincere or insincere representation of a relation between the author and some person, and it can be on the first right-hand page, the inscription involves in the process of inscribing each copies to its individual purchaser and it can be seen on the flyleaf or on the half-title page. The signing event of an author in bookstores is the act of inscribing his or her works. In the seventh zone, the epigraph is explained as a quotation seen in the exergue, mostly at the beginning of the work or a part of the book. Besides, epigraphs may reflect the motto of the author or may imply the context of the book or section. They are mostly allographic and they are the attributions to authors who are different from the author of the work; on the other hand, they can be anonymous or fictive. The epigrapher is most commonly the author but a third party can participate in the writing process of epigraphs, if the epigrapher is the author of the work, the epigrahee will be the potential reader. There are four functions, two of them direct and the other two are oblique: commenting and justifying the title; commenting on the text indirectly; backing of a preface or a dedication indirectly; presenting an epigraph in a text, so the effect of the epigraph’s itself. For the last function, Genette

states that “[t]he epigraph in itself is a signal (intended as a sign) of culture, a password of intellectuality” (Genette, 1997, p.160).

Genette has used the term “preface” to reflect every type of authorial or allographical introductory texts, including a discourse relating to the text. Along with the preface, a text can include the “postface” appearing at the end of the text and therefore, less important than the other types of prefaces. Although they are examined under the same category, an introduction and a preface are different from each other. While an introduction has a more systematic link with the book and it is unique, a preface can be changed from edition to edition and it is used according to occasional necessity (Genette, 1997, pp.161-162). Despite prefaces are signed, introductions do not have to be labelled. The sender of a preface can be authorial, allographic, actorial as the role of it; authentic, apocryphal or fictive as the regime of it. Meanwhile, the addressees of the prefaces are the readers of the texts. After dividing prefaces into six fundamentals types, in the later zone, “the function of the original preface” is dealt, this is the preface written by the author himself or herself. Although the date, the sender, the addressee and the location can be determined basically, the function of a preface mostly depends on the interpretation. The main functions of original prefaces are “to get the book read and to get the book read properly” (Genette, 1997, p.197). Therefore, in the original prefaces, the author can make these questions clear: why you should read the book and how you should read it. In original prefaces, generally the author implies some sacrifices that he/she makes for the book and puts a high value on the subject matter. For implying the importance of the subject matter, the text’s moral, religious, social and political usefulness can be dealt in the prefaces. If the author explains how a person must read his/her book, the reader may be influenced by the preface before he/she reads the text (Genette, 1997, p.209). Although the prefaces have advantages for the author to give information on why and how the book should be read, they have disadvantages, also. With the prefaces, authors offer an advance commentary on the texts to the reader who is not familiar with the texts. For this reason, the reader may prefer to read the prefaces after the text. Consequently, the authors can offer a postface, which appears at the end of the text, instead of a preface. In the case of offering a postface, the reader is not potential but actual so a postface seems to the reader more logical and relevant. However, from the author’s pragmatic point of view,

the postface is much less effective, for it can no longer perform the two main types of function we have found the preface to have: holding the reader's interest and guiding him by explaining why and how he should read the text. If the first function is not fulfilled, the reader will perhaps never have an opportunity to reach a possible postface; if the second function is not fulfilled, it will perhaps be too late for the author to rectify *in extremis* a bad reading that has already been completed. (Genette, 1997, p. 239)

As Genette has stated, prefaces and postfaces have different functions on the reader. Prefaces explain the reasons why the reader should read the text and inform the reader how to read the book by following certain patterns that are conveyed by the author. Besides these two, the appearance of a later preface in a work's second edition is dealt by Genette. Its main functions are to draw attention to the corrections made in the second edition, and to give a response to critics (Genette, 1997, p.242). The other type of preface is "delayed preface" – or "preposthumous, or testamentary preface" – which is seen as a final preface (Genette, 1997, p.254). In delayed prefaces, authors have the opportunity to express their evolving ideas and memoirs. As it is stated in the work of paratextual elements, delayed prefaces mostly appear short time before authors' death. The allegorical preface is a preface not written by the author of the text. Therefore, the two above-mentioned functions of authorial prefaces are not valid for this kind of preface. The writer of the preface can recommend the book instead of putting a high value and present the text instead of giving information on the way the reader should read the book. The allegorical prefaces can give biographical information about the author as well as the production process of the text (Genette, 1997, pp. 263-275). Actorial prefaces can be considered as a case in which a third party is a real person referred in the text. The function of these actorial prefaces is to correct a few errors of facts in heterobiography (p. 276). All these authorial, authentic allographic and actorial prefaces are regarded as "serious" because of the implication of the relations between the authors and the texts. However, the other prefaces are "either authentic, fictive, or apocryphal, but they are all fictional in the sense that they all - each in its own way - offer a manifestly false attribution of the text" (Genette, 1997, p. 278). This kind of prefaces is called as "fictional prefaces" which are written by the author but not signed with his/her legal name. Gérard Genette has explained four fictional prefaces: disavowing authorial prefaces; fictive authorial prefaces; fictive allographic prefaces; and fictive actorial prefaces in the tenth zone in his book. Disavowing authorial prefaces

function as an explanation of the pseudo-editor on the acquirement of the possession of this text and as an indication of the corrections made, or not made. Besides, they can provide the biography of the author and also make a commentary for the text (Genette, 1997, pp.282-283). In fictive authorial prefaces; the author of the text creates an imaginary author and writes a preface from the imaginary author's point of view. On the other hand, in fictive allographic prefaces, the author creates an imaginary third party whose identity or name is given by the author. For instance, Jonathan Swift created "Richard Sympson" and by reflecting him as the publisher of *Gulliver's Travels*, wrote a preface from him to the reader. The other type of prefaces is "fictive actorial prefaces" that "simulates a more complex but more natural situation, in which the hero is at the same time his own narrator and his own author" (Genette, 1997, p. 291). All these types of prefaces supply a function to the book and so they may influence the reception of the book.

In contrast to titles, which are obligatory for a book, intertitles are addressed to the current reader of a text. As Genette has underlined, "[t]he intertitle is the title of a section of a book: in unitary texts, these sections may be parts, chapters, or paragraphs; in collections, they may be constituent poems, novellas, or essays" and it is not obligatory (Genette, 1997, p. 295). Didactic works contain thematic subtitles to make the text more understandable for the reader. On the other hand, collections of novellas or essays include rhematic titles, consisting of numbering. As a part of intertitles, running heads can be seen at the top of the page: if it is on the left, it represents the general title of the text, mostly in abbreviated form; if it is on the right, it presents the section's title (Genette, 1997, p. 316). Likewise, the table of contents also functions as a reminder, and includes the titles of the sections in the text. These intertitles can be edited by authors and publishers, and they can change from one edition to another edition of the text. As Genette has stated, they are not obligatory in the text and mostly help to divide the chapters of the text (1997, pp. 302-317).

In the section "Notes", Genette deals with the place, time, sender, addresses and functions of notes. In general description, "[a] note is a statement of variable length (one word is enough) connected to a more or less definite segment of text and either placed opposite or keyed to this segment (Genette, 1997, p. 319). The history of notes dates

back to Middle Ages where the text was located in the middle of pages and surrounded by notes. In the sixteenth century, notes appeared in the margins and finally, in the eighteenth century notes were located at the bottom of the page. Currently, notes can be seen in the margins, at the end of chapters or books, between the lines, at the bottom of pages or on the left-hand pages. Like prefaces, notes are divided into groups according to their senders and functions. “There are authentic allographic notes: all the notes by editors in more or less critical editions, or the notes by translators. Authentic actorial notes: the notes contributed to a biography or critical study by the person who is its subject” (Genette, 1997, p. 322). Besides, there are fictive authorial, fictive allographic, fictive actorial notes. The senders of these notes can include authors, editors, fictive authors, translators or even some of them at the same time. The addressee of these notes is basically the reader of the text, not the potential reader so they aim at reflecting some information about the related section or a word. The original authorial notes serve as a supplement to the text and they have “a relation of continuity and formal homogeneity” (Genette, 1997, p. 328). For Genette, this kind of notes mostly is related to the text not to the paratext. The later and delayed notes and prefaces are different from the original notes and prefaces in this sense:

The original preface presents and comments on the text, which the notes extend and modulate; the later or delayed preface comments on the text taken as a whole, and the notes of the same date extend and explain this preface in detail by commenting on the particulars of the text; and on the strength of this function of commenting, such notes clearly belong to the paratext. (Genette, 1997, p. 329)

While the later prefaces and notes are to give a respond to critics and to make corrections, the delayed prefaces and notes can present autocriticisms and reflect the achievements of authors. The allographic notes belong to a third party, mostly an editor and therefore, the author of the text is not responsible for it (Genette, 1997, pp.330-339). In the case of translated literature, this third party can be the translator of the text. These notes are purely paratextual and they are not the part of a text; on the contrary, they provide some information about the related segment or a word which has not been underlined or explained by the author. Therefore, they may influence the perception of the text by the reader. The actorial notes are referred to notes which are written by often an author but not the author of the texts, but this kind of notes is not common. The last type of notes is “fictional notes”, and like fictional prefaces the author represents

himself/herself as another person, generally as an editor. Considering all types of notes, it can be understood that “the note is a fairly elusive and receding element of the paratext” (Genette, 1997, p. 342). While some of them, such as later or delayed authorial notes provide a commentary for critics or autocriticism so they reflect paratextual function, the others are more related to the text’s continuity. In the case of translated books, the notes of editors and translators may make a commentary or give related information.

As it is already mentioned above, paratextual elements can be classified in two categories: peritextual and epitextual. Gérard Genette has defined epitextual elements as follows:

The epitext is any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space. The location of the epitext is therefore anywhere outside the book - but of course nothing precludes its later admission to the peritext. (Genette, 1997, p. 344)

Addition to this spatial definition, there are some pragmatic and functional effects. For instance, an author can present his/her work in an interview so he/she can address to a broader reader. However, it can be disappeared after a while contrary to prefaces which stay attached to the text until they are deleted by the editor. Any interviews, conversations, radio or television programmes, lectures, newspapers which are related to the author and the text can be classified as “the public epitext”. The publisher’s epitext conveys “promotional” function and includes posters, advertisements and other ways of marketing. The semiofficial allographic epitext “takes the form of a critical article that is somewhat remote-controlled by authorial instructions that the public is not in a position to know about” (Genette, 1997, p. 348). The public epitext can be autonomous when the author writes a comment on his/her work, and it can be circulated by interviews or by conversations. According to the time of their appearance, original, later, or delayed, they can perform different functions. Consequently, distinguished epitexts can be seen as auto-reviews, interviews, public responses, autocomentaries, and conversations. Auto-reviews indicate reviews in newspapers or in magazines, written by authors. Public responses are responses of authors to critics. In the case of mediations, along with the author, there is an intermediary who asks him/her questions and records these answers. Interviews, seen in newspapers, magazines or in television,

may reflect the summary of the book, the author's aim at writing it or etc. However, conversations include more personal questions about the author and so it is less sales-oriented comparing to interviews. Authors can be invited to a lecture or a colloquium, and they should be popular and attracting for being invited to this kind of platforms. Therefore, discussions and colloquia rarely carry out paratextual functions like conversations (Genette, 1997, pp. 351-367). Epitextual elements can be also classified in two categories: the public epitext and the private epitext. The first category covers all the epitexts which are intentionally for the public; but the private epitext does not aim at being presented for the public. As Genette has underlined:

In the public epitext, the author addresses the public, possibly through an intermediary; in the private epitext, the author first addresses a confidant who is real, who is perceived as such, and whose personality is important to the communication at hand, even influencing its form and content. (Genette, 1997, p. 371)

In addition to this expression, Genette explains two categories of private epitexts: the confidential epitext, which are related to one or more confidants, such as letters and confidences; the intimate epitext addressed to the author's himself/herself. These epitexts mostly appear as later or delayed epitexts and with these epitexts, the reader may become more acquainted with the author, the text. Besides, these paratextual elements may have influence on the perception of the text because of the fact that they can be informative as well as they can be attracting (Genette, 1997, pp. 372-395).

To conclude, Gérard Genette mainly deals with the paratextual elements that have been used by the author and the publisher, but also he indicates that there may be a third party shaping the paratextual elements of a work. All these paratextual elements may have similar or different functions according to their aim and appearance on works. While some of them such as prefaces, notes, please-inserts may have a function on the perception of the text by the reader, some are supporting and so related to the text like intertitles and epigraphs. In the case study of this thesis, the paratextual elements driven by the publishers and by the translators, as a third party, will be analyzed with some references to paratextual elements of which the author, Jonathan Swift tried to use, whether successfully or not in the publication process at his time. Although the work of Genette mainly covers the authorial paratexts and publishers' paratexts, it is possible to adapt the work on translated literature.

CHAPTER 2

JONATHAN SWIFT AND *GULLIVER'S TRAVELS*

This chapter focuses on the life of Jonathan Swift and his book *Gulliver's Travels*. Firstly, the biography and works of Swift will be presented to understand his style and reasons that created it. Secondly, the plot summary of *Gulliver's Travels* will be demonstrated to show the main themes of the book and the book will be analyzed as a work of satire. Then, the introduction of *Gulliver's Travels* into the British literary polysystem will be dealt with and lastly, the paratextual analysis of Motte's first edition and Faulkner's first edition of *Gulliver's Travels* will be carried out to determine the original paratextual elements that were used by Swift and the publishers.

2.1. JONATHAN SWIFT AND HIS WORKS

Jonathan Swift was born in Dublin of English parents on November 30th, 1667. His father was a steward of a law society in Dublin and he married a Leicestershire woman, Abigail Erick. Since his father died before he was born, he brought up with the help of his uncle, Godwin Swift. At first, he was sent to Kilkney School and then he attended and graduated from Trinity College in Dublin. His mother returned to Leicestershire with her daughter, Jane. Brought up as an orphan, Swift bitterly resented the lack of a real home and it made him introspective. He was fond of reading and his favourite book was the Bible in his early childhood (Reeves, 1967, pp. 1-2).

Because of James II's abdication and the invasion of Ireland Swift moved to England where he was a member of the household of his kinsman Sir William Temple, a retired diplomat, between the years 1689-1699. During these years, Swift met the leading political figures of the day and read widely. He met the daughter of Temple's steward, Esther Johnson, or Stella, and at first she was his pupil and then she became his companion. There is not enough information about Stella and their supposed marriage but there is ample evidence that their acquaintances believed that they were married (Horrel, 1958, p. xxiv).

In 1694, his aim was to be a clergyman and for a short time he became a clergyman in Ireland, but he was soon back at Moor Park. He wrote some poems; "An Ode to the

Athenian Society”, “Ode to the King” and two other poems (Downie, 1984, pp. 32-33). For these poems, Dryden said “Cousin Swift, you will never be a poet” (Reeves, 1967, p. 3). However, Swift discovered his astonishing gift as a satirist, about 1696-1697 he wrote two satires *A Tale of a Tub* and *The Battle of the Books* in which he reflected corruptions in religion and learning.

The death of Sir William Temple occurred in 1699, and after his loss Swift was obliged to accept the living of Laracor. In Ireland, he saw the misery and the poverty of the peasants, and this observation aroused the passion for justice and freedom in his heart. In the first decade of the eighteenth century, Swift spent at least four years in London where he became the friend of wits and writers. He earned himself a reputation as a witty pamphleteer as some of his comical hoaxes were published in Addison and Steele’s periodical, *The Tattler*. In 1708, the Whigs came to power and Swift hoped that they would give him a worthy position because of his talents. However, he was loyal to the Church of England and he was opposed to Dissenters, and the Whigs needed the support of them. For that reason, he began to associate with Tories and they put him in charge of *The Examiner*. In 1713, the other Tory wits, Alexander Pope, John Gay, Thomas Parnell, John Arbuthnot and Swift found “Scriblerus Club” and their main aim was to ridicule the jargon of scholars by using fictitious characters. Also, Swift formed close relations with the leaders, Robert Harley (later Lord Oxford) and St. John (later Lord Bolingbroke). Although he had intimate relations with the leaders, Queen Anne did not trust Swift and so he became the Deanery of St. Patrick’s, the Protestant Cathedral of Dublin. With the death of Queen Anne in 1714, the Whig ministry was recalled by George I, the successor of Queen Anne. Therefore, Swift thought that he would not get a promotion as a clergyman in England (Reeves, 1967, pp. 5-6).

Swift was an influential political writer and a clear thinker, but he was also a gloomy and dissatisfied man. Even though he seemed to have failed in his political desires, he fulfilled himself in friendships of the best minds both in London and in Dublin. When he was in London, he had an affair with Vanessa, as he called Esther Vanhomrigh for whom he wrote the long poem, “Cadenus and Vanessa”. As a young woman, Vanessa desired to be the wife of Swift but he would not leave Stella, so her death in 1723 caused him deep anguish. From 1720 onwards, he became very active in Irish politics

and wrote a series of historic pamphlets on political and economic wrongs. Through his works, *Proposal for Universal Use of Irish Manufacture* (1720), *Drapier's Letters* (1724), *A Modest Proposal* (1729) and other writings in verse and prose, he became 'Hibernian Patriot' (Rawson, 2008, p. ix).

During the years 1721 to 1725, Swift wrote *Gulliver's Travels* which was written as the parody of traveller's books and it was published in 1726 by Benjamin Motte. Alexander Pope wrote a letter to Swift on November 16, 1726 and said in his letter that "Motte receiv'd the copy (he tells me) he knew not from whence, nor from whom, dropp'd at his house in the dark, from a Hackney coach [...]" and the long title, "Travels into Several Remote Nations of the World" shortened as "Gulliver's Travels" (*Corr.*, Vol III, p. 181). Swift made a mysterious appearance for the manuscript because he and his friends intended to protect the author from political persecution. Before the anonymous publication of the novel, Swift wrote letters to his friends, and in these letters he indicated that he was working on a book of travels. As far back as September 29, 1725, Swift wrote a letter to Alexander Pope, indicating that:

I have employd my time (besides ditching) in finishing correcting, amending, and Transcribing my Travells, in four parts compleat newly Augmented, and intended for the press, when the world shall deserve them, or rather when a printer shall deserve them, or rather when a Printer shall be found brave enough to venture his Ears [...] (*Correspondence*, Vol III, p.102)

In the same letter, he indicated that he might soon visit England but because of his illness, he couldn't set foot on the soil of England until March, 1726. After his landing to London, he visited his intimate friends, Arbuthnot, Gay and Pope. Arthur E. Case indicated in his book *Four Essays on Gulliver's Travels* that Swift's most intimate friends; Pope and Gay might read the book and offered suggestions. Like Pope and Gay, the other close friend of him, Charles Ford in whom Swift had confided most freely while writing his book may have had a part in consultations (Case, 1958, p. 2). With the help of his friends *Gulliver's Travels* was published anonymously in November, 1726. Shortly after its publication, it immediately became popular, and it was translated into French, German and Italian (Real, 2005, p. 3).

After the deaths of Esther Johnson, John Gay and John Arbuthnot, Swift's health started to get worse. In 1738, he was suffering from a disease that affected his inner ear and caused dizziness. His last years were less happy because of his infirmities that affected his social life and as well as his mental condition. With the definite symptoms of becoming mentally disabled, Swift spent his last three years in gloom and lethargy. Then, on October 19, 1745 Swift passed away and he was buried in St. Patrick's Cathedral as he wished for (Stephen, 1898, pp. 221-227).

Jonathan Swift is regarded as one of the most remarkable writers of satire and the man of wit. He has defined a good style as "proper words in proper places" and like this description, his style is simple, clear and full of wit. As a poet and as the master of prose, he was in favour of a style without exaggeration and ornamentation. In his early prose work, *A Tale of a Tub*, Swift lays bare the close connection between religion and politics. Although it is about the adventures of three brothers, representing Roman Catholicism, the Church of England and the Puritan Dissenting Church, the most remarkable character is the narrator through who Swift criticizes modern insanity. As in this work of him, his later works also reflect the allegorical and symbolical implications to religion, politics and humankind (Greenblatt, Vol I, 2006, p. 2302). Throughout his life, Swift devoted his talents to politics and religion. As a clergyman, he was hostile all the constitutions which were against the Anglican Church and as a political pamphleteer he criticized the corruption in and among the institutions. As an English man growing up in Ireland with his uncle, he observed the current dynasty's injustice upon Irish folks who were in miserable conditions. Finally, as a human, he was opposed to the optimistic view that human nature is essentially good. All these elements shaped the thoughts of Swift to religion, politics and mankind in general, and they nourished his witty works.

2.2 GULLIVER'S TRAVELS

2.2.1. Summary of *Gulliver's Travels*

Gulliver's Travels has simple construction: there are four voyages to different lands in which Lemuel Gulliver observes different kinds of communities. The main character Lemuel Gulliver is the third son of his family who has a small estate in

Nottinghamshire. After studying at Emanuel-College in Cambridge, he becomes the apprentice of the surgeon James Bates, living in London. He learns navigation, mathematics and physics by using sums of money that he has earned. With the recommendation of Bates, he sails by the ship Swallow for the first time in his life. As soon as he returns, he marries Mary Burton and settles in London. He determines to go again to sea by consulting his wife and acquaintances of him.

In his first voyage, Gulliver goes to sea with a merchant ship, Antelope as a surgeon. The ship is destroyed by storm and he swims to an island but he is so tired that he falls asleep before investigating the island. When he wakes up, he finds himself as a prisoner of six inches tall inhabitants. The Emperor supplies food and a shelter for Gulliver. The Emperor appoints a learned man to teach their language and he puts his favour to Gulliver because of his attitude to the archers who shoots him. The possessions of Gulliver are taken and this situation causes troubles later. Because of his friendly attitude toward citizens of Lilliput, the Emperor invites him in his court where Gulliver observes court customs and political issues. As a result of Gulliver's humble attitude, a pact, including nine articles, between the Emperor and Gulliver is agreed on. Gulliver, regarded as the Man-Mountain, has a limited freedom and if he abides by the articles, he will be supported by food and a shelter. The Emperor permits him to visit his palace in Mildendo, and after this visit to Lilliput's Principal Secretary of private Affairs, Reldresal attends his house. After beginning to conversation with compliments on Gulliver's liberty, he expresses quarrels between Tramecksan and Slamecksan, High Heel party and Low Heel Party. He continues this conversation by indicating that the Island of Blefuscu threatens them with an invasion. He talks about an ongoing discussion on at which end should a person break their eggs: from the big end or from the little end. Although the primitive way of breaking an egg is upon the larger end, because of the reason that the present Majesty's grandfather has cut of his one finger while breaking an egg. Consequently, an edict has been published for all citizens to not break their eggs at the larger end. However, there have occurred some rebels to this law and approximately 11,000 of people have been put to death, and also, others have fled to Blefuscu. Gulliver offers to serve Lilliputians in this war and he prevents the invasion of Blefuscu by taking the control of their ships. He carries all the ships by holding their anchors to the shore of Lilliput. Consequently, he earns a high title of honour,

Nardac but he objects to the idea of destroying Blefuscu. Gulliver offers a peaceful treatment and interviews with the ambassadors of Blefuscu. Although Flimnap and Bolgolam cast aspersions on Gulliver, the Emperor lets him visit the Emperor of Blefuscu. Later, he puts out the fire in the Imperial Majesty's Apartment by urinating on it, and so he breaks the rule of prohibiting anyone to drop water to the palace. Gulliver supports some information on learning, laws and customs of Lilliputians. For instance, treason is severely punished and fraud is mostly punished with death. The education system of the land is different among the level of citizens. While noble children are educated with the principles of honour, religion, modesty courage and clemency, the children of cottagers and labourers stay at home. Flimnap and Bolgolam have presented articles of treason against Gulliver for putting out the fire in inconvenient way and preventing the conquest of Blefuscu. After learning these articles, Gulliver escapes to Blefuscu. The Emperor of Lilliput demands Gulliver to turn the land as a traitor but the Emperor of Blefuscu does not allow him because he wants him to be the defender of his land against Lilliputians. However, Gulliver restores an overturned ship that he has found on the shore and sails to go home. A British merchant ship finds him and helps him returning to his family.

The second voyage of Gulliver starts only two months after his return from Blefuscu, he sails with the ship Adventure. A very fierce storm blows their ship into the frozen sea and they discover a land. With some crew, Gulliver goes to the land to observe the land. To entertain his curiosity, Gulliver walks to another part of the land while the crew is searching for drinking water. When he comes back to the shore, he realizes that the crew has already gone to the ship. Then, giant-like human beings seize him and one of them takes him to his house. From the household, the daughter likes Gulliver and sees him as a walking and talking doll. Gulliver and Glumdalclith (as Gulliver calls her) have a close relationship, she takes care of him. Just after a while, the arrival of Gulliver spreads among other inhabitants and they come to see this little human being. The farmer wants to make money by showing Gulliver and so he visits other cities and finally comes to Lorbrulgrud, the capital of the kingdom. Because of many performances, he becomes so weak. Gulliver draws the attention of the Queen by his performance and the Queen buys him from the farmer. Glumdalclith stays with him as his nurse in the Queen's Court. Gulliver talks about English customs and politics to the

King and he starts to learn the customs of Brobdingnag. Queens' dwarf is jealous of him because he takes all the attention. The King and the Queen take Gulliver with themselves and travel around the country. He describes the island, the palace of the King and the inhabitants who seem to Gulliver as ugly and full of illness. While he is spending time with these giant-like human beings, several accidents happen to him such as picking up by a dog or dropping an apple on him. Besides, the maids of honour play with him as a doll and embarrass him by putting off his clothes. Because of the size of Gulliver, animals can easily seize him but he is able to protect himself with his sword which entertains the King. A toy boat is made for him through which he can sail. He discusses his country's culture, government, religion and politics with the inhabitants. The King does not like the customs of England and Gulliver decides to impress him by introducing gunpowder which is rejected by the King. He learns that in the country there is no professional soldier and the country are controlled by the features of mercy and justice. In education system, abstract reasoning not only teaches morality but also teaches history, poetry and maths. After spending two years in the country, Gulliver is not happy because he is like a pet for the inhabitants and he thinks that he will never escape. Fortunately, an eagle takes the box in which Gulliver stay and drops it in the sea. He is rescued by an English ship and goes back home.

As a traveller, Gulliver does not want to stay on the land and so after a few months, he steps up in a new journey with the ship, Hopewell. After pirates attack to their ship, Gulliver is allowed to sail with a canoe. He sails from an island to another island and finally, he discovers a flying island and the people of that island rescue him. On this floating (flying) island, he observes the inhabitants who have only two interests: mathematics and music. He describes their clothes as decorated with astrological and musical symbols and their houses built with inaccurate angles. Besides, he adds that the women of the island are not faithful to their husbands who do not care them. The movement of the island is explained in detail by him, it is the magnetic forces which move the island above Balnibarbi. The King has the authority to punish the people living above by cutting their sun or dropping stones. He goes to see Balnibarbi and he visits Munodi, the former governor of Lagado. Although Munodi has a green estate, the land is very infertile because of the people who have visited Laputa and tried to establish new agriculture rules. However, their projects are useful so the land gets more

barren. Gulliver is permitted to go to the Grand Academy of Lagado where he observes many experiments. The Academy has almost five hundred rooms in which several experiments are carried out such as extracting sun-beams out of cucumbers, calcining ice into gunpowder. Gulliver thinks that any of the experiments does not seem to become successful. In the school of political projector, for him the professors are wholly out of their senses. For raising money, they propose various things such as taxing the women according to their beauty and fashion style and taxing the men according to their popularity in the other sex. Another way to measure the tax is to let one's neighbours decide on one's virtues and then set a tax. He goes to Glubbdubdrib in which there are sorcerers, making people disappear and bringing them from the death. The governor of the island invites him to visit some people returning from the death. Gulliver sees several historical people and realizes the truths that he has not taught in that way. For instance, Alexander the Great tells that he has not been poisoned, but has died because of the fever by excessive drinking. Besides, he has some conversation with Socrates, Epaminondas, Sir Thomas More and Junius. Having a desire to see the 'Antients', he visits Homer, Aristotle, Descartes, Gassendi and then he visits most of the first Roman emperors and some modern rulers. He observes that modern rulers are not as virtuous as they are told. He sails to Luggnagg where he is imprisoned because of his disguise as a Dutch. Gulliver meets with an unusual king who wants the audience to lick the floor on which there is brown powder that can kill people. He stays in that country for three months and during his stay, he acknowledges the Struldbruggs who are immortal. Although Gulliver envies of them because being immortal would allow him to gain excessive wealth and wisdom, but when he learns that when the time passes, these immortal people forget many things and deformities become more obvious. He takes a boat to go to Japan where all Dutchmen have to trample upon the crucifix. The Emperor excludes Gulliver from this custom. Finally, he returns to his family in England.

Gulliver accepts to sail with a merchant ship as its captain after spending five months with his family. On the journey, some of his men become ill so he hires a few sailors who are actually pirates and leaves him on an island. On the island, he is surrounded by strange form of animals, Yahoos, and they withdraw after the appearance of horses, Houyhnhnms. The grey horse leads them to his house and Gulliver meets other Houyhnhnms. The Houyhnhnms try to understand the species of Gulliver and show him

Yahoos chained by them and eating the flesh of animals. Gulliver soon realizes the similarity between him and Yahoos, they are identically the same but because of his clothes Houyhnhnms could not understand it. For his daily food consuming, oats and milk are provided along with a shelter. Thanks to his ability in learning languages, Gulliver quickly learns their language and he has some conversations with the Houyhnhnms. When the Houyhnhnms learn the notion of a "lie", they are astonished as they do not have any word for indicating this notion. Although his host sees him naked and observes his similarities with a Yahoo, he promises to keep it as a secret. Gulliver explains the roles of Yahoos and Houyhnhnms in his country, and the master comments that Houyhnhnms are more functional as animals than Yahoos. After that, he talks about wars for religious reasons and invasions for make the lands civilized. The master indicates that English Yahoos are worse because they use their reason to support their vices not virtues. For the legal system of England, Gulliver implies the injustice in the system and he argues that lawyers do not defend the right side. Further, he discusses the difference between poor and rich, and people's eager to earn more money. Doctors are mostly not capable of curing patients; therefore, many people have died because of their lack treatment. For Gulliver, a typical minister can do everything to gain and to proceed his position. With their conversations, Gulliver learns the virtues of Houyhnhnms and hopes that he can stay in this land for the rest of his life. Therefore, he decides to tell everything about human beings truthfully. However, he fails to convey it completely; he praises virtues but underestimates vices. Gulliver observes the Yahoos who eat frogs and live in a mess. One day, Gulliver goes swimming and he is assaulted by a female Yahoo. Unlike Yahoos, Houyhnhnms govern their land by reason and they meet for discussing problems in every four years. They do not marry for money or love, everything depends on reasoning. At the General Assembly of the Houyhnhnms, the argument on the issue that Yahoos should be exterminated is debated and Gulliver's master says that they can castrate Yahoos like the English castrates Houyhnhnms. Gulliver gives more information about them: they use only months for understanding the time, their building are useful and tidy, when Houyhnhnms die, they are buried without rituals. As Gulliver learns more about the virtues and the life of Houyhnhnms, he starts imitating their walk and manners. The Houyhnhnms are afraid of a probable revolt against them because of Gulliver who may take Yahoos on his side. Therefore,

they decide to send him back to his homeland. Gulliver makes a boat and requests to kiss the hoof of his master before he sets off. He sails to an island on which he is attacked by some savages so he sails to another part of the island. Fortunately, a Portuguese ship finds him and saves him even though Gulliver feels that he is captured by Yahoos. The captain, Mendez makes him comfortable and brings together the Gulliver family. As for the reason that, he has spent some time together with Houyhnhnms, he cannot immediately adapt himself to his society and also to his family. In the very end of the book, he implies the reality of his voyages and hopes that the good deeds of Houyhnhnms may be appreciated among the public.

2.2.2. *Gulliver's Travels* as a Work of Satire

A work of satire can be described as “a kind of domestication of aggression and transformation of chaotic impulses into a useful, social and artistic expression” (Test, 1991, p. 4). It is a genre aiming at reflecting and improving the subject of attack by means of humour and wit. It is used for attacking vice or folly and it seeks to make the reader face with the corruptions in life by a combination of fact and fiction (Griffin, 1994, p.1). In the preface of *The Battle of the Books*, Jonathan Swift describes satire as follows:

Satyr is a sort of Glass, wherein Beholders do generally discover every body's Face but their Own; Which is the chief Reason for that kind Reception it meets in the World, and that so very few are offended with it. But if it should happen otherwise, the Danger is not great: and, I have learned from long Experience, never to apprehend Mischief from those Understandings, I have been able to provoke; For, Anger and Fury, though they add Strength to the Sinews of the Body, yet are found to relax those of the Mind, and to render all its Efforts feeble and impotent. (Swift, 1959, p.155)

As a writer of satire, Swift's works are full of humour and he is affected both by the tradition of Juvenal and Horace. Traditionally satire can be seen in two forms: it can ridicule or punish its subjects. The first one can be associated with the tradition of Horace and the second one with Juvenal (Speck, 1969, p.36). Swift's main purpose was “to make the object of satire appear ridiculous” and for this purpose “his most effective weapon was irony” (Speck, 1969, p.38). In his satirical works, he aims at reflecting vices and follies in the human beings and institutions to make them think and correct

their follies. Along with this purpose, Swift adopts satirical style to present realities without hiding anything and to criticize his subjects in a harsh manner.

Gulliver's Travels is one of the greatest satires of British literature and it is full of allusions of deficiencies in political, economic and social institutions at the time of Swift. It is “[a]most unique in world literature, it is simple enough for children, complex enough to carry adults beyond their depth” (Greenblatt, 2006, Vol. I, p, 2324). Although the book is appreciated by children, the purpose of Swift is not to make *Gulliver's Travels* widely known as a part of children's literature but to criticize corruptions in politics, religion, and the failures in scientific developments, as well as representing the follies of mankind. As an English man, growing up in Ireland, he observed the harsh life of the people of Ireland because of the political attitude of Great Britain. Moreover, as a dean, he was opposed to all institutions against Anglican Church and as a political pamphleteer, he criticized the corruptions in or among institutions. As a man, Swift reflected the flaws on human body and because of that reason he was called as a “misanthropist”. He explained his inner thoughts towards individuals in a letter to Pope, dated September 29, 1725 that,

I have ever hated all Nations professions and Communityes and all my love is toward individualls for instance I hate the tribe of Lawyers but I love Councillor such a one, Judge such a one for so with Physicians (I will not Speak of my own Trade) Soldiers, English, Scotch, French; and the rest but principally I hate and detest that animal called man, although I hartily love John, Peter, Thomas, and so forth. This is the system upon which I have governed myself many years (but do not tell) and so I shall go on till I have done with them. I have got Materials Towards a Treatis proving the falsity of that Definition *animal rationale*; and to show it should be only *rationis capax*. Upon this great foundation of Misanthropy (though not in Timons manner) The whole building of my Travells is erected: and I never will have peace of mind till all honest men are of my Opinion [...] (*Corr.*, Vol. III, p.103)

As Swift has stated, he dislikes communities, nations, institutions, professions and mankind in general, but at the same time he likes some individuals in those groups. In *Gulliver's Travels*, Swift criticises institutions and groups by using irony, and as he has stated in his letter he reflects his opinion on human beings both physically and morally. However, the book is generally apprehended as a traveller's tale because of his attempt to create an allusion that the voyages and the traveller are real. The structure of the book

helps him in his purpose on giving an air of authenticity. With the two prefatory letters “A Letter from Capt. Gulliver to his Cousin Sympson” and a letter from “The Publisher to the Reader” and a brief information about Lemuel Gulliver’s life appearing in the beginning of the first voyage, Swift sustains the illusion. Although Swift sustains his motives in presenting his satirical work as a traveller’s tale, nobody can be fooled into thinking that the voyages are authentic because all of them are extraordinary despite of the detail given by Swift (Speck, 1969, p.103). For the language of work, it can be said that there are several enigmatic words such as ‘Tribnia’ (for Britain), ‘Langden’(for England).

Some scholars have examined the voyages and connected them with each other. For Herbert Davis, the first and the third voyages include a various satirical references to the political events in England and in Ireland. He adds that these two voyages are “confused and inconsistent, because they are constantly twisted to suit his satirical purposes” (Davis, 1964, p.147). In the first voyage, Gulliver goes to the land of Lilliput, and he narrates the political issues and customs of the citizens. With Gulliver’s description of the Emperor, it can be understood that he stands for George I because of the similarities on physical appearances and clothes between the Emperor of Lilliput and George I. The wife of the Emperor is related to Queen Anne, by making them husband and wife Swift tries to make it safer for him. As Gulliver has learnt from Reldresal, there are two main parties in the country: the Low-heels who monopolise the offices of State, and the High-Heels, the majority party. It can be understood that these parties represent the Whigs and the Tories. Besides, they have a hostile neighbourhood, the island of Blefuscu and there is a conflict within these two countries because of the choice of breaking an egg from the little end or from the big end. With this disagreement, Swift makes references to the religious situation between Roman Catholics and Protestants. This controversy can be related with the situation between England and France because of religion. For Sir Charles Firth, Swift wrote the first chapter partly in 1714 and then in 1720, so the events in this chapter covered the reign of Anne and the reign of George I. The Empress’ reaction to Gulliver’s attempt to put out the fire may reflect Queen Anne’s hostile reception to *A Tale of a Tub*. The character Flimnap may stand for Sir Robert Walpole due to their similar view and attitude in politics, and Firth has also stated that Skyresh Bolgolam can be identified with the Earl of Nottingham who became a

personal enemy of Swift (Speck, 1969, p.108). Gulliver has enemies in Lilliput and they want him to be executed according to four articles but the Emperor is merciful thanks to Gulliver's former services. This "mercy of the Emperor is a fling at the execution of a number of the leaders of the rebellion of 1715 shortly after the House of Lords, in an address to George I" (Case, 1958, p.78). Arthur E. Case and Sir Charles Firth have agreed that Gulliver's flight to Blefuscu could be associated with Bolingbroke's escape to France. The first voyage help Swift to demonstrate that both parties the Tories and the Whigs are guilty of malice because they prevent justice for gaining more power in politics. Therefore, the first voyage is a powerful satire reflecting the incompatibility of power and justice (Speck, 1969, p. 114).

In the second voyage, Gulliver meets giants approximately seventy feet tall in contrast to the citizen of Lilliput who are 'under six inches'. This enables Swifts to make observations about the human body and behaviour in a comic and philosophical perspective. W. A. Speck has argued in his book *Swift* (1969) that children identify themselves with Lilliputians and enjoy comical events such as Gulliver's meals or Gulliver's attempt to take control of the ships of Blefuscu (Speck, 1969, p. 116). That's why he has stated that this voyage is the most popular one among children. Like in the first voyage, in the second voyage there are some comic episodes such as Gulliver's encounter with the wife of the farmer who presumes Gulliver as a spider. However, in Brobdingnag, Gulliver gets a chance to see the human body up close. He describes the scene in which a nurse feeding a baby:

I must confess no Object ever disgusted me so much as the Sight of her monstrous Breast, which I cannot tell what to compare with, so as to give the curious Reader an Idea of its Bulk, Shape and Colour. It stood prominent six Foot, and could not be less than sixteen in Circumference. The Nipple was about half the Bigness of my Head, and the Hue both of that and the Dug so verified with Spots, Pimples and Freckles, that nothing could appear more nauseous: For I had a near Sight of her, she sitting down the more conveniently to give Suck, and I standing on the Table. This made me reflect upon the fair Skins of our *English* Ladies, who appear so beautiful to us, only because they are of our own Size, and their Defects not to be seen but through a magnifying Glass, where we find by Experiment that the smoothest and whitest Skins look rough and coarse, and ill coloured. (Swift, 2008, pp.82-83)

As Gulliver has also described beggars revoltingly that he has seen in the capital of Brobdingnag, and it is accepted as the reflection of the beggars in Dublin. He has told in the beginning of the second chapter: a Lilliputian friend of him once said Gulliver that when he looked at Gulliver upon a nearer view, he could discover all the holes in his skin. Although “big men look hideous and small men look handsome”, “morally the big men compared favourably with the little men” (Speck, 1969, p.116). In contrast to the government of Lilliput, Brobdingnag’s government reflects a better political system. As Ernest Tuveson has indicated in his article “Swift: The Dean as Satirist” that “[t]he Brobdingnagian state shows, not perfection, but the kind of relative goodness which is available to humanity” (Tuveson, 1964, p.108). The King is wise and virtuous and the state has attained stability so it enables men to create an environment in which they can live in freedom. During the course of which Gulliver gives the King an idealised description of British institutions, but with the King’s questions Gulliver’s descriptions about his country do not seem idealistic. For instance, in chapter six, Gulliver gives a description of the British government:

Whether a Stranger, with a strong Purse, might not influence the vulgar Voters to choose him before their own Landlord, or the most considerable Gentleman in the Neighbourhood. How it came to pass, that People were so violently bent upon getting into this Assembly, which I allowed to be a great Trouble and Expense, often to the Ruin of their Families, without any Salary or Pension: Because this appeared such an exalted Strain of Virtue and public Spirit, that his Majesty seemed to doubt it might possibly not be always sincere: And he desired to know, whether such zealous Gentlemen could have any Views of refunding themselves for the Charges and Trouble they were at by sacrificing the public Good to the Designs of a weak and vicious prince, in Conjunction with a corrupted Ministry. (Swift, 2008, p.118)

Gulliver’s representation of the institutions in England is rather naive in contrast to Swift’s own ideas. Although Gulliver tries to give an idealized reflection of his country’s traditions and institutions, his distortion reveals the reality of the English government. After learning the political system in England, the King comments on this issue: “the Bulk of your Natives, to be the most pernicious Race of little odious Vermin that Nature ever suffered to crawl upon the Surface of the Earth” (Swift, 2008, p.121). With this statement Swift reflects his main view on the nature of mankind. While the

comparison between Lilliput and Europe make Europeans seem contemptible, the comparison between Brobdingnag and Europe make Europeans appear gross.

As W. A. Speck has stated that the third voyage seems disorganised mostly because of Swift's insertion to earlier materials: for instance, the part including the description of the Academy of Lagado was considered to be an essay in the Scriblerus project before 1714. Furthermore, this third voyage was most probably written last because most of the experiments that he satirised were in the 1720s (Speck, 1969, p.121). Gulliver goes to four imaginary lands: Laputa, Balnibarbi, Glubbdubdrib and Luggnagg, and finally to Japan. These journeys to these imaginary lands seem a work of science fiction. The island of Laputa is a flying land over Balnibarbi, Glubbdubdrib is a land in which Gulliver meets dead people and then he observes immortal Struldbrug in Luggnagg. The main purpose of Swift, throughout this voyage, is not "to attack the new science, but to attack learned folly, or pedantry, to use the word in its eighteenth-century meaning, and especially innovations and innovators in general" (Case, 1958, p.80). Swift sees the society as an organism that will be developed naturally, so he is opposed to the view that the universe is growing and developing mechanically. He is especially opposed to "the economic projects of the political arithmetician, the experimental science of the members of the Royal Society, and the constitutional schemes of the political theorist" (Speck, 1969, p.122). During the seventeenth century, such experts like William Petty and Gregory King suggested schemes for economic growth and took part in the financial reforms of the 1690s and in the foundation of the South Sea Company, in 1711. Swift thought that these experts were theoretical but not practical, and his thoughts could be observed throughout the third voyage.

Laputa is generally interpreted as the English court under George I who is accused of experiential attitude in the government and Balnibarbi may stand for both Ireland and England. Lagoda, the metropolis certainly stands for London and Lindalino is the reflection of Dublin. In the flying island, Laputa, Gulliver observes the political arithmeticians who are responsible for the mess in the island because of the impractical ways in governing. When Gulliver looks around in Balnibarbi, he observes that people are working on experiments which are ridiculous and useless. Although the land seems full of innovation, houses are ruined, and there are people trying to survive because of

the lack of food. There is only one man, Lord Munodi who uses old-fashioned methods, lives in a fertile house. Gulliver's observation of Laputa and Balnibarbi is a political satire on the two leading parties of Britain: the Whigs and the Tories. Also, Swift criticizes the relations between England and Ireland with these two imaginary lands. W.A. Speck has extended this view as follows:

The Whigs were regarded as the champions of the ancient constitution. The first favoured the employment of experts in government, the second looked upon them as a virus introduced into the body, politic, which was never really healthy unless cared for by honest country gentlemen. The absentminded professors of Laputa, therefore, symbolise Whig professionalism in politics, while the down-to-earth Munodi personifies Tory amateurism. The flying island can be a symbol for the English Court, in which case Balnibarbi represents the whole of Great Britain. But Laputa can also stand for England, in which case England's treatment of Ireland at the time of Wood's coinage is portrayed in allegorical form in the passage on the revolt of Lindalino (Dublin). (Speck, 1969, p. 124)

After visiting Laputa and Balnibarbi, Gulliver observes the Grand Academy of Lagado where several extraordinary experiments are carried out. All of the projects are pointless so they fail. For instance, there was a man who tried "to calcine Ice into Gunpowder; who likewise shewed me a Treatise he had written concerning the Malleability of Fire, which he intended to published" (Swift, 2008, p.168). Gulliver, then, visits the school for political projectors, and this part is an obvious attack on corruption in parliaments. At the end of chapter six, Swift makes references to the unjust prosecution of Bishop Atterbury in the conviction for Jacobinism in 1723. Gulliver tells the reader that there are several evidences for accusing the suspected people for a plot. As A.E. Case has argued, there is a connection between Bishop's lame dog Harlequin and Swift's indication as 'a lame Dog, an Invader' because Bishop and his correspondents used the dog's name as a symbol among them (Case, 1958, p.91). When Gulliver arrives at Glubbudbrib, his desire to summon up dead people is accepted and he meets several politicians and men of letters. In the end of seventh chapter, Gulliver sees the Senate of Rome and he compares it with a modern representative which stands for British Parliament:

I saw *Ceaser* and *Pompey* at the Head of their Troops, just ready to engage. I saw the former in his last great Triumph. I desired that the Senate of *Rome* might appear before me in one large Chamber, and a modern Representative, in

Counterview, in another. The first seemed to be an Assembly of Heroes and Demy-Gods; the other a Knot of Pedlars, Pickpockets, Highwaymen and Bullies. (Swift, 2008, p.182)

After meeting the dead people in Glubbudrib, Gulliver encounters with immortal people of Luggnagg. Even he first thinks that having an eternal life is the dream of every person, he understands that Struldbruggs, immortal people, do not have eternal youth so they are mentally and physically decaying. Like Struldbruggs, the civilisation and the universe may decay or grow to maturity. Finally, he arrives at Japan to find a way to go Europe and introduces himself as a Dutch. There is a petition on trampling upon the Crucifix and every Dutch man should perform this ceremony, but Gulliver rejects it. The Emperor suspects whether he is a 'real Hollander or no' and thinks he must be a Christian. With this choice of Gulliver, the reader obviously understands his Christianity. The third voyage including four imaginary lands and Japan includes criticism of the materialistic pursuit of progress in general.

The fourth voyage of Gulliver to the land of Houyhnhnms is the most examined part of the book by scholars and critics. Although the other voyages are full of interesting descriptions and narrative details, the fourth voyage is more severely critical. The other voyages consist of flaws of people and corruptions in institutions but the fourth voyage goes deeper, it is "concerned with the inner make-up of men" (Ross, 1964, p.80). The other three voyages include criticism to specific people, institutions and governments so they mainly concern small group of people. On the other hand, Swift attacks each person with the human-like creature 'Yahoos'. As Speck has stated, "the Yahoos represent man as he actually is, self-seeking, sensual and depraved, while the Houyhnhnms symbolise what men ought to be, altruistic, rational, and cultured" (Speck, 1969, p.128). Therefore, the Houyhnhnms reflect reason and benevolence; on the contrary, the Yahoos reflect unstrained appetites and brutal behaviours. Gulliver gives disgusting physical description of the Yahoos who appear in human forms as he has given the unpleasant physical observations of Brobdingnagian in the second voyage. However, the attacks in the last voyage are severe and direct in contrast to the observation of human body in giant form. These two voyages reflect the misanthropy of

Swift whether directly or indirectly indicated. Gulliver's first encounter with a Yahoo is a sarcastic experience for him, he mentions:

My Horror and Astonishment are not to be described, when I observed, in this abominable Animal, a perfect human Figure; the Face of it indeed was flat and broad, the Nose depressed, the Lips large, and the Mouth wide: But these Differences are all common to all savage Nations, where the Lineaments of the Countenance are distorted by the Natives suffering their Infants to lie grovelling on the Earth, [...] The Fore-feet of the *Yahoo* differed from my Hands in nothing else, but the Length of the Nails, the Coarseness and Brownness of the Palms, and the Hairiness on the Backs. (Swift, 2008, p. 215)

While the Yahoos are in the shape of human body, the Houyhnhnms are obviously in the form of horses. In every case, when Gulliver and the Houyhnhnms talk about the differences between them, the Houyhnhnms absurdly underline the advantages of their bodies; for instance, four legs are better than having two legs or the Houyhnhnms can eat without holding the food but Gulliver has to use his 'fore feet'. After spending time with the Houyhnhnms, Gulliver tries to act like them because he is disgusted by the unpleasant nature of Yahoos who have the same body shape with Gulliver. When Gulliver is found by a Portuguese ship, he is afraid of being captured by 'yahoos' but the crew and, especially the Captain, Don Pedro are honest and kind. He introduces the Captain to the reader with these sentences:

His Name was *Pedro de Mendes*; he was a very courteous and generous Person; he entreated me to give some Account of my self, and desired to know what I would eat or drink; said, I should be used as well as himself, and spoke so many obliging Things, that I wondered to find such Civilities from *a Yahoo*. However, I remained silent and sullen; I was ready to faint at the very Smell of him and His Men. (Swift, 2008, p.268)

The Captain also offers clothes and he takes Gulliver into his house. Although Gulliver states that he has begun to 'tolerate his company', his hatred to mankind increases. When he comes back to his family, he stays away from them because of the adopted attitude of the Houyhnhnms towards the Yahoos. It is debatable that whether Gulliver's obvious hatred to mankind in the end of the book represents Swift's misanthropy or not. As in the letter to Pope, stated in the beginning of this chapter, Swift hates all nations,

professions or tribes but loves individuals so his misanthropy is somehow reasonable comparing to Gulliver's misanthropy. To sum up, throughout the book, there are several explicit or implicit criticisms toward institutions, governments, individuals, modern science, religion and mankind in general. Although *Gulliver's Travels* is perceived as a book of travels or as a part of children's literature, there are various reflections of flaws of current governments, institutions and men.

2.2.3. The Introduction of *Gulliver's Travels* into the British Literary Polysystem

Gulliver's Travels was first published by Benjamin Motte on 28 October 1726, in England with the title of "Travels into Several Remote Nations of the World" written by Lemuel Gulliver, first a surgeon then a captain of many ships. When it first appeared, it immediately gained popularity among the public. John Gay indicated the popularity of the book in his letter to Swift on 17 November 1726, "from the highest to the lowest, it is universally read, from the Cabinet-council to the Nursery" (*Corr.*, Vol. III, p.182). The book was written for criticizing the governments, the religion, the scientific movements at that time and humankind in general by using the medium of parody. Swift was in the "Scriblerus Club" in which Alexander Pope, John Gay, Thomas Parnell and John Arbuthnot were included and their one of the purposes was to write parodies of established literature models and Swift's duty was to write a parody of traveller's books. Therefore, he used the medium of parody to imply his views on politics, religions and on societies.

Because of the reason that the author of the book was seen as Lemuel Gulliver, "first a surgeon and then a captain of several ships", on the cover of Motte's first edition in 1726, for the reader, it was hard to distinguish the reality of accounts of the book. John Arbuthnot told in his letter to Swift on 5 November 1726 that "I lent the Book to an old Gentleman, who went immediately to his Map to search for Lilly putt." (*Corr.*, Vol. III, p.180). On the other hand, most of the reader believed that the travels were fictional and the stated author couldn't be real. In the beginning of the eighteenth century, travel books such as William Dampier's *A New Voyage Round the World* (1697), William Symson's *A New Voyage to the East-Indies* (1715), and Daniel Defoe's *Robinson Crusoe* (1719) were popular among the public and they also had an important position in the British literary polysystem. The fantastic and heroic adventures of a man were

widely appreciated by the reader at that time. Therefore, *Gulliver's Travels* drew the attention of the reader at first glance but the reliability of the accounts of Lemuel Gulliver was argued among the public.

Swift and his friends from "Scriblerus Club" intended to preserve the anonymity of the work both for preventing Swift from probable political prosecution and for retaining the illusion of authenticity of travels (Case, 1958, p.1). For that reason, the manuscript was dropped at Motte's house secretly. Motte accepted to publish the work in two volumes but he changed some sentences or expressions and made softer some political indications before publishing it. Then, Motte published two reprints of his version in the late 1726. When Swift saw changes in this edition, he pointed out his disappointment in a letter to Pope on 27 November 1726: in the second volume "several passages which appear to be patched and altered, and the style of a different sort" (*Corr.*, Vol, III, p.189). Ford underlined these "errors" in the book, in his letter to Motte and attached a list of corrections for a new edition. In this letter dated on January 3, 1727, he stated that:

I bought here Captⁿ Gulliver's Travels publish'd by you, both because I heard much Talk of it, and because of a Rumour, that a Friend of mine is suspected to be the Author. I have read this Book twice over with great care, as well as great Pleasure, and am sorry to tell you it abounds with many gross Errors of the Press, whereof I have sent you as many as I could find, with the Corrections of them as the plain Sense must lead, and I hope you will insert them if you make another Edition. (*Corr.*, Vol III, p.194)

The list that Ford attached to this letter is called 'Ford's List' or 'Paper' and it involves 115 lexical and stylistic corrections (Jenkins, 1968, p. 3). After correcting some of the stated sections in Paper, Motte published the second edition of *Gulliver's Travels* on 4 May 1727. Before the second edition of Motte, John Hyde published the first edition of Motte with some slight corrections in Dublin, in 1726. George Faulkner's collection of Swift's *Works* was published in 1735 in four volumes, *Gulliver's Travels* appeared in the third volume. Before its publication, Swift tried to remember the corrupted parts in Motte's editions and started to correct them, but he was suffering from Ménière's disease and therefore, in his letter on 9 October 1733, he asked Ford to help him to "set right in those mangled and murdered Pages" (*Corr.*, Vol. IV, p.198). Due to several

corrections and revisions, Faulkner's 1735 edition was differentiated from Motte's editions in terms of their grammatical and stylistic representations. The edition of Faulkner caused "publishers' war" between Faulkner, and Motte and John Hawkesworth (Case, 1958, p.17). After Faulkner's edition, Charles Bathurst who was the partner and the successor of Motte, published a collection of Swift's works edited by John Hawkesworth in 1754-55. In the preface, Hawkesworth stated that Faulkner's edition was full of faults (as cited in Colombo, 2013, p. 55). However, he mainly made use of many of Faulkner's corrections in his edition. Besides, as Motte had the copyright of *Gulliver's Travels*, he sued Faulkner according to the Statute of Anne copyright law. The decision was to restrict the publication of Faulkner's edition in England (Cornu, 1939, p.120).

There is an ongoing debate for determining of an "authoritative" text of *Gulliver's Travels* among scholars, editors and publishers. Faulkner's edition includes not only corrections but also additions to the text. Although some scholars think that Faulkner's edition is closer to the original manuscript of the text as for Swift might be included in the correction process, some scholars argue that this edition is a rather reworking of the text and therefore, Motte's edition is more acceptable (Lock, 1981, p.514). Because of the non-existence of the original text, editors generally states which version is included in their editions. For instance, Claude Rawson, the editor of *Gulliver's Travels* published by Oxford in 2008, explains which version is chosen for this edition as follows:

The text of *Gulliver's Travels* given here is taken from volume xi of Herbert Davis's edition of Swift's *Prose Writings* (1965 reprint). It is based on volume iii of George Faulkner's Dublin edition of Swift's *Works* (1735). This text of 1735 seems to have come closer to what Swift originally wrote than the first edition of 1726, and also to have contained revisions representing his last ideas for the book. (Rawson, 2008, n.p.)

Publishers and editors are not the only determiners who have influence on the text's instability. Adaptors, abridgers, translators and illustrators adjust the text which has not the 'original' copy, so their works can be regarded as a version of a version.

Although the original text couldn't be published, the success of the editions cannot be ignored from its first publication until now. As it has mentioned above, the first publication occurred in 1726 with Motte's edition and it immediately became successful. In six years, Motte published: the edition of 1727 (the second edition), the edition of 1728 (the third), and reprinted in 1731 (Teerink and Scouten, 1964, p.192). Along with Motte's editions, in the periodicals *The Penny London Post* and *The Parker's Penny Post* the work was published in 1726. Then, the first abridgment of *Gulliver's Travels* by Stone and King appeared in 1727. At the same time, as Alice Colombo has stated, five Dublin editions appeared: "one was issued by Hyde in 1726, two were published for Risk, Ewing and Smith in 1727 and two by Faulkner in 1735" (Colombo, 2013, p.148). These reprints and editions were followed by parodies, imitations, sequels and commentaries. For instance, John Arbuthnot wrote the sequels of *An Account of the State Learning in the Empire of Lilliput* and *Memoirs of the Court of Lilliput*.

It is possible to say that *Gulliver's Travels* was appreciated by different types of readers since its first appearance in the British literary polysystem. However, in the eighteenth century, purchasing of a book was not easy for most of people because of their prices. For that reason, serials, abridgments and chapbooks played an important role for the popularity and accessibility of the texts. *The Penny London Post* and *Parker's Penny Post* separately announced that *Gulliver's Travels* would be included in their periodicals to reach wider reader. In *Parker's Penny Post*, following statement was included for the announcement of the serialization of *Gulliver's Travels*:

The Travels of Capt. Gulliver, who was first a Surgeon, then a Captain of divers Ships, whereby he sail'd into several remote Parts of the World; which have been lately publish'd, having for their Variety of Wit and pleasant Diversion, become the general Entertainment of Town and Country, we will insert here in small Parcels, to oblige our Customers, who are otherwise, not capable of reading them at the Price they are sold. (as cited in Colombo, 2013, p.151)

Like the serialization, Stone and King's abridgment accomplished its aim at broadening the variety of the potential reader, but *Gulliver's Travels* was still inaccessible for most of the people. Because of the reason that Ian Watt underlines, "cottagers, paupers, labouring people and outservants [...] had little to spare for such luxuries as books and

newspapers” (Watt, 2000, p.41). With the appearance of *Gulliver’s Travels’* chapbooks, more people could purchase the book but even if they were cheap in contrast to Motte’s publications, the quality of them were not good (Simons, 1998, p.4). “They were made by folding a large sheet of coarse rag paper printed on both sides in order to form a booklet of 12 or 24 leaves” (Colombo, 2013, p.172). They were sold by itinerant dealers along with other small items such as household goods and ribbons. Chapbooks appealed to urban and rural lower sections of society as well as they appealed to schoolboys from upper class and gentlemen (Simons, 1998, p.6). The chapbook version of *Gulliver’s Travels* was basically different from the ‘original’ version in terms of its front page, work’s title and the text. The title of the work was “The Travels and Adventures of Lemuel Gulliver” which was used for drawing the attention of the public on the adventurous feature of the book. However, it reached variety of readers and so it helped *Gulliver’s Travels* to be known by the society from upper class to lower class. The abridged versions and the chapbooks of *Gulliver’s Travels* might have appealed to children before the version of the book as a part of child’s literature. Mary F. Thwaite has argued that “[s]ome famous classics, notably the *Robin Hood* legends, *Robinson Crusoe* and *Gulliver’s Travels* must have reached a much younger public through pedlars’ travestied copies than in their original state” (Thwaite, 1972, p.41). Even though educators, religious devotees implicitly discouraged children from reading the popular literature and also classics, children of the seventeenth and eighteenth century read chapbooks that already been read by their parents (Evans, 2004, p.239).

The first children’s edition of *Gulliver’s Travels*, entitled *The Adventures of Capt. Gulliver, in a Voyage to Lilliput and Brobdingnag*, was published in 1772, including the first two voyages, by The Newberys. The founder of Newbery publication house, John Newbery stepped into the publishing industry when he was only sixteen and he immediately realized children’s literature potential profit (Evans, 2004, p.244). The general attitude towards children’s literature was to teach moral and religion, and the children’s books of Newbery were “fundamentally didactic, teaching the alphabet, civic history, and good behaviour, but instruction was being contained within a framework of pictures, rhymes, riddles, jokes and stories designed to amuse children” (Grenby, 2009, p.40). Along with their didactic function, Newbery aimed at entertaining them by using illustrations, rhymes and jokes. Besides, his marketing policy was different from the

other publishers (Evans, 2004, p.244). The books published as a part of children's literature were mostly accessible for children of the middle and the upper class. Children from the lower class could read chapbooks, ballads or the Bible because of the price of other printed materials (Grenby, 2011, p.95). As Evans has argued that three works; *Pilgrim's Progress*, *Robinson Crusoe* and *Gulliver's Travels*, were enjoyed by the middle class children (Evans, 2004, p.241). Most likely, the fantastic and heroic journeys of these books drew the attention of children. It can be understood that before the abridgments and adaptations to children's literature, children were acknowledged *Gulliver's Travels* and probably read the book through chapbooks.

In conclusion, it can be assumed that *Gulliver's Travels* has gained a great success since its first publication by Motte. Although the original manuscript was vanished many editions continued to be published with some corrections by the editors. After Motte's first edition and the second edition with the correction by Ford, Faulkner published his version of *Gulliver's Travels* with his corrections. Motte's editions and Faulkner's edition are different from each other in terms of their corrections and additions to the text. Faulkner's edition is more satirical than Motte's edition and some modern scholars have accepted the edition of Faulkner as the original text, but there are also a few scholars who have regarded the second edition of Motte as the closest to the original text. With the abridged version of Stone and King and the adaptation of Newbery, the popularity of *Gulliver's Travels* increased in a very short period. Due to the fact that the price of Motte's edition was high for the public, *Gulliver's Travels* was mostly acknowledged with the abridged versions and the adaptations for children in the eighteenth century. Therefore, the position of the book in the British literary system was not stable; while it was appreciated as a book of satire, it was widely read by children and also adults through the adaptations or abridged forms.

2.2.4. Paratextual Analysis of Motte's first edition and Faulkner's first edition of *Gulliver's Travels*

Before the analysis of paratextual elements in the complete translations of *Gulliver's Travels*, the analysis of the non-textual elements which are included in the first versions will be convenient and useful for reflecting the possible effect of Swift's and publishers' paratextual elements on the perception of the text. Therefore, in this section, the first

edition of the book (1726) by Motte and the 1735 edition of Faulkner, which are discussed by modern scholars on the topic that which of them is the closest version to the original manuscript will be analyzed under the light of Gérard Genette's work, *Paratext: Threshold of Interpretation*.

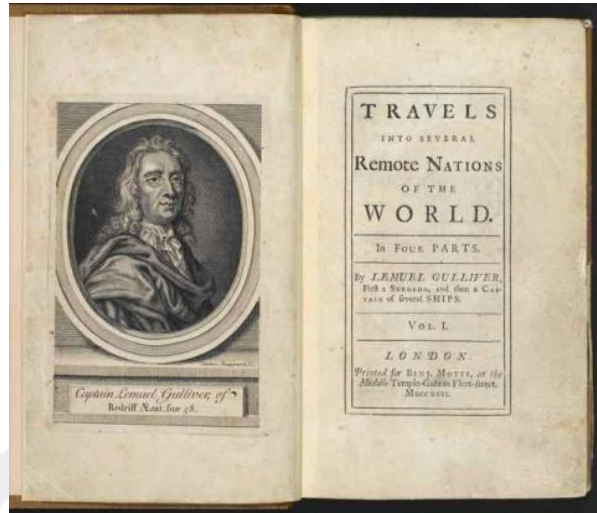


Figure 1. The portrait of Gulliver and the title page in the first edition of Motte (1726)

The first edition of *Gulliver's Travels* was published by Benjamin Motte in two volumes on October 28, 1726. In the same year, Motte printed his version twice. The two volumes have brown hardcover and only on the spines of the books the name of the book appears as “Gulliver’s Travels” and the number of the volume “I / II”. On the title page, the title of the book “Travels into Several Remote Nations of the World” appears on the top and the words “travels” and “world” imply that it is a book of travel around the world (see Figure 1). With the emphasis on these words, the publisher may aim at drawing attention of the reader because of the popularity of travels book at that time. Besides, with the statement of “in four parts”, it can be understood that the book consists of four parts and “vol. I” implies that it is not the complete version. Jonathan Swift is not mentioned in the whole book and it is pointed out that the book is written “by Lemuel Gulliver, first a surgeon, and then a captain of several ships”. Therefore, the reader may think that the book belongs to a man who is able to travel around the world because he is a captain of several ships. As a result, the accounts of him can reflect the truths. Using of a pseudonym is the choice of Jonathan Swift both for creating an allusion on the reader and for preventing a possible legal sanction due to the criticism of

his country and the government in the text. Before *Gulliver's Travels*, he was already known as a great satirist through his previous works so he did not want to show his identity. On the bottom of the title page, the information about the publisher, Motte and the location of publication, London take place. The fictitious portrait of Lemuel Gulliver, facing the title page, is also another instrument for supporting the reality of the voyages. Under the portrait of Gulliver, the address of him is located, so with all these indications Lemuel Gulliver may be perceived as a real man by the reader.

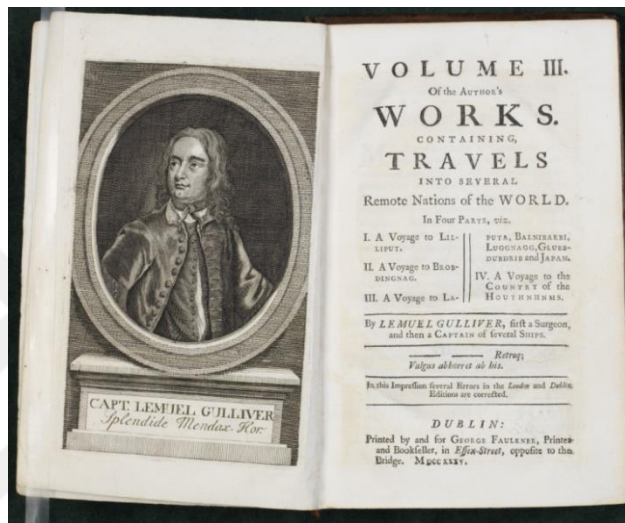


Figure 2. The portrait of Gulliver and the title page of Faulkner's edition (1937)

George Faulkner published his version of Gulliver's Travels as a part of the collection of Jonathan Swift's *Works* in Dublin, in 1735. In the third volume of *Works*, *Gulliver's Travels* is included with the title of "Travels into Several Remote Nations of the World". On the title page, the number of the volume is given at the top and the name of the collection, "Works", appears under it. Faulkner published *Gulliver's Travels* as a part of Jonathan Swift's collection of works, and therefore, the purpose of Swift on using a pseudonym was not effectual with this edition. On his letter to William Pulteney, dated March 8, 1734-5, Jonathan Swift shows his displeasure on this issue as follows:

You will hear, perhaps, that one Faulkner hath printed four volumes, which are called my works; he hath only prefixed the first letters of my name; it was done utterly against my will; for there is no property in printers or booksellers here, and I was not able to hinder it. I did imagine, that after my death the several London booksellers would agree among themselves to print what each of them

had by common consent; but the man here has prevented it, much to my vexation, for I would as willingly have it done even in Scotland. All this has vexed me not a little, as done in so obscure a place. I have never yet looked into them, nor I believe ever shall [...] (*Corr.*, Vol. IV, p.304)

While the third volume, including *Gulliver's Travels* has the fictitious portrait of Lemuel Gulliver, other three volumes include portraits of Swift facing the title pages. Even though the third volume does not show the portrait of Swift, it can be understood that the text belongs to him because it has been published as the third volume of Jonathan Swift's *Works*. After the appearance of titles of the parts, the name of the author is reflected as "Lemuel Gulliver, first a surgeon, and then a captain of several ships". However, it is already mentioned that it is the work of Jonathan Swift by publishing *Gulliver's Travels* as a part of the collection of Swift's works. With this statement, "in this impression several errors in the London and Dublin editions are corrected", Faulkner implies that the previous editions include errors and his edition is the 'correct' version of the text. However, it is understood from Swift's letter to the Earl of Oxford dated, September 2, 1735 that these corrections have been made by Swift's friends so Faulkner's version may also have some errors. In this letter Swift underlines:

I was indeed a little angry, but more grieved, to see four volumes called my Works printed at all in Ireland; but the man assured my friends, and as it was generally known that some hedge Printer would have done the like, and mix them with other peoples Trash, my friends advised him to it, and he submitted to all their Corrections, and to leave out what they thought proper, for I could not hinder him [...] (*Corr.*, Vol. IV, pp. 376-377)

However, in his other letters, he implies that he was involved in the correction process; but it has not been proved. Therefore, it can be deduced that Jonathan Swift might not have corrected the errors in the both versions of Motte's and Faulkner's, so none of them can be conferred as the 'original' text. On the title page, the information about the publisher is given and there is also a statement in Latin for readers to write their names on the title page. After the title pages of these both editions, a page including the names of four voyages appears to inform the reader that which voyages will appear in which part. In both editions, a prefatory letter, entitled "The Publisher to the Reader" and signed by Richard Sympson, comes before the text. Richard Sympson is another

fictitious person who is presented as the publisher of the book; but in fact, he is a part of intended purpose of Swift on persuading text's authenticity to the reader. In this prefatory letter, it is written:

The author of these Travels, Mr. Lemuel Gulliver, is my ancient and intimate friend; there is likewise some relation between us on the mother's side. About three years ago, Mr. Gulliver growing weary of the concourse of curious people coming to him at his house in Redriff, made a small purchase of land, with a convenient house, near Newark, in Nottinghamshire, his native country; where he now lives retired, yet in good esteem among his neighbours.

Although Mr. Gulliver was born in Nottinghamshire, where his father dwelt, yet I have heard him say his family came from Oxfordshire; to confirm which, I have observed in the churchyard at Banbury in that county, several tombs and monuments of the Gullivers.

Before he quitted Redriff, he left the custody of the following papers in my hands, with the liberty to dispose of them as I should think fit. I have carefully perused them three times. The style is very plain and simple; and the only fault I find is, that the author, after the manner of travellers, is a little too circumstantial. There is an air of truth apparent through the whole; and indeed the author was so distinguished for his veracity, that it became a sort of proverb among his neighbours at Redriff, when any one affirmed a thing, to say, it was as true as if Mr. Gulliver had spoken it.

By the advice of several worthy persons, to whom, with the author's permission, I communicated these papers, I now venture to send them into the world, hoping they may be, at least for some time, a better entertainment to our young noblemen, than the common scribbles of politics and party.

This volume would have been at least twice as large, if I had not made bold to strike out innumerable passages relating to the winds and tides, as well as to the variations and bearings in the several voyages, together with the minute descriptions of the management of the ship in storms, in the style of sailors; likewise the account of longitudes and latitudes; wherein I have reason to apprehend, that Mr. Gulliver may be a little dissatisfied. But I was resolved to fit the work as much as possible to the general capacity of readers. However, if my own ignorance in sea affairs shall have led me to commit some mistakes, I alone am answerable for them. And if any traveller hath a curiosity to see the whole work at large, as it came from the hands of the author, I will be ready to gratify him.

As for any further particulars relating to the author, the reader will receive satisfaction from the first pages of the book. (Swift, 2008, p.11)

This letter supports the intended allusion on the reality of the voyages by underlying that Richard Sympson takes the manuscript from his intimate friend Gulliver who lives in Redriff. By giving information about Gulliver's estate and his early life, he tries to

persuade the reader about the reality of the author and so his voyages. Moreover, Sympson explains that he has edited some passages relating to the winds, longitudes, latitudes and detailed explanation of sea travels for making the text more understandable for the general reader. Even though this letter was included in both editions because of the appearance of Swift's name in Faulkner's edition, it had probably different affect on the reader. In Faulkner's edition, *Gulliver's Travels'* inclusion in Swift's *Works* may probably have made its authorship and fictitious character evident. The edition of Motte tried to present the text as possibly authentic, whereas Faulkner's edition caused a question of Lemuel Gulliver's identity.

Both editions include four maps of the lands and two figures drawn by Swift and also the choice of typesetting, paper and format of both publishers are very similar. All parts of the book start with an initiated map, supporting the 'reality' of voyages, and on the top of the page the word "travels" in capital letters appears. After giving the information about the number and name of the part, a brief introductory passage, in italics, before each chapter is provided by the author (see Figure 3 and 4). Every chapter has a brief introductory passage (in total thirty-nine) and these passages are in the third-person point of view. Even though Swift is the author of the book, he acts like an editor while he is writing the introductory passages. The aim of this attitude is to support the prefatory letter from "The publisher to the reader", as it is stated in the letter that the publisher, Richard Sympson has edited the text for make it more understandable for the reader so the introductory passages also function for his purpose.

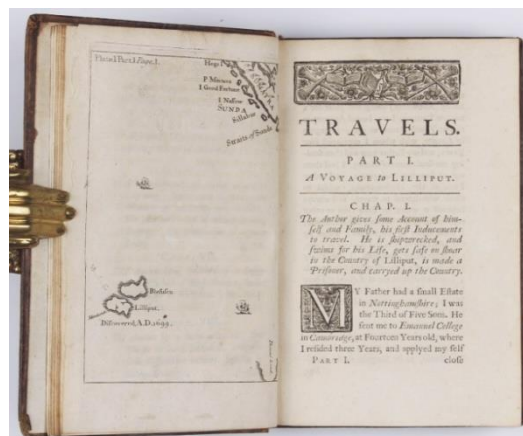


Figure 3. The first pages of the first voyage in Motte's first edition (1726)

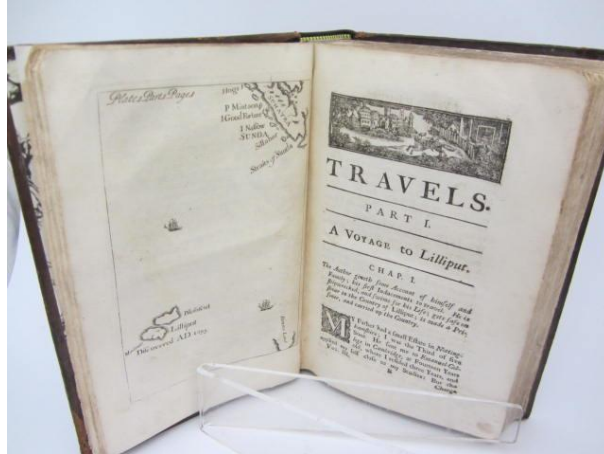


Figure 4. The first pages of the first voyage in Faulkner's edition (1935)

Faulkner's edition of *Gulliver's Travels* includes an unsigned "Advertisement" and a "Letter from Capt. Gulliver to his Cousin Sympson". These are only included in Faulkner's edition, Motte's editions do not have these paratextual elements. The "Advertisement" informs the reader that one of Lemuel Gulliver's friends made corrections of the previous edition comparing with the original manuscript and in this edition, these corrections were included. The Advertisement in Faulkner's edition:

Mr Sympson's letter to Captain Gulliver, prefixed to this volume, will make a long advertisement unnecessary. Those interpolations complained of by the captain were made by a Person since deceased, on whose judgement the publisher relied to make any alterations that might be thought necessary. But this person, not rightly comprehending the scheme of the author, nor able to imitate his plain simple style, thought fit among many other alterations and insertions to complement the Memory of Her late Majesty, by saying, That she governed without a Chief Minister. We are assured that the copy sent to the bookseller in London was a transcript of the original, which original being in the possession of a very worthy gentleman in London and a most intimate friend of the author's, after he had bought the book in sheets and compared it with the originals, bound it up with blank leaves and made those corrections which the reader will find in our edition. For the same gentleman did us the favour to let us transcribe his corrections. (Swift, 2008, p. 5)

From this advertisement, it can be understood that the previous editor failed to imitate the style of Lemuel Gulliver and he made alterations as well as insertions. The "Person"

who made these editions was probably the Reverend Andrew Tooke who was the mentor of Motte and it is stated that his corrections do not fit the style of the author (Higgins, 2008, p. 282). Therefore, the corrections of the author's friend, Charles Ford, are involved this edition. For supporting the idea that the edition of Motte involves several errors, another prefatory letter, "A Letter from Capt. Gulliver to his Cousin Sympson", is included in Faulkner's edition. The letter is dated April 2, 1727 and it includes Lemuel Gulliver's complaints about several errors in the previous edition. Both the sender and the addressee of the letter are fictitious: the author Lemuel Gulliver and the publisher Richard Sympson. In fact, they are pseudonyms of Jonathan Swift to convince the reader on the reality of these voyages.

All these three prefatory elements: "Advertisement", "A Letter from Capt. Gulliver to his Cousin Sympson" and a letter from "The Publisher to the Reader" are important paratextual elements which may affect the perception of the book by the reader. The "Advertisement" and the letter from "The Publisher to the Reader" are studied under the section of fictive allographic prefaces in Gérard Genette's book *Paratexts: Thresholds of Interpretation*. As Genette has stated, "the fictive allographic simulates the authentic allographic, except that it is attributed to an imaginary third party; and this imaginary third party, whether given a name (such as "Richard Sympson" or "Joseph L'Estrange") or not[...], is always supplied with a separate biographical identity[...]" (Genette, 1997, p.288). Besides, he adds that these prefaces can reflect a text which is a document giving details about the transmission of the manuscript. As it has been dealt above, Jonathan Swift uses the fictitious editor, Richard Sympson to support his allusion about the authenticity of the voyages and these paratextual elements help him in his purpose. The other important paratextual element that may also help to strengthen this purpose is "A Letter from Capt. Gulliver to his Cousin Sympson". Because of the reason that this letter is written by the work's 'hero' who is created by the real author, it is a fictive actorial preface. For Genette, "the fictive actorial preface is in reality reserved for narrator-heroes; in other words, it simulates a more complex but more natural situation, in which the hero is at the same time his own narrator and his own author (Genette, 1997, p. 291). Captain Lemuel Gulliver, as both the narrator and the hero of the book has written a letter about his complaints of the alterations and insertions on his text. This letter is included in Faulkner's edition as an evidence of the author's reality and so his

voyages. However, all of these elements: the author, the voyages, the prefatory letters, the publisher, Richard Sympson, are created by Jonathan Swift both for preventing a possible legal sanction because of his criticism towards politics, religions and mankind in general, and for persuading the reader about the authenticity of the voyages.

To sum up, Jonathan Swift's *Gulliver's Travels* includes many paratextual elements applied by the author, Jonathan Swift and the publishers, Motte and Faulkner. As the real author, Jonathan Swift has aimed at creating an illusion on the reader about the reality of Gulliver's voyages and so he has made use of several paratextual elements such as "Advertisement", a letter from "The Publisher to the Reader", "A Letter from Capt. Gulliver to his Cousin Sympson", the pseudonym "Leamuel Gulliver", the portrait of Captain Gulliver, intertitles of each chapters, and maps and figures. As the publishers, Motte and Faulkner have chosen cover, typesetting, format of the book to reach wider range of reader. While Motte is not reflecting Jonathan Swift's name, Faulkner includes the initials of his name and also, he has published *Gulliver's Travels* in the collections of Swift's *Works*. Therefore, it can be said that Faulkner's choice of showing Swift's name on the book may twist the intended purpose of Swift.

CHAPTER 3

CASE STUDY

3.1. METHODOLOGY

In this chapter, the translations of *Gulliver's Travels* will be analyzed under the light of Even-Zohar's polysystem theory and Gérard Genette's concept of paratextual elements. Firstly, a bibliographical survey on translations of *Gulliver's Travels* from the first translation in 1872 until 2017 will be demonstrated to examine its position in the Turkish literary polysystem. All the translations whether complete, adapted or abridged; editions and reprints will be included in the bibliography. For collecting the information, the database of National Library of Turkey and the databases of the websites of "D&R", "nadirkitap", "idefix" will be used. With this bibliographic survey, the general perception of *Gulliver's Travels* whether as a part of children's literature or as a part of canonical works in the Turkish polysystem will be discussed.

After this bibliographic survey and discussion on its position and perception, the complete translations of *Gulliver's Travels* will be analyzed according to Gérard Genette's work on paratextual elements. This analysis will be carried out to identify the paratextual elements that can affect the perception of the novel. As Genette has stated, paratextual elements are important for the reception and for the consumption of a text. Therefore, different paratextual elements used by different publishers or translators can affect the perception of the same text. *Gulliver's Travels* is one of the most important works in English literature and it is widely appreciated by the reader all around the world. It has been translated and published several times by different translators and publishers in Turkey. While it is highly recommended for children with its abridged and adapted forms, the complete translations are published within the series 'World Classics'. Although the text remains almost the same in these complete translations, paratextual elements of the books are different from each other, so their effects for the reception of the text are not the same. For analyzing these influential elements, paratextual elements of the complete translations will be examined according to classification in Genette's book, *Paratexts: Thresholds of Interpretation*. In his book, he examines ten paratextual elements: the publisher's peritext, the name of the author,

titles, the please-insert, dedications and inscriptions, epigraphs, the preface, intertitles, notes, and the epitext. For the paratextual analysis of complete translations, all of these titles will be analyzed step by step; however, the parts of dedications, inscriptions and epigraphs will be excluded because these elements are not seen in the source text and in translations. For the paratextual analysis, the following eight complete translations are included:

TT1: Can Ömer Kalaycı's translation, published by Can Art Publications in 2014.

TT2: Kıymet Erzincan Kına's translation, published by İthaki Publications in 2003.

TT3: the second reprint of Kına's translation, published by İthaki Publications in 2013.

TT4: the first volume of İrfan Şahinbaş's translation, published by Ministry of Education in 1943.

TT5: the second volume of Şahinbaş's translation, published by Ministry of Education in 1944.

TT6: the second reprint of Şahinbaş's translation, published by Ministry of Education in 1958.

TT7: Şahinbaş's translation, published by İnkılap Publications in 1990.

TT8: Şahinbaş's translation, published by İş Bankası Culture Publications in 2017.

In this chapter, all translations from Turkish into English are done by the writer of the thesis unless indicated otherwise.

3.2. GULLIVER'S TRAVELS IN THE TURKISH LITERARY POLYSYSTEM

Even-Zohar introduced his theory of polysystem in 1969 and developed it in his later studies. For him, a literary work is part of cultural, social and historical framework so it should be studied as a part of literary system. The system that he has introduced is rather dynamic and heterogeneous, there are multiple sections which are not stable in this ongoing system. The items in that polysystem struggle for the primary position and their positions may change because of several factors. The primary position is mostly

occupied by ‘canonical’ works accepted by the dominant group in a culture. On the other hand, ‘non-canonical’ works located on the peripheries have innovatory repertoires and may force the primary position according to their acceptability by the public. For Even-Zohar, translated literature constitutes the most active system and “it participates actively in shaping the center of the polysystem” (Even-Zohar, 1990, p. 46). Translated literature can take the primary position if a literature is young or peripheral and if there are crises or vacuums in a literature.

Gulliver’s Travels is universally-recognized as a work of World Classics and it has been translated into several languages since its first publication in 1726. As it has been stated in the second chapter, *Gulliver’s Travels* was published many times in the eighteenth century’s Britain and appealed to the reader of all ages. Because of the prices of the complete versions, the middle class and the lower class reached the book through chapbooks, abridgements and adaptations so the text was not fully acknowledged by most of the reader in the eighteenth century. For children, generally the first two voyages, which are regarded as the most attractive parts of the book, have been adapted and published by several publishers in many languages worldwide. Therefore, it can be said that the text has been acknowledged by the reader generally throughout the first two voyages. When the translations of *Gulliver’s Travels* for Turkish readers are examined, it can be observed that most of them include only one voyage or two voyages, the last two voyages are generally ignored by the publishers. Only three of the translators have translated the text completely, the other translations are whether abridged or adapted form of text.

According to the records of National Library and records of the websites ‘nadirkitap’, ‘idefix’ and ‘d&r’ a bibliographical survey was carried out to represent publisher’s choice of publishing the text whether as a complete version or an abridged one. This bibliographical survey is appended at the end of this section. With this information, the general reception of the book as a part of children’s literature or as a part of canonical literature will be dealt with according to the number of versions. This survey carries great importance for determining the effect of paratextual elements on the perception of the book. Although the book is mostly regarded as a book for children, the paratextual elements of the complete translations help to change this view. Therefore, before the

analysis of paratextual elements, all the publications of *Gulliver's Travels* will be examined in terms of their fullness. The survey on *Gulliver's Travels'* translations appearing in the Turkish literary polysystem shows that the book has been translated by 63 different translators and published by 105 publishers until 2017. In 42 publications of the book, the names of the translators were not given, they only included editors' names or the names of those who prepared the book so the exact number of total translators is not possible to be obtained. In the table including the bibliographic survey on translations of *Gulliver's Travels* in the Turkish literary polysystem, only the translators included, the editors are not given. If the translator of the text is not mentioned in the book, it is written 'not mentioned' in the section 'name of the translator' in table 1. It can be also observed that some translators' translations were published by different publication houses, and likewise some publishers have published different translations. For instance, İrfan Şahinbaş's translation was published by five different publishers and Ercüment Ekrem Talu's translation was published by two publishing houses. Besides, Can Yayınları has two editions; one is for the children, the other is for adult readers.

Most of the publishers preferred adapted or abridged versions of *Gulliver's Travels* and they aimed at reaching younger readers. Especially, with the Ministry of Education's list of '100 Temel Eser' [100 Recommended Works] prepared by a commission including professors, writers and scholars, and declared to the public in 2005, *Gulliver's Travels* have been published by 68 publishers from 2005 to 2017. This twelve years' period covers more publications of the book than the publications in the one hundred and thirty-three years' period, from 1872 to 2005. Therefore, it is possible to deduce that the list for the secondary school is one of the reasons that affect the increase in *Gulliver's Travels'* publications. Most of the abridged versions include a statement of their addressees – the children - on the front cover or on the title page so they locate the book as a book for children. They mostly include one or two voyages, and the last two voyages, which are not attractive for younger readers, are ignored in translations. On the contrary, there are few publications of the complete text which represent the book as a canonical work. Only the three of the total translations include the complete text, these are: İrfan Şahinbaş's, Kıymet Erzincan Kına's and Can Ömer Kalaycı's translations.

These translations are supported with some paratextual elements that indicate the style of Jonathan Swift and the position of the book as a work of World Classics.

The first introduction of *Gulliver's Travels* into the Turkish literary polysystem was with *Güliver Nam Müellifin Seyahatnamesi* translated by Mahmud Nedim in 1872. Mahmud Nedim translated the book into Ottoman Turkish from a French version, so it was the translation of a translated version of *Gulliver's Travels*. This translation was published in three volumes and the first two volumes have 144 pages, the last volume includes 52 pages. This first translation appealed to an adult readership. As Şehnaz Tahir-Gürçağlar (2008) has stated in her book, *The Politics and Poetics of Translation in Turkey*, the first introduction of the book as a work of children's literature was with *Güliverin Seyahatnamesi: Devler Memleketinde* published by Çocuk Dünyası Mecmuası Neşriyatı. The date of its publication is not given in the book but it dates back probably to 1913-1914 and the translator is anonymous (Tahir-Gürçağlar, 2008, p.302). This translation only covers the second part of the book, 'A Voyage to Brobdingnag', and its language is Ottoman Turkish. There are a few illustrations related to the events and so it is possible to say that it appealed to the younger readers at that time. The other translation in Ottoman Turkish is the third edition of the book; *Cüceler Memleketinde* published by Resimli Ay Matbaası and only the first voyage of Gulliver, 'A Voyage to Lilliput' was included in this translation. On the front cover of the book there is neither the author's name nor the translator's name, but it includes the title of the book and the name of the publisher, as well as the date and the price of the book. The popularity of the book and the themes that Swift has dealt with are presented in the preface of it; this preface helps to identify *Gulliver's Travels* as a famous work which is translated in almost all languages.

The first translation done by Latin alphabet is *Güliver'in Seyahatleri: Cüceler ve Devler Memleketinde* translated by Ercüment Ekrem Talu and published by Akşam Kitaphanesi in 1935. This first version in Latin alphabet includes a preface signed by its writer with the first letters of his/her name 'F.S.', in that preface the popularity of the book is emphasised with the statement that it was written for adult readers but younger readers also enjoyed this fictional book. Although it is implied that it includes satirical implications, any further information is not given about it. Talu's translation consists of

the first two voyages and some illustrations, so it has been obviously published for younger readers. Another publication of *Gulliver's Travels* dates back to 1941, it appeared with the title 'Güliiver Cüceler Ülkesinde' and published by Türkiye Yayınevi along with the children magazine, *Yavrutürk*. This is the summary of the cartoon version of *Gulliver's Travels* produced by Paramount Pictures and the addressees were children. As Tahir-Gürçağlar has stated, the introductory paragraph in the beginning of the book underlines its popularity and its relation with the film, and also, this forty-two paged book includes a puzzle and a summary of the film (2008, p.290). These features are the implications for the addressee of the book that is obviously younger readers.

The first complete translation of the book in the Latin alphabet was done by İrfan Şahinbaş and published in two volumes by Ministry of Education in 1943-1944. The name of the book is 'Gulliver'in Seyahatleri' and it is part of the series 'Dünya Klasiklerinden Tercümeleler' [Translations from World Literature]. The Ministry of Education founded the Translation Bureau in 1940 to translate important canonical works into Turkish and a list including those important canonical works was prepared by the Translation Committee for the First National Publishing Congress in 1939 (Tahir-Gürçağlar, 2008, p.268). This list included several works from World Literature and these works were published within the series of "Translations from World Literature" so all of them were identified as canonical works. The Translation Bureau aimed at enriching the culture with the help of other nations' literatures and therefore, the translators generally preserved source texts in the translation process. It was the general attitude of the Bureau for all the works that have been translated within this series. The prefaces of İsmet İnönü, the President of Turkish Republic, and of Hasan Ali Yücel, the Minister of Education at that time, represent the book as a part of canonical literature. Moreover, İrfan Şahinbaş's preface helps the reader to understand main themes and satirical implications as well as the life of Swift. Besides, he states that the book was written for adult readers. From these prefaces, it can be understood that this version of the book located *Gulliver's Travels* as a translated canonical work. These prefaces will be analyzed in detail in the following related section.

The first volume of İrfan Şahinbaş's translation was published by Ministry of Education (M.E.B.) in 1945 within the series of 'School Classics' which included seven books

from world literature. This edition includes various comments and questions appearing at the end of each chapter and they aim at simulating critical analysis of the work. The addressees were the students and some parts were taken out from the translation so it is the adapted version of Şahinbaş's translation for students. Şehnaz Tahir-Gürçağlar (2011) has stated the importance and function of the first adaptations of *Gulliver's Travels* in her essay, "Gulliver Travels in Turkey: Retranslations and Intertextuality" that:

Turkey was going through intensive culture planning during the first half of the 20th century, and the idea that translated literature from western languages would aid the modernization process in the country was accepted by the literary and political elite. In this process, a whole new system of children's literature had to be established to gradually replace the older system composed of mainly oral literature in the form of folk stories, rhymes, and popular theatre. Translations of classics such as *Gulliver's Travels* would help fill a big gap in the newly evolving system and would also serve as models for an emerging domestic children's literature. (Tahir-Gürçağlar, 2011, pp. 48-49)

It can be understood that the abridged translations addressing the children published in 1913, 1927, 1935 and 1945 might have helped to the development of children's literature in Turkey. As Even-Zohar has mentioned, the lack of a repertoire may affect the literary activities and so the position of literary systems. In this regard, translated literature may help to fill this lack in the repertoire of children's literature whether completely or partially. As a result, the adapted versions of world classics, *Gulliver's Travels* in this case, must have functioned as supporting elements for the development of children's literature repertoire in the first half of the twentieth century.

Ministry of Education reprinted the complete translation of Şahinbaş in 1958 and in 1966. Kültür Bakanlığı [Ministry of Culture] published his translation in 1979, but it included only the first two voyages. The complete translation of him was later published by İnkılap Kitapevi in 1990 and by İş Bankası Kültür Yayınları in 2007. İş Kültür has been printed it nine times until 2017. Both of these editions regard the book as a canonical work and they address adults as their potential readers. Şahinbaş's preface appearing also at the beginning of these editions indicates that *Gulliver's Travels* is a highly appreciated canonical work and it is not just a book of fantastic voyages but also a satirical work so it emphasises its status and locates it in the polysystem as a work of

translated classic. After the complete translation of Şahinbaş, Azize Erten's abridged translation was published by one of the leading publishers of the 1950s, Varlık Yayınevi in 1953. It is the abridged version of the book for children as it is implied with the name of the series, children's classics. In the following years, Arif Gelen's and Doğan Özbay's translations were also published for children in 1960. After a few years later, Öz Dokuman's translation was published by Neşriyat Anonim Şirketi in 1968 and this edition is the less omitted version of the book comparing with Talu's, Erten's, Özbay's and Gelen's translations, it has two hundred and nineteen pages. Likewise, Eren Yücesan Cendey's version published by Engin Yayıncılık in 1991 and reprinted in 1999, and Ayşenur Bilgi's translation published by Metropol Yayınları in 2005 have 231 pages and they are included within the series for teenagers or youth. Most of the translations indicate the target age group; generally, it is the students in primary and secondary schools. These shorter and simpler editions have various illustrations throughout the book and they include whether one voyage or the first two voyages. It is generally accepted that the first two voyages are full of enjoyable events and with Swift's witty style both voyages appeal to adults and children. These first two parts are translated into more languages than the last two parts in worldwide. This case is the same when looking at the Turkish literary polysystem: out of 118 editions only 3 are complete, the others do not include last two parts. As it has been stated, 'A Voyage to Lilliput' and 'A Voyage to Brobdingnag' are enjoyable for children because of fantastic adventures of Gulliver and with the omissions done by the translators, the text has become an adventurous book losing its satirical feature. The satirical implications of Swift which are already hardly detectable for Turkish readers become almost invisible because of adapting strategies of translators.

It can be observed from the survey of *Gulliver's Travels*' translations from the beginning of the 1900s to 2003, İrfan Şahinbaş's translation is the only complete translation of the book and it is also the most circulated version in the polysystem. In 2003, the second complete translation appeared; it was the translation of Kıymet Erzincan Kına and this version was published by İthaki Yayınları in 2003 and then reprinted in 2013. This edition is also included within the series of World Classics, and in the please-insert appearing on the back cover of the first print, the style of Swift and the themes of the book are mentioned with the indication of its target readers which are

adults. The third and also the last complete version was translated by Can Ömer Kalaycı and published by Can Sanat Yayınları in 2014. This version's please-insert also locates the book as a canonical work and implies the satirical references of Swift. Moreover, the translator's notes located on the bottom of pages reveal most of the implicit satirical indications throughout the book. Although the edition of Yaba Yayınları, translated by Vedii İlmen and published in 2015 has a statement 'Tam Metin' [Complete Text] on the front cover, some paragraphs and even chapters are excluded from the translation. The book has 206 pages and also has respectively 8, 7, 8 and 9 chapters in four parts so it is apparently seen that it is not the full text in contrast to statement appearing on the cover. While the abridged versions for children locate the book as a part of children's literature, these three complete translations underline that it is a canonical work which was originally written as a parody of traveller's books carrying satirical indications to the humanity and institutions, and therefore, they locate the novel as a worldwide known canonical work in the Turkish polysystem. In conclusion, by taking this unstable position of the book into the consideration, it can be discussed that the reader-response and their reception of the text depend on the versions that they have read; but it is possible to deduce that *Gulliver's Travels* is mostly regarded as a part of children's literature because of the numbers of various adapted and abridged versions targeting children. The films and cartoons of *Gulliver's Travels* also help to support this position of the novel. The paratextual elements that can change the perception of the novel will be examined in the following section to present their possible effects on the reception of the book. For further information about the versions in the Turkish literary polysystem this following table can be used. It starts with the first introduction of *Gulliver's Travels* into the polysystem and covers all the publications until 2017. The name of the translated versions, the name of the translators and the publishers are given as well as the publication years and their page numbers.

Table 1. Bibliographic Survey on Translations of *Gulliver's Travels* in the Turkish Polysystem

Title of the Work	Name of the Translator	Publishing House	Publication Year	Edition /Reprint	Number of Pages
Gulliver Nam Müellifin Seyahatnamesi	Mahmud Nedim Efendi	Millet Kütüphanesi	1872	Edition	144
Güliiverin Seyahatnamesi: Devler Memleketinde	Not mentioned	Çocuk Dünyası Mecmuası Neşriyatı	1913/1914	Edition	50
Cüceler Memleketinde	Not mentioned	Resimli Ay Matbaası	1927	Edition	63
Güliiver'in Seyahatleri: Cüceler ve Devler Memleketinde	Ercüment Ekrem Talu	Akşam Kitaphanesi	1935	Edition	132
Güliiver Cüceler Ülkesinde	Not mentioned	Türkiye Yayınevi	1941	Edition	42
Gulliver'ın Seyahatleri I-II	İrfan Şahinbaş	Maarif Vekilliği	1943	Edition	148
Gulliver'ın Seyahatleri III-IV	İrfan Şahinbaş	Maarif Vekilliği	1944	Edition	156
Gulliver'ın Seyahatleri I-II	İrfan Şahinbaş	M.E.B.	1945	Edition	210
Gulliver'ın Seyahatleri I-II	İrfan Şahinbaş	M.E.B.	1946	Reprint	215
Cüceler ve Devler Memleketinde Gulliver'ın Seyahatleri	Ercüment Ekrem Talu	Kanaat Kitabevi	1946	Edition	124
Cüceler ve Devler Memleketinde Gulliver'ın Seyahatleri	Ercüment Ekrem Talu	Kanaat Kitabevi	1950	Reprint	128
Gulliver'ın Yolculukları	Azize Erten Bergin	Varlık Yayınevi	1953	Edition	128
Gulliver'ın Yolculukları	Azize Erten Bergin	Varlık Yayınevi	1956	Reprint	101
Gulliver'ın Seyahatleri	İrfan Şahinbaş	Maarif Vekaleti	1958	Reprint	376
Cüceler ve Devler Memleketinde Gulliver'ın Seyahatleri	Ercüment Ekrem Talu	Kanaat Kitabevi	1958	Reprint	128
Gulliver'ın Yolculukları	Azize Erten Bergin	Varlık Yayınevi	1960	Reprint	108
Güliiver'in Maceraları: Güliiver Cüceler ve Devler Ülkesinde	M. Doğan Özbay	İyi Gün Yayınevi	1960	Edition	101
Güliiver Cüceler Ülkesinde	Arif Gelen	Köy ve Eğitim Yayınevi	1960	Edition	56
Güliiver'in Maceraları: Güliiver Cüceler ve Devler Ülkesinde	M. Doğan Özbay	İyi Gün Yayınevi	1963	Reprint	101
Güliiver'in Maceraları: Güliiver Cüceler ve Devler Ülkesinde	M. Doğan Özbay	İyi Gün Yayınevi	1965	Reprint	101
Güliiver'in Yolculukları	Azize Erten Bergin	Varlık Yayınevi	1966	Reprint	108

Güliver'in Maceraları: Güliver Cüceler ve Devler Ülkesinde	M. Doğan Özbay	İyi Gün Yayınevi	1966	Reprint	108
Gulliver'in Seyahatleri Cüceler ve Devler Ülkesinde Gulliver'in Seyahatleri	İrfan Şahinbaş	M.E.B.	1966	Reprint	376
Gulliver'in Gezileri	Ercüment Ekrem Talu	Kanaat Kitabevi	1968	Reprint	136
Gulliver'in Gezileri	Öz Dokuman	Neşriyat Anonim Şirketi	1968	Edition	219
Gulliver'in Seyahatleri	Gani Yener (Narrator)	İnkılap ve Aka Kitabevleri	1969	Edition	32
Güliver'in Maceraları: Güliver Cüceler ve Devler Ülkesinde	M. Doğan Özbay	İyi Gün Yayınevi	1970	Reprint	112
Güliver'in Maceraları: Güliver Cüceler ve Devler Ülkesinde	M. Doğan Özbay	İyi Gün Yayınevi	1972	Reprint	102
Gulliver'in Yolculukları	Azize Erten Bergin	Varlık Yayınevi	1973	Reprint	110
Güliver'in Sertüvenleri: Güliver Cüceler Ülkesinde	M.E.	Kurtuluş Yayınevi	1973	Edition	23
Güliver'in Seyahatleri: Cüceler ve Devler Memleketinde	Gani Yener (Narrator)	İnkılap Kitabevi	1975	Reprint	32
Güliver'in Cüceler ve Devler Ülkelerine Gezileri	Not mentioned	Türk Köyü Yayınları	1976	Edition	32
Gulliver'in Gezileri	VaheDilaçar	Dilek Yayınevi	1977	Edition	131
Güliver'in Gezileri	Gülten Suveren	Altın Kitaplar	1978	Edition	159
Güliver'in Gezileri	Gülten Suveren	Altın Kitaplar	1979	Reprint	169
İngilizce Hikayeler: Gulliver's Travels = Gülliver'in Seyahatleri	Ayten E. Oray, Şükrü Meriç	Fono Mektupla Öğretim Kurumu	1979	Edition	179
Güliver Cüceler Ülkesinde	Azize Erten Bergin	Göl Yayınevi	1979	Edition	64
Güliver'in Gezileri	İrfan Şahinbaş	Kültür Bakanlığı	1979	Edition	140
Gulliver'in Başına Gelenler	A. Sabri Arayankul	CivCiv Çocuk Yayınları	1980	Edition	64
Güliver: Cüceler ve Devler Ülkesinde	Nihal Furgaç	Nihal Yayınevi	1981	Edition	48
Gulliver Devler Ülkesinde	Fikret Şener	Oda Yayınları	1981	Edition	72
Gulliver Cüceler Ülkesinde	Celal Türkan	Oda Yayınları	1981	Edition	72
Gulliver'in Serüvenleri	Not mentioned	Genel Yayıncılık	1981	Edition	16
Güliver'in Gezileri	Not mentioned	Bilgi Yayınevi	1981	Edition	191
Gulliver'in Serüvenleri	Not mentioned	Genel Yayıncılık	1982	Reprint	16

Güliver'in Seyahatleri	Not mentioned	Başak Yayınevi	1982	Edition	63
Guliver'in Gezileri	Gülten Suveren	Altın Kitaplar	1982	Reprint	169
Güliver'in Gezileri	VaheDilaçar	Dilek Yayınevi	1983	Reprint	134
Güliver'in Gezileri	Not mentioned	Kurtuluş Yayınevi	1983	Edition	56
Güliver'in Gezileri	Not mentioned	Burcu Yayınevi	1983	Edition	96
Güliver'in Gezileri (vol. 1)	Not mentioned	Serhat Yayınları	1983	Edition	90
Güliver'in Gezileri (vol. 2)	Not mentioned	Serhat Yayınları	1983	Edition	96
Gulliver	Not mentioned	Fonogram	1983	Edition	71
Güliver'in Gezileri	Not mentioned	Bilgi Yayınevi	1984	Reprint	191
Gülliver'in Gezileri	Melih Ergun	Ergun Yayınevi	1984	Edition	71
Güliver'in Seyahatleri	Not mentioned	Başak Yayınevi	1985	Reprint	63
Gulliver'in Maceraları	Not mentioned	Güneş Gazetesi	1986	Edition	96
Güliver'in Gezileri	Gülten Suveren	Altın Kitaplar	1986	Reprint	128
Gulliver'in Gezileri	Not mentioned	Uzun Yayınevi	1987	Edition	79
Gulliver'in Gezileri	İrfan Şahinbaş	İnkılap Kitabevi	1990	Reprint	336
Gülliver Cüceler Ülkesinde	Celal Türkan	Çocuk Bahçesi Kitapları	1991	Reprint	72
Gülliver Devler Ülkesinde	Fikret Şener	Çocuk Bahçesi Kitapları	1991	Reprint	72
Gulliver'in Gezileri	Eren Yücesan Cendey	Engin Yayıncılık	1991	Edition	231
Gulliver'in Gezileri	Nilgün Üsgan	Can Yayınları	1991	Edition	107
Güliver: Cüceler ve Devler Ülkesinde	Nihal Furgaç	Şiililer Yayınevi	1992	Reprint	48
Guliver'in Gezileri	Nahit Oralbi, İnci Oralbi	Erdem Yayınları	1992	Edition	79
Gulliver'in Seyahatleri	Ayşenur Bilgi	Şule Yayınları	1992	Edition	230
Güliver'in Gezileri	Not mentioned	Bilgi Yayınevi	1993	Reprint	210
Gülliver'in Gezileri	İrfan Şahinbaş	Kültür Bakanlığı	1993	Reprint	142
Güliver: Cüceler ve Devler Ülkesinde	Nihal Furgaç	Şiililer Yayınevi	1995	Reprint	48
Gülliver Cüceler Ülkesinde	Not mentioned	Nehir Yayınları	1995	Edition	94

Güliver'in Gezileri	Gökçe Çil	Nurdan Yayınları	1995	Edition	120
Gulliver'in Gezileri	Not mentioned	Gendaş Yayınları	1996	Edition	96
Güliver'in Seyahatleri	Not mentioned	Remzi Kitabevi	1996	Edition	135
Güliver'in Gezileri	Not mentioned	Bilgi Yayınevi	1997	Reprint	210
Güliver'in Seyahatleri	Not mentioned	Remzi Kitabevi	1998	Reprint	135
Güliver'in Gezileri	İnci Oralbi, Nahit Oralbi	Erdem Yayınları	1998	Reprint	80
Gulliver Cüceler Ülkesinde: Lilliput'a Yolculuk	İrfan Şahinbaş	Cumhuriyet Gazetesi	1998	Edition	112
Gulliver Devler Ülkesinde: Brobdingnag'a Yolculuk	İrfan Şahinbaş	Cumhuriyet Gazetesi	1998	Edition	94
Gülliver'in Gezileri	Melisa Cagnina	Boyut Yayıncılık	1999	Edition	128
Gulliver'in Gezileri	Eren Yücesan Cendey	Engin Yayıncılık	1999	Reprint	231
Güliver'in Gezileri	Gökçe Çil	Nurdan Yayınları	1999	Reprint	120
Güliver'in Gezileri	Not mentioned	Yuva Yayınları	2000	Edition	224
Gulliver'in Seyahatleri	Not mentioned	İnkılap Kitabevi	2000	Edition	128
Gulliver'in Gezileri	Gülten Suveren	Altın Kitaplar	2001	Reprint	128
Gulliver'in Gezileri	Not mentioned	İnkılap Kitabevi	2001	Reprint	128
Gulliver'in Gezileri	Adviye Güner	Ecem Yayıncılık	2001	Edition	111
Güliver'in Gezileri (Seyahatleri)	Engin Sezen	Gonca Yayınları	2001	Edition	103
Güliver'in Gezileri	Not mentioned	Bilgi Yayınevi	2001	Reprint	210
Güliver'in Seyahatleri	Erol Erduran	Remzi Kitabevi	2002	Reprint	135
Gulliver	Not mentioned	Merkez Yayıncılık	2002	Edition	192
Gulliver'in Gezileri	Kıymet Erzincan Kına	İthaki Yayınları	2003	Edition	360
Güliver Cüceler Ülkesinde	Not mentioned	Nehir Yayınları	2003	Reprint	94
Gulliver'in Seyahatleri	Not mentioned	İnkılap Kitabevi	2004	Reprint	128
Güliver'in Gezileri	Gülten Suveren	Altın Kitaplar	2004	Reprint	128
Güliver Cüceler Ülkesinde	Not mentioned	Nehir Yayınları	2004	Reprint	93
Güliver Cüceler Ülkesinde	Not mentioned	Timaş Yayınları	2004	Edition	64

Gülliver'in Seyahatleri	Fırat Özgül	Beyaz Balina Yayınları	2004	Edition	88
Güliver'in Seyahatleri	Not mentioned	Tomurcuk Yayınları	2005	Edition	111
Güliver'in Gezileri	Gülten Suveren	Altın Kitaplar	2005	Reprint	128
Güliver'in Gezileri	Not mentioned	Yuva Yayınları	2005	Edition	80
Gulliver'in Gezileri	Not mentioned	MS Çocuk	2005	Edition	96
Güliver Cüceler Ülkesinde	Not mentioned	Timaş Yayınları	2005	Reprint	64
Gulliver'in Gezileri	Not mentioned	Mevsim Yayın Pazarlama	2005	Edition	136
Gülliver'in Gezileri	Not mentioned	Karanfil Yayınları	2005	Edition	128
Gülliver'in Gezileri	Not mentioned	Gözde Kitap	2005	Edition	130
Gülliver'in Gezileri	Aytunç Çiven	Bahar Yayınevi	2005	Edition	128
Guliver'in Gezileri	Zafer Tokgöz	Kervan Yayınları	2005	Edition	140
Güliver'in Gezileri	Not mentioned	Son Nokta Yayınları	2005	Edition	64
Guliver'in Seyahatleri	Levent Öksüz	Zambak Yayınları	2005	Edition	140
Gulliver'in Gezileri	Dilek Arıca	İlyaz İzmir Yayınevi	2005	Edition	143
Gülliver'in Seyahatleri	Ayşenur Bilgi	Metropol Yayınları	2005	Edition	231
Gulliver	Not mentioned	Meram Yayıncılık	2006	Edition	96
Gülliver'in Gezileri: Gülliver Cüceler Ülkesinde	Not mentioned	Bahar Yayınevi	2006	Edition	64
Gülliver'in Gezileri: İnanılmaz Gariplikler	Not mentioned	Bahar Yayınevi	2006	Edition	63
Gülliver'in Gezileri: Devler Ülkesinde	Not mentioned	Bahar Yayınevi	2006	Edition	80
Gulliver'in Gezileri	Pınar Güncan	Bordo Siyah Yayınevi	2006	Edition	37
Gülliver'in Gezileri	Not mentioned	İlkbiz Yayınevi	2006	Edition	62
Güliver'in Seyahatleri	Erol Erduran	Remzi Kitabevi	2006	Edition	135
Gülliver'in Gezileri	Not mentioned	Simge Yayıncılık	2006	Edition	79
Gülliver'in Gezileri	Not mentioned	Kıpaş Yayın Dağıtım	2006	Edition	96
Gulliver'in Gezileri	Not mentioned	Kapadokya Yayıncılık	2006	Edition	184
Guliver'in Seyahatleri	Levent Öksüz	Zambak Yayınları	2006	Reprint	140

Güliver'in Gezileri	Not mentioned	Simge Yayıncılık	2007	Reprint	80
Gulliver'in Gezileri	Pınar Günçan	Bordo Siyah Yayınevi	2007	Edition	60
Güliver'in Gezileri	Not mentioned	Damla Yayınevi	2007	Edition	80
Güliver Devler Ülkesinde	Not mentioned	Timaş Yayınları	2007	Edition	63
Güliver Cüceler Ülkesinde	Not mentioned	Timaş Yayınları	2007	Reprint	63
Gulliver'in Gezileri	İrfan Şahinbaş	Türkiye İş Bankası Kültür Yayınları	2007	Edition	328
Güliver'in Gezileri	Not mentioned	Timaş Yayınları	2008	Reprint	80
Gülliver'in Gezileri	Not mentioned	Karanfil Yayınları	2008	Reprint	128
Gülliver'in Gezileri	Duhter Uçman	Nar Yayınları	2008	Edition	94
Güliver'in Gezileri	Azize Erten Bergin	Elips Kitap	2008	Reprint	93
Güliver Küçük İnsanlar Ülkesinde	Ali Aydoğan	Arkadaş Yayınevi	2008	Edition	80
Gülliver'in Gezileri	Nilgün Üsgan	Can Yayınları	2008	Reprint	98
Güliver'in Gezileri	Not mentioned	Parıltı Yayınları	2009	Edition	80
Güliver'in Gezileri	Not mentioned	Timaş Yayınları	2010	Reprint	80
Güliver'in Seyahatleri	Erol Erduran	Remzi Kitabevi	2010	Reprint	135
Gulliver'in Seyahatleri	Not mentioned	İnkılap Kitabevi	2010	Reprint	128
Güliver'in Gezileri	Not mentioned	Timaş Yayınları	2010	Reprint	80
Güliver'in Gezileri	Not mentioned	Parıltı Yayınları	2010	Edition	143
Gulliver'in Gezileri	İrfan Şahinbaş	Türkiye İş Bankası Kültür Yayınları	2010	Reprint	328
Gulliver'in Gezileri	Pınar Günçan	Bordo Siyah Yayınevi	2010	Edition	96
Gulliver Cüceler ve Devler Ülkesinde	Münire Turan	Nesin Yayıncılık	2010	Edition	126
Güliver'in Gezileri	Neslihan Yangın	Erdem Yayınları	2010	Edition	110
Güliver'in Gezileri	Not mentioned	Parıltı Yayınları	2011	Edition	48
Gülliver'in Gezileri	Not mentioned	Karanfil Yayınları	2011	Reprint	128
Gulliver'in Gezileri	İrfan Şahinbaş	Türkiye İş Bankası Kültür Yayınları	2011	Reprint	328
Güliver'in Gezileri	Not mentioned	Parıltı Yayınları	2011	Edition	78

Güliver'in Gezileri	Not mentioned	Berikan Yayınları	2011	Edition	47
Güliver'in Gezileri	Kıymet Erzincan Kına	Kaya Yayınları	2011	Edition	144
Gulliver'in Gezileri	İrfan Şahinbaş	Türkiye İş Bankası Kültür Yayınları	2011	Reprint	328
Gulliver'in Gezileri I-II: Gulliver Cüceler ve Devler Ülkesinde	İrfan Şahinbaş	Türkiye İş Bankası Kültür Yayınları	2011	Edition	155
Güliver Devler Ülkesinde	Not mentioned	Timaş Yayınları	2011	Reprint	63
Güliver Cüceler Ülkesinde	Not mentioned	Timaş Yayınları	2011	Reprint	63
Güliver'in Gezileri	Not mentioned	Damla Yayınevi	2011	Reprint	80
Dünya Masallarından Seçmeler: Gulliver'in Seyahatleri	Not mentioned	Limon Kitap	2011	Edition	32
Gülliver'in Maceraları	Not mentioned	Gonca Yayınları	2011	Edition	73
Güliver'in Gezileri	Gökçe Çil	Nurdan Yayınları	2012	Reprint	80
Gulliver'in Gezileri	Not mentioned	Ata Yayıncılık	2012	Edition	98
Gülliver'in Gezileri	Not mentioned	Polat Kitapçılık	2012	Edition	80
Gülliver'in Gezileri	Not mentioned	Karanfil Yayınları	2012	Reprint	128
Güliver'in Gezileri	Not mentioned	Simge Yayıncılık	2012	Reprint	80
Güliver'in Gezileri	Not mentioned	Fora Yayıncılık	2012	Edition	80
Gülliver'in Gezileri	Yasemin Meyva	Bilmar Yayıncılık	2012	Edition	80
Güliver Cüceler Ülkesinde	Gülsün Tilkici	Bilge Kirpi Yayıncılık	2012	Edition	98
Güliver'in Gezileri	Azize Erten Bergin	Elips Kitap	2012	Reprint	95
Güliver'in Seyahatleri	Erol Erduran	Remzi Kitabevi	2012	Reprint	135
Güliver'in Gezileri	İrfan Şahinbaş	Türkiye İş Bankası Kültür Yayınları	2012	Reprint	328
Gülliver Devler Ülkesinde	Not mentioned	Timaş Yayınları	2012	Reprint	63
Gulliver Cüceler Ülkesinde	Not mentioned	Timaş Yayınları	2012	Reprint	63
Güliver'in Gezileri	Not mentioned	Timaş Yayınları	2012	Reprint	80
Güliver'in Gezileri	Damla Şenlik	Dionis Yayınları	2012	Edition	64
Güliver Cüceler Ülkesinde (2 Books)	Not mentioned	Özlem Yayınevi	2012	Edition	24, 16

Gulliver'in Gezileri	Süheyla Kaya	Can Yayınları	2012	Edition	92
Gülliver'in Seyahatleri	Not mentioned	Ünlü Yayınları	2013	Edition	72
Gulliver'in Gezileri	Not mentioned	Ata Yayıncılık	2013	Reprint	96
Gulliver'in Gezileri	Kıymet Erzincan Kına	Kaya Yayınları	2013	Reprint	144
Güliver'in Gezileri	M. Ali Ayyıldız	Gugukkuşu Kitapları	2013	Reprint	63
Güliver'in Gezileri	Murat Sevinç	Mavi Lale Yayınları	2013	Edition	159
Gülliver'in Maceraları	Murat Bingöl	Kuşak Yayınları	2013	Edition	73
Gulliver Cüceler Ülkesinde	Not mentioned	Timaş Yayınları	2013	Reprint	63
Gulliver Devler Ülkesinde	F. Deniz Abamor	Gendaş A.Ş.	2013	Edition	96
Gulliver'in Gezileri	Kıymet Erzincan Kına	İthaki Yayınları	2013	Reprint	341
Güliver Devler Memleketinde	Salih Zeki Bey	Darüttıba	2014	Edition	50
Güliver Cüceler Memleketinde	Salih Zeki Bey	Darüttıba	2014	Edition	58
Gulliver'in Seyahatleri	Can Ömer Kalaycı	Can Yayınları	2014	Edition	354
Gulliver'in Gezileri	Pınar Güncan	Bordo Siyah Yayınevi	2014	Reprint	96
Gülliver'in Gezileri	Not mentioned	Sedir Yayınları	2014	Reprint	110
Gulliver Devler Ülkesinde	Not mentioned	Timaş Yayınları	2014	Reprint	63
Gülliver'in Gezileri	S. Gürbüz Özeren	Mavi Göl Yayınları	2014	Reprint	80
Gulliver'in Gezileri	Pınar Güncan	BS Yayın Basım	2014	Reprint	96
Guliver'in Gezileri	Emel Erdoğan	Sis Yayıncılık	2014	Reprint	93
Güliver'in Yolculukları	Firuzan Gürbüz	Morpa Kültür Yayınları	2014	Edition	64
Gulliver Cüceler Ülkesinde	Not mentioned	Timaş Yayınları	2014	Reprint	62
Guliver'in Gezileri	Emel Erdoğan	Sis Yayıncılık	2014	Reprint	95
Güliver'in Gezileri	Not mentioned	Karatay Yayınları	2014	Edition	167
Güliver'in Gezileri	İnci Oralbi, Nahit Oralbi	Sedir Yayınları	2015	Reprint	80
Güliver Cüceler Ülkesinde	Muhammet Yıldız	Hasbahçe Yayınları	2015	Edition	86
Güliver Devler Ülkesinde	Muhammet Yıldız	Hasbahçe Yayınları	2015	Edition	63

Güliver'in Gezileri	Serhat Uyurkulak	Epsilon Yayınları	2015	Edition	168
Gulliver'in Gezileri	Not mentioned	Polat Kitapçılık	2015	Reprint	78
Güliver'in Gezileri	TatyanaMalova	Yemre Yayıncılık	2015	Edition	58
Güliver Devler Ülkesinde	Not mentioned	Tulpars Yayınları	2015	Edition	111
Güliver Cüceler Ülkesinde: Lilliput'a Yolculuk	Not mentioned	Tulpars Yayınları	2015	Edition	106
Güliver'in Gezileri	Vedii İlmen	Yaba Yayınları	2015	Edition	206
Gulliver'in Gezileri	Kazım Güngör	Maviçatı Yayınları	2016	Edition	135
Gulliver'in Gezileri	Not mentioned	EMA Genç	2016	Edition	120
Güliver'in Gezileri	İrem Önderol	Doğan Egmont Yayıncılık	2016	Reprint	74
Gulliver'in Gezileri	İnci Oralbi, Nahit Oralbi	Erdem Yayınları	2016	Reprint	80
Gulliver'in Seyahatleri	Not mentioned	Yuva Yayınları	2016	Edition	16
Gülliver'in Gezileri	Nurten Hatırnaz	Bilge Kültür Sanat	2016	Edition	63
Gulliver'in Gezileri	Not mentioned	Zambak Yayınları	2016	Edition	56
Güliver Küçük İnsanlar Ülkesinde	Ali Aydoğan	Arkadaş Yayınevi	2016	Reprint	80
Gulliver'in Gezileri	Emel Erdoğan	Sis Yayıncılık	2016	Reprint	88
Gulliver'in Gezileri	Kazım Güngör	Maviçatı Yayınları	2016	Reprint	135
Gulliver'in Seyahatleri	Not mentioned	Mum Yayınları	2016	Edition	128
Gülliver'in Gezileri	Duhter Uçman	Nar Yayınları	2016	Edition	94
Güliver'in Gezileri	Not mentioned	Timaş Yayınları	2016	Reprint	80
Güliver'in Gezileri	Not mentioned	Mor Elma Yayıncılık	2017	Edition	72
Güliver'in Seyahatleri	Erol Erduran	Remzi Kitabevi	2017	Edition	174
Gulliver'in Gezileri	İrfan Şahinbaş	Türkiye İş Bankası Kültür Yayınları	2017	Reprint	328

3.3. THE ANALYSIS OF PARATEXTUAL ELEMENTS IN COMPLETE TRANSLATIONS OF *GULLIVER'S TRAVELS*

3.3.1. The Publisher's Peritext

According to Genette, this zone includes the outermost peritext: the cover, the title and their appendages; and also, the book's material construction: the selection of format, of paper, of typeface and so forth by the publisher usually in consultation with the author. These are spatial and material characteristics of paratextual elements of a text (Genette, 1997, p.16).

3.3.1.1. Formats

For the production or the materialization of a text, the choice of format is important. Originally it designates two things: the choice of the 'leaves' of a book and the other is the size of the sheet.

All the complete translations of *Gulliver's Travels* are printed in widely used ordinary leaves because of their potential readers are not children but adults. Their size of pages are: TT1 and TT7 are 20 cm. ; TT2 and TT3 are 22 cm. ; TT4, TT5, TT6 are 18 cm. ; TT8 is 21 cm.

3.3.1.2. Series

The name of the series or the series emblem which can be seen with the publisher's emblem and therefore, it indicates the potential reader type of work.

It is indicated on the spine of TT1 that the book belongs to the series "Klasikler", Turkish word for "Classics" in which there are approximately a hundred books from Aristoteles to Oscar Wild published by Can Art Publications. Although it is written "İthaki Kitaplığı"[Library of İthaki] on the spine of TT2, the first publication of *Gulliver's Travels* from İthaki Publications, it merely implies that the book is a part of İthaki's book publications. On the other hand, in TT3, which is the second reprint of the book from the same publisher, belongs to the series of "Dünya Klasikleri" [World Classics] and this information is located on the front cover.

On the top of the first pages of TT4 and TT5, published by Ministry of Education, respectively, in 1943 and in 1944, it is written “Dünya Edebiyatından Tercümelere-İngiliz Klasikleri” [Translations from World Literature - English Classics], and it is also stated that *Gulliver’s Travels* has the 37th place in the series. Ministry of Education has published two more reprints, in 1958 and in 1966, but at this time, the full text has been published in the same volume. These two reprints have been published under the title of “Dünya Edebiyatından Tercümelere – İngiliz Klasikleri: 2” [Translations from World Literature – English Classics: 2]. After twenty-four years from the last publication of the complete translation of *Gulliver’s Travels*, İnkılap Publications has published the same translation of İrfan Şahinbaş within the series of “Dünya Klasikleri” [World Classics]. The title of series is the same in TT4, TT5, TT6 and TT7; however, TT7 does not indicate the national identity of the text as a part of English literature. Although İş Bankası Culture Publications has used İrfan Şahinbaş’s translation, the book has published within the series of “Hasan Ali Yücel Klasikler Dizisi” [Hasan Ali Yücel Classics Series] attributing to the former Minister of Education, Hasan Ali Yücel who was also the founder of the Translation Bureau.

From all these translations, only the first print of İthaki Publications does not indicate any kind of series; instead with the title “İthaki Kitaplığı” [Library of İthaki] it is understood that the book belongs to the collection of the publisher. However, all the other publications have published the book as a part of series. For Genette, using of series may respond the need felt by publishers to demonstrate the diversification of their publications (1997, p.22). Therefore, these titles of series may indicate the position of the book in the polysystem. In a similar approach, Tahir-Gürçağlar claims:

One interesting difference between series of canonical and semi- and non-canonical literature lay in their titles. Throughout the 1940s and 1950s, series with a claim to canonical literature adopted names that identified them with “world literature”[...] Series in popular translated literature adopted a different approach in their selection of title. Some of them chose titles that underscored the popularity of their books [...] A more common approach was to use a generic designation in the title. (Tahir-Gürçağlar, 2008, pp. 172-173)

As Tahir-Gürçağlar has stated, the title of the series can imply the position of the book in a literary polysystem. *Gulliver’s Travels* has been regarded as a canonical literary

work from the first publication of the book in 1726 and it has been also appreciated by the reader of Turkey, especially by the young reader because of the various adaptations. These adaptations of *Gulliver's Travels* have published commonly as a part of the children's series. Apart from the adaptations, the titles of series on translations of the complete texts indicate the potential reader and also, they aim to show the place of the book as a part of canonical works.

3.3.1.3. The Cover and Its Appendages

For Genette, the verbal, numerical or iconographic items of information which can pertain to covers' styles and designs, to the characteristics of the publishers, or to the series are important paratextual elements that can influence the perception of a text by the reader. There are three obligatory items that must be in the front cover: the author's name, the title of the book, and the publisher's emblem. The publisher can make use of other items such as genre indication, dedication, epigraph, name of the translator(s), specific illustration, number of printings, or editions. Also, the back cover, which is another strategically important location, might contain such items like biographical notice, quotations from press or other laudatory comments on previous works by the same author, series statement of principles or intent, price, ISBN, 'paid' advertisement, or information on the text or the author. The other important part that has strategic importance is the spine of a book on which the author's name, the publisher's colophon and the work's title may appear (Genette, 1997, pp. 23-27).

3.3.1.3.1. Analysis of TT1

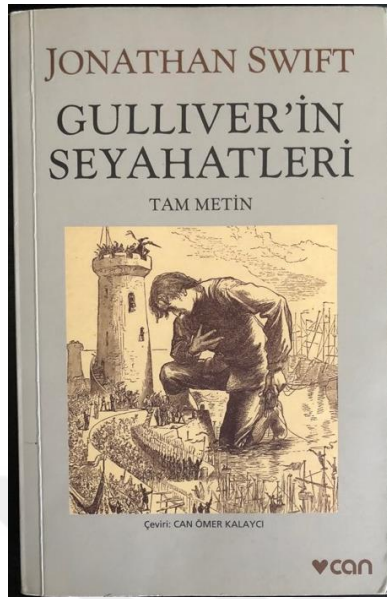


Figure 5. Front cover of TT1



Figure 6. Back cover of TT1

On the front cover of TT1, the author's name and the title of the book, "Gulliver'in Seyahatleri", appear on the top and they are emphasized with capital letters and large font. In the translation of the title, the word "seyahat" which has Arabic origin is used for "travel". The word choice in the translation of text's title may be explained with the publisher's aims at the potential reader type which is not obviously children. Under the information about the names of the author and the text, there is information about translation's completeness, "tam metin" [complete text], to inform the reader that the translation is "complete", not omitted or adapted. The reason behind giving the information about translation's fullness can be because of the adapted translation of *Gulliver's Travels*, under the title of "Gulliver'in Gezileri" published by Can Çocuk Yayınları. However, as Seçkin Selvi, the editor of TT1 has stated that there are lots of abridged versions of the book so they want to show the completeness of the text with this statement. In regardless of the information's aim, it may affect, intentionally or not, the reader's choice on buying a translated book among the translations of the text from different publication houses. The other information appearing on the front cover is the name of the translator, Can Ömer Kalaycı and the appearance of the translator's name is the general attitude for this series. The front cover, also, carries a sketch of the scene in which Gulliver takes the control of the Blefuscutians ships to help the country of

Lilliput. Although the use of illustration is also the general attitude of the publisher, the colourful drawing may appeal to adults not to children. Therefore, it can be deduced that the mere aim is to not draw the attention of children but to reflect the book as a fictional work in which there is a giant man bowing respectfully before finger-sized people for adult readership. Finally, there is the name of the publisher with its emblem on the front cover.

The back cover carries: the title of series of the book on the top; the name and the emblem of the publisher in large font with its accounts on social platforms; the price; ISBN; magnetic bar code. Besides, there is a text on the back cover and it gives information about the book and Swift's implicit criticism on the relation between politics and religion; on scientists, and on humankind in general. Therefore, this information can be considered as an attempt to change the general reception of *Gulliver's Travels* as an adventure book for children or young adults, and to inform the reader about the main purpose of the book which is to criticise the governments, religion, scientific improvements, and moral corruptions. Although *Gulliver's Travels* has been translated into Turkish several times since its first introduction into the Turkish polysystem, it is generally perceived as a travel book which is full of fantastic adventures. With the explicit information on the style and on the genre of the book, the settled perception of *Gulliver's Travels* may change dramatically.

The spine of TT1 includes: the name of the series "Klasikler" [Classics]; the emblem of publisher which is a red heart; the name of the author; and the name of the book. With the name of the series, it is indicated that this work belongs to the canon. Both the front and back covers include folds, or flaps, on which there can be the statement of the series' principles, the list of previous works by the author, the please-insert (Genette, 1997, p. 27). On the fold of the front cover, there is a passage in which Gulliver's first encounter with the citizens of Lilliput is told and it is taken from the first chapter of *A Voyage to Lilliput*. The passage can be an attempt to draw readers' attention and to create a wave of excitement for the book and as a result, they may purchase the book.

3.3.1.3.2. Analysis of TT2 and TT3

TT2 and TT3 will be analyzed together in this section because of the reason that they have been published by the same publication house, İthaki. Although the translations are identically the same, paratextual elements of the books are different.



Figure 7. Front cover of TT2

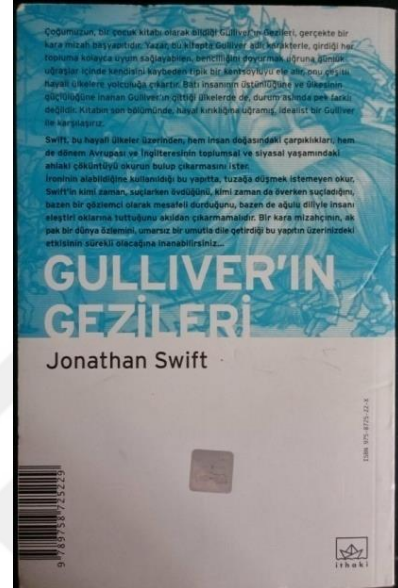


Figure 8. Back cover of TT2

TT2 uses a coloured image of the scene where Gulliver is surrounded by curious but frightened people of Lilliput after he is shipwrecked. The image covers more than the half of the front page, probably for drawing the attention of the reader, and it, also, reflects the book as a part of the genre of fantastic literature. From its first introduction to the polysystem of Turkey, *Gulliver's Travels* has been perceived as a book of travel full of extraordinary adventures, written likely for younger readers. Although most of the readers recognize the first two voyages of Gulliver to the land of Lilliput, known as the land of dwarfs and to the land of Brobdingnag, known as the land of giants, the last two voyages of Gulliver to Laputa, Balnibarbi, Luggnagg, Glubbudbrib and Japan, and to the land of the Houyhnhnms are rarely known by the Turkish reader. The reason behind this deficient knowledge of the book by the Turkish reader is apparently because of the abridged translations covering only first two voyages and adaptations for children. While the author's name is not in capital letters, the title of the book is in capital letters and it is larger in size than the author's name. It can be argued that the

book is more popular than the author’s himself and for that reason, the publisher has intended to take the attention of the reader by underlining the name of the book. For the translation of the title of the book, İthaki Publications chose the modern Turkish word “gezi” instead of “seyahat”, which is originally an Arabic word, for translating the English word “travel” and it may be deduced that one of the aims is to draw the attention of young readers. The last paratextual element on the front cover of TT2 is the emblem and the name of the publisher. The translator’s name is not included on the front cover and that is the general attitude of the publisher for its publications.

On the back cover of TT2, the name of the author and the title of the book are seen again presumably for laying stress on the popularity of the name of the book among Turkish readers. Moreover, the back cover includes: ISBN; the emblem and the name of the publisher; magnetic bar code and most significantly, the brief information about the genre of the text and Swift’s purpose on writing it. As Genette has stated, this informational text appearing on the cover is the please-insert, and it plays a great role on choosing the book for the reader and on the approach to the text (1997, p. 110). The spine of TT2 includes; the title “İthaki Kitaplığı” [Library of İthaki] but not indicating any series’ name as it has been stated in the previous section, the analysis of series; the names of the author and the book; the emblem and the name of the book.

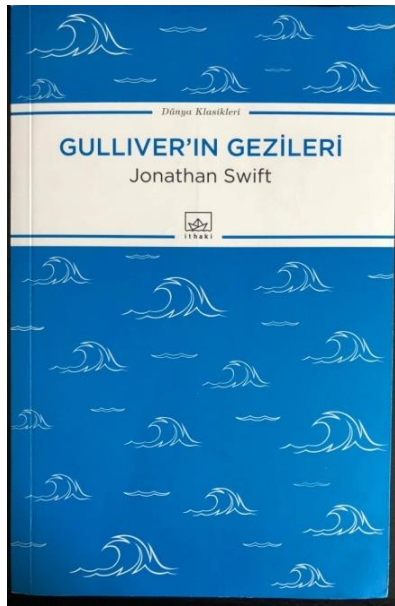


Figure 9. Front Cover of TT3



Figure 10. Back Cover of TT3

The second reprint of Kıymet Erzincan Kına's translation of *Gulliver's Travels* by İthaki Publications published in 2013, after ten years of its first publication. On the front cover of TT3 the title of the series "Dünya Klasikleri"[World Classics] appears to show the position of the book as a part of canonized literature, but the first print does not reflect this position. In contrast to the coloured image of Gulliver on the front cover of TT2, even it was published by the same publisher, the front cover of TT3 does not include any image but instead figures of a wave on blue background cover the both front and back cover the book. The other books published by İthaki Publications under the title of "Dünya Klasikleri" [World Classics] have various patterns for the covers and they include several figures mostly initiated with the text such as anchor patterns for the covers of Jack London's *Martin Eden*, skull patterns for the covers of Gaston Leroux's *Operadaki Hayalet* [The Phantom of the Opera], so it can be deduced that it is the general attitude of the publisher for the series of World Classics. From the wave patterns on the cover, the reader may think that the book is about a transoceanic travel because of the title of the book "Gulliver'in Gezileri" [Gulliver's Travels] appearing on the wave pattern. The author's name appears on the front cover; however, in smaller front size than the book title. Besides, the name and the emblem of the publisher come soon after the name of the author.

On the back cover of TT3, a different please-insert, completely written in a different manner from the please-insert of TT2, appears and this short paragraph is taken from the last chapter of the book. Because of its importance on the perception of the text, the detailed analysis of the please-inserts will be carried out in related section. The back cover also includes: the emblem and the name of the publisher; the magnetic bar code, the accounts of the publisher on social media. The spine of the book includes the name of the book in larger front size than the author's name, and also, the emblem and the name of the publisher. However, the title of the series is not included on the spine.

3.3.1.3.3 Analysis of TT4-TT5 and TT6

The covers of TT4, TT5 and TT6 will be analyzed in the same section as for they have been published by the same publisher, Ministry of Education. After its first publication of *Gulliver's Travels* in two volumes respectively, in 1943 and in 1944, Ministry of Education has published the four voyages of Gulliver in one volume in 1958 and then in

1966. These reprints of the text are almost the same in terms of the translation and paratextual elements and therefore, only first reprint will be examined in this study. Besides these publications of the complete text, only the first two voyages have been published in one volume under the series of “Okul Klasikleri” [School Classics] to be taught at schools in 1946. This edition of the book is not included in the analysis because the addressee of the book is the pupil, determined by the publisher, and also because of the fact that the other two voyages of Gulliver were not published as a part of School Classics.



Figure 11. Front Cover of TT4



Figure 12. Back Cover of TT4



Figure 13. Front Cover of TT5

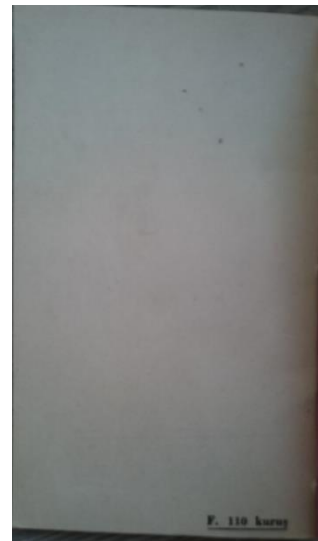


Figure 14. Back Cover of TT5

The two volumes of *Gulliver's Travels*, published by Ministry of Education have no illustrations on the plain front covers, which is the general attitude of the publisher for its publications. Only the author's name, the book's title "Gulliver'in Seyahatleri" [Gulliver's Travels], the parts included in the volume, and the emblem and the initials of the publisher can be seen on the front cover. The choice of the word "seyahat" for the translation of "travel" may be initiated with the popularity of the word at that time in which the translation process was carried out. The indication of included parts on the cover may be understood as an implication of the continuity of the book. Besides, by writing "I-II" or "III-IV" on the front cover, the publisher aims at underlining TT4 and TT5 are the volumes of the source text. The back covers are completely plain, only the prices of the books are initiated at the bottom.



Figure 15. Front Cover of TT6

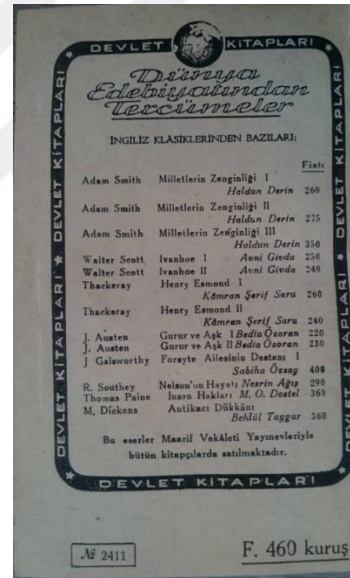


Figure 16. Back Cover of TT6

After the publications in two volumes, Ministry of Education published the second reprint of *Gulliver's Travels* as a complete translation in 1958 and the third reprint in 1966. On the front covers of both reprints, the name of the translator, İrfan Şahinbaş, and the number of reprinting appear in addition to the previous publications in 1643 and in 1944. These reprints do not have any illustrations on the covers like the previous publications. In contrast to the first publications in two volumes, the back cover of TT6 includes the price of the book, and the advertisement of other works published by the same house. Under the title of "Dünya Edebiyatından Tercüme" [Translations from

World Literature] and the subtitle of “İngiliz Klasiklerinden Bazıları” [Some of the English Classics] thirteen publications from the works of English authors are included with the authors’ names, books’ titles, the names of the translators and the prices of them. On this advertisement of the publications, it is written that all the works can be found in any bookstores. The aim of the information on the back cover is to introduce the other works published by the house to the reader, not to give any information about the text, *Gulliver’s Travels*.

3.3.1.3.4. Analysis of TT7

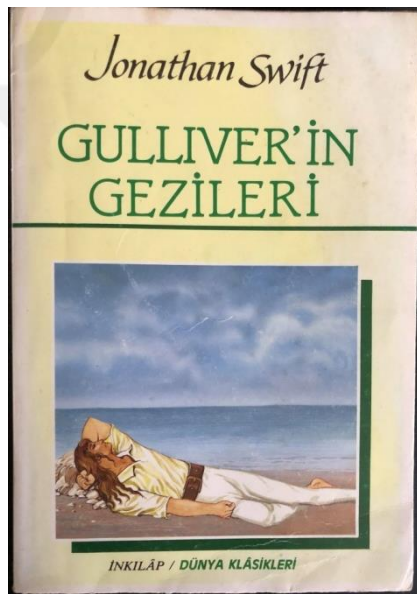


Figure 17. Front Cover of TT7



Figure 18. Back Cover of TT7

İnkılap Publications published the fourth reprint of *Gulliver’s Travels*, translated by İrfan Şahinbaş. Although it is the first publication of the book by İnkılap Publications, because of the reason that it is the same translation with the previous publications by Ministry of Education, it is published as the fourth reprint. Unlike the previous publications, the front cover of TT7 is colourful and has an illustration of a man lying on the seashore. From the illustration it is hard to understand whether the man is lying on the shore willingly or because he is shipwrecked. Most of the publishers of *Gulliver’s Travels*, if they use an illustration, use an image of a man among finger-sized people or a man surrounded by giants. The illustration of TT7 is differentiated from the general attitude on the choice of illustrations for the front cover of the book. While most

of the illustrations included on front covers of the book by several publishers may indicate fantastic travels because of the appearance of finger-sized people and giants on covers, the illustration on the front cover of TT7 does not imply about travels. Rather, the image of a lying man may remind of Daniel Defoe's *Robinson Crusoe* because the man seems deserted on the shore. On the front page, it is also indicated that the book belongs to the series "Dünya Klasikleri" [World Classics] and the name of the publisher shows up next to it.

On the back cover, two separate brief information about Jonathan Swift and *Gulliver's Travels* appear, these information and all the texts on the back covers of target texts will be analyzed later in the section of the please- insert, and also, there are ISBN and the price of the book. On the spine, the author's name, the name of the book, the emblem and the name of the publisher are seen.

3.3.1.3.5. Analysis of TT8

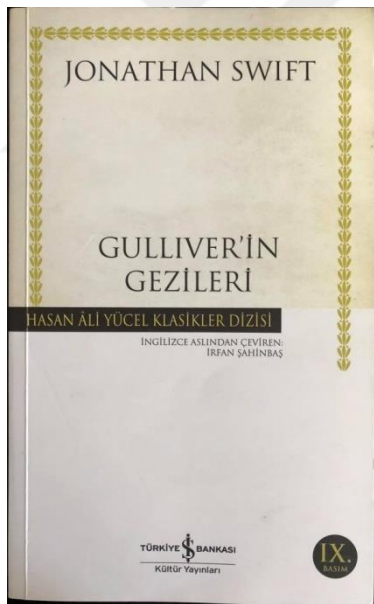


Figure 19. Front cover of TT8



Figure 20. Back Cover of TT8

İş Bankası Culture Publications published İrfan Şahinbaş's translation first in 2007, seventeen years after the publication of Şahinbaş's translation by İnkılap Publications. Until now, nine reprints have been published within the series of "Hasan Ali Yücel Dizisi" [Hasan Ali Yücel Classics]. The paratextual elements and the translated text of all the reprints are identical and so the last reprint's analysis will be sufficient for

covering all nine reprints. Like the publications of Ministry of Education, it has a solemn cover. The front cover of TT8 includes: the author's name on the top; the title of the book; the title of the series of the book; the translator's name with a description, "İngilizce aslından çeviren" [Translated from English by]; the number of the reprint; the emblem and the name of the publisher. On the both sides of the cover, there is not any illustration which is the general attitude of the publisher for this series. The name of the author and the title of the book are in the same font and both in capital letter and it may indicate the popularity of the author and his work at the same level. "Hasan Ali Yücel Dizisi" [Hasan Ali Yücel Classics] is the series of translations from canonical literature translated mostly by translators from "Tercüme Bürosu" [Translation Bureau] in the 1940s. *Gulliver's Travels* has the fifty-second place in that book series. In similar to the front covers of the reprint of 1958 and 1966 by Ministry of Education, the name of the translator appears on the cover. Besides, it is also stated that *Gulliver's Travels* was written in English by the author and translated from the original text not from any translated texts.

3.3.1.4. The Title Page and Its Appendages

Generally, the first and the second pages, called flyleaf, remain 'blank' and the third page is the 'half title' page on which only the title is written. The fifth page is mostly the title page, and the fourth and the sixth pages may include various information of the publication house, the number of editions, the frontispiece, or legal information. On the other hand, the last page may appear unprinted (Genette, 1997, p.32). All these five publishers, Can Art Publications, İthaki Publications, İnkılap Publications, Ministry of Education and İş Bankası Culture Publications have followed different strategies on the title pages and their appendages.

The publisher, Can Art has the closest strategy on the general description of title pages and their appendages as Genette has stated above. Page one and page two remain "blank" and the third page includes the name of the author and the title of the work. On the fourth page, some information such as the author's name and the name of the source text, frontispiece, copyright, ISBN, reminder of the law concerning reproductions, printing houses' addresses, the publisher's address and the website of the publisher on internet are given. As Genette has explained, the title page is the fifth page on which the

legal title of the work and its appendages, the name of the publisher can be seen as well as the genre indication, the epigraph and the dedication. Page five of TT1 includes: the author's name; the title of the work; the genre indication, "roman" [novel]; the name of the translator with the statement of its translation directly from the source text not from a translation of the source text; and the name and the emblem of the publisher. Like the first page, the last page of the book is "blank".

Although TT2 and TT3 were published by the same publisher, İthaki, the arrangements of the title page and its appendages show differences. While the first page of TT2 includes brief information about the life and the style of Jonathan Swift, on the first page of TT3, the author's name, the title of the work and very brief information about Swift can be seen. This information about the author has great importance as for it gives implicit messages to the reader. For example, on the first page of TT2, after giving some information about Swift's life, it has stated that Jonathan Swift is one of the greatest masters of black humour in English literature and his aim is not to entertain the reader instead to annoy them. Likewise, it is also written that the works of him can be appreciated by various kinds of reader and he can entrap the reader thanks to his wit and talent on using irony in his works. On the other hand, at the bottom of the first page of TT3, it is written:

"Jonathan Swift: Heccav. Ömrünün sonuna doğru felç geçirdi ve konuşma yeteneğini kaybetti. Mezar kitabesini kendi yazdı." (Swift, 2013)

"Jonathan Swift: Satirist. Towards the end of his life, he was paralyzed and lost the ability to speak. He wrote the epitaph for his tomb himself." (Swift, 2013)

With this very brief information about the author in TT3 and the information given in TT2, the reader may think that they will read a satirical work and they may perceive the book as a satirical novel. While the last six pages of TT2 include advertisement of other books published by the same publisher, the last page of TT3 is "blank". Even though TT2 and TT3 have been published by the same publisher, İthaki, the peritextual elements of publisher are different from each other.

TT4, TT5 and TT6 have been published by Ministry of Education and they have similar usage of title pages and their appendages. All of the first pages of books includes: the title of the series; the title of the book; the emblem of the publisher. Although the title

and the sub-title of the series are the same “Dünya Klasiklerinden Tercümeleler” [Translations from World Literature] and “İngiliz Klasikleri” [English Classics], the positions of the book in that series are not the same. TT4 and TT5 show that the book has the thirty-seventh position under the sub-title of “İngiliz Klasikleri” [English Classics], but TT6 and the third reprint which is almost the same with TT6, demonstrate the position of the book as the second. The other difference is that TT4 and TT5 indicate the part of the book included in the volume as “I-II” and “III-IV”; however, as TT6 and the third reprint include all the parts of the text in one book, such information is not necessary. The “half-title” page of TT4, TT5 and TT6 cover: the name of the author on the top; the title of work; the original title in paranthesis; the name of the translator with the information of his career as an associate professor at the Faculty of Languages, History and Geography; the place and the year of publication; and the name of the publisher. Şehnaz Tahir Gürçağlar has argued in her book, *The Politics and Poetics of Translation in Turkey* that:

[T]he mention of the non-translational profession of the translator may indicate that translation was regarded as a part-time and secondary activity. But it may also serve to elevate the status of the translation by indicating that it was done by an expert in English literature and language. (Tahir-Gürçağlar, 2008, p.270)

Therefore it may affect the perception of the translation by the reader and it may also affect the reader’s choice on buying one among the translated texts of *Gulliver’s Travels*.

TT6 and the third reprint, also, include the number of reprint on the “half-title” page. While page four is “blank” in all reprints, TT6 uses the second page to show the reminder of the law concerning reproductions, some legal information and the number of copies. TT4 includes the prefaces of İsmet İnönü, the President of Turkish Republic and Hasan Ali Yücel, the Minister of Education, at that time, and the introductory information about the text written anonymously. On the other hand, TT5 includes another preface by Hasan Ali Yücel in addition to the previous prefaces, but it does not include the introductory information. TT6 and the third edition only use the introductory information with the initials of İrfan Şahinbaş’s name at the end. These prefaces and the introductory text will be analyzed in the related section. The title page appears after the prefaces, on the page only the name of the book is written in capital letters.

TT7 uses the first page as the title page of the book, there is no “half-title” page unlike the other publications of *Gulliver’s Travels* mentioned above. On this page, the author’s name, the title of the work, the original title of the book, the translator’s name, the number of reprint and the information about the publisher such as its name, its emblem and its address can be seen. The second page only includes the address of printing house. Besides, the last page is excluded in TT7. The other edition of İrfan Şahinbaş’s translation (TT8) was published by İş Bankası Culture Publications. The first page of TT8 is used for demonstrating the preface, written in 1941 by Hasan Ali Yücel, from whom the series was named after. This preface is exactly the same with the prefaces of TT4 and TT5, further information of prefaces will be carried out later in the initiated section. On the second page; the title of the series, the author’s name, the title of the book, the translator’s name, some legal information, ISBN, copyright, the previous reprints of the book by different publishers, and the address of the publisher are given. The “half-title” page covers: the title of the series, the author’s name, the book’s title, the translator’s name, the language from which the translation carried out, and the name of the publisher. TT8 does not have the title page and the last page.

3.3.1.5. Typesetting and Printings

The typesetting is the choices of typefaces and their arrangements on the pages and these choices shape a text into a book. The choice of paper can attract the attention of the reader. Consequently, these elements influence the attractiveness of the paper, the market value of a copy and the longevity of a book. For this section, Genette has stated that “typographical choices may provide indirect commentary on the texts they affect” (Genette, 1997, p. 34). Besides, he adds:

No reader can be completely indifferent to a poem's arrangement on the page...Nor can a reader be indifferent to the fact that, in general, notes are arranged at the bottom of the page, in the margin, at the end of the chapter, or at the end of the volume; or indifferent to the presence or absence of running heads and to their connection with the text below them; and so on. Likewise, no reader should be indifferent to the appropriateness of particular typographical choices, even if modern publishing tends to neutralize these choices by a perhaps irreversible tendency toward standardization. (Genette, 1997, p. 34)

Therefore, typesetting and the choice of paper may slightly affect the perception of the reader in contrast to other paratextual elements. Although the adaptations or abridged versions have different typesetting and choice of paper, the general tendencies on choosing the typesetting are similar in all the complete translations. Like in most of the books for adults, all complete translations have normal sized letters on an ordinary paper not on coated paper. Inter-titles of the chapters are written in italics except from the second reprint by İthaki Publications in 2013. The first words of every chapter are written in capital letter and in bold form in the fourth reprint of İrfan Şahinbaş's translation by İnkılap Publications unlike in the other translations. Notes of the translators appear at the bottom of the pages not at the end of the book in rather smaller size in all translations, but TT3, the second reprint by İthaki, does not include any footnotes. All the books have been printed with paperback not with hardback so the longevity of them is probably similar. It can be deduced in this section that, for their typesetting and their choice of paper are similar, the quality of impression, the market value of copies and their longevity are most likely the same.

It can be understood from the section of the publisher's peritext that paratextual elements which are used by the publishers indicate the classification of *Gulliver's Travels* as a part of canonical literature. Especially, the titles of the series and the designs of the covers help *Gulliver's Travels* to show itself as a novel for adults in contrast to the common classification as a book for children in the Turkish literary polysystem. The texts written on the back covers and the prefaces will be analyzed in related sections in detail.

3.3.2. The Name of the Author

Nowadays, most of published books include the name of the author – authentic or fictive – on the covers of the books and the paratextual feature of the author's name is both “very erratic and very circumscribed” (Genette, 1997, p. 38). It can be seen along with the title of the work throughout the epitext, in advertisements, in reviews, in prospectuses; or it can be only seen on the cover and the title page. Including the name on the title page and on the cover functions in two ways: on the title page, the name is recorded because of the legal decision about publishing policies, and on the cover, the name can be printed in various sizes depending on the author's reputation (Genette,

1997, p.39). The author can use his legal name, or he can sign with a false name (pseudonym), or he does not sign it at all (anonymity). Gérard Genette has underlined that there is a link between the presence of author's name and genre of the work, he has stated;

The author's name fulfills a contractual function whose importance varies greatly depending on genre: slight or nonexistent in fiction, it is much greater in all kinds of referential writing, where the credibility of the testimony, or of its transmission, rests largely on the identity of the witness or the person reporting it. Thus we see very few pseudonyms oronyms among authors of historical or documentary works, and this is all the more true when the witness himself plays a part in his narrative. (Genette, 1997, p.41)

In the case of anonymity, the author can choose to hide his/her identity because of several reasons. For instance, in the classical period, people from higher class did not want to show their identity because of the reason that they saw their works as 'unaristocratic' works. Besides, some authors may think that their identity might diminish the success of the book or they may choose not showing their identities because of the possible persecution by state or church like in the case of Voltaire and Diderot (Genette, 1997, p.43).

Genette has examined pseudonymity within the larger set of practices: the first practice is the omission of the name (anonymity); the second is the fallacious attribution of the text to a known author (apocrypha); the third practice is a variant of the second, and in this practice the real author does not want to be identified and another author accepts to sign the work (apocrypha with permission); the fourth practice is the reverse of the second, in this practice someone signs another person's work (plagiarism); the fifth one consists of getting permission of the real author to sign his/her work with another person's name (plagiarism with permission, or ghostwriting); the sixth practice is a variant of the second and the real author attributes his/her work to an imaginary person provided with some information (imagining the author); the seventh practice is a variant of the sixth, the real author attributes his/her work to an imaginary author but this imaginary author is not provided with any information and so "he does not, in other words, supply the whole paratextual apparatus that ordinarily serves to substantiate (seriously or not) the existence of the imagined author" (Genette, 1997, p.47).

Theoretically, most of the readers receive the pseudonym of a writer as the author's name without being able to question its reality. However, at the same time, as a paratextual element, the pseudonym may have an effect on the perception of the work, and Genette has supported this view that:

What concerns us about the pseudonym as a paratextual element is - independently, if possible, of all consideration of motive or manner - the effect produced on the reader, or more generally on the public, by the presence of a pseudonym. But here we must distinguish between the effect of a given pseudonym, an effect that may very well coincide with the reader's total ignorance of the fact of the pseudonym, and the pseudonym-effect, which, in contrast, depends on the reader's having information about the fact. (Genette, 1997, p.48)

If authors' purpose is to use a pseudonym for supporting their intended allusion on the reader, like in the case of *Gulliver's Travels*, the effect of the usage of a pseudonym may have an important role on the perception of the text. As it has already stated in the second chapter in this study that Jonathan Swift did not want to show himself as the author of the book because of two reasons: the probable legal sanctions and for supporting the authenticity of the voyages. Benjamin Motte, the first publisher of *Gulliver's Travels*, preserved the purpose of Swift and did not record his name anywhere on the book, on the cover or on the title page. On the other hand, George Faulkner published *Gulliver's Travels* within the collection of Jonathan Swift's *Works*. Although it was written on the title page of his edition that the author was Lemuel Gulliver, as a part of the collections of Swift's works the intended purpose of Swift was not accomplished with this edition. After the eighteenth century, Swift's name has been recorded on the title page or on the cover, and so Swift's two purposes on using a pseudonym for his book has not been valid because people have already learned the real author of the book and the intended allusion on the authenticity of the voyages seems not to affect the reader anymore. Therefore, in all the complete Turkish translations of *Gulliver's Travels*, the author's name appears on the covers and also on the title pages. There is only a slight difference on the font size of Jonathan Swift's name appearing on the cover and on the title page. Besides, TT4, TT5 and TT6, published by the Ministry of Education, use only the first letter of his name "J" along with the full surname of Swift. To conclude, even though the name of the author was an important paratextual

element that could affect the perception of the book in Swift's time, the effect of this non-textual element is insignificant on the perception of the translations.

3.3.3. Titles

Along with the title of the book, 'subtitles' and 'genre indication' can be seen on the cover or on the title page of a work. For Genette, titles and subtitles are defined formally but genre indications are defined functionally, they can serve as "a relatively autonomous paratextual element (like the mention "a novel" on our contemporary cover), or it can take over – to a greater or lesser degree – the title or subtitle" (Genette, 1997, p.56). In these days, there are four obligatory locations for titles: the front cover, the spine, the title page, and the half-title page. It can be recorded throughout the book according to publisher's policy. Publishers may attempt to omit the title when they think it is too long or it can cause a legal problem for them. In the classical period and in the eighteenth century, the titles were generally introductory and reflected the topic of the book. As Genette has stated,

More legitimate in principle, and clearly inevitable, are the abbreviations of the long synopsis-titles characteristic of the classical period and perhaps especially of the eighteenth century. It is hard to imagine these titles being quoted *in extenso* in a conversation or even in an order placed at the bookstore, and their reduction was definitely expected, if not planned, by the authors. Actually, some of these original titles are easily analyzable into elements varying in status and importance. (Genette, 1997, p.71)

For instance, the original title of *Robinson Crusoe* was "The Life and Strange Surprizing Adventures of Robinson Crusoe, of York. Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver'd by Pyrates" in the first edition in 1719. Like *Robinson Crusoe*, the original title of *Gulliver's Travels* was "Travels into Several Remote Nations of the World" and it has been omitted or changed later by publishers or translators. The sender of the title can be the author, the publisher or the translator, in the case of translations, and the addressee of it is obviously the public that "is nominally an entity more far-flung than the sum of its readers because that entity includes, sometimes in a very active

way, people who do not necessarily read the book (or at least not in its entirety) but who participate in its dissemination and therefore in its reception” (Genette, 1997, p. 75). Besides, the public sometimes includes very broad category: people owning the book but have not read it completely, people who read the text (and/or prefatory notes in the book). As for, titles are the one of the most prominent paratextual elements because of its location and its importance in choosing a book to read, it is an object to be circulated while the text is an object to be read (Genette, 1997, p. 58).

Titles have three main functions: identifying the work; designating the subject matter of the book; and playing up the work. The first function is obligatory and the other functions are supplementary (Genette, 1997, p. 76). Besides, they can be thematic, formal or generic depending on the purpose of either the author or the publisher. Thematic titles bear on the subject matter of a text and these titles are dominant in these days, whereas rhematic titles include formally generic titles such as odes, hymns, elegies, fables, essays, tales memoirs, and so forth. Therefore, rhematic titles designate the genre and the text, and both these types of title have descriptive function as they describe the subject matter or the genre (Genette, 1997, p. 81). On the other hand, titles also have connotative function; for example, in the eighteenth century, the long narrative titles were favourable so the original titles of *Gulliver's Travels* or *Robinson Crusoe* have had a connection with their century. The title of a work can have a tempting function on someone to purchase or read the work. Like the titles of movies, books' titles can attract the potential reader at first glance, so it is an effective marketing policy for the publisher to create alluring titles (Genette, 1997, p. 90). As Eco says that “[a] title must muddle the reader's ideas, not regiment them” (Eco, 1983, p.3). For the publisher and the author, the title should be attractive for the public and so the publisher may collect the profit from selling and the author may reach larger wide of reader. The genre indication is another element that may affect the choice of purchasing a book. Genette has described this appendage as:

[T]he genre indication is an appendage of the title, more or less optional and more or less autonomous, depending on the period or the genre; and it is rhematic by definition because its purpose is to announce the genre status decided on for the work that follows the title. This status is official in the sense that it is the one the author and publisher want to attribute to the text and in the sense that no reader

can justifiably be unaware of or disregard this attribution, even if he does not feel bound to agree with it. (Genette, 1997, p.94)

The genre indication is accepted by the reader as information about an intention or about a decision. It has been applied since the classical period in which the most popular literature type, plays, were labelled as “tragedy” or “comedy”. Genette has argued that the genre indication as a “novel” on the cover of a work is more appealing to the reader and this indication helps the marketing process of the work. There can be other elements that appear with the title such as “by the same author” or “translation”. In the complete translations of *Gulliver’s Travels*, there are the titles of the series which underline that this work belongs to the series of “World Classics” except for TT2 (İthaki’s first edition in 2003). This classification of the work is vital for the reader on his/her choice to buy the book as it has stated in the first section of this chapter. The other important feature that may affect the book’s sale is the indication of genre or other elements appended to the title. Among all the complete translations of *Gulliver’s Travels*, only TT1 from Can Art Publications has the indication of genre “roman”[novel] on the half-title page, and more importantly on the cover of the book, it is written right after the title that “tam metin”[complete text]. As the editor of this translation, Seçkin Selvi has stated in our conversation that they state the completeness of their translation on the front cover because many publication houses have published imprecise, even incomplete versions of the classics as for they are royalty-free, the indication of text’s fullness on the cover can be perceived as an implication that the other translations may not include the full text.

In translating the title of the book ‘Gulliver’s Travels’, publisher either use ‘Gulliver’in Seyahatleri’ or ‘Gulliver’in Gezileri’. Can Art Publications and Ministry of Education have chosen to use ‘Gulliver’in Seyahatleri’ in their publications. On the other hand, İş Bankası Culture Publications, İthaki Publications and İnkılap Publications have made use of ‘Gulliver’in Gezileri’ as the title of the work. It is obvious that all the publishers have preserved the foreign name of the character ‘Gulliver’ but have chosen two different words both mean travels. The word ‘seyahat’ comes from the Arabic word ‘siyahat’ (TDK) so it is not originally Turkish. On the contrary, ‘gezi’ is a Turkish word which is more popular than ‘seyahat’ among the public.

The first complete translation of *Gulliver's Travels* (TT4-TT5) by İrfan Şahinbaş, published by Ministry of Education respectively in 1943 and 1944, and two reprints of the same translation by the same publisher in 1958 (TT6) and in 1966 include the same title 'Gulliver'in Seyahatleri'. Bearing their publication years in mind, it can be explained that the title choice of Ministry Education depends on the word's widely usage in the first half of the 20th century. Although the other two publishers, İnkılap and İş Bankası Culture published the same translation with Ministry of Education, they changed the title as 'Gulliver'in Gezileri' most probably because of the entrance of several adapted and abridged versions of *Gulliver's Travels* into the Turkish literary polysystem with the title, 'Gulliver'in Gezileri'. As it has stated in the beginning of the case study, *Gulliver's Travels* is widely known as a part of children's literature both in Turkey and worldwide. Therefore, publishers may choose to make use of widely known word to be understood by children. Like the above mentioned publishers, İnkılap and İş Culture, İthaki published the complete translation of the book first in 2003 and then, reprinted it in 2013 with the title 'Gulliver'in Gezileri'. On the other hand, the last complete version of *Gulliver's Travels*, translated by Can Ömer Kalaycı and published by Can Art Publications in 2014, entered the Turkish literary polysystem with the title 'Gulliver'in Seyahatleri'. The publisher may have wanted to distinguish its two versions of *Gulliver's Travels*: the complete translation, published in 2014 and the adapted translation for children, published in 2013 with the title 'Gulliver'in Gezileri'. Therefore, it can be deduced from this choice on using different titles for the complete and adapted versions, the publisher indicates that there is a complete version of *Gulliver's Travels* and also an adapted version of the same book which is entirely for children so the complete version does not belong to the children's literature. In conclusion, the choice of titles can be an important paratextual element in the case of translated works. It may implicitly indicate the potential reader of the book and the book's position in the literary system so it may affect the perception of the book.

3.3.4. The Please-insert

The please-insert is one of the most typical paratextual elements of the contemporary age. In the first half of the 20th century, this element was known as the information about a work which was attached to the book addressed to critics. Genette has stated

that the current usage of it has expanded and he has described this paratextual element as:

the please-insert is a short text (generally between a half page and a full page) describing, by means of a summary or in some other way, and most often in a value-enhancing manner, the work to which it refers - and to which, for a good half century, it has been joined in one way or another. (Genette, 1997, p. 104)

When it first appeared in the nineteenth century, it was to inform the critics about what sort of work they would deal with. For Genette, it was like a prospectus of a work which would announce a work's publication and therefore, it was both for the critics and the public. Moreover, for the time of its first appearance, he adds that please-inserts were clear expressions "indicating to newspaper editors that the book's publisher was asking them to insert this little text [...] into their columns" (1997, p.106). The early please-inserts included a descriptive paragraph, a paragraph about themes and techniques and a 'laudatory assessment' (Genette, 1997, p.107). In the second stage of the please-insert which covers the period between two world wars, it was printed for critics in limited numbers but its composition remained almost the same. In the both stages, the please-insert was written for critics but in the first stage it was used for informing the public about a work's publication. After World War II, in the third stage, publishers printed please-inserts on handouts but it was expensive so they determined to imprint the please-insert on the back cover of a work that is the current stage. In the first stage, it was the extratextual epitext (a press release on the papers), then it became the precarious peritext (an insert for critics and then for the public), and then it became the durable peritext (information on the cover). The please-insert is one of the most effective paratextual elements in regard to its accessibility and its introductory feature. Genette has underlined its probable effect as follows:

[I]f the person who reads the PI[please-insert] makes do with that information, apparently deterred from going beyond it, the addressee remains "the public"; if reading the PI induces the person to buy the book or get hold of it in some other way, the addressee becomes a potential reader; and once he becomes an actual reader, he will perhaps finally put the PI to a more sustained use, one more relevant to his understanding of the text - a use the writer of the PI may anticipate and prepare for. (Genette, 1997, p. 110)

As Genette has stated, please-inserts can affect the understanding of a work according to their content. Today's please-inserts have a strategically highly effective place and therefore, it can be strategically used for marketing as well as for giving information about the text. The sender of them can be the author, the publisher, the translator or an anonymous person but they mainly give information about themes and techniques of the books. The please-insert is different from a biographical or a bibliographical summary that may also appear on the back cover. While the please-insert aims at giving information about the theme or the technique of the text, the biographical or bibliographical information wants to put the text in a larger context. In the complete translations of *Gulliver's Travels*, every publisher makes use of the please-insert except for Ministry of Education so TT4-TT5 and TT6 do not have an introductory note on the back covers. However, they include a prefatory note which functions similarly with the please-insert by İrfan Şahinbaş in the beginning of the text. This prefatory note will be analyzed in the following section. When the please-inserts on the back covers of the complete translations are examined, it can be seen that the editors' manners in writing them are different. As far as I have learnt from the editors, the please-inserts were written by the editors not by the translators. Therefore, it is directly the editors' choices to determine what information would be included in this paratextual element.

According to my conversation with the editor, Seçkin Selvi and the translator, Can Ömer Kalaycı, it is understood that the please-insert of TT1 belongs to the editor. In this half-page sized text, the genre of the book is indicated both as a satirical work and a parody of traveller's novel. It can appeal to children as a tale or it can be apprehended as a part of science fiction. It is also mentioned the reason that Swift started to write the novel: in the Scriblerus Club, the duty to criticise traveller's literature was given to Swift. Although, this given duty has been argued among scholars, there is not sufficient evidence to say it is the 'duty' of Swift. The last paragraph of the please-insert reflects the main themes that Swift has discussed through imaginary voyages. All these indications of themes, genres, addressees, emergence of the idea for writing this book may affect the perception of the book if the potential reader chooses to read the please-insert before he/she starts to read the text. It can be understood that it is not a book of fairy tales, or fantastic voyages, it is also a book of satire and a parody of traveller's books, so the reader may expect to find satirical indications throughout the text and they

can find several satirical indications thanks to the translator's notes appearing as footnotes in the text. This kind of please-inserts may change the accepted view of the book as a part of children's literature. The please-insert of TT1:

Gulliver'in Seyahatleri bireyler yerine zihniyetleri hedef alan bir hiciv yapıtıdır. Çocuk masalına, bilimkurgu türünün öncülü olmaktan modern romanın öncülü olmaya kadar farklı biçimlerde tanımlanıp algılanan bir yapıttır. Swift'in en başarılı romanı olarak kabul edilen ve hem insan doğası hakkında bir taşlama hem "seyahat romanları" parodisi olan yapıt, İngiliz edebiyatının klasiklerinden biridir. Kitabın bir klasik olmasındaki temel neden, farklı kişilere farklı yönlerden hitap edebilmesidir.

Kitabın yazılış öyküsü de ilginçtir. Jonathan Swift, Alexander Pope, John Gay, John Arbuthnot, Henry St. John ve Thomas Parnell'in "Scriblerus Kulüp" adıyla oluşturduğu topluluğun amacı, popüler kitapların edebiyatı istismar ettiğini ortaya koymak, bunu da hiciv yoluyla gerçekleştirmektir. Yazarlar arasındaki işbölümünde Swift'e düzmece "seyahat hikâyeleri"ni taşlamak görevi düşü.

Kitapta, Avrupa'da zamanın hükümetleriyle dinler arasındaki farklılara yönelik taşlamanın yanı sıra, insanın yolsuzluğa, ahlaksızlığa eğiliminin irdelenmesi ve "eski ile modern" in karşıtlığı tartışması yer alır. (Swift, 2014)

Gulliver's Travels is a work of satire that is aimed at minds instead of individuals and is defined and perceived in a variety of ways, from children's fairy tale to being the pioneer of science fiction to being a pioneer of modern fiction. The work, which is regarded as one of the most successful novels of Swift and is a lampoon on human nature and a parody of travel novels at the same time, is one of the classics of English literature. The main reason why the book is a classic is that it can address different people in different ways.

The writing story of the book is also interesting. The purpose of the club, created by Jonathan Swift, Alexander Pope, John Gay, John Arbuthnot, Henry St. John and Thomas Parnell under the name of "Scriblerus Club", was to reveal that popular books exploited literature and to accomplish it through satire. In collaboration among the writers, the task of lampooning the fictional "travel stories" was assigned to Swift.

In the book, there is a lampoon towards the differences between the governments and religions in Europe at that time along with a discussion on the tendency among people to corruption and immorality, and an argument of the controversy between antiquity and modernity.

Although TT2 and TT3 were published by the same publisher, İthaki Publications, the paratextual elements of them are different so they are analyzed separately. The translation was carried out by Kıymet Erzincan Kına, and it remains the same in these

two prints; but with different paratextual elements the same translation may be perceived differently. The please-insert of TT2 includes similar items with TT1. It is implied in this half-page sized text that even though *Gulliver's Travels* is appreciated as a part of children's literature, it is actually a masterpiece of black humour. Besides, it is also stated that with a typical urban character Gulliver who believes in the superiority of the West, Swift wants to reflect the corruptions in the institutions and the flaws of mankind and the text is full of satirical elements which can be observed explicitly or implicitly throughout the voyages. Like TT1's please-insert, it also displays the themes of the book and the style of Jonathan Swift, so this informative text may change the point of view of the potential reader. The sender of TT2's please-insert makes a comment that Gulliver appears as a disappointed idealistic man in the final chapter of the book. Before starting to read the text, the reader expects the occurrence of unpleasant events and as a consequence Gulliver will be disappointed, so this comment can conduct the reader's final review about the text. Therefore, the please-insert of TT2 is rather more subjective comparing to TT1's please-insert. The half-page sized please-insert of TT2:

Çoğumuzun, bir çocuk kitabı olarak bildiği *Gulliver'in Gezileri*, gerçekte bir kara mizah başyapıtıdır. Yazar, bu kitapta Gulliver adlı karakterle, girdiği her topluma uyum sağlayabilen, bencilliğini doyumak uğruna günlük uğraşlar içinde kendisini kaybeden tipik bir kentsoyluyu ele alır, onu çeşitli hayali ülkelere yolculuğa çıkartır. Batı insanının üstünlüğüne ve ülkesinin güçlülüğüne inanan Gulliver'in gittiği ülkelerde de, durum aslında pek farklı değildir. Kitabın son bölümünde, hayal kırıklığına uğramış, idealist bir Gulliver ile karşılaşırız.

Swift, bu hayali ülkeler üzerinden, hem insan doğasındaki çarpıklıkları, hem de dönem Avrupası ve İngilteresinin toplumsal ve siyasal yaşamındaki ahlaki çöküntüyü okurun bulup çıkarmasını ister.

İroninin alabildiğine kullanıldığı bu yapıtta, tuzağa düşmek istemeyen okur, Swift'in kimi zaman, suçlarken övdüğünü, kimi zaman da överken suçladığını, bazen bir gözlemci olarak mesafeli durduğunu, bazen de ahulu diliyle insanı eleştiri oklarına tuttuğunu akıldan çıkarmamalıdır. Bir kara mizahçının, ak pak bir dünya özlemine, umarsız bir umutla dile getirdiği bu yapıtın üzerinizdeki etkisinin sürekli olacağına inanabilirsiniz... (Swift, 2003)

Gulliver's Travels, known to many as a children's book, is in fact a masterpiece of black humour. The author takes a typical urban character in this book with a character called Gulliver, who can adapt easily to every gathering he enters, loses himself in daily struggles for the sake of his self-interests, and takes him on a journey to various imaginary countries. The situation in countries which have

been visited by Gulliver, who believes in the superiority of the West and the strength of his country, is not so different. In the final chapter of the book, we are confronted with a disappointed, idealistic Gulliver.

Swift wants the reader, via these fictional countries, to find out both the distortions in human nature and the moral corruption in social and political life of Europe and England at that time.

The reader who does not want to fall into the trap in this very ironical work, should keep in mind that while Swift is accusing, he is also praising, likewise while he is praising, he is accusing; sometimes he remains distant as an observer, sometimes he fires arrows of criticism with his poisoning language. You can believe that the effect of this work in which a black humorist has uttered his longing for a brilliant world with a helpless hope, will be perpetual on you.

The translation of Kıymet Erzincan Kına was published again by İthaki Publications in 2013 with completely different paratextual elements: covers, biographical notes, names of the series, please-inserts, usage of footnotes, etc. One of the most important changes in these paratextual elements is the choice of please-inserts. While TT2's please-insert gives information about the themes of the book and the style of Swift, TT3 includes a paragraph taken from the book, so the statement written on the back cover belongs to Lemuel Gulliver not the author or the editor. Therefore, it is not a typical please-insert which is written by the author, the editor or the translator to inform the public about the context of the book; it is rather an explanation of a person who is probably in charge of accusation because of his previous statements on Britain. The paragraph on the back cover of TT3:

Fakat bu betimlemenin, itiraf etmeliyim ki, Britanyalılarla hiçbir şekilde ilgisi yoktur. Onlar, sömürgelerini kurmada gösterdikleri bilgelik, özen ve adaletle...yeni sömürgeleştirdikleri yerlere, anayurttan getirdikleri ölçülü yaşayış tarzları ve konuşmalarıyla; bütün sömürgelerinde sivil yönetimin başa getirilmesindeki adalet dağıtımıyla ilgili gösterdikleri kararlılıkla tüm dünyaya örnek olmuşlardır. (Swift, 2013)

But this Description, I confess, doth by no means affect the *British* Nation, who may be an Example to the whole World for their Wisdom, Care, and Justice in planting Colonies; [...] their Caution in stocking their Provinces with People of sober Lives and Conversations from this the Mother Kingdom; their strict Regard to the Distribution of Justice, in supplying the Civil Administration through all their Colonies with Officers of the greatest Abilities, utter Strangers to Corruption [...] (Swift, 2008, p.275)

In the last chapter of the book, Gulliver supports the authenticity of his voyages and talks about the societies and their political attitudes of the countries that he has visited. Before this statement, Gulliver harshly comments on colonialism; a crew of pirates discovers a land; when they go on shore, they meet harmless people, and then, they kill dozens of these people, give the country a new name, take formal possession for the king. After describing this colonisation process, Gulliver ironically states that this description is not related to the British nation but in fact, this statement is a parody of Whig-speak praising British colonialism. When the potential readers encounter with the statement on the back cover of TT3, they may not initiate the statement with the book or they may think that the book deals with some political issues but they are not related with British as it has stated on the back cover. Although the text on the back cover of TT3 is not a please-insert according to the description of Genette, the potential readers who do not know the style of Swift may think that the book probably include some political issues and so they expect to find them throughout the book. In contrast to other please-inserts, this paragraph does not indicate the themes of the book and the style of Swift, so it can be said that it does not affect the perception of the text.

TT4-TT5 and TT6 do not have a please-insert on their back covers. While TT4 and TT5 have a plain back cover, only showing the price of the book, TT6 has an advertisement of other translations published by the same publisher. This advertisement displays the books and their authors as well as the translators and the prices. This is the general attitude of Ministry of Education to all its publications. Even though they did not make use of please-inserts, they supported the text with prefatory notes. TT7 has the same translation with TT4-TT5 and TT6 but it was published by different publisher, İnkılap Publications. This is the fourth reprint of İrfan Şahinbaş's translation and it preserves the introductory note written by Şahinbaş in the beginning of the book. TT7's please-insert is taken from the Şahinbaş's introductory note, underlining the connection between Gulliver and Swift, and the effect of Swift's life on his works. The date when Swift was born is given with information of his nation and his birth place. Likewise, the first appearance of the book in 1726 and its success are mentioned on the back cover. As it has mentioned above, for Genette biographical information is different from the please-insert but in this case this biographical information about the book and the author is included into the please-insert as supplementary information. The please-insert

finishes with a quotation from Samuel Johnson, who is stated as the most famous man of letters in the paragraph, but according to my research this direct quotation is not actually 'direct', while İrfan Şahinbaş was translating the text, some parts were changed by him. Samuel Johnson's statement that the editor has used on the back cover of TT7 is that,

This important year sent likewise into the world "Gulliver's Travels"; a production so new and strange, that it filled the reader with a mingled emotion of merriment and amazement. It was received with such avidity, that the price of the first edition was raised before the second could be made; it was read by the high and the low, the learned and illiterate. Criticism was for a while lost in wonder; no rules of judgement were applied to a book written open defiance of truth and regularity. But when distinctions came to be made, the part which gave the least pleasure was that which describes the Flying Island, and that which gave most disgust must be the history of the Houyhnhnms. (Johnson, 1810, p.28)

In this statement, Johnson reflects the general attitude of the eighteenth century readers and critics towards the book, and it can be understood that the book reflects defiance of truth and regularity, even the final part of the book gives disgust. However, Şahinbaş's translation of this statement is softer than the original version. From TT7's please-insert which is taken from the preface of İrfan Şahinbaş, it can be only understood that there is a connection between the author and the character, and also, as critics have mentioned the first and the second voyages were the most attractive parts; the third voyage was uninspired, and the fourth voyage was so harsh. The style of Swift or the themes of the book are not displayed on the back cover. In other words, there is no implication of Swift's satirical manner and his harsh criticism to the corruptions in institutions and follies of human beings. The satirical style of Swift is not mentioned so the reader cannot understand it is a work of satire by reading the please-insert of TT7 unlike the please-inserts of TT1 and TT2. The please-insert of TT7:

Swift'in eserleri, özellikle *Gulliver'in Gezileri* hayatı ile yakından ilgilidir. Onun için hayatının çeşitli aşamalarını incelemek, ne gibi etkiler altında kaldığını; bunların huyu ve hayat görüşü üzerinde ne gibi tepkileri olduğunu belirtmek gerektir.

Swift, İngiliz kökünden olmakla beraber İrlanda'da, Dublin'de doğmuştur. (30 Kasım 1667).

Gulliver'in Gezileri 1726 yılının sonlarına doğru çıkmıştır ve hemen büyük bir başarı kazanmıştır. 18. yüzyılın ikinci yarısının en ünlü edebiyat adamı olan Dr. Johnson şöyle der: "Gulliver, öyle yeni, öyle garip bir eserdir ki, okuyucular zevk ve şaşkınlık içinde bocalıyorlardı. Kitap kapışılıyordu. Daha ilk baskısı tükenmeden fiyatı yükseltildi. Eleştiriciler o kadar şaşırılmışlardı ki, bir süre ne diyeceklerini bilemediler. Ama bir zaman sonra hemen herkesin görüşü, birinci ve ikinci gezilerin kitabın en çekici kısımları; üçüncüsünün çok yavan, dördüncü gezinin ise çok sert olduğu yolunda idi. (Swift, 1990)

The works of Swift, especially *Gulliver's Travels* are closely related to his life. Therefore, it is necessary to examine the various stages of his life and to indicate what kind of effect he is faced with and what kind of reaction they have on his temper and vision.

Having the British roots, Swift was born in Dublin, in Ireland. (November 30, 1667)

Gulliver's Travels showed up at the end of 1726 and immediately earned a great success. Dr. Johnson, one of the most important men of letters of the second half of 18th century, says: "Gulliver is a production so new and strange that it filled the reader with a mingled emotion of merriment and amazement. The book ran short. The price was raised before the first edition sold out. Critics were so surprised that they did not know what to say for a while. However, after a while, almost everyone's opinion was the first and the second voyages were the most attractive parts; the third voyage was uninspired, and the fourth voyage was so harsh."

İş Bankası Culture Publications is another publisher that published İrfan Şahinbaş's translation but the paratextual elements are different like in the case of previous publications of the translation. İş Bankası Culture Publications displays the translator's name on the front cover and gives brief information about the translator; this is the general policy of the publisher. As I have learnt through my conversation with the editor, Koray Karasulu, in the series, "Hasan Ali Yücel Classics", very brief information about the author and the translator is given on the back cover. Because of that reason, the information on the back cover of TT8 is not exactly a please-insert because the main purpose is to introduce the author and the translator. However, it still includes indication of Swift's style as one of the most important satirists, and it is also stated that with the first two voyages, Swift appeals to the readers in various ages, and in the last voyage his views on mankind become sharper. From this please-insert, the style of Swift can be understood and also it is obvious that the book is not just for children but for every kind of reader.

Jonathan Swift (1667-1745): *Kitapların Savaşı*'ndan *Alçakgönüllü Bir Öneri*'ye tüm çağların en önemli yergi ustalarından biri ve tek romanı *Gulliver'in*

Gezileri'yle (1726) ölümsüzleşmiş bir 17.yüzyılsonu-18.yüzyıl başı yazarıdır. Gulliver'in, ilk iki bölümde, "Cüceler" ve "Devler" ülkelerine yaptığı gezilerdeki hayalgücüyle hemen her yaşta okura ulaşan Swift, insanlığa ilişkin gözlemleriniyse, kitabının dördüncü bölümü olan "Tekboynuzlar Ülkesine Yolculuk"ta alabildiğine keskinleştirmiştir.

İrfan Şahinbaş: Hasan Ali Yücel'in kurduğu Tercüme Bürosu'nun önde gelen İngilizce çevirmenlerindedir. Uzun yıllar İ. Ü. İngiliz Dili ve Edebiyatı Bölümü'nde görev yapan Şahinbaş, Swift'in yanı sıra, Platon, Shakespeare ve Hawthorne çevirileriyle de tanınmaktadır. (Swift, 2017)

Jonathan Swift (1667-1745): is one of the most important satirists of all ages from *The Battle of the Books* to *A Modest Proposal* and is a writer of the late 17th century – early 18th century immortalized with his only novel *Gulliver's Travels* (1726). Swift, reaching readers of almost all ages with his imagination in the voyages to the lands of "Dwarfs" and "Giants" in first two chapters, made his observation on human beings as harsh as possible in the fourth chapter "the Voyage to the Land of the Unicorns".

İrfan Şahinbaş: is one of the leading English translators of Translation Bureau established by Hasan Ali Yücel. İrfan Şahinbaş, who has worked in the Department of English Language and Literature for many years, is also known by his translations from Plato, Shakespeare and Hawthorne, as well as Swift.

Among these please-inserts appearing on the back covers of the books, the please-inserts of TT1 and TT2 indicate the style of Jonathan Swift as a satirist and represent his subjects of attack throughout the text. These two have an important role on the perception of the text because they reflect satirical implications and also position the book among world classics. TT3 takes a paragraph in which Gulliver's denial of the relation between the pirates surrounding a land and the colonialism policy of British government is observed from the last chapter of the book and uses it on the back cover. For the potential reader, this please-insert implies that the events or statements in this book are not related with British people, only the reader who acknowledges Swift's style and his satirical references in the text can understand this ironical statement. TT4-TT5 and TT6 do not have a please-insert on their back covers because of the general attitude of Ministry of Education and also, please-inserts were not widely used in the first half of twentieth century. TT7's please-insert consists of some statements that are taken from the preface of İrfan Şahinbaş, these statements do not indicate satirical style of Swift but represent its popularity from its first publication in England. In the short please-insert of TT8, Swift is represented as one of the most important writers of satire

and for the last voyage of Gulliver, it is stated that it includes Swift's sharp observations on mankind. Although this short text mentions the style of Swift, it does not support the satirical implications of the novel. As it can be understood that, please-inserts are highly important non-textual elements because of their effect on the perception of the book and their function in marketing of the book. Nowadays, the importance of the please-inserts has increased because it is "highly fragile and precarious paratextual element, an endangered masterpiece, a baby seal of publishing, for which no amount of solicitude will be superfluous. This is indeed an appeal to the public" (Genette, 1997, p.116).

3.3.5. The Prefatory Notes

The function of a preface is "to designate every type of introductory (preludial or postludial) text, authorial or allographic, consisting of a discourse produced on the subject of the text that follows or precedes it" (Genette, 1997, p. 161). The postface is a variety of preface but its function is less important than the function of other prefaces. The preface is distinguished from the introduction which is more closely related to the subject matter of the text. Jacques Derrida explains the Hegelian point of view on this distinction:

The preface must be distinguished from the introduction. They do not have the same function, nor even the same dignity, in Hegel's eyes, even though the problem they raise in their relation to the philosophical corpus of exposition is analogous. The Introduction (Einleitung) has a more systematic, less historical, less circumstantial link with the logic of the book. It is unique; it deals with general and essential architectonic problems; it presents the general concept in its division and in its self-differentiation. The Prefaces, on the other hand, are multiplied from edition to edition and take into account a more empirical historicity; they obey an occasional necessity [...] (Derrida, 1981, p.17)

A preface is not an obligatory element for a book, but like all the other paratextual elements, its presence is tied to the existence of the book, the printed text. It can be located the opening lines or sometimes closing lines of the text and the sender can be real or imagined. If it is written for the first publication of a book, it is called the original preface; if it is included after the first edition, it is called the later preface; and if it is located in the delayed republication, it is the delayed preface. The prefatory texts may vary from one edition to another, and also, in the same edition there can be more

than one preface. The writer of prefaces can be the author or may be one of the characters in the action, or a third person; so the prefaces are called respectively as authorial, actorial and allographic. Besides, the prefaces can be attributed to real people or to fictive people. The addressee of the preface is generally not the public but the reader who owns the book because of the preface's location in the book. In *Gulliver's Travels*, there are prefatory letters; one is from Gulliver to Sympson and the other is from the publisher to the reader. The letter from the publisher, Richard Sympson, to the reader is an example of fictive allographic preface. This kind of preface is written by a fictive writer who is different from the writer of the text. As it has been examined in the second chapter of this study, this prefatory letter, written by Swift, is for persuading the reader on the authenticity of the text. In addition, "A Letter from Capt. Gulliver to his Cousin Sympson" also aims at supporting the authenticity of the voyages. These two prefatory letters serve for the same purpose of Swift: to persuade the reader on the authenticity of the voyages and therefore, these two paratextual elements may affect the reception of the book. As Genette has stated that fictional prefaces "offer a manifestly false attribution of the text" and they aims at creating aimed atmosphere (Genette, 1997, p. 278)

In addition to the original prefaces written by the Swift, there are some prefatory notes in TT4-TT5, in TT6, in TT7 and in TT8, some of them belong to the translator and the others to a third party. TT4 has three prefaces: one preface of İsmet İnönü, the former President of Turkish Republic, one preface of Hasan Ali Yücel, the former Minister of Education and one preface of İrfan Şahinbaş, and TT5 has another preface of Yücel in addition to the first two prefaces appearing in TT4 but İrfan Şahinbaş's preface is not included in TT5 most probably because of it is the second volume. TT6 and TT7 have only the preface of İrfan Şahinbaş but this preface of him is more detailed than the previous preface that is seen in TT4. TT8 has the first preface of Hasan Ali Yücel contributing the name of series and the later preface of İrfan Şahinbaş. Firstly, the prefaces of İnönü and Yücel will be analyzed and after the preface of Şahinbaş will be examined because of the reason that they have different functions. The Ministry of Education founded the Translation Bureau, in 1940, for translating canonical literature into Turkish. Before its foundation, a list including the most important works from canonical works of World's literature was prepared by the Translation Committee at the

First National Publishing Congress. The list included essential canonical works that should be translated into Turkish and in that list, *Gulliver's Travels* was recognised as a part of canonical literature and it was commissioned to İrfan Şahinbaş (Tahir-Gürçağlar, 2008, p.268). His translation of *Gulliver's Travels* was published in two volumes respectively in 1943 and in 1944. Until Hasan Ali Yücel's duty as the Minister of Education finished, four hundred and ninety-six works were translated into Turkish within the series of "Translations from World Literature". The books, published within this series included prefatory notes of İsmet İnönü, and Hasan Ali Yücel, and these prefaces were changed according to the publication years of translated works. The prefatory note of İsmet İnönü appears after the title pages of TT4 and TT5, and dates back to August 1, 1941. In this preface, İnönü mentions the importance of translating works from other cultures' literature into Turkish. He also reflects his trust on the success of translated texts for the development of culture. This preface is the general preface for the translated works done by the Translation Bureau and it appeared until the end of İnönü's duty as the President of Turkish Republic. This preface does not reveal the style of Swift or satires in the text, but it still indicates the position of the book in the literary system as a part of canonical literature. The preface of İsmet İnönü:

Eski Yunanlılardan beri milletlerin sanat ve fikir hayatında meydana getirdikleri şaheserleri dilimize çevirmek, Türk milletinin kültüründe yer tutmak ve hizmet etmek isteyenlere en kıymetli vasıtayı hazırlamaktır. Edebiyatımızda, sanatlarımızda ve fikirlerimizde istediğimiz yüksekliği ve genişliği bol yardımcı vasıtalar içinde yetişmiş olanlardan beklemek tabii yoldur. Bu sebeple tercüme külliyyatının kültürümüze büyük hizmetler yapacağına inanıyoruz. 1-8-1941 İsmet İnönü (Swift, 1943)

Translating the masterpieces created in artistic and intellectual lifetime of nations since the Ancient Greeks is to prepare the most significant instrument for those who want to occupy a position and serve the culture of Turkish nation. It is natural to expect the desired prestige and abundance in our literature, in our arts and in our thoughts from those who grew up in an environment supported with various instruments as helpers. For this reason, we believe that the corpus of translation will make a great contribution to our culture.

The other preface that appeared in the translated works by the Translation Bureau belongs to Hasan Ali Yücel, the Minister of Education. He has two different prefaces but in both of them he mentions similar issues. In his first preface appearing in 1941, he

underlines the importance of translating significant works from other nations' literature, the sense of humanism is nourished by the appreciation of works of art, so it is important for all nations to acknowledge other works in different languages. For the expansion and progress of Turkish knowledge, it is important to translate works in foreign language with the help of highbrow people. Yücel, also, shows gratitude for those who have translated works for the Translation Bureau and he ends his preface with the indication of their goal to translate at least one hundred works. The first part of Hasan Ali Yücel's preface, dated June 23, 1941:

Hümanizma ruhunun ilk anlayış ve duyuş merhalesi, insan varlığının en müşahhas şekilde ifadesi olan sanat eserlerinin benimsenmesiyle başlar. Sanat şubeleri içinde edebiyat, bu ifadenin zihin unsurları en zengin olanıdır. Bunun içindir ki bir milletin, diğer milletler edebiyatını kendi dilinde, daha doğrusu kendi idrakinde tekrar etmesi zeka ve anlama kudretini o eserler nispetinde artırması, canlandırması, ve yeniden yaratmasıdır. İşte tercüme faaliyetini, biz, bu bakımdan ehemmiyetli ve medeniyet davamız için müessir bellemektediriz. [...] (Swift, 1943)

The first stage on understanding and perception of humanism spirit begins with the adaptation of works of art which are the most concrete expression of human existence. In art branches, literature has the richest expression in terms of intellectual elements. For this reason, a nation's repetition on the literatures of other nations in its own language, more precisely in its own reception is to develop, revive and re-create its intellect and the power of comprehension based on those works. Here, in this respect, we consider translating activity important and effective for our mission of civilization. [...]

This preface of Hasan Ali Yücel is seen in TT4-TT5 and in TT8. İş Bankası Culture Publications has a series entitled "Hasan Ali Yücel Klasikler Dizisi" [Hasan Ali Yücel Classics] and the translations that carried out in the period of Yücel's ministry are included in the series and in addition to these translations, many other works have been translated and published within the same series. All the translations within this series include this preface of Yücel on the first pages of the books, this is the general attitude of İş Bankası Culture Publications for all the books in this series. The two prefaces of İnönü and Yücel appearing in TT4 are for informing the reader about the developments in the translation ground in the 1940s. As Derrida has stated, prefaces can be multiplied from edition to edition according to the necessity of them (Derrida, 1981, p.17). In later publications Ministry of Education uses a second preface of Yücel. In TT5, another preface of Hasan Ali Yücel appears in addition to these two previous prefaces of İnönü

and Yücel. This preface dates back to March 2, 1944 and Yücel mentions and gives the number of translations done until 1944. Like in his previous preface, he underlines that they aim at adding five hundred translations in five years and shows gratitude both for the translators and for the president İsmet İnönü for their supports. This preface is like a follow-up for the first preface and it appears in the beginning of works within the series. Although TT6 was published by the same publisher, Ministry of Education, it does not include any of these prefaces most probably because the publisher thought they would be unnecessary to make use of them as they reflect the situation and progress in translation ground in the 1940s. TT4, TT6, TT7 and TT8 have an introductory note for Jonathan Swift and *Gulliver's Travels* written by İrfan Şahinbaş. In TT4, this introductory note appears with the title "Jonathan Swift ve Gulliver'in Seyahatleri" [Jonathan Swift and *Gulliver's Travels*], but the writer of this preface, who is İrfan Şahinbaş as it is later revealed, is not given. In the second reprint, in TT6, this note appears in larger and more detailed form signed with the first letters of İrfan Şahinbaş's name and surname. TT7 and TT8 have this detailed version of the preface signed by the full name of Şahinbaş.

This preface has different function comparing with the other prefaces of İnönü and Yücel, Şahinbaş's preface functions as an introduction to the text and its author, it supports the readers with the biographical information about Swift and his style, also mentions the main themes of the book before they start to read the text. As it has been stated above that prefaces and introductory notes are distinguished from each other in terms of their functions. While an introduction has a more systematic link with the book and it is unique, a preface can be changed from edition to edition and it is used according to occasional necessity (Genette, 1997, p.162). Comparing with the prefaces of İnönü and Yücel, Şahinbaş's preface reflects a more systematic link with *Gulliver's Travels* and it is unique for the book. Therefore, as Derrida and Genette have indicated, it can be apprehended as an introductory note. This note of Şahinbaş gives details about the life of Jonathan Swift and examines the text by supporting comments. He explicitly displays the style of Swifts and supports information for each voyages of Gulliver. When the readers read this introductory note before reading the text, they understand satirical implications to institutions and humankind. Therefore, it can influence the reader on the issue of the perception of the book if it is read before the text. The reader

can assume that he or she will read a work of satire which is addressing to adult readership. For TT4, Şahinbaş has written rather a shorter text comparing with the edited version appearing in TT6, TT7 and TT8. He gives the biographical information of Swift briefly and then explains and comments on the voyages. He wants to change the general reception of the book as a part of children's literature and he indicates that:

Bazılarının sandığı gibi, bu eser, çocuklar için yazılmış değildir. Tercümesini verdiğimiz ilk iki bölümü, çocukları eğlendirecek hadiselerle dolu ise de, Swift'in maksadı okuyucularla eğlenmek, hikâyesini gerçekmiş gibi göstermek, içinde birikmiş zehri birden bire dökmemektir. Üçüncü ve hele dördüncü bölüm ise, çocuklar için yazılmış olması imkânı olmadığı gibi, bütün insanlığın, bütün insanlık işlerinin hicvinden, tahrikinden başka birşey değildir. (Jonathan Swift, 1943, p. 3)

This work is not written for children unlike some people think. Although the first two parts of the translation are full of events that will entertain children, Swift's aim is to mock the readers, to present his story as real, and not suddenly to pour out the poison that he has accumulated. The third and especially the fourth parts are not possible to be written for children; they are nothing but a satire and a provocation of the whole human beings and their affairs.

In addition to this indication, Şahinbaş reveals the references to the contemporary issues related to the events and individuals in the book: Lilliput stands for England, Blefuscu represents France, the political parties in the first voyage are in fact the Whigs and the Tories, the conflict between those who want to start eating with the small-end of an egg and those starting with the big-end of it is a satirical representation of the conflict between the Church of England and the Roman Catholic Church. In the second voyage, Swift reflects the defects on human bodies by giving the description of nurses and beggars, and he indicates the corruptions in the institutions of England through Gulliver's conversation with the king of Brobdingnag. These implicit satirical indications become visible with the help of this introductory note. This first version of the note does not examine the last two voyages most probably because it appears in the first volume that only covers the first two voyages. In later reprints of Şahinbaş's translation, the edited version of his preface can be observed, the note is divided into two parts: 'Jonathan Swift' and 'Gulliver's Travels'. This edited version is longer and more detailed than the first version. The first difference is on the part in which Jonathan Swift's life is narrated, Şahinbaş enlarges this part and gives more details about him and

the events of the eighteenth century. After this biographical and contextual information, Şahinbaş indicates that Swift probably affected by some works such as Lucian of Samosata's *A True Story*, Thomas More's *Utopia*, and Savinien Cyrano de Bergerac's *A Voyage to the moon: with some account of the Solar World*. Also, he mentions the works that are influenced by *Gulliver's Travels*: Voltaire's *Micromégas* and Samuel Butler's *Erewhon*. He supports the text by implying the satirical style of Swift and tries to clarify the main purpose of Swift by giving main themes and subjects of attacks in his note. For example, he states for the fourth voyage of Gulliver that,

Dördüncü bölüm, yani atlar ülkesine seyahat ise, ilk iki seyahate göre büsbütün başka bir plana göre kurulmuş; hikâye, mizah, eğlenceli olaylar bir kenara bırakılarak insan soyuna karşı yazarın duyduğu nefret bütün acılığı ile ortaya konmuştur. [...] Swift'in hicvi hiçbir engel tanımadan doludizgin gitmekte; insanlığı, meslekleri, müesseseleri hiçbir şey esirgemedi korkunç bir huşunet ve yıkıcılıkla ele almakta, insanoğlunu her türlü değerden sıyrılmış olarak yere sermektedir. (Jonathan Swift, 1958, p. ix)

The fourth part, namely a voyage to the land of horses, was completely established according to another plan contrast to the first two voyages; stories, humour, amusing events were casted aside and the hatred of the author against the human race was revealed bitterly. [...] Swift's satire swiftly continues stopping at nothing; it deals with humanity, professions, and institutions by making no bones in a harsh and destructive manner, it prostrates human beings who lost all sorts of value.

It is obvious that Şahinbaş not only position the text as a book for adults, not for children, but also he reveals the satirical style of Swift and comments on the main subjects of attack in the text. By this way, he creates a perception for the text before the readers start reading it; the readers expect that they will read a satirical work written for adults. The prefaces of İnönü and Yücel indicate the importance of *Gulliver's Travels* and acknowledge the book as a work of canonical literature. On the other hand, İrfan Şahinbaş's introductory note gives details about the life of Swift and possible links between his life and his style; also, position the book as a canonical work in the literary polysystem and reveals his implicit or explicit indications that Swift has conveyed throughout the voyages.

3.3.6. Intertitles

As Genette has underlined that “[t]he intertitle is the title of a section of a book: in unitary texts, these sections may be parts, chapters, or paragraphs; in collections, they may be constituent poems, novellas, or essays” and it is not obligatory (Genette, 1997, p. 295). Intertitles are different from titles in the sense that they are not obligatory and they function as either to divide the chapters or to give some information about sections. They are internal to the text and therefore, they are for the reader of the book not for the public. “[T]he title is for the book, the intertitles are for the sections of the book” (Genette, 1997, p. 297). *Gulliver’s Travels* includes thirty-nine intertitles appearing in the beginning of all the chapters. The book has the first-person narrator, Lemuel Gulliver, but the intertitles are narrated by the third-person. Even though it seems that it is the editor who has written these intertitles, this is not true for this satirical work. Jonathan Swift tries to create an allusion on the authenticity of the voyages so he has created a fictive author and has made use of prefatory elements to support his purpose. Likewise, Swift has also created a fictive editor and by this fictitious editor he aims at supporting the authenticity of voyages. The tables of contents and running heads are parts of intertitles and serve as announcements or reminders. The location of running heads is the top of the page and sometimes they appear as abridged forms of the general title of the work. Like running heads, for Genette,

The table of contents, too, is in theory no more than a device for reminding us of the titular apparatus - or for announcing it, when the contents page appears at the front of the book, as it once did in France and as it still does in German and Anglo-American books. These two types of reduplication (back and front) are certainly not equivalent, and the second unquestionably seems more logical [...] (Genette, 1997, p. 317)

In some editions of *Gulliver’s Travels* both in English and Turkish, intertitles of each chapters appear before the beginning of the text under the title of ‘Contents’ or ‘İçindekiler’. Among the complete translations of the book, only TT1, TT2 and TT3 include the table of contents located right before the beginning of the text; but, their contents are different. In the table of contents of TT1, all of the intertitles appear on the table with their page numbers, whereas the tables of contents of TT2 and TT3 include only the names of the parts and their page numbers. On the other hand, the other

translations do not include any tables of contents in the book. The tables of TT2 and TT3 serve as announcements because they show the parts and their page numbers so the reader can easily find what part he/she looks for. TT1's table of content rather has an informative purpose by reflecting all the intertitles in which the chapters of the parts are summarized briefly. These intertitles briefly summarize chapters but they don't explain details to create sense of wonder on the reader. In all of the translations, intertitles and the main text are differentiated in terms of their print formats: TT1, TT2, TT4, TT5, TT6, TT7, TT8 give the intertitles in italics; and TT3 gives them in a smaller font size comparing to the text itself. Therefore, they are distinguished from the main text physically. The first intertitle of the book, located in the beginning of the first chapter of 'A Voyage to Lilliput', includes these lines;

ST: The Author giveth some Account of himself and Family; his first Inducements to travel. He is shipwrecked, and swims for his Life; gets safe on shoar in the Country of Lilliput; is made a Prisoner, and carried up the Country. (Swift, 2008, p. 3)

TT1: Yazar biraz kendisinden, ailesinden ve seyahat etmeye olan ilk hevesinden bahseder. Gemi kazasına uğrayıp yüzerek canını kurtarır. Sağ salim kıyıya ulaşır; esir alınır ve Lilliput ülkesine götürülür. (Swift, 2014, p. 31)

TT2: Yazar, kendisi ve ailesi ile ilgili bilgi verip, bu geziye ilk çıkış nedenlerini açıklar. Gemisi batar; canını kurtarmak için yüzmeye başlar; Lilliput kıyılarında kendini güvene alır. Tutsak edilip, ülkeye nakledilir. (Swift, 200, p. 17)

TT3: Yazar, kendisi ve ailesi ile ilgili bilgi verip, bu geziye ilk çıkış nedenlerini açıklar. Gemisi batar; canını kurtarmak için yüzmeye başlar; Lilliput kıyılarında kendini güvene alır. Tutsak edilip, ülkeye nakledilir. (Swift, 2013, p. 11)

TT4: Muharrir, kendisi ve ailesi hakkında malumat veriyor. Seyahate çıkmasının sebepleri; gemisi batıyor; canını kurtarmak için yüzüyor; Lilliput memleketinde sağ ve salim karaya çıkıyor; yakalanıyor; memleket içine götürülüyor. (Swift, 1943, p. 7)

TT6: Yazar, kendisi ve ailesi hakkında malumat veriyor. Seyahate çıkmasının sebepleri; gemisi batıyor; yüzüp kurtuluyor; Lilliput memleketinde sağ ve salim karaya çıkıyor; yakalanıyor; memleket içine götürülüyor. (Swift, 1958, p. 3)

TT7: Yazar, kendisi ve ailesi hakkında bilgi veriyor. Seyahate çıkmasının sebepleri; gemisi batıyor; yüzüp kurtuluyor; Lilliput ülkesinde sağ salim karaya çıkıyor; yakalanıyor; ülke içine götürülüyor. (Swift, 1990, p. 13)

TT8: Yazar, kendisi ve ailesi hakkında bilgi veriyor. Geziye çıkmasının sebepleri; gemisi batıyor; yüzüp kurtuluyor; Lilliput ülkesinde sağ salim karaya çıkıyor; yakalanıyor; ülke içine götürülüyor. (Swift, 2017, p. 3)

As it can be observed, even though the voyages have been narrated in first-person narrator form, the intertitles have been narrated in third-person narrator form. For that reason, their writers seem different from each other, but it is just a part of Swift's purpose on creating the authenticity of the voyages with the help of fictitious editor. The other feature of these intertitles is their normality comparing to the content of the chapters. When someone read the part 'İçindekiler' [Contents] including all the intertitles of TT1, he/she can think that it is a book of travel to ordinary countries because Swift has not given a clue about fantastic elements such as giants, a flying island, immortal people, horse-shaped citizens. Therefore, if the reader look at the table of contents, if there is one, he/she may assume that the author will tell his adventurous travels but in fact, he/she encounters with fantastic elements throughout the voyages. For the paratextual feature of these intertitles, it can be said that Swift has made use the intertitles for summarizing the events in each chapter as well as he wanted to give a sense of wonder on events of the voyages.

3.3.7. The Notes

As Genette has stated, the discourse of prefaces and the discourse of notes have a close relation in terms of continuity and homogeneity. While the prefaces are dealing with general considerations, the notes point out specific details. These two paratextual elements are the most prominent factors that can support the text and also affect the reception of the text. A note can be defined as "a statement of variable length (one word is enough) connected to a more or less definite segment of text and either placed opposite or keyed to this segment" (Genette, 1997, p. 319). The place of notes has been changed since their first usage in the Middle Ages. They can be in the margins, at the bottom of the text, at the end of a chapter, on the left-hand page, or etc. They are divided into groups according to their senders and functions, there are: assumptive authorial notes, disavowing authorial notes, authentic allographic notes, authentic actorial notes, fictive authorial notes, fictive allographic notes and fictive actorial notes. The senders of all these notes can be authors, editors, fictive authors, translators or some of them at the same time. The addressee of them "is undoubtedly, in theory, the reader of the text, to the exclusion of any other person" (Genette, 1997, p. 323). The function of original notes is to serve as a supplement or a commentary to the text or to the section

of a text. The function of allographic notes is rather to explain or comment on some segments of the text and these allographic notes belong to the editor or the translator or a third party. Originally, *Gulliver's Travels* does not have original notes written by Swift, but in the complete translations all three translators have used footnotes appearing at the bottom of the pages. These footnotes are distinguished from each other in terms of their function: some of them are to give the meaning of foreign elements such as unit of measure or words in another language; some of them are to comment on or to explain words or sentences.

All the editions of complete translation of *Gulliver's Travels* include several footnotes except for TT3, the second reprint of Kıymet Erzincan Kına's translation by İthaki Publications. As Selçuk Aylar, an editor of İthaki Publications, has stated in our conversation that if the editor of a book finds the footnotes conveyed by the translator unnecessary, he/she may take out them. This attitude of the editors working for İthaki Publications explains the non-existence of footnotes in TT3 which can be previously seen in the first publication of the same translation. Although the other publications of complete translations include footnotes, their function is not the same; they whether serve to give the meaning of foreign statements, or explain and give detail about Swift's implicit satirical indications throughout the text. These are all paratextual elements that can affect the reception of the text but Can Ömer Kalaycı's footnotes have more significant effect on the perception of the text by the reader comparing with the other translators' footnotes. TT1 includes two hundred and five footnotes which are either giving the meaning of foreign statements or giving details of Swift's satirical criticism that most probably cannot be understood by Turkish reader because most of them are related with the events, institutions or individuals from the eighteenth century. In our conversation, Can Ömer Kalaycı has stated that he had made use of more than two hundred and five footnotes but some of them were taken out by the editor, Seçkin Selvi before its publication. Besides, he has added that he chooses to use footnotes when he encounters with a foreign statement or an indication in the text and it is his general attitude that can be seen in the other translations of him. For the source of his footnotes, he applied the sources on the internet or used the explanatory notes appearing in the editions of *Gulliver's Travels* in English. All the footnotes of TT1 end with the indication of their writer, the statement '(Ç.N)' is the abbreviation of 'Çevirmen Notu'

[Translator's Note]. As it has stated above, there are two kinds of footnotes in terms of their functions in TT1: one is to give the meaning foreign statements; the other is to reveal Swift's satirical implications. For the explanatory footnotes these randomly chosen examples can be given:

Example 1:

Emanuel Collage: XVI. ve XVII. Yüzyılda İngiltere'de kilisenin geleneksel öğretilerine karşı çıkan Protestan Hıristiyanların ruhban okulu. (Ç.N.) (p.31)

Emanuel Collage: A seminary of Protestant Christians who were opposed to the traditional discipline of the Church in the 16th and 17th centuries.

Example 2:

400 pound: Bugünün 60.000-100.000 dolar değerinde bir tutar. (Ç.N.) (p.32)

400 pound: It's worth \$ 60,000 - \$100,000 today.

Example 3:

Doğu ve Batı Hint Adaları: Bugünkü Güney ve Güneydoğu Asya ile Malay ve Filipinler de dâhil olmak üzere Okyanusya'yı içeren bölge. Batı Hint Adaları: Bugünkü Karayipler. (Ç.N.) (p.32)

The East and West Indian Islands: The region that covers today's South and Southeast Asia, as well as Oceania, including Malay and the Philippines. West Indian Islands: Today's Caribbean.

Example 4:

"Hekinah degul!": Yazar başka dilde kelimeler yaratıyor. (Ç.N.) (p.35)

"Hekinah degul!": The author is creating words in other language.

Example 5:

Lingua Franca: Tarihte Doğu Akdeniz'de kullanılmış olan, İtalyancanın, Fransızca, Arapça, Farsça ve İspanyolcayla karışımından oluşmuş dil. Özdemir İnce'ye göre, günümüzde "birçok farklı dil konuşulan karışık toplumlarda, halkın birbirini anlamak amacıyla kullandığı ortak dil" anlamında da kullanılmaktadır. (Ç.N.) (p.45)

Lingua Franca: It is a language used in the Eastern Mediterranean in history, it was formed of the mixture of Italian with French, Arabic, Persian and Spanish. According to Özdemir İnce, nowadays it has been used as "the common language that is used by the citizens for understanding each other in mixed communities in which various languages are spoken".

Example 6:

Colossus: Antik Rodos limanındaki devasa heykel. (Ç.N.) (p.58)

Colossus: An enormous statue at the port of Ancient Rhodes.

Example 7:

Moydore: Portekiz ve Brezilya'da 1640-1732 yılları arasında kullanılan 4.93 gram altın içeren sikke. (Ç.N.) (p.126)

Moydore: Coin containing 4.93 grams of gold used from 1640 to 1732 in Portugal and Brazil.

Example 8:

Demosthenes: Eski Yunan'da ünlü bir hatip. (Ç.N.) (p.156)

Demosthenes: A famous orator in Ancient Greece.

Example 9:

Arbela Savaşı: Büyük İskender'in Pers İmparatorluğu karşısındaki belirleyici zaferi. (Ç.N.) (p.236)

The Battle of Arbela: Alexander the Great's determinant victory over the Persian Empire.

Example 10:

Sir Thomas More: Thomas More, (1478-1535) İngiliz yazar, devlet adamı ve hukukçu. *Ütopya*'nın yazarı, Kral VIII. Henry'nin İngiliz kilisesinin başına geçme niyetine ilke olarak karşı çıkması nedeniyle hain olarak idam edildi. Swift'in saydığı dünyanın en büyük altılısındaki tek modern kişi. (Ç.N.) (p.238)

Sir Thomas More: Thomas More, (1478-1535) is an English writer, a statesman and a jurist. The author of *Utopia*, he was executed as a traitor because of his objection in principle to the intention of King Henry VIII to be the head of the English Church. The only modern person on the list of six most significant people that Swift has considered.

These notes are giving information about the statements which are most probably not familiar to Turkish readers. With these footnotes, the reader can understand most of the elements or events that belong to the previous centuries and especially to Europe. For the paratextual function of this type of footnotes, it can be said that these footnotes are conveyed by a third party, the translator in this case, and these paratextual elements carry supplementary feature to the text. On the other hand, the other footnotes, explaining Swift's satirical implications in the text, serve to reveal Swift's criticism so they may affect the perception of the text. As it has been dealt in the previous chapter,

Gulliver's Travels has been appealed to the readers almost all ages and it is mostly categorized as a part of children's literature because of the fantastic adventures of Gulliver. However, with the appearance of these explanatory footnotes, the general point of view for the position of the text in the literary system may change from the children's literature to canonical literature. Besides, these paratextual elements reveal the book's genre as a satirical work rather than a part of children's literature. A few examples of these footnotes will be analyzed below:

Arabanın durduğu yerde, bütün krallığın en büyüğü olmasıyla ünlenmiş, birkaç yıl önce acayip bir cinayetle kirletildiği için¹, bu insanların pek tutkulu² inanışlarına göre kutsallığını yitirmiş ve bu nedenle içindeki bütün süsleme ve mobilyalar götürülerek sıradan kullanıma terk edilmiş eski bir tapınak vardı.

1. Yazar, Westminster Kilisesi'nde I. Charles'ın ölümüne mahkum edilmesine atıfta bulunuyor. (Ç.N.) (p. 41)
2. Yazar burada "tutkulu inanış" ifadesini ironik olarak kullanıyor. (Ç.N.) (p. 41)
1. The author makes a reference to the execution of Charles I at the Westminster Church.
2. The author ironically uses the phrase "passionate belief" here.

When the citizens of Lilliput find Gulliver on their shore, the Emperor determines to keep Gulliver in the country so he finds a temple for him which has been polluted by 'an unnatural murder'. This expression is a sign of political satire to the execution of King Charles I, as Kalaycı has stated in his footnote. Swift continues to make references to political figures; his description of the Emperor is an insulting allusion to George I and Kalaycı, also, reveals this implicit criticism with this footnote:

Avusturyalı dudakları ve kemerli burnuyla¹ güçlü ve erkeksi yüz hatları vardı; ten rengi zeytuni, çehresi dimdik, vücudu ve uzuvları orantılı, hareketleri nazik, tavırları heybetliydi.

1. Avrupa'nın ünlü Hapsburg ailesini simgeleyen bir tanım. Burada yazar bu soydan gelen I. George'u karikatürize ediyor. Avusturyalı dudağı deyişinin kelime anlamı öne doğru çıkık çene. (Ç.N.) (p. 44)
1. A symbolising definition for Europe's famous Hapsburg family. The author is caricaturizing George I coming from this ancestry. The meaning of lips of an Austrian is protruding lower jaw.

In the other example, it can be observed that Kalaycı is not just making the implicit references be clear but also he is giving details about the references. Swift devoted his talents to politics and religion but he thought that he could not take the rightful position in both of them. He was a clergyman and he wanted to become the dean of Saint Paul, but most probably because of his satirical indications in *A Tale of a Tub*, Queen Anne assigned him as the dean of Saint Patrick Church in Ireland, as Kalaycı has stated in this footnote:

Paralel çubuklar, binicileri ve atlarını sahneden düşmekten koruyordu ve imparator o kadar eğlenmişti ki, bu eğlencenin birkaç gün daha tekrar edilmesini emretti ve bir keresinde onu elimle kaldırdıktan sonra başlama emrini vermekten çok mutlu oldu ve zorlukla da olsa kraliçeyi,¹ gösterinin tamamını görececek şekilde, tahtıyla sahnenin iki metre yakınında tutmam için ikna etti.

1. Birçok eleştirmen buradaki kraliçeyi “Kraliçe Anne” olarak yorumladılar. Jonathan Swift İngiltere’deki en önemli katedral olan Saint Paul Katedrali’nin papazı olmayı bekliyordu. Ancak onun yerine İrlanda’daki en önemli kilise olan Saint Patrick Kilisesi’nin papazı oldu. Bu atamayı Kraliçe Anne bizzat kendisi yaptı ve Swift, daha düşük bir göreve atanmasından hicivlerinin sorumlu olduğunu düşündü. (Ç.N.) (p. 57)

1. Most of the critics have interpreted the queen mentioned here as “Queen Anne”. Jonathan Swift was expecting to be the priest of Saint Paul’s Cathedral. Instead, he became the priest of Saint Patrick Church, the most important church in Ireland. This assignment was made directly by Queen Anne and Swift thought that his satires were responsible for his assignment to a lower position.

When Gulliver learns that he will lose his eyes because of several accusations, he runs away to Blefuscu. Like Gulliver, the Tory leaders Oxford, Bolingbroke, and Ormonde were under the charge of treason in 1715, and Bolingbroke and Ormonde fled to France. Swift refers to the escape of Bolingbroke and Ormonde to France by narrating Gulliver’s escape to Blefuscu. This implication can be clearly understood with Kalaycı’s following footnote:

Bu elçi Blefuscu kralına, “beni gözlerimin kaybından daha ağır bir cezayla çarptırmamakla yetinen efendisinin iyiliğini, benim adaletten kaçtığımı;¹ eğer iki saat içinde dönmezsem Nardac ünvanımın geri alınacağını ve vatan haini ilan edileceğimi” anlatmakla görevlendirilmişti.

1. Gulliver gibi, Bolinbroke adıyla da bilinen İngiltere Kralı IV. Henry de iddianame nedeniyle Fransa’ya kaçmıştı. (Ç.N.) (p. 97)

1. Like Gulliver, King Henry VII of England, also known as Bolinbroke, fled to France because of accusation.

Swift is one of the most important writers of satires and man of wit. As a political pamphleteer, he criticized the attitude of the governments and the corruptions in institutions. In the third voyage, Swift makes a reference to the trial of Bishop Atterbury for Jacobite plotting in 1722; firstly, by indicating the correspondence found in the Bishop's close-stool and secondly, by stating the dog of Atterbury called Harlequin. The trial of Bishop Atterbury is another specific event belonged to the eighteenth century, so even the contemporary British readers may not understand these references to the political leaders or specific events. Then, if the reader is foreigner to the context, he/she can read the text as a book of fantastic adventures and may not relate any of the references to the real events or individuals. With the explanatory footnotes of Can Ömer Kalaycı, even the contemporary readers can see the satirical references of Swift and so the book can be received as a satirical work. These two following examples reveal the references to the case of Atterbury:

Example 1:

Büyük devlet adamlarına, tüm şüphelilerin yediklerini, yemek zamanlarını, yatakta hangi yöne dönerek yattıklarını; arka taraflarını hangi elleriyle sildiklerini incelemelerini; dışkılarını dikkatle inceleyip¹ renginden, kokusundan, tadından, kıvamından [...]

1. 1722 yılında Jacobitizmle suçlanan Piskopos Atterbury'nin mahkemesinde savcılık makamının delil olarak davalının lazımlığından alınan bir mektubu sunmasıyla alay ediliyor. Jacobitizm İngiltere, İskoçya ve İrlanda'da II. James'i ve varislerini tahta yeniden çıkarmaya çabalayan politik hareket, James'in Latincedeki formu Jacobus olduğu için harekete Jacobitizm denmiştir. (Ç.N.) (p. 230)

1. The prosecutor office's offering of a letter taken from the defendant's chamber pot as evidence at the court of Bishop Atterbury who was accused of Jacobism in 1722 is mocked. Jacobism was a political movement that tried for James II's and his heirs' succession to throne again, the movement was called as Jacobism because Jacobus is the Latin form of James.

Example 2:

Bu belgeler daha sonra içindeki gizemli kelime, hece ve harflerin gizli anlamlarını keşfetmekte maharetli bazı ustalara veriliyordu: Bunlar örneğin lazımlıklı bir sandalyenin danışma meclisi,¹ kaz sürüsünün senato, topal köpeğin istilacı,² vebanın daimi ordu [...]

1. Burada Swift İngilizce bir kelime oyunu yapıyor. Danışma meclisi anlamına gelen privy council'daki privy aynı zamanda evin dışında bulunan tuvalet anlamına da gelir. (Ç.N.) (p. 232)

2. Piskopos Atterbury'nin mahkemesine bir diğer atıf. Atterbury, topal köpeğinin Mar Kontu'yla haberleşmesini sağladığı öne sürülerek, Stuart'ları krallığa getirecek bir komploya katkıda bulunmakla suçlanmıştı. (Ç.N.) (p. 232)

1. Swift is playing on English words. "Privy" at the "privy council", also means an outhouse.

2. Another reference to the court of Bishop Atterbury. Asserting a claim that Atterbury's lame dog had provided the communication with the Earl of Mar, he was accused of contributing to a conspiracy that would bring the Stuarts to the throne.

In addition to the references to the individuals, Swift criticises governments, modern science and human being in general. While he is narrating the culture of Lilliput, he makes several references to his country, Britain, and for the most of people who lived at that time, it was not hard to understand the similarities between the countries of Lilliput and England. However, if the readers are not specifically interested in the events in eighteenth century's Europe, it is not possible to understand these references. It is the choice of the publisher or the translator to explain these implicit elements and therefore, they may affect the perception of the text. In the following example, the similarity of a tradition between Lilliput and Britain is reflected:

Özel durumlarda yalnızca imparator, imparatoriçe ve başbakana sunulan benzer bir eğlence daha vardı.² İmparator bir masanın üzerine on beş santimetre uzunluğunda has ipekten üç ip serer. Biri mavi, biri kırmızı, üçüncüsü de yeşil. Bu ipler, beğenisini bir simgeyle onurlandırmaya karar verdiği insanlara, imparatorun ödülü olarak sunulurdu.

2. Bu bölümde yazar İngiliz kraliyet hayatını hicvediyor. Burada tanımlanan ipler ve madalyalar Büyük Britanya'nın şövalyelik sınıflarını betimler. Bunlar Dizbağı (mavi, İngiltere'yi simgeler), Devedikeni (kırmızı, İskoçya'yı simgeler) ve Saint Patrick (yeşil, İrlanda'yı simgeler) olarak sıralanır. (Ç.N.) (p. 55)

2. In this part, the author satirizes the British royal life. The ropes and medals described here indicate the chivalry orders of Great Britain. They are listed as Garter (blue, symbolizes England), Thistle (red, symbolizes Scotland) and Saint Patrick (green, symbolizes Ireland).

In the first chapter, Gulliver encounters with the citizen of Lilliput and observes the political system in the country. Even though it seems that the culture and customs of Lilliput are being reflected, Swift implicitly criticises the government and the political

system in Britain and Britain's relation with France. Reldresal, the principal secretary of private affairs, is a good friend of Gulliver and he talks about the two struggling parties of Lilliput, Tramecksan and Slamecksan which represent the Whigs and the Tories, but it is not possible to understand this reference if the reader is foreigner to British society and its history. Footnotes function as a supplementary element for explaining the unfamiliar elements for the target reader of the text and they can help to reveal implicit meaning. With Kalaycı's another footnote, the satirical criticism to the Whigs and the Tories is revealed:

İlkiyle ilgili olarak, geçtiğimiz yetmiş ay boyunca bu imparatorlukta birbiriyle mücadele eden ve kendilerini yüksek ve alçak topuklular olarak tanımlayan Tramecksan ve Slamecksan adlarında iki parti olduğunu anlamalıyız.¹

1. Yazar burada İngiltere'de o dönemdeki siyasi partilere, Tory ve Whig'lere atıfta bulunuyor. Tory'ler kiliseye daha yakın muhafazakâr grubu temsil ediyordu (yüksek). Kariyerinin erken döneminde bir Whig (liberal parti) sempatizanı olan Swift, zaman içinde bu partiden uzaklaşıp Tory partisine sempati duydu ve bu partinin Whig'leri eleştiren yayın organı Examiner'de iki yıl süreyle editörlük yaptı. Swift'in, ideolojik bir yaklaşımdan çok, kendi ideal ve prensiplerine uyum sağlayan görüşü desteklediği için hangi partiye bağlı olduğu çok tartışılmıştır. Examiner deneyiminden birkaç yıl sonra kendisi de, "Politik olarak kendimi Whig'lere eğilimli bulmakla beraber dini anlamda bir Tory olduğumu kabul etmeliyim," demiştir. (Ç.N.) (p. 65)

1. The author refers to the parties, the Tories and the Whigs in England at that time. The Tories was representing a more conservative group closer to the Church (high). At the beginning of his career, Swift was a sympathizer of the Whigs (liberal party) but gradually he moved away from this party, sympathized the Tories and he was the editor of Examiner, a newspaper criticizing the Whigs. It was highly argued which party was affiliated with Swift because of the reason that Swift supported the view which suited up his own ideals and principles instead of an ideological approach. A few years after his experience on Examiner, he said "I must admit that politically I see myself prone to the Whigs as well as I am a Tory in religious aspect."

When Gulliver goes to Lagado, he visits the Grand Academy of Lagado where several extraordinary experiments are carried out. For Gulliver, the projectors in the Academy apply to political, social and scientific schemes which were improbable and he finds them useless. Likewise, Swift is opposed to the economic projects of the political arithmetician, the constitutional schemes of the political theorist and the experimental science of the Royal Society because for him like the universe, the societies develop naturally not mechanically (Speck, 1969, p.122). Therefore, The Grand Academy of

Lagado is the representative of the Royal Society and Kalaycı explains this relation in the following footnote:

Bu amaçla *Lagado*'da, sözde dünyayı düzeltmek için her şeyi bilip anlayan girişimci insanlardan bir akademi¹ kurulması için saraydan bir imtiyaz elde etmişler; [...]

1. Lagado Akademisi Avrupa'daki en eski bilimsel akademi olan Kraliyet Akademisi'nin bir hicvidir. Kraliyet Akademisi gayri resmi olarak 1645 yılında toplanmaya başlamış. 1662'de resmen kurulmuş ve 1665'te *Philosophical Transactions*'ı (Bilimsel İşlemler) yayımlamaya başlamıştır ve Bacon'ın deneylerle bilimsel gerçeği keşfetme yöntemiyle bilgiye ulaşmayı hedeflemiştir. Bu konuda *Annals of Science* isimli bilimsel dergide 1937 yılında yayımlanan "Swift'in *Laputa*'ya Yolculuğunun Bilimsel Temeli" başlıklı incelemede belirtildiği gibi, kitapta anlatılan deneylerin tümü Kraliyet Akademisi'nde gerçekleştirilmiştir. Swift "sanat, bilim, dil ve teknik bilimi yeniden yapılandırması" derken, felsefe ve teoloji bile dâhil olmak üzere her türlü disiplinin Bacon modeline uygun bir temele dayandırılmasından söz ediyordu. Burada girişimci "gerçekleştirilmesi olanaksız çılgın planlar yapan" anlamında kullanılmaktadır. (Ç.N.) (p. 215)

1. Academy of Lagado is the satire of the Royal Academy which is the oldest scientific academy. The Royal Academy unofficially began assembling in 1645. It was formally established in 1662 and it began publishing the *Philosophical Transactions* in 1665, and it aimed at reaching information through the Bacon's method of discovering scientific truth with experiences. As mentioned in the review titled "The Scientific Background of Swift's Voyage to Laputa" published in the magazine, *Annals of Science* in 1937, all the experiments described in the book were carried out at the Royal Academy. Swift stated based all kinds of disciplines, including philosophy and theology, upon the basis of the model of Bacon, when he said "restructuring art, science, language and technical science". Here, the projector is used in the sense of "the one making crazy plans that are impossible to make them real".

Throughout the book, Swift criticizes European societies, especially British and French. Although he is not directly criticizing these societies, with the narration of customs and tradition of cities in which Gulliver has visited and with several anagrams, Swift reflects his views on these societies. These references are more understandable than the references to individuals and specific events, but they are still hard to be understood by the twenty-first century's reader. Can Ömer Kalaycı makes these references be understandable with these randomly chosen supplementary footnotes:

Example 1:

Ekim'in yirmi altıncı gününde onların dilinde Lorbruldug,¹ yani Kâinatın Gururu dedikleri başkentlerine vardık.

1. Brobdingnag dilinde Londra'nın karşılığı. (Ç.N.) (p. 124)
1. It means London in Brobdingnag's language.

Example 2:

Araların katılmamdan üç yıl kadar önce, ¹ kral sömürgelerini ziyaret ederken monarşinin, en azından şu anki kurulmuş şekliyle geleceğine bir nokta koymak isteyen sıra dışı bir kaza olmuş. Majestelerinin ziyaret ettiği ilk şehir, ülkenin ikinci büyük şehri olan *Lindalino*'ymuş. [...]

1. Bu noktadan son paragrafa kadar olan bölüm ilk baskıdan ve 1899'a kadar olan diğer tüm baskılardan çıkarılmıştır. Bu hicivde geçen Lindalino bugünkü Dublin'dir. İngiltere'nin İrlanda üzerinde olan baskısını kitaptakine çok benzetmesi Swift'in yayıncıları tarafından riskli bulunmuş, ancak Swift bu konuyu diğer hicivlerinde de kullanmıştır. (Ç.N.) (p. 208)

1. The section from this point to the last paragraph was removed from the first edition and from all the other prints until 1899. Lindalino in this satire represents today's Dublin. Swift's over-likening of the pressure of England on Ireland with the pressure in this section was found too risky by the publishers of Swift, but Swift used it in other satires.

Example 3:

Blefuscu: Kitabın politik kinayesi çerçevesinde, o zamanki İngiltere'ye göre Fransa'yı temsil eder. (Ç.N.) (p. 60)

Blefuscu: Within the framework of the book's political satire, it represents France against England at that time.

Example 4:

Langden: England (İngiltere) ismindeki harflerin yeri değiştirilerek oluşturulmuş kelime, anagram. (Ç.N.) (p. 231)

Langden: It is a word or anagram, created by changin the order of the letters of the word England.

Example 5:

Tribnia: Büyük Krallık (Great Britain) kelimesindeki Britain için anagram. (Ç.N.) (p. 231)

Tribnia: It is an anagram for Britain in the word Great Britain.

Example 6:

Glubbudrib: Dublin için bir anagram. (Ç.N.) (p. 233)

Glubbubdrib: An anagram for Dublin.

From all the footnotes, analyzed above, it can be deduced that Can Ömer Kalaycı supports the text with his explanatory footnotes which can reveal the satirical references of Swift. Therefore, when the reader follows the footnotes of TT1, he/she can observe the satirical feature of the book and receives the text as a satirical work. This reception can support the position of *Gulliver's Travels* as a translated canonical work in the Turkish literary polysystem. While the footnotes of Kalaycı reflects Swift's criticisms, whether implicit or explicit, the footnotes of Kıymet Erzincan Kına or the editor only explain the unfamiliar elements to the Turkish readers. Their aim is not to explain Swift's satirical indications, so they do not comment on or deal with the satirical references of the text in contrast to Can Ömer Kalaycı. In TT2, there are two footnotes which explain the Turkish meaning of Latin statements, but in the second print of the book (TT3) by the same publisher, İthaki Publications does not include any footnotes. In my conversation with Selçuk Aylar, an editor working for İthaki Publications, he has stated that if the editor of the second reprint of *Gulliver's Travels* thought that the footnotes in the previous print were useless, he did not make use of them in the 2013 reprint. It explains the non-existence of the previous footnotes in the later reprint of the same translation published by the same publisher. The footnotes appearing in the first publication by İthaki are:

Example 1:

Nec vir fortis, nec faemina casta: Ne yürekli bir erkek, ne namuslu bir kadın var.
(p.236)

Nec vir fortis, nec faemina casta: Neither a strong man, nor a pure woman.

Example 2:

Finxit, vanum etiam, mendacemque improba finget: "Üstelik talih, Sinon'u dünyaya mutsuz bir adam olarak getirmiş olsa dahi, aynı şekilde bütün günahkarlıklarıyla küstah ve yalancı da kılmış olamazdı." Vergilius, Aeneid II. (p. 354)

Finxit, vanum etiam, mendacemque improba finget : "Though Fortune has made Sinon wretched, she has not made him untrue and a liar." Vergilius, Aeneid II.

These sentences in Latin are translated and given in the footnotes in all complete translations. TT2's footnotes have not any indications of the writer of them but it is most probably the translator of the book, Kıymet Erzincan Kına. The aim of TT2's footnotes is obviously to show the translation of only these two statements but the other words in another language have been preserved in the text without any footnotes. In other words, it is not the general attitude of the translator or the publisher to translate words in another language and to give them in footnotes. Therefore, it can be concluded that TT2's two footnotes do not have any effect on the perception of the text as a satirical work, they just give the meaning of sentences in Latin. The footnotes of TT4-TT5, TT6, TT7 and TT8 are not the same even if they are seen in the translation of the same translator, İrfan Şahinbaş so it can be said that Şahinbaş or the editor has added footnotes in the later reprints. TT4-TT5 include six footnotes, two of them in the first volume (TT4) and the others in the second volume (TT5). These footnotes give the meaning of words in Latin or explain unfamiliar elements that belong to British society such as 'Whig', 'Tory' and 'yeoman'. Like the footnotes of TT2, TT4-TT5's footnotes do not display any satirical implications of Swift. In TT6, the second reprint of Şahinbaş's translation in one volume published in 1958 and in the third reprint in 1966, there are ten footnotes which do not mention any satirical elements of the book. Some of these footnotes are:

Example 1:

Yeoman: Eskiden İngiltere'de küçük arazi sahiplerine verilen ad. (p.245)

Yeoman: A name given to small landowners in England in the past.

Example 2:

Lingua Franca: Yakın ve Orta Şark'ta, daha ziyade yabancılar arasında konuşulan ve İtalyanca, Fransızca, Rumca ve İspanyolca karışımı bir dil. (p.19)

Lingua Franca: A language, a mixture of Italian, French, Greek and Spanish, is spoken more among foreigners in the Near and Middle East.

Example 3:

Jet de'aue: Fıskiye. (p.132)

Jet de'aue: Fountain.

Example 4:

Yarım gomine: 90 m kadar. (p. 5)

Half a cable's length: About 90 m.

After the third reprint in 1966, only abridged versions or adaptations of *Gulliver's Travels* were published until 1990 and then, the fourth reprint of Şahinbaş's translation was published by İnkılap Publications. Although the translation is the same with the previous publications by Ministry of Education, there are twenty-two footnotes in TT7. The writer of these footnotes is indefinite, so it can be İrfan Şahinbaş or the editor of TT7. Some of these footnotes indicate the satirical criticisms of Swift like the footnotes in TT1, and the others explain unfamiliar things like in the previous reprints. The same footnotes appear in TT8 which is the first print of İrfan Şahinbaş's translation by İş Bankası Culture Publications, and the writer of the footnotes is not indicated also in this version. The only difference between the footnotes of TT7 and TT8 is the explanation of 'four yards' as '1 yard: 91,44 cm' in TT8, the other footnotes are the same. Three of these footnotes explain some satirical references in the book, but they do not reveal details of Swift's criticism rather they slightly indicate few criticisms of Swift. These three footnotes are:

Example 1:

Hazine Bakanı Flimnap¹ ip üzerinde bütün imparatorluk ileri gelenlerinden bir parmak daha yükseğe sıçramakla ün salmıştır

1. Yorumcular bu ve benzeri adlarla, bazı 18. Yüzyıl İngiliz devlet adamlarının kastedildiğini, kişileri de belirterek, ileri sürüyor. (1990, p. 36)

1. Scholiasts suggest that some English statesmen of the 18th century are indicated with this name and similar names.

Example 2:

Şunları söyledim: Gezilerimde bir süre kaldığım Tribnia¹ krallığında (yerliler buna Langden diyorlar) halkın büyük bir kısmı, devlet bakanları ve vekillerin emir ve yönetimleri altında, sürü sürü yardağçı ve asları ile beraber soruşturucu, tanık, jurnalci, suçlayıcı, davacı ve yemincilerden oluşur.

1. Tribnia ve Langden kelimelerindeki harflerin yerleri değiştirilince Tribnia (Britain-Britanya) Langden (England-İngiltere) çıkıyor. (1990, p. 207)

1. When the letter of Tribnia and Langden are switched, the words Britain and England come out.

Example 3:

Ancak, efendimin ileri sürdüğü fikirler, kullandığı deyimler, gerek yeteneksizliğimden ötürü, gerek bizim o yabancı İngiliz diline çevrilince değerlerinden bir hayli kaybedeceklerinden biricik kaygım, bunların hakkını verememektir.¹

1. Yazar, savaşların, din kavgalarının nedenlerini, 18. Yüzyıl İngiltere’inde türlü alanlarda gördüğü ve akıl ile yaratıldığı halde onu kullanmayan insanlarda saptadığı aksaklık, bozukluk ve çarpıklıkları sergiliyor ve ağır bir şekilde hicvediyor. (2017, p.265)

1. The author displays the reasons of wars, religious conflicts; malfunctions, defects and distortions that he has found among people who do not use their wisdom even if they are created with it.

To conclude, among all the footnotes appearing in complete translations of *Gulliver’s Travels*, TT1’s footnotes are the most effective paratextual elements on revealing the implicit satirical references of Swift. Therefore, they may affect the perception of the text and may change the previously established view that it is a book of travels mostly for children in which fantastic voyages are narrated. The footnotes of TT2 are only translating Latin words into Turkish; on the other hand, in TT3 these footnotes are not seen because of the editor choice of not including them. The footnotes of TT4-TT5 and TT6 are to explain the unfamiliar elements such as ‘yeoman’, or ‘Whig and Tory’ for the Turkish reader. TT7 and TT8 have the same footnotes and three of these footnotes indicate the satirical purpose of Swift. Although these three footnotes reveal Swift’s satirical purpose, they slightly explain the subjects of attack but they still indicate that there are satirical implications in the book.

3.3.8. The Epitext

As Gérard Genette has stated, there are two types of paratextual elements: peritext and epitext. They distinguish from each other in terms of their location; while the peritexts appear attached to the text, the epitexts are not materially appended to the text. They may be seen anywhere outside the book:

[N]ewspapers, and magazines, radio or television programs, lectures and colloquia, all public performances perhaps preserved on recordings or in printed collections: interviews and conversations assembled by the author or by the intermediary, proceedings of colloquia, collections of autocommentary. Anywhere outside the book may also be the statements contained in an author's

correspondence or journal, perhaps intended for later publication, either anthumous or posthumous. (Genette, 1997, p.345)

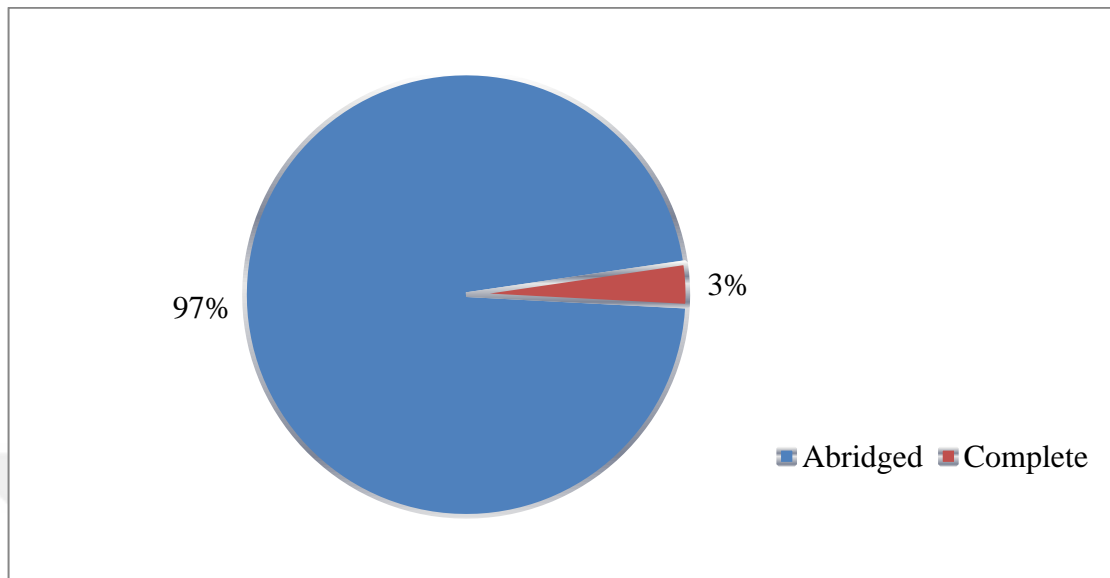
There are some pragmatic and functional effects of these non-textual elements. For instance, an author can present his/her work in an interview so he/she can address to broader reader. However, it can be disappeared after a while in contrast to prefaces which stay attached to the text until they are deleted by the editor. Epitextual elements can be also classified in two categories: the public epitext and the private epitext. The public epitext covers all the epitexts which are intentionally for the public; but the private epitext does not aims at being presented for the public. Because of the reason that Jonathan Swift died almost three centuries ago, his epitextual elements are hardly reachable and effective comparing to the epitextual elements of the publishers of *Gulliver's Travels* in worldwide. For the complete translations of *Gulliver's Travels*, the marketing policies of the publishers are different. As Seçkin Selvi has stated in our conversation, Can Art Publications always gives an advertisement for their brand-new publications on the supplement of leading newspapers, generally covering the whole back page of newspaper supplement and also they advertise them on the social media. For the marketing policy of İthaki Publications, Selçuk Aylar has explained that they haven't given any advertisements for Swift alone, but for the works which have a lot of publications such as World Classics, they give advertisements for special works or editions or they introduce some of them together in one advertisement. The first publication of the translation of *Gulliver's Travels* by İrfan Şahinbaş was introduced by providing some paragraphs of the source text located next to the translation in 'Tercüme', a magazine series about translations which started in 1940 and continued until 1966. The paragraphs were taken from the sixth chapter of 'A Voyage to Brobdingnag', and located next to their translations done by Şahinbaş. İnkılap Publications did not advertise their reprint of Şahinbaş's translation. İş Bankası Culture Publications have introduced the book as a part of 'Hasan Ali Yücel World Classics'. The advertisements include only the name of the book and/or the covers of it, so they do not have any effect on the perception of the book as a work of satire but probably indicate the name of the series, so they position *Gulliver's Travels* as a part of World Classics. The main aim of the advertisements is to introduce the book to the public, so they do not directly affect the perception of the book.

From all the paratextual elements that have been analyzed in this chapter, it can be said that some of them may slightly affect the reception and the position of the book, while some of the non-textual elements have significant effect on the perception of the book by the reader. Prefaces, please-inserts and footnotes appearing in the complete translations of *Gulliver's Travels* are the most effective paratextual elements because of the reason that they imply or directly explain the satirical indications of Swift throughout the book. The choice of typesetting, format, the illustrations on the front cover, and most importantly the name of the series are the other important elements which support the position of *Gulliver's Travels* as a work of the canon not a work of children's literature.

3.4. DISCUSSION

The bibliographic survey on translations of *Gulliver's Travels* appearing in the Turkish literary polysystem shows that the novel has been published by 105 different publishing houses and there are 127 editions of the book until 2017. These editions have been translated by 63 translators but there are 42 editions in which the translator is not mentioned. For this reason, it is not possible to give the exact number of total translators. Nevertheless, it can be deduced that *Gulliver's Travels* is considered as an important work of European literature and translated by several translators and then, published by different publishers since 1872. It is mostly included into the series of recommended books or into the series of World Classics. These features underline the significance and popularity of the novel both worldwide and in Turkey. Although the novel is highly popular in Turkey, it is widely known as a work of children's literature because of the number of abridged or adapted versions for children. Only three of total translators, İrfan Şahinbaş, Kıymet Erzincan Kına and Can Ömer Kalaycı have translated the text completely into Turkish and only 5 publishers, Ministry of Education, İnkılap Publications, İş Bankası Culture Publications, İthaki Publications and Can Art Publications have published these complete translations. The following figure shows the proportion of abridged and complete editions of *Gulliver's Travels* in Turkey:

Figure 21. A percentage distribution of the complete and abridged versions of *Gulliver's Travels*



In this regard, it can be said that most of editions of the novel are in abridged form (97 %) published for children and they only include one or two voyages which are full of adventurous events. The satirical style of Swift is not preserved in these abridged versions; on the contrary, these versions present the novel as a book of fantastic travels. Therefore, when the readers read these editions, they will perceive the book as a book of travels and they will not be able to encounter with satirical implications of Swift. According to proportions that are given above, the abridged versions reflecting only adventurous feature of the book are dominant comparing with the complete translations in the Turkish literary polysystem. Because of this reason, *Gulliver's Travels* is mostly known as a part of children's literature.

On the other hand, the non-textual elements of complete translations of the novel help to locate the book as a translated canonical work and to underline satirical style of Swift. To this end, Gérard Genette's work on paratextual elements has been used in order to detect these effective paratextual elements on the reception and the position of the book. In total, there are eight headings as the publisher's peritext, the name of the author, titles, the please-insert, the prefatory notes, intertitles, the notes, and the epitext. Related examples are randomly chosen from the complete translations and analyzed under these headings. For the analysis, all the complete translations of the novel;

translations of İrfan Şahinbaş, Kıymet Erzincan Kına and Can Ömer Kalaycı have been used. Paratextual elements are not always included into the original text, they are rather attached to the text later in publishing process and for this reason they are changeable. For the case of *Gulliver's Travels*' translations, the paratextual elements are distinguished from each other among all complete translations. Therefore, all editions of these three translations have been included in the case study: Can Ömer Kalaycı's translation (TT1), published by Can Art Publications in 2014; Kıymet Erzincan Kına's translation published by İthaki Publications in 2003 (TT2) and reprinted in 2013 (TT3); İrfan Şahinbaş's translation published by Ministry of Education in two volumes, in 1943-1944 (TT4-TT5), the second reprint by Ministry of Education in 1958 (TT6), the fourth reprint by İnkılap Publications in 1990 (TT7) and published by İş Culture Publications in 2017 (TT8). These eight target texts show some similar paratextual elements as well as some different elements and their effects on the perception of *Gulliver's Travels* among the readers are differentiated from each other. In all analyzed paratextual elements, the title of series, please-inserts, prefaces and notes are the most effective elements of complete translations on the perception of the novel because they are able to present Swift's satirical style and reveal his indications. Besides, they can show the position of the book as a work of canonical literature so they help to locate the book in the Turkish literary polysystem.

The titles of series appearing on the cover or on the title page of all target texts indicate that *Gulliver's Travels* is a work from World Classics except for TT2 which includes the book into the series of 'Library of İthaki'. The other series display the position of the book as a canonical work. The please-inserts appearing on the back covers are observed in TT1, TT2, TT3, TT7 and TT8. The editions of Ministry of Education do not include a please-insert most probably because of the fact that it was not widely used until the 1970s. The please-inserts of TT1 and TT2 give the main themes of the book and mention the style of Swift. They emphasise that it is a satirical novel for adults rather than children, and also, reveal the subjects of attack. Therefore, it can be said that these two please-inserts inform the readers about the genre of the book, the style of its author, the main themes and the subjects that Swift has criticised throughout the novel. Both of them are highly effective on the first perception of the novel because of their location and their context. The please-inserts of TT7 and TT8 give very brief

information about Jonathan Swift and slightly mention the four voyages. These please-inserts indicate the popularity of the novel and inform the readers that the four voyages are distinguished from each other in terms of their context. On the other hand, the please-insert of TT3 is not a text which is written for the potential readers or critics, it is a short paragraph taken from the last chapter of the book. In this short passage, a denial of a person about the relation between his previous sayings and the British people is observed. A reader encountering with this passage can think that it is written by the author or the character and he/she is not able to recognise the irony of the passage if he/she does not acknowledge the novel and the style of Swift. Therefore, the please-insert of TT3 does not help to locate the book as a canonical work or to reveal the satirical references of Swift.

Prefaces are included in TT4-TT5, TT6, TT7 and TT8. The other three target texts do not make use of a preface. TT4 includes a preface of İsmet İnönü and a preface of Hasan Ali Yücel, as well as an introductory note of İrfan Şahinbaş. The prefaces of İnönü and Yücel locate the novel as a canonical work but they are not written specifically for *Gulliver's Travels*, they are included in all publications within the series of Translations from World Literature. On the other hand, Şahinbaş's preface gives the biographical information about the author, and indicates the genre of the book and the style of Swift. TT5 includes these two prefaces of İnönü and Yücel, and also another preface of Yücel which is a follow-up text to the previous preface of him. TT5, which was published as a second volume of Şahinbaş's translation, includes the last two voyages and therefore, the preface of Şahinbaş is not seen. TT6, TT7 and TT8 have the preface of Şahinbaş but this is the more detailed version of the previous preface. It gives more details on the life of Swift and comments on some satirical indications of him throughout the book. With this preface, the style of Swift, the genre of the book, some satirical implications and the addressees of the book are revealed, and so it can influence the reader's perception on the book before he/she start reading it. The last most effective paratextual element is the notes, only TT3 does not contain any footnotes. TT1 contains 205 footnotes which explain the unfamiliar words or statements, or reveal the implicit satirical references of Swift. These footnotes revealing the satirical indications help the reader to understand the subjects of attack and to perceive the text as a satirical work. While TT2 has 2 footnotes explaining the

statements in Latin, the second reprint of the same translation, TT3 does not have any footnotes. These 2 footnotes do not have any influence on the perception of the book because they only translate the statements into Turkish. TT4-TT5 have 6 footnotes in total, these footnotes whether give the meaning of unfamiliar statements or explain the elements that belong to the British culture. Like these footnotes, the footnotes of TT6 explain the unfamiliar statements and elements belonging to the British society. Therefore, these are not influential for revealing the satirical implications of Swift. TT7 and TT8 have the same footnotes and some of them are the same with the footnotes of TT4-TT5 and TT6 because they are the editions of Şahinbaş's translation. In addition to these footnotes, three footnotes appearing in TT7 and in TT8 explain some satirical implications of Swift so they point out the satirical feature of *Gulliver's Travels*. Although the footnotes of TT7 and TT8 only comment on few indications, they reveal that it is a satirical novel written for adults rather than a book for children.

CONCLUSION

This study has aimed to display the position of Swift's *Gulliver's Travels* in the Turkish literary polysystem through the translations that have been carried out until 2017. After presenting the addressees of the translations by looking at the completeness of the texts and the titles of the series with the help of the bibliographic survey (Table 1), the paratextual elements of the complete translations of the book have been analyzed for determining the most effective elements on the perception of the novel. Paratextual elements of a text have an important role on the text's reception; they can even affect the preformed perception of it. To this end, the paratextual elements of the complete translations of *Gulliver's Travels* have been examined to display the shaping role of these elements in the reception of the novel and to present the most effective ones among them. In the analysis, these complete translations have been used; İrfan Şahinbaş's translation, published by three different publishing houses, respectively, Maarif Vekilliği [Ministry of Education] in 1943/1944, in 1958 and in 1966; İnkılap Publications in 1990; and İş Bankası Culture Publications from 2007 to 2017, in nine reprints; Kıymet Erzincan Kına's translation published by İthaki Publications, in 2003 and in 2013, in two reprints; and Can Ömer Kalaycı's translation published by Can Art Publications in 2014.

The research questions stated at the beginning will be answered below:

1. What is the position of *Gulliver's Travels* in the Turkish literary polysystem?

In the light of Even-Zohar's polysystem theory, a bibliographical survey of *Gulliver's Travels* translations appearing in the Turkish literary polysystem has been given to show the popularity of the novel by counting the different editions from 1872 until 2017. Besides, this bibliography has helped to understand the general reception of the book by Turkish readers through looking at the titles of series and their page numbers. According to the databases of National Library, 'nadirkitap.com', 'idefix.com' and 'dnr.com', there are 127 editions of *Gulliver's Travels* so far and 105 different publishers have published the book until 2017. These numbers obviously indicate that *Gulliver's Travels* is highly appreciated by Turkish readers and therefore, it has been retranslated and published many times. For the translators of the book, it can be said

that 63 of them are mentioned in books, but in 42 editions, the name of its translator is not given.

The introduction of *Gulliver's Travels* into the Turkish literary polysystem was with the translation of Mahmud Nedim into Ottoman Turkish and it was published by Millet Kitaphanesi in 1872. After sixty-three years, the first translation in Latin alphabet was done by Ercüment Ekrem Talu in 1935 and subsequently retranslated by many translators. The version of Mahmud Nedim does not include any added illustrations and the language that has been used is not simple enough for children, so it can be assumed that it addressed to adult readership. Çocuk Dünyası Mecmuası Neşriyatı published the second voyage of Gulliver in 1913/1914 and this translation included some illustrations for drawing the attention of children. This is the first adapted version of the book for children and it is followed by most of the editions that have appeared until 2017. Only 5 of 105 publishers have published the complete translations of the novel; the others have published it in abridged or in adapted forms. The first complete translation in Latin alphabet was carried out by İrfan Şahinbaş and published by Ministry of Education. This edition indicates the popularity of *Gulliver's Travels* and classifies the novel as a work of canonical literature written for adults. It locates the book as a translated canonical work which can take the central position in the literary polysystem. After the complete translation of İrfan Şahinbaş, all the editions of other translators until 2003 are abridged or adapted versions of the book. They cover only one or two voyages of the book and most of them include illustrations appealing to children. Besides, the series of them underline that they address to younger readership.

In 2003, the second complete translation done by Kıymet Erzincan Kına, was published by İthaki Publications. This edition also underlines that it is a masterpiece of black humour written for adults and it includes harsh criticism to the institutions and individuals of the eighteenth century. After Şahinbaş's complete translation in 1943-1944, the second complete translation has appeared almost sixty years later. In this sixty years period, *Gulliver's Travels* was appreciated and acknowledged as a book full of fantastic voyages written for children because of the adapted versions which put forward the adventurous travels and ignore satirical parts. With the Ministry of Education's list of '100 Temel Eser' [100 Recommended Works] prepared by a

commission including professors, writers and scholars, and declared to the public in 2005, *Gulliver's Travels* have been published by 68 publishers from 2005 to 2017. In this period, only İthaki Publications, İş Bankası Culture Publications and Can Art Publications have published the complete translation; the other sixty-five publishers have published abridged versions especially for children. İş Bankası Culture Publications included the novel within the series of 'Hasan Ali Yücel Classics' and published the translation of Şahinbaş in 2007 and then, reprinted it nine times until 2017. Can Ömer Kalaycı translated the complete text and Can Art Publications published his translation in 2014. Like the previous complete translations, this edition locates the novel as a translated canonical literature which is full of satirical implications. While these three translations of Şahinbaş, Kına and Kalaycı underline that *Gulliver's Travels* is a satirical book written for adults and it is a canonical work, the other translations represent the novel as a book of fantastic adventures appealing to children. By taking the percentage of abridged (97 %) and complete (3%) editions into consideration, it can be assumed that *Gulliver's Travels* is generally abridged for drawing the attention of children and positioned as a work of children's literature. Therefore, most of the readers encounter with the abridged versions of the book circulating in bookstores and most probably they are not able to identify satirical feature of the novel. As a result, *Gulliver's Travels* is a highly appreciated and popular book among Turkish readers, but it is widely known as a book for children because of the abridged and adapted translations circulating in social spaces.

2. How can the work of Gérard Genette on paratextual elements be applied to a translated text, such as *Gulliver's Travels*?

Gérard Genette determines and explains ten different paratextual elements under thirteen headings which are applied by authors, publishers or by a third party, in his book *Paratexts: Thresholds of Interpretation* (1997). These paratextual elements are: the publisher's peritext; the name of the author; titles; the please-insert; dedications and inscriptions; epigraphs; the prefaces; intertitles; notes; the public and private epitext. He underlines the probable effects of these non-textual elements on the reception of a text. The effect can change according to the sender, the addressee, the time and the location of paratextual elements. Although the author and the publisher are responsible for the

text and its paratextual elements, a third party may also appear in non-textual elements and so they may be responsible for the messages of these elements and this third party mainly consists of translators. Genette states that authors may support and strengthen their messages in their texts through paratexts, but translators may use paratextual elements for another reason like explaining the author's style or unfamiliar items for the target readers. The purposes of the author and the translator on using paratextual elements may distinguish from each other and even though Genette mainly underlines the importance of authorial paratexts, the effects of translators' paratexts cannot be ignored. The paratextual elements of translators can be analyzed along with the elements of the authors and so the difference purposes of them can be understood along with their effects.

Gulliver's Travels was first published in 1726 and then, edited and translated several times round the world. It is one of the greatest satires of British literature and includes allusions of deficiencies in political, economic and social institutions at the time of Jonathan Swift. He adopts satirical style to present follies of institutions and individuals, and to criticize his subjects. However, he did not directly reflect his harsh criticism; he used the medium of parody to imply his views on politics, religions and on societies. Swift tried to make the readers believe in the authenticity of the voyages in *Gulliver's Travels* and for this purpose, he made use of paratextual elements to support it. The name of the author appearing on the cover of the book as Captain Lemuel Gulliver, also the imaginary letters which function as prefatory notes and the other paratextual elements helped to show the voyages as real. Therefore, it is important to detect these paratextual elements used by Jonathan Swift. To this end, the paratextual elements of the first two most significant editions of Motte's and Faulkner's have been analyzed in the light of Genette's work on paratextual elements. This analysis has shown that non-textual elements of *Gulliver's Travels*, such as the invented name of the author, the prefaces written by fictive characters and the advertisement underlying the reliability of the voyages have the purpose of affecting the reception of the book. In addition to these authorial paratexts, the publishers have used some elements for their marketing policies.

As Genette has stated that the paratext can change according to its sender, its addressee and its time, so it is possible to examine a great deal of paratextual elements carrying

different messages driven by different individuals for the same book. In the case of translated texts, paratextual elements of publishers, editors and translators can be observed along with the elements of the authors and the publishers of the source text. In other words, a translated book can include the paratextual elements of the source text and also, newly added elements by translators, editors and publishers. Therefore, for translated books, the effects of a third party cannot be ignored. The complete translations of *Gulliver's Travels* have translators', editors' and publishers' paratextual elements which affect the position and reception of the book. Their messages and functions are different from the elements of Swift and of first publishers of the novel, but they are still very significant for the presence of the text. To this end, it can be assumed that it is highly possible to examine the paratextual elements of translated books and their effects for the source text. The case study of this thesis has revealed the importance of translators' and editors' paratextual elements on the reception and position of *Gulliver's Travels*.

3. What are the paratextual elements of the complete translations of *Gulliver's Travels*? Which paratextual elements may affect the perception of the text by the reader?

Genette presents paratextual elements that can appear in the same location as the text and the other elements which are not appended to the text but circulating in social space. For him, paratextual elements precisely present a text and ensure its existence in the world and influence its reception and consumption (Genette, 1997, p. 1). Accordingly, paratexts enable a text to become a book and they help for a better reception of the text whether well or poorly achieved. Therefore, the effects of paratextual elements cannot be ignored for the reception of a text. The paratextual elements of the complete translations of *Gulliver's Travels* have been examined and related examples have been given for supporting their probable effects on the text's reception by the reader in the case study. The publisher's peritext, the name of the author, titles, the please-inserts, the prefaces, intertitles, notes, the public and private epitext have been analyzed step by step throughout the case study; but two paratextual elements, 'the epigraphs' and 'dedications and inscriptions' are excluded from the analysis because these are not included into the source text and into the target texts. From the analysis, it has been

understood that four paratextual elements are effective on the perception of *Gulliver's Travels* in terms of its position as a work of canonical literature and the satirical implications of Swift. These four most influential elements are: the title of the series, the please-inserts, the prefaces and the notes.

The title of the series is significant for positioning the book in a literary polysystem. The bibliographic survey on translations of *Gulliver's Travels* has shown that it has been included mostly within the series for children and therefore, it appeals to younger readers. The titles of series appearing on the front covers or on the title pages of TT1, TT3, TT4-TT5, TT6, TT7 and TT8 indicate that the novel is a classical work. They include the book within the series of: 'Klasikler' [Classics], 'Dünya Klasikleri' [World Classics], 'Dünya Edebiyatından Tercümeleler' [Translations from World Literature] and 'Hasan Ali Yücel Klasikler Serisi' [Hasan Ali Yücel Classics]. On the other hand, TT2 includes the book within 'İthaki Kitaplığı' [Library of İthaki], and so it does not show that it is a classical work in its title of the series.

The please-inserts may be one of the most important paratextual elements because they appeal to the public, they are located on the back cover of a book, and they can affect the understanding of a work according to their content (Genette, 1997, p. 116). They aim at giving information about the themes or the technical style of the text. In the complete translations of *Gulliver's Travels*, every publisher makes use of the please-insert except for Ministry of Education, so TT4-TT5 and TT6 do not have an introductory note on their back covers. The please-inserts of TT1 and TT2 reflect the main themes of the book and underline that it is a book of satire even though it mostly appeals to children. Therefore, they can affect the perception of the text even before reading it. The please-inserts of TT7 and TT8 give very brief information about Jonathan Swift and mention the four voyages of Swift but they do not give details or reveal satirical references. However, they present the book as a popular canonical work. On the other hand, the please-insert of TT3 is taken from the last chapter of the book and does not include the popularity or themes of *Gulliver's Travels*. The passage reflects a denial of a person on the relation between his previous utterances with British people. In fact, this statement belongs to Lemuel Gulliver, he harshly criticizes colonialism and he adds that he does not criticize the attitude of British government on

colonialism. It can be assumed that Swift is implicitly and ironically criticizing the British government with this passage but for the people who did not know the style of Swift or did not read the book, it is almost not possible to understand the irony behind this statement. Therefore, the passage appearing on the back cover of TT3 does not help to show the themes of the book, the position or the popularity of the book or the style of Swift.

The prefaces are other influential elements for a book. They are signed by their writers and they are used according to occasional necessity. While TT1, TT2, and TT3 do not include any prefatory notes, the others contain various prefatory notes. TT4 has two prefaces of İsmet İnönü and Hasan Ali Yücel which are not merely written for *Gulliver's Travels*, they are included in all the publications of the series 'Dünya Edebiyatından Tercümelere' [Translations from World Literature] in those years. TT5 has a second preface of Yücel which is also included not only in *Gulliver's Travels*. TT8 includes the first preface of Yücel as an attribution to the name of its series 'Hasan Ali Yücel Klasikler Dizisi' [Hasan Ali Yücel Classics]. These three prefaces represent the book as a popular canonical work so they position the book as a translated classical work. TT4, TT6, TT7 and TT8 include the preface of İrfan Şahinbaş but it is rather an introductory note. This note gives information on the life of Jonathan Swift and mentions his style. Then, it examines the voyages and underlines that it was written for adults not for children. Moreover, Şahinbaş indicates some satirical implications that can be observed throughout the voyages. This introductory note, therefore, is very significant for the perception of the novel because it underlines the addressees and reveals some satirical references which may not be understood by Turkish readers.

The notes are connected to definite segments of a text and they can be seen in the margins, at the end of a chapter or the book, at the bottom of pages or on left-hand pages. As Genette has stated, a preface presents and comments on the text and a note extends and modulates the text (Genette, 1997, p. 329). Therefore, the notes are the other influential elements that can direct the understanding of readers. Among all complete translations, TT3 is the one that does not include any notes. The others make use of footnotes but their functions are differentiated from each other. It can be observed that one group of footnotes helps the readers to understand probable

unfamiliar cultural items such as the name of schools, units of measures and people who lived in the previous centuries. On the other hand, the other group of footnotes reveals the satirical implications and even comments on them, so they obviously present the book as a satirical work. TT2, TT4-TT5 and TT6 have included footnotes that explain the probable unfamiliar items for Turkish readers so they do not indicate any satirical references. On the other hand, TT1 has 205 footnotes that include explanations of unfamiliar items and comments on satirical references of Swift. TT7 and TT8 also include these two groups of footnotes but they only include 3 footnotes that reveal the satirical criticism of Swift. The footnotes of TT1, TT7 and TT8 help to reveal satirical implications of Jonathan Swift and so they affect the perception of the book. Because of the abridged versions, *Gulliver's Travels* has been mostly perceived as a book of fantastic voyages written for children; but it can be assumed that with these paratextual elements this created perception can change. The readers can understand that it is a book of satire which is regarded as a canonical work and also, with these paratextual elements they can observe the subjects of attack.

To conclude, the purpose of the study is to examine the position and perception of *Gulliver's Travels* among Turkish readers and also to detect the most effective paratextual elements on the reception of the book. To this end, the study has firstly demonstrated the bibliographical survey on the translations of *Gulliver's Travels* from its introduction in 1872 until 2017. This bibliography has been examined according to Itamar Even-Zohar's polysystem theory and with this bibliography; the position of the book in the Turkish literary polysystem has been understood. Most of the translated books of *Gulliver's Travels* (97%) are the abridged or adapted versions and only few of them (3%) include the complete text. Besides, the book is mostly included within the series for children or youth. Therefore, it can be assumed that the novel is perceived as a book of fantastic travels written for children. On the other hand, the analysis of the paratextual elements of the complete translations has shown that some of the non-textual elements can challenge and also change the position and reception of the novel. Especially, the title of the series, the please-inserts, the prefaces and the notes indicate the genre and the position of the book as a satirical book from canonical literature. They serve to reveal the satirical indications of Swift throughout the book. Consequently, this study has presented the position and the reception of *Gulliver's Travels* among Turkish

readers and has revealed the most influential paratextual elements that can affect and change the position and the perception of the book.

Şehnaz Tahir-Gürçağlar's essay (2011) entitled "Gulliver Travels in Turkey: Retranslation and Intertextuality" and the seventh chapter of her book (2008) entitled "The Politics and Poetics of Translation in Turkey: 1923-1960" explore the retranslations of *Gulliver's Travels* and the intertextual links among them. These studies help to understand the popularity of the novel and publishers' reasons for adapting the text for children. In addition to these works, this thesis has demonstrated *Gulliver's Travels*' position and reception in the Turkish literary polysystem with the help of the bibliographical survey including all the editions from 1872 to 2017. Besides, it has examined the effects of paratextual elements of all complete translations of the book and indicated the most influential elements on the perception and on the position of it. With this thesis, it is revealed that non-textual elements can affect the reception of a book and even, they can change the established perception of it among the readers.

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APPENDIX 1

The Interview with Can Ömer Kalaycı

This interview dates back to April 26, 2018.

İçerik: *Gulliver'in Seyahatlerini* çevirme hikayesi ve dipnot kullanımı üzerine Prof. Dr. Can Ömer Kalaycı ile bir görüşme.

Esra Duygu Özdoğan: Bir tıp doktoru olarak edebiyata ilginiz nereden geliyor? Çeviri yapmaya nasıl başladınız?

Prof. Dr. Can Ömer Kalaycı: Edebiyata her zaman merakım oldu, çeviri yapmak da benim entellektüel bir hobim. 2011 senesinde, İstanbul'da düzenlenen alerji konulu konferansa katılmak için gittim ve oradan, Can Yayınevi'ne giderek çeviri yapmak istediğimi belirttim. Onlar da bana *David Copperfield* romanının bir bölümünü yollayarak deneme çevirisi yapmamı istediler. Böylece Can Yayınları'nda çevirmenliğe başladım.

Esra Duygu Özdoğan: Bu zamana kadar kaç tane çeviri yaptınız ve çevirdiğiniz kitapları siz mi seçtiniz?

Prof. Dr. Can Ömer Kalaycı: Can Yayınları'ndan çıkan 5 kitabın çevirmenliğini yaptım. Genellikle onların tahsis ettiği kitapları çevirdim; ancak yurtdışındayken rastladığım ve Türkçe çevirisinin olmadığını gözlemlediğim Halide Edib Adıvar'ın *Turkey Faces West* ve *Conflict of East and West in Turkey* kitaplarını çevirmeyi ben teklif ettim ve kabul edildi.

Esra Duygu Özdoğan: *Gulliver's Travels* romanını çevirmek için siz seçmeseniz bile, çevirinizde kullandığınız 205 dipnotla İngiliz Edebiyatına, 18. Yüzyıl Avrupasına ve Jonathan Swift'in hicivli tarzına hakim olduğunuz anlaşılıyor. Bu dipnotları kullanmak sizin kararınız mıydı?

Prof. Dr. Can Ömer Kalaycı: Metni okurken ek kaynaklardan kontrol etmek durumunda kaldığım veya anlamadığım kısımlarda dipnot kullanma ihtiyacı hissettim. Bana yabancı gelen öğelerin çoğunun Türk okuyucuya da yabancı geleceğini düşünerek

daha kolay anlaşılabilmesi için dipnotlarla açıkladım. Daha çok dipnot kullanmama rağmen editor kontrolü esnasında birkaç tanesi çıkarılmış.

Esra Duygu Özdoğan: Çevirinizde Jonathan Swift'in tarzını koruduğunuz ve metni kısaltmadan tam olarak çevirdiğinizi görüyoruz. Eklediğiniz dipnotlarla da Türk okuyucular, *Gulliver'in Seyahatleri* eserinin bir çocuk masalı olmaktan ziyade bir hiciv örneği olduğunu anlamalarını sağladınız. Bu sebeplerle okuyucunun roman üzerindeki algısına katkıda buldunuz. Bu konuda eklemek istediğiniz birşey var mı?

Prof. Dr. Can Ömer Kalaycı: Yaptığım çevirilerde metne sadık kalarak yazarın stilini korumaya çalışıyorum. Jonathan Swift'in uzun cümlelerini bölmeden çevirerek tarzını korudum, bunun yanı sıra metni kısaltmadım. *Gulliver'in Seyahatleri* genel olarak ilk iki seyahati ile biliniyor, pek çok kişi son iki seyahatini bilmiyor. Bunun sebebi de dünya genelinde çıkan filmlerin son iki seyahati kapsamaması ve çevirilerin genellikle kısaltılarak yapılması. Metnin tamamını çevirerek ve dipnotlar koyarak, romanın okuyucuya kısıtılmamış haliyle ulaşmasını ve Swift'in yönelttiği eleştirilerin bir kısmının anlaşılmasını amaçladım.

Esra Duygu Özdoğan: Kıymetli vaktinizi ayırıp beni ofisinizde ağırladığınız için çok teşekkür ederim. Verdiğiniz bilgiler tezim için çok faydalı olacak. Tanıştığımıza çok memnun oldum.

Prof. Dr. Can Ömer Kalaycı: Rica ederim. Tezine katkıda bulunmak beni de mutlu eder. Akademik hayatında başarılar dilerim.

APPENDIX 2
ORIGINALITY REPORT



HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TRANSLATION AND INTERPRETING DEPARTMENT

Date: 04/07/2018

Thesis Title : A Comparative Analysis of Paratextual Elements in the Complete Translations of *Gulliver's Travels*

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 04/07/2018 for the total of 145 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 6%.

Filtering options applied:

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I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

Name Surname: Esra Duygu ÖZDİĞAN

Student No: N14124296

Department: Translation and Interpreting

Program: Translation and Interpreting in English – Master's Degree

04.07.2018

ADVISOR APPROVAL

APPROVED.

Asst. Prof. Dr. ZEHİR ERSÖZLÜ



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YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 04/07/2018

Tez Başlığı : *Gulliver'in Seyahatleri'nin* Tam Metin Çevirilerindeki Metin Dışı Unsurların Karşılaştırmalı Analizi

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 145 sayfalık kısmına ilişkin, 04/07/2018 tarihinde şahsım/tez danışmanım tarafından Tamtita adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 6 'dır.

Uygulanan filtrelemeler:

- 1- Kabul/Onay ve Bildirim sayfaları hariç
- 2- Kaynakça hariç
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- 4- 5 kelmeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; alıntının tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

04.07.2018

Redağın

Adı Soyadı: Esra Duygu ÖZDOĞAN
Öğrenci No: N14124296
Anabilim Dalı: Mütercim Tercümanlık
Programı: İngilizce Mütercim Tercümanlık - Tezli Yüksek Lisans

DANIŞMAN ONAYI

UYGUNDUR.

[Signature]
Dr. Öğr. Üyesi Şif ERSÖZLÜ

APPENDIX 3
ETHICS BOARD WAIVER FORM



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HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TRANSLATION AND INTERPRETING DEPARTMENT

Date: 04/07/2018

Thesis Title: *A Comparative Analysis of Paratextual Elements in the Complete Translations of Gulliver's Travels*

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples etc.).
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4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

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I respectfully submit this for approval.

04.07.2018

Özdoğan

Name Surname: Lara Duygu ÖZDOĞAN

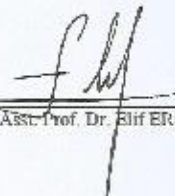
Student No: N11121296

Department: Translation and Interpreting

Program: Translation and Interpreting in English - Master's Degree

Status: MA Ph.D. Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL


Asst. Prof. Dr. Elif ERSÖZLÜ



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HACETTEPE ÜNİVERSİTESİ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 04/07/2018

Tez Başlığı: *Calliver'in Seyahatleri'nin Tam Metin Çevirilerindeki Metin Dışı Hususların Karşılaştırılmalı Analizi*

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır.
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

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Gereğini saygılarımla arz ederim

04.07.2018

Adı Soyadı: Esra Duygu ÖZDOĞAN


Öğrenci No: N14124296

Anabilim Dalı: Mütercim Tercümanlık

Programı: İngilizce Mütercim Tercümanlık - Tezli Yüksek Lisans

Statüsü: Yüksek Lisans Doktora Bütüncül Doktora

DANISMAN GÖRÜŞÜ VE ONAYI


Dr. Öğr. Üyesi ERİRSÖZLÜ

Detaylı Bilgi: <http://www.sosyalbilimler.hacettepe.edu.tr>

Telefon: 0-312-2976860

Faks: 0-3122992147

E-posta: sosyalbilimler@hacettepe.edu.tr

AUTOBIOGRAPHY

Personal Information:

Name and Surname.....: Esra Duygu Özdoğan
 Date of Birth and Place.....: 01.10.1991, Ankara

Educational Background:

2014-2018 – Master’s Degree....: Hacettepe University, Ankara
 Department of Translation and
 Interpreting (English)

2009-2014 – Bachelor Degree....: Hacettepe University, Ankara
 Department of English
 Language and Literature

2013 – Erasmus.....: Charles University, Prague
 Department of Anglophone
 Studies

2012-2014 – Minor Degree.....: Hacettepe University, Ankara
 Department of Translation and
 Interpreting (English)

Connection:

E-mail address: eduyguozdogan@gmail.com